IN MUSIC NEWS



George Strait Makes History With 'Strait Out Of The Box' SEE PAGE 15

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 18, 1995

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Tiny Nation Has Rich Musical Heritage

■ BY PAUL VERNA

Virtually unknown to all but the most savvy world music aficionados,

the Cape Verde Islands are a bubbling well of musical activity, ready to burst onto the global market with a music as rich as their Afro-European

Situated off the western coast of Africa, some 400 miles from Senegal, the former Portuguese colony has been in the spotlight lately, thanks to the international breakthrough of native singer Cesaria Evora.

Cape Verde In World Beat Spotlight



By far the biggest musical star in Cape Verde, the 54-year-old Evora broke through in France, the Netherlands, Portugal, Italy, and other European territories in the late '80s Now, with her self-titled Nonesuch Records release, the artist has experienced similar success in the U.S.



The album has sold 20,000 units through SoundScan-reporting outlets alone; these are only a portion of the sales base of world music albums. (Continued on page 123)

Alagna Slated For Tenor Stardom

■ BY HEIDI WALESON

In a world ever-hungry for exciting tenors, the reports that have



been coming out of England for the last year on Roberto Alagna have (Continued on page 22)

Soprano Caballé Blurs Opera, Pop

■ BY HOWELL LLEWELLYN

MADRID-In Spain, they want mother and daughter to be promoted together and to stick to opera. In Ger-



CABALLE

many, they are not too bothered about the daughter but go wild when mom sings the odd pop song.

(Continued on page 98)



SEE PAGE 37

Retail Chain Takes On Record Clubs

■ BY CHRIS MORRIS

LOS ANGELES-A Pasadena, Calif.based retail chain is taking a swat at record clubs by offering cash to its customers in return for sealed record-club

BMG Music Service, which operates the BMG Music Club, suggests that the offer is illegal and says it may seek to block it in the courts.

The clubs have long been a sore point with retailers, who have maintained that clubs cannibalize their sales and that their low-priced introductory (Continued on page 119)



SEE PAGE 67

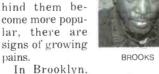
PEPPERING THE GLOBE **WITH CARNIVAL'S FIRE**

Making Plans For Carnival's Future

■ BY ISAAC FERGUSSON

NEW YORK-This year saw the continued expansion of Caribbean-

style Carnival celebrations around the world. Yet as the events and the music behind them become more popular, there are signs of growing



N.Y., the borough's annual West Indian Day Parade on Sept. 4 was broadcast live for the first time on a two-hour special on Fox-TV.

(Continued on page 120)

Grant's Ice Records Survives Strife

■ BY ISAAC FERGUSSON

Eddy Grant's Ice Records is making up for lost time with a slew of re-

GRANT

1996. The label's release schedule was delayed this vear as its publishing company, Ice Music Ltd., fought a hostile takeover attempt by Grant's former

business manag

leases due in

er, Michael Dolan.

While Dolan's effort was thwarted by a court ruling, Grant may have another battle ahead. Trinidad's five-(Continued on page 121)

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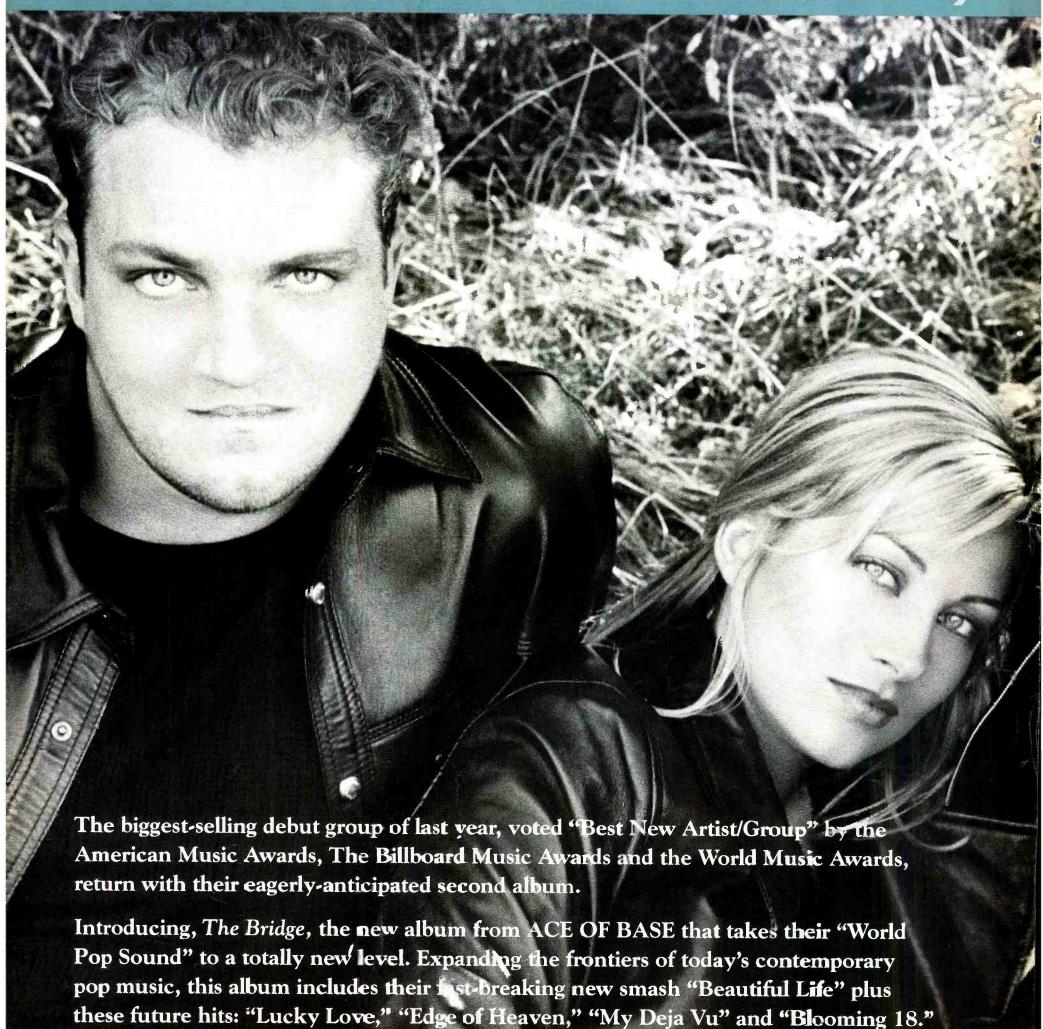
Deborah Cox Is No. 1 With Arista Debut

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17 MILLION ALBUMS LATER,

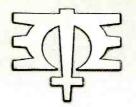


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Annual Search For Peace On Earth

The holiday season, '90s style, has become that regular speed bump in our popular routine when we rear up and exercise impartial prejudice, applying political pressure to banish cultural influences that threaten our capacity for tolerance.

It seems that no one in a free country should be able to parade a pagan rite like Halloween before unsympathetic fellow members of an open, inclusive nation. Thanksgiving is just as vexing; its visions of 17th-century race-mixing at frontier suppers all but coerce an enlightened response from citizens, who deserve to be shielded from the banal details of democracy in action.

Christmas, however, is the ultimate ordeal for all who endure self-rule, since its onerous altruistic traditions appear to reach back to post-Constitutional antiquity.

"Christmas isn't my favorite time of year, even though my parents were secular Jews who traded it for Hanukkah," says

singer Jill Sobule, who contributes a definitive rendition of Robert Earl Keen's withering "Merry Christmas From The Family" to "You Sleigh Me!," one of two anthologies of Christmas songs (the other is "Winter, Fire & Snow") just issued as a charitable gesture by Atlantic Records. "Growing up, you could see that an occasion commemorating the birth of the son of God couldn't compete too well with the miracle of some oil in ancient Israel burning for eight straight days—I mean, big deal, you know?

"It's just that Christmas is such a family thing, and since my parents got divorced 15 years ago, and then my dad died eight years ago, I've had a hard time keeping up. When I was recording my last album [her self-titled Atlantic debut], I wanted to finally be brave and do a Christmas carol. We were recording at the same Nashville studio where my engineer, Brad Jones, had worked on Robert Earl Keen's perfect white-trash trailer-park Christmas song, which has lines like 'Send somebody to the

Stop'n Go/We need some celery and a can of fake snow/A bag of lemons and some Diet Sprite/A box of Tampons and some Salem Lights."

Sung in Sobule's best deadpan nasal chirp, the ballad soars beyond Keen's shit-kicker instincts and strikes more universal chords in a consumerist society that barely has the patience to wait for Santa Claus, let alone the Messiah. "And now that my brother has married a non-Jew," adds Sobule, "one of his little boys is into Jesus, while the other prefers Hanukkah, so I have to be a good Jewish aunt and do the dreidel games, while following through on the electric guitar and amp I told the other boy I'd get from Santa."

Trouble is, Santa Claus has never been the simple Anglo-Christian figure we make him out to be. The original St. Nicholas was a 4th-century Turk from the town of Lycia who was tortured for his faith by Roman emperor Gaius Diocletianus and later adopted by the Greeks (who have never gotten along with the Turks) as their patron saint. During the Protestant Reformation, the Yuletide image of St. Nick was banned from most of Europe, and it was the Dutch who brought him to America as a religious protector-of-sailors icon carved onto the prow of the first Dutch ship that docked in America.

Once ashore, Santa Claus evolved from a Yankee vagabond

to a yeoman German farmer to a woman referred to as "the queen of handsome girls" in an 1815 New York newspaper account. Five years later, he was described as a kindly Jewish peddler. By 1827, as noted in Leigh Eric Schmidt's new book "Consumer Rites: The Buying And Selling Of American Holidays" (Princeton University Press), Kris Kringle was being portrayed as "a little old negro, who descends the chimney at night and distributes a variety of rewards with impartial justice."

Regardless of Father Christmas' race, creed, or mythic origins, alternative rocker Juliana Hatfield recalls "leaving out milk and cookies for him every Christmas Eve," but admits that as an adult she "no longer observes any Christmas rituals," finding the holiday so "draining that I sometimes wish it didn't happen."

It's exactly this emotional frostbite that makes Hatfield's heartfelt hymn "Make It Home" on "You Sleigh Me!" so marvel-

ously warming. "I wrote the song in 1994 for the Christmas episode of the 'My So-Called Life' TV series," she says. "I was asked to play the part of this homeless girl-angel on the show, and the song is intended for Ricky, the gay character who gets kicked out of his house by his parents, who can't deal with him, so he walks the streets at Christmastime.

"The song starts off with the melody of 'Silent Night,' and the bridge has the melody of 'O Come All Ye Faithful.' I was really moved by the experience of writing it. I guess it's trying to comfort Ricky and all the other lost souls at Christmas."

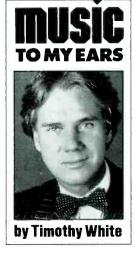
As we struggle each year to wrest real meaning from the inherited symbols of the past, it's important to understand how unending that process has always been. The concept of gift-giving didn't emerge until the 1820s, before which New Year's Day was the preferred festive celebration, commemorating themes as diverse as homage to the Roman god Janus, the aging of

Father Time, and the Biblical visitation of the Wise Men to a certain stable in Bethlehem.

In an 1880 editorial, The New York Times lamented, "Very few Americans have the moral courage to be economical or even sensible at this season of the year." And attempts to curb the sense of cultural alienation moved sociologist Maulana Karenga in 1966 to create the African-American holiday of Kwanzaa as a way, in Al Sharpton's words, of "de-whitizing" the racially chilly winter carnival. In 1993, The New York Times wondered, "Will Success Spoil Kwanzaa?" as a Kwanzaa Holiday Expo at a New York convention center was bursting with merchandise and corporate sponsors. At the time, an African-American entrepreneur advised, "Black people need not be embarrassed about making money. That is what pays the rent and that is what makes America tick."

Meanwhile, Canadian singer/songwriter Jane Siberry offers a lovely Christmas canticle on "Winter, Fire & Snow" titled "Are You Burning, Little Candle?," which can be heard as a Christmas, Kwanzaa, pagan, Hanukkah, or nonsecular ode.

"Even if you don't believe an infant savior was born in a manger," says Siberry, "every culture's tales of candle lights, starry nights, innocent babes, hope and charity, and new beginnings should at least inspire us to believe each year in a world of fresh possibilities."



THIS WEEK IN BILLBOARD

HITTING THE HIGH NOTES

A new Broadway play has renewed interest in legendary opera soprano Maria Callas, and EMI Classics is putting out a number of Callas releases aimed at old and new fans alike. Heidi Waleson has the story in her Keeping Score column.

Page 56

MATCHING SOFTWARE WITH HARDWARE

Consumers will soon be able to tell if the CD-ROMs they're considering buying can run on their computer systems, thanks to a new program initiated by the Interactive Multimedia Assn. Enter*Active editor Marilyn A. Gillen reports.

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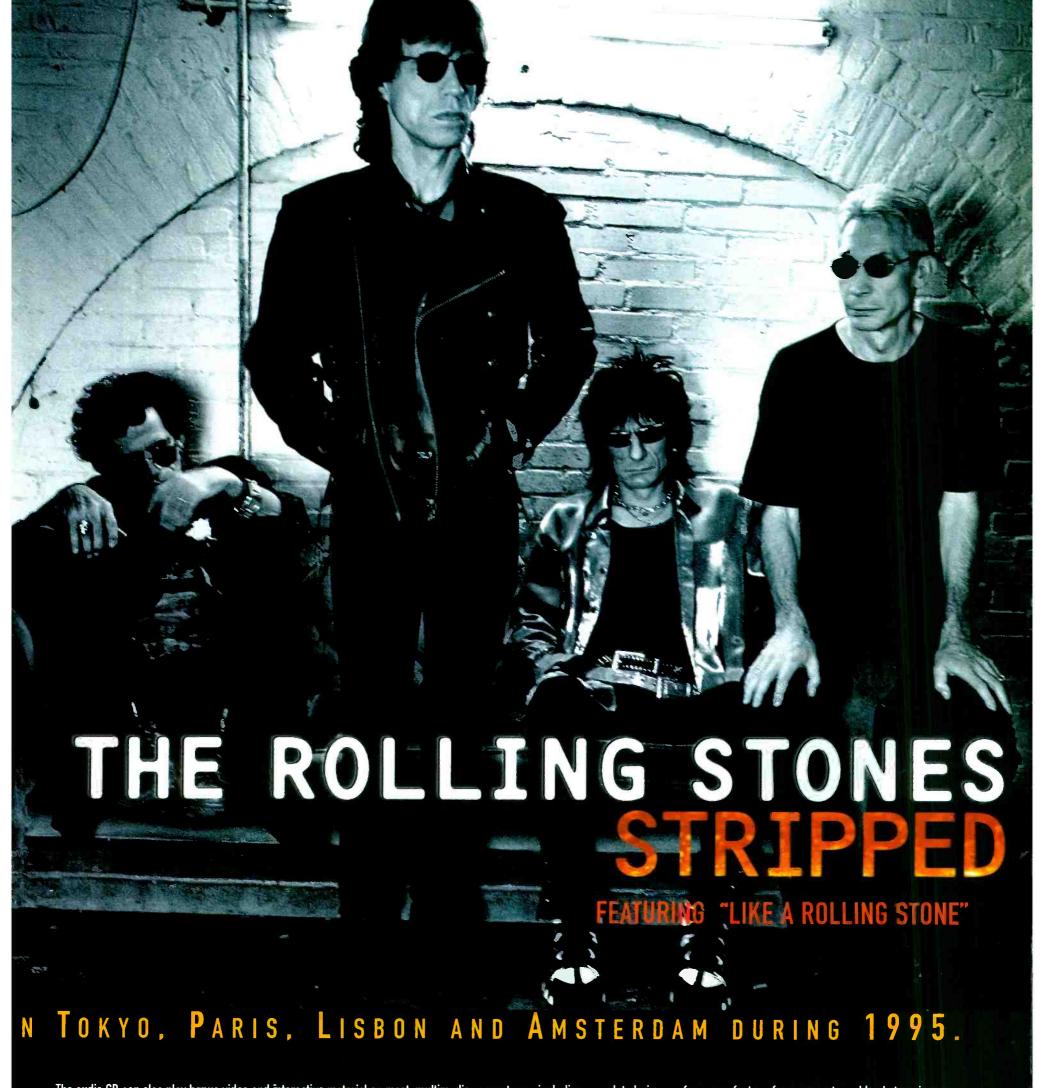
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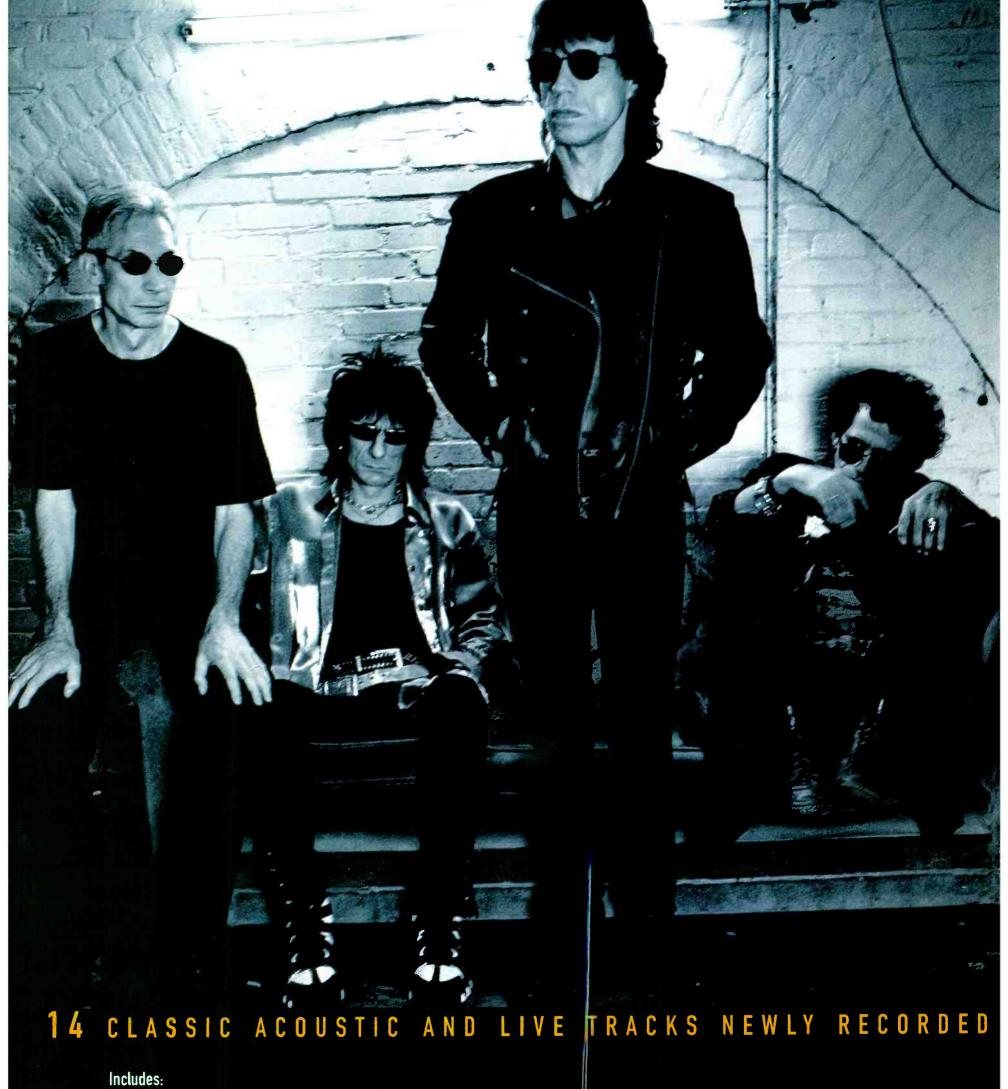
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Billboard Music Group

CompuServe, Publishers Reach Deal Online Service To Have Music Activities Licensed

LOS ANGELES—A groundbreaking settlement in a long-running suit pitting music publishers against commercial online service CompuServe will result in the collection of mechanical royalties from the service's online forums for the upload and download of recordings of copyrighted songs.

The landmark agreement marks the first time that any of the three largest commercial online services has had its music-based activities thus license and is expected to serve as a model for licensing additional online service providers.

Other recent trailblazing music-licensing agreements have dealt with the issuance of blanket performance licenses by ASCAP and BMI to operators of individual World Wide Web sites for the transmission of music on the Internet (Billboard, April 15, July 8).

The settlement agreement, which has been submitted for court approval, also calls for the payment by CompuServe of a lump monetary sum to the Harry Fox Agency, which will be divided among members of the plaintiff publisher class. The settlement is \$568,000, or \$500 for each song alleged to have been infringed.

Filed in November 1993 in U.S. District Court in Manhattan, Frank Music Corp. vs. CompuServe alleged that copyrights in the Frank Music-administered song "Unchained Melody" and more than 900 other songs owned by other music publisher members of the Harry Fox Agency were infringed and that CompuServe was responsible for the alleged infringement by letting its subscribers copy the songs without paying royalties. The complaint referred specifically to Ohio-based CompuServe's MIDI/Music Forum, which offered MIDI-based song files

for download by computer users (Billboard, Dec. 11, 1993).

CompuServe made no admission of liability in settling the dispute.

"I'm extremely pleased with this agreement and with the precedent it sets for the practice of licensing musical works utilized by online services," says Edward P. Murphy, president/CEO of National Music Publishers Assn. and the Harry Fox Agency, its mechanical royalty collection arm, which supported the suit. "I would hope and expect that other [online] services will follow, because we now have a road map in place for how to proceed."

Under terms of the settlement agreement, the Harry Fox Agency and CompuServe will work together to assist CompuServe forum managers (the system operators who run specific content arenas within the overall service) in obtaining licenses from the Harry (Continued on page 119)

Commentary

Hip-Hop Generation: American As Apple Pie

■ BY OMAR BRADLEY

As the mayor of Compton, Calif., I am well acquainted with both the power and the problems of rap.

Rap music has become synonymous with the energy and voice of American youth. That voice, as controversial as it may be perceived by society, is as authentic and American as apple pie. Rap or hip-hop, regardless of the angle from which one examines it, was born, bred, and made in America. It reflects a society that the rapper did not create.

Those who argue that the explicit lyrics are derogatory must concede that those same words were part of the American lexicon long before rap emerged.

With all of its raw language, rap, in my opinion, is the only force that is universally reaching the unreachable generation. This is a generation that is expressing its dissent through music rather than speeches. A generation that has rejected the sanctity of the media's re-creations of American life. A generation that knows by its experience that the "Brady Bunch" and "I Love Lucy" never lived where they live. A generation that realizes that presidents and heroes are killed in America. A generation that doubts that "Father Knows Best," because it doesn't know its father. A generation that has learned that freedom of speech ain't free . . . just ask Martin Luther King!

The rap music industry is a sales phenomenon that defies established paradigms on how to sell and promote music. Even the most casual observer must take notice when an independent label like Death Row sells 4.7 million Snoop Doggy Dogg records. This with no radio play, no worldwide advertisement, and none of the regular trappings of record industry promotions.

Dozens of "homeboy" record labels have emerged and become successful. Strong messages of discontent pour from CD players all over the world. Radical messages are believed and acted upon by young people nationwide. Kids in suburban Midwestern cities dress like Warren G, complete with baggy pants and

shaved heads. Even major advertisers, such as Nike, Sprite, and Taco Bell, have allowed rap vocabulary to become an integral part of their national ad campaigns. Rap can be criticized, but it cannot be ignored.

Due to the highly political content of many rap lyrics, I believe that once the forces of rap find their political legs, they can begin to carry out their agendas by voicing their opinions on such youth-oriented issues as affirmative action, abortion rights, educational funding, and media perceptions. Rap has the power to organize, educate, and even register

This event will give those of us who call ourselves leaders an opportunity to educate young people about their responsibility to take a political stand in order to ensure their own survival. Would this group vote for three strikes, elimination of First Amendment rights, cuts in educational funding, and the elimination of affirmative action? I don't think so. When thousands of young people come together to register and vote, drawn by the vibrant sounds of their heroes, America will take a second look at the fate of the hip-hop generation.



'Rap has the power to organize.'

Omar Bradley is the mayor of Compton, Calif., and the founder of the Rap the Vote

its audience to achieve great political influ-

Since rap and hip-hop are a real force in America, with the ability to persuade Generation X, isn't it time that we, as responsible adults, bring its people into the fold? The rap generation does not vote. Nationwide, less than 3% of eligible voters between the ages of 18 and 35 even bother to register to vote. Understanding that this group is the least likely to vote gives us better insight as to why conservative politicians have selected rap as a target issue. This is why I have chosen to demonstrate the power of rap through the Rap the Vote concert series.

The Rap the Vote Foundation (see story, page 10) is dedicated to producing rap concerts at which voter registration is the ticket to entrance. Our first concert in Los Angeles will allow more than 10,000 hip-hop voters to register in one day. Rappers who have expressed an interest in taking part include Ice Cube, Ice-T, MC Hammer, and Chuck D.

LETTERS

THAT'S ALL, FOLKS

Our deepest thanks to Billboard for the pieces on our artists Dar Williams and Chris Smither ("Modern Troubadours Further Folk Music," Billboard, Nov. 11). However, an error crept in regarding sales figures for Dar and Patty Larkin. While we would love to claim that Dar's "The Honesty Room" has sold 41,000 units on SoundScan, the correct figure is the 16,000 attributed to Ms. Larkin's "Strangers World."

We're quite happy with our 16,000 (and because folk records sell a whole lot in stores that don't have SoundScan, the actual figure for "The Honesty Room" is closer to 25,000). And we offer all best wishes to Patty, who is one of the greats in folk and beyond, and hope she'll sell a ton more. Thanks again for your coverage of our corner of the music world!

Charlie Hunter Carol Young Young/Hunter Management Chesterfield, Mass.

Billboard replies: The figures for Larkin's "Strangers World" are correct. The incorrect Dar Williams figure resulted from an editing mistake. According to SoundScan, Williams "Honesty Room" album has thus far sold 17,000 copies.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billhoard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036

BILLBOARD NOVEMBER 18, 1995 www american radiohistory com

EMI Forms Royalty Collection Group

Impetus Is Frustration With Existing Agencies

■ BY JEFF CLARK-MEADS

LONDON—EMI Music Publishing is mounting a challenge to the established order of mechanical royalty collection in Europe.

Dissatisfaction with the practices of existing societies has prompted the company to set up its own international collection agency.

Based near Copenhagen in Ballerup, Denmark, the Music Rights Society Europe will initially administer the 10 songs on Simply Red's new album "Life." Although other publishers are welcome to administer their copyrights via MRSE, an EMI spokesman says this is not its main purpose. Rather, MRSE is intended to be a catalyst for change.

In recent months, EMI has made

\$96 Mill. Piracy Outfit Shut Down; 17 Are Arrested

■ BY BILL HOLLAND

WASHINGTON, D.C.—The shutdown by federal law enforcement of a six-state piracy operation is being hailed by the recording industry as the biggest domestic piracy bust ever.

The estimated street retail value of the counterfeit cassettes—based on the purchases of blank cassettes by the alleged pirates over a two-year period—was placed at \$96 million by authorities.

Artists represented on the stash of allegedly counterfeit product included Michael Jackson, R.E.M., Boyz II Men, Pearl Jam, and Janet Jackson, as well as popular catalog artists such as Muddy Waters, B.B. King, and Sam Cooke.

Thousands of still-blank cassettes and bogus labels were also snagged by the FBI, IRS, and U.S. Postal Inspection Service team involved in the takedown.

The Recording Industry Assn. (Continued on page 123)

public its disquiet about the incentives offered by existing collecting societies to record companies. In EMI's opinion, these incentives are detrimental to composers and publishers. Such incentives are a function of the competition engendered by central European licensing.

Historically, Europe's record companies handled royalty payments on a purely domestic basis. They secured their pressing licenses from—and paid their mechanicals to—the sole collecting society in their country.

Under this system, each collecting society enjoyed a monopoly in its own market, and a multinational record company had to do individual deals for each country in which it operated.

However, the open market across the 15-nation European Union means that record companies can now buy one pan-European license from any collecting society within the Union.

The competition between the societies for such vast amounts of business has been fierce, and each is vying with the others to produce agreements that are attractive to record companies.

EMI considers that this policy has gone too far. In an internal document explaining to EMI staff why the company has set up MRSE, executive VP of continental European operations Terry Foster-Key says, "The collecting societies have taken their members' rights for granted and have created a downward spiral in effective royalties by discounting the negotiated rates that record companies have to pay under international agreements; the central licensing structures perpetuate a system whereby two commission deductions are suffered by most royalty recipients.

"Such systems are unsatisfactory for publishers and writers because the economies of scale that should have been derived from central structures have actually resulted in less monies being paid to the copyright owners."

An EMI source offers an analogy. "If a big retailer buys a lot of records, he gets a discount from the record company. However, if that retailer wants to sell those records cheaply, the lower price comes out of his margins. He doesn't go back to the record company and say, 'I want to sell these records more cheaply, so I need a lower price from you.' But that is exactly what the collecting societies have been saying to

copyright owners."

Simply Red's mechanical royalties have, to date, been paid by the band's record company, Warner Music Europe, to German society GEMA.

Warner and the other record companies pay their mechanicals at the rate agreed upon by international publishers body BIEM and international labels group IFPI: 9.306% of published dealer price.

However, GEMA takes 6.1% of all sums paid to it by Warner before passing on the remainder to the composer's home society; in Simply Red's case, this is the U.K.'s Mechanical Copyright Protection Society. GEMA's 6.1% cut is made up of 3.6% for its own administration costs and 2.5% that is returned to Warner as an agreed discount.

Foster-Key's statement to EMI staff says, "Our attempts to persuade [the collecting societies] to change these practices have been unsuccessful, and we have no alternative but to create a new society through which its members can enjoy transparency and proper control of their rights."

The EMI source says that MRSE is (Continued on page 113)

Sony Music Enters Deal With Michael Jackson, ATV Catalog

■ RV IDV LICHTMAN

NEW YORK—Sony Music Entertainment, which has been moving to re-establish itself as a leader in worldwide music publishing since 1986, has taken a giant step in that direction by bringing in Michael Jackson and his Beatles-rich ATV Music catalog as a partner.

In a deal that is said to have been on the negotiating table for more than one year, half of Sony Music's publishing operation now belongs to Jackson, a superstar on Sony Music's Epic label, while Sony Music becomes a partner in ATV Music, a catalog of some 150,000 copyrights led by 250 songs by the Beatles.

The Beatles songs include such prime copyrights as "Come Together," "A Hard Day's Night," "Let It Be," "Michelle," "Yesterday," "We Can Work It Out," and "She Loves You." They are part of ATV's Maclen catalog, a repository primarily for copyrights by the Beatles' John Lennon and Paul McCartney.

The Sony/ATV arrangement, which is believed to place the com-

bined entity among the world's top 10 music publishers, appears to unite equals in terms of net publisher share—about \$12 million annually for each

However, sources say that Jackson is receiving at least \$110 million for his part of the deal, partly because the publishing rights to most of his copyrights, including all of the Beatles' titles, are 100% owned by ATV. Much of Sony Music's income comes from co-publishing or administration deals.

"This was an ideal arrangement for both of us," says a Sony Music source. "Sony has the worldwide infrastructure that Michael needs. This is not an end position for our music publishing interests, but a new starting point."

Although the deal creates an immediate co-venture entity, the administration of ATV Music remains in place as a result of an earlier multimillion-dollar arrangement with EMI Music Publishing Worldwide, which is effective until Dec. 31, 1998

Sources say that arrangement was amended in order for the Sony/ATV alliance to become a reality. "From what I've seen, Michael will be very active in pursuing other catalogs and making artist/writer deals," says Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide.

As a songwriter, Michael Jackson's ties remain with Warner/Chappell via his MIJAC Music.

According to a press statement released Nov. 7, Sony/ATV will be "overseen by a board of directors on which both parties will be equally represented. Sony Music will manage and operate the new company on a day-to-day basis."

Bandier and Charles Koppelman, as principals in SBK Entertainment in 1985, took the former CBS record company out of music publishing with their purchase of the CBS Catalogue Partnership for \$125 million. That investment later swelled when EMI Music purchased the CBS Catalogue Partnership catalog for \$300 million and hired Bandier and Koppelman

 $(Continued\ on\ page\ 119)$



Hope And Glory. Allen J. Grubman, founder and senior partner of Grubman, Indursky, Schindler & Goldstein, is honored with the City of Hope's Spirit of Life Award at a dinner held at the Century City Plaza hotel in Los Angeles. Elton John and Rod Stewart performed at the gala. Shown, from left, are Alain Levy, president/CEO, PolyGram; Frederic D. Rosen, CEO, Ticketmaster; Al Teller, chairman/CEO, MCA Entertainment Group; Thomas D. Mottola, chairman/COO, Sony Music Entertainment; Grubman; Gil Schwartzberg, chairman of the board, City of Hope; and David Geffen, co-founder, DreamWorks SKG.

Musicland To Put Suncoast On IPO For Cash, Credibility

■ BY ED CHRISTMAN

NEW YORK—In a move to raise some sorely needed cash and to placate disgruntled investors, the Musicland Group announced that it would spin off 49% of its Suncoast Motion Picture Co. through an initial public offering early next year.

Musicland, based in Minneapolis, said it would use the proceeds of the offering to pay off some of its debt and to support the future growth of its Media Play, On Cue, and Suncoast operations. The company's prospectus for the offering has not been filed yet so it could not be determined what valuation Musicland is placing on Suncoast. But some analysts contacted by Billboard see

desperation in the move.

The stock market has not been kind to retail in general this year, and home entertainment retail in particular. All four of the publicly traded music chains have seen their stock prices hovering at historic lows.

On Nov. 8, the day before the IPO announcement, Musicland's stock closed at \$7.135. On Nov. 9, the market hardly reacted, as Musicland's share price was off \$0.135. In the past year, Musicland's share price ranged from \$6.25-\$16.375.

"This is a very odd time for them to announce an IPO," says one analyst who follows the company. "If you are short on cash, in a positive retail environment you can do an IPO (Continued on page 113)

Compton Mayor Forms Rap The Vote

New Group To Produce Voter-Registration Concerts

■ BY HAVELOCK NELSON

NEW YORK—Compton, Calif., mayor Omar Bradley has founded the Rap the Vote Foundation, aimed at assisting voter registration among African-American and minority youth ages 18-35.

In a prepared statement released Nov. 3, Bradley says, "Current national and state statistics indicate that minority citizens under the age of 35 have the lowest [percentage] of voter participation. Ironically, this same group [makes up] the greatest supporters of rap artists [and is] the target of some very pernicious legislation" (see commentary, page 9).

To jump-start the drive, several companies and groups have agreed to sponsor a Feb. 3 concert at the Olympic Velodrome, located on the

campus of California State University, Dominguez Hills, according to Bradley.

The supporters include KKBT (the Beat) Los Angeles, Rap Sheet magazine, Conart Clothing Inc., the "Night Beat" video show aired on L.A.'s Continental Cable, and the Box, according to Michael Belcher, whose company, Hoop Du Jour, is promoting the concert.

Performers confirmed so far are Coolio, MC Hammer, All-4-One, Totally Insane, and Verbal Skilz. More names will be added to the lineup as the date of the show approaches, according to Belcher.

General-admission tickets for the concert will cost \$25 and will go on sale via Ticketmaster this week, says Belcher. Voter-registration booths will be located in the park-

ing lot at the concert, which is scheduled to run 9 a.m.-4 p.m.

Belcher says the idea to form Rap the Vote was Bradley's.

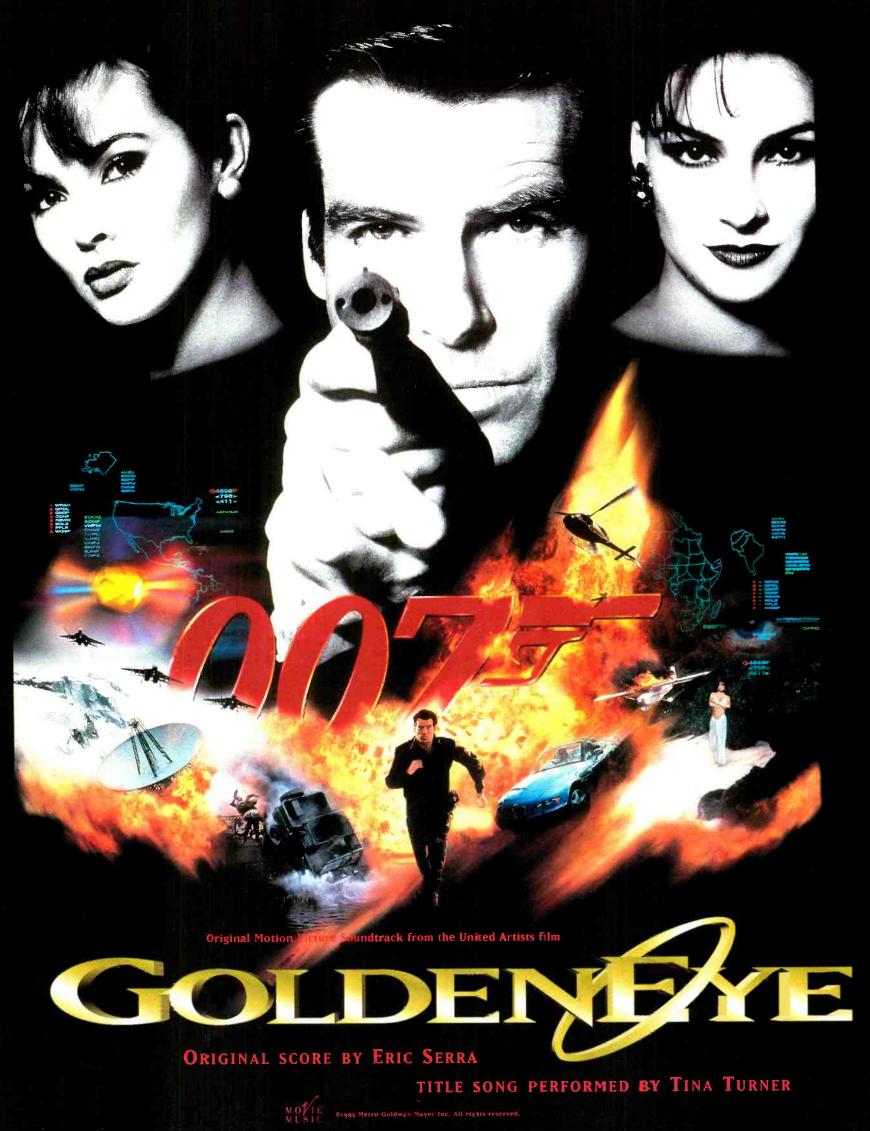
"He caught some flak a few years ago for banning an Eazy-E video shoot in Compton," he says. Since then, Bradley has been working hard to build liaisons with members of the rap community.

"He feels that unless you have a relationship with them, you can't expect to change them," Belcher says.

Belcher promises that the Feb. 3 concert won't be the last. Others are being planned in other cities, including one in Washington, D.C., on July 4. Proceeds from the shows, Belcher says, will go toward providing schools with funding for scholarships.

BILLBOARD NOVEMBER 18, 1995

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ALBERT R. BROCCOLI PRESENTS PIERCE BROSNAN AS IAN FLEMING'S JAMES BOND OOZ IN "GOLDENEYE" SEAN BEAN IZABEILA SCORUPCO

FAMKE JABSSEN AND JOE DON BAKER FERIC SERRA MORRIE ANTHONY WAYE BEEN TERRY RAWLINGS MORRIE PHIL MEHELX MORRIE PER LAMONT MORRIE TOM PEVSNER FOR MICHAEL FRANCE
SERVEN AND BRUCE FEIRSTEIN MORRIE PROCEDITOR OF MICHAEL G. WILSON AND BARBARA BROCCOLI MICHAEL FRANCE
SUUNDTRACK ON VIRGIN BEGORDS

SUUNDTRACK ON VIRGIN BEGORDS

'Alien Autopsy' Proves Quite Lively

Vid Rings Up Hefty Direct-Response Sales

■ BY SETH GOLDSTEIN

NEW YORK—It came from outer space to hit it big in home video. That's "Alien Autopsy," a purported post-mortem of the UFO occupants killed in a crash in Roswell, N.M., in 1947.

Fox Television's broadcasts of "Alien Autopsy" in August and September garnered high ratings and sparked a consumer interest that Vidmark Entertainment has fanned into a sell-through blaze. TV series, such as Fox's "The X-Files," and an upcoming Time magazine cover story on UFOs have provided additional fuel.

"Alien Autopsy" sales, now approaching 100,000 units at \$19.99, could top 500,000 by early 1996. However, unlike hit movies, most of the action is taking place outside retail. Such key chains as Best Buy, Musicland, and Blockbuster have bought thousands of copies, but "Alien Autopsy" has been racking up its strongest numbers in direct response, according to Gary Goldman, president of Goldhil Home Media in Thousand Oaks, Calif.

"Nontheatrical often gets buried in stores," Goldman says. Goldhil's answer has been to place "Alien Autopsy" in 20 mail-order catalogs, with an additional 30 pending. The names range from Rivertown Trading to Book-Of-The-Month Club, the latter of which reportedly will feature "Alien Autopsy" on the cover of a monthly bulletin to members.

In addition, Parade magazine will promote the program in its Nov. 26 edition delivered to 1.5 million-2 million homes in Texas and Chicago. If the response warrants it," the promotion will be sent to as many as 36 million Parade homes each week. And Goldman is negotiating a newspaper insert that could reach 55 million households. "It's all a function of economics," he says.

It's also a function of the truism "seeing is believing." Goldman agrees with UFO enthusiasts that federal authorities covered up the Roswell incident, presented on the tape in "a very formidable way." He adds, "It was simple to go out to major accounts and tout it. No pun intended, but the response has been out of this world."



Catalogs are buying three to six times their normal quantities, Goldman claims, even though he pitched many of them on or after their fourth-quarter deadlines.

None of this is new to Goldhil, which has used similar end-runs around retail to sell 500,000 copies of "David Carradine's Tai Chi Workout" and 200,000 of "America's Greatest Roller Coaster Thrills." But demand could make "Alien Autopsy" Goldhil's best-seller. "These are few and far between," Goldman says. "Maybe two or three a year might qualify."

Fox TV and Vidmark are doing their best to keep the flame alive. Don Gold, VP of sell-through programming for Vidmark, says the network has scheduled a third telecast for Nov. 25, the night before the issue of Parade lands on doorsteps.

Viewers will see a revised "Alien Autopsy" containing new footage from a German source. Vidmark, which provided wrap-around footage to Fox TV for the original Aug. 28 broadcast, is the only one allowed to show the entire autopsy, however.

Gold says that parent Trimark Pictures acquired home video rights to its 70-minute edition after 20th Century Fox Home Entertainment passed. "We snapped it up. I knew I could do 20,000 units just in catalog." The latest direct-response wrinkle is a cross-promotion with Jami Marketing of Pearl River, N.Y. Jami advertises the tape on Dionne Warwick's 900-number Psychic Friends Network; Vidmark inserts coupons for three minutes of free Psychic phone time in the "Alien Autopsy" package.

Even though retail has been playing a secondary role, it's hardly a minor one. Blockbuster's five-figure order, taken when the program still lacked packaging, "was the biggest they've given our company," Gold says.

Best Buy has sold 60% of 4,000 copies at \$14.99 each. "It's done well for us," says video buyer Joe Pagano, who adds that sales might have been even better if the street date had been closer to the first Fox

IFPI, EU Officials Discuss Piracy, C'right Protection

■ BY JEFF CLARK-MEADS

LONDON—The international record industry is completing a series of meetings with Europe's top government officials to express its concerns over piracy and copyright protection on the information superhighway.

A delegation from international labels body IFPI has been meeting with European Union commissioners based in Brussels as an adjunct to the organization's Nov. 9 board meeting there.

The record company representatives met with EU trade commissioner Sir Leon Brittan to discuss the Union's attitude toward a closer liaison with U.S. antipiracy agencies. A meeting between senior European and U.S. officials to discuss greater cooperation in copyright protection across the range of international trade is scheduled for the end of November.

The IFPI also discussed with Brittan the continuing problem of Italian-made bootlegs. The organization estimates that 15 million unlicensed recordings are exported annually from Italy to the rest of the Union and further.

Italian law allows the recording and reproduction of concerts, provided that appropriate mechanical royalties are paid. Even though such records are illegal in the rest of Europe, the Union's internal free market means that there are few barriers to their shipment across national borders.

The delegation was also eager to know from Brittan what progress the EU has made in persuading China to give Western record companies greater access to its markets. In concert with American trade officials, the EU has been pressing the case for record companies to be allowed to distribute and market their product in China (Billboard, Sept. 30).

At a meeting with Marty Bangemann, EU commissioner for telecommunications and new technology, the record company executives expressed their anxiety over the progress of new media. They argued that they have been unfairly portrayed as holding back new delivery systems.

In contrast, Bangemann was told that the record companies are eager for such systems to be in place, provided sufficient copyright safeguards exist. They also stated that they object to being labeled as "content providers" in official literature; the record companies feel that this demeans their role, pointing out that if customers did not desire their products, there would be no demand for new media to deliver them.



Golden Guitarist. Epic executives present guitarist Ottmar Liebert with a gold album commemorating sales of his label debut, "Solo Para Ti." Shown, from left, are Al Masocco, senior director of product management; Steve Rennie, senior VP/West Coast; Richard Griffiths, president; Liebert; Stefan Liebert, artist manager; Jim Scully, senior VP of sales; and Roger Klein, VP of A&R.

Sony Plans Adult-Sized 'Sesame Street' Campaign

■ BY SETH GOLDSTEIN

NEW YORK—Here's how much "Sesame Street" means to Sony Wonder: Senior VP of marketing Wendy Moss says that, beginning in February 1996, the label will spend \$5 million to promote the home video line it has licensed from Children's Television Workshop (Billboard, May 6).

While lavishing attention on CTW's offspring, Sony Wonder is also venturing into more adult material. Its Renegade label, distributed by Sony Music Video, opens with two VHS versions of a video game, "Streetfighter."



The "Sesame Street" money—all Sony's, Moss emphasizes—has been earmarked for television, cable, print, and in-store campaigns designed to attract consumers to what Moss calls "the gold standard of preschool programming."

Parents should respond to the tune of six-figure sales for most of the titles due early next year. Actually, three \$12.98 programs were introduced this summer, but without the promotional fanfare promised for the official launch.

Sony Wonder executives think that "Sesame Street" deserves the attention that retailers usually reserve for Disney titles. Moss says she has "some interested parties" mulling a boutique for "Sesame Street" video, audio, and book and tape packages. "We want to communicate to the consumer under one umbrella," she says.

Moss has overseen a complete repackaging of older "Sesame Street" releases, except for the 25th anniversary program, "A Musical Celebration!" By the end of next year, she expects to have released 27 titles, including six to eight original produc-(Continued on page 121)

O.J. Simpson Sued Over His Exercise Video

■ BY EILEEN FITZPATRICK

LOS ANGELES—The license holders to O.J. Simpson's exercise video are adding to the former football star's legal troubles by slapping him and his company, Orenthal Productions Inc., with a \$5 million lawsuit for breach of contract.

In the suit, filed in Los Angeles Superior Court, Allworks Enterprises Inc. claims that Simpson refuses to perform promotional duties, including the making of an infomercial, to help sell "O.J. Simpson's Minimum Maintenance For Men."

The lawsuit was filed Oct. 5, two days after Simpson was acquitted of the murders of his ex-wife Nicole Brown Simpson and her friend Ronald Goldman. Wrongful death lawsuits, filed against Simpson on behalf of the victims' families, are still

ending.

Distribution rights to the exercise video, which was originally produced by Playboy Entertainment Group, were acquired by Fort Lauderdale, Fla.-based Allworks in November 1994.

A provision in the contract allowed for the promotional duties to be suspended if Simpson was "unavailable for the creation of the infomercial for reasons beyond Playboy's control."

When Simpson was arrested for the murders of his ex-wife and Goldman in June 1994, that portion of the contract was exercised.

However, when Simpson was released from jail Oct. 3, Allworks demanded compliance from Simpson, the lawsuit says. Simpson's attorneys responded that their client had "no obligation to help promote the video."

Allworks attorney Marvin L. Rudnick says his client was "stonewalled" by Simpson attorneys after several attempts to resolve the issue.

For example, days before the jury came back with its not-guilty verdict, Rudnick says Allworks offered to sell back Simpson's rights to his likeness in connection with the video's promotion. But Simpson's attorneys didn't respond.

"We did not try to play hardball with Simpson," says Rudnick. "The problem is that he just doesn't want to do anything."

Meanwhile, Rudnick says, "O.J. is running around getting his picture taken and selling them to pay off his legal fees."

According to Simpson's original contract with Playboy, he received a \$100,000 advance and was to receive a royalty of \$1.50 per cassette if the

video sold more than 50,000 units.
Allworks picked up rights to the

Allworks picked up rights to the video and added 30 minutes of out-takes, one of which was shown as evidence in the murder trial.

The added footage helped propel retail orders to 100,000 units, according to Allworks president Rick Smith (Billboard, March 18).

Rudnick says the \$5 million in damages is based on anticipated sales of the video from an infomercial and those generated by Simpson personally publicizing the tape.

"We don't know if he can sell anything now," says Rudnick. "But we'll never know if he won't promote it. All he has to do is stand up and promote the video, and he's not willing to do

Simpson's business attorney, Leroy Taft, did not return calls to discuss the lawsuit.

FOUR DEBUT ARTISTS



TrauMA

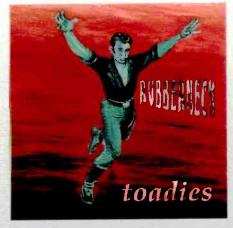
GLYCERINE • 15*



JUST A GIRL • 33*



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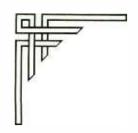


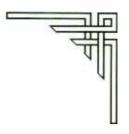
POSSUM KINGDOM • 5*





INTERSCOPE RECORDS

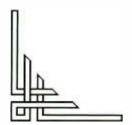




Jeff Rabinovitz

(1956-1995)

Beloved Co-worker,
Beloved Friend,
Always...



Columbia TriStar Home Video Sony Pictures Entertainment



Artists VIusic

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

MCA's Strait Box Flies From Stores In Record Numbers

BY DON JEFFREY

NEW YORK—Defying early retailer skepticism, George Strait's fourrecord retrospective, "Strait Out Of The Box," is shaping up as the fastestselling country boxed set in history.

MCA/Nashville says it has shipped nearly 350,000 units of the set, which was released Sept. 12, and expects it will receive platinum certification by the Recording Industry Assn. of America this month.

The RIAA certifies a four-CD set as platinum after net shipments reach 250,000 units. A trade group spokeswoman says no other country boxed set has gone platinum. MCA/Nashville has shipped more than 510,000 units of the four-CD Jimmy Buffett boxed set, "Boats, Beaches, Bars & Ballads," but that was released in May 1992 and many do not consider it a country title. Another MCA box, "The Patsy Cline Collection," released in 1991, has been certified gold.

SoundScan, which records sales at retail, says the Strait set has sold 125,000 units as of Nov. 5.

The recording is No. 72 on The Bill-(Continued on page 26)



Mitchell Does Rare Live Show At New York Club

■ BY JIM BESSMAN

NEW YORK-Joni Mitchell's surprise Nov. 6 performance at Greenwich Village club the Fez-her first gig before a paying audience here in well over a decade-proved as memorable as it was historic. Particularly because she'd been privately contem-

plating bowing out of live music altogether.

show. The which was only firmed up that morning and promoted via a single announcement on triple-A station WFUV, over-



filled the intimate 200-person capacity room. Rapt fans included Carly Simon, Eric Andersen, Victoria Williams, Natalie Merchant, and Marc Cohn, not to mention a loudly enthusiastic Chrissie Hynde ("Thank you for staying with us. Joni!" she shouted out at one point), whose Nov. 4 acoustic show with the Pretenders

BILLBOARD EXCLUSIVE

at the Beacon Theatre had been attended by Mitchell.

Mitchell was in New York at the request of People for the American Way, whose Nov. 5 benefit honoring cartoonist Garry Trudeau at the Waldorf-Astoria featured a short Mitchell set. There, and at the Fez, she was accompanied solely by Daniel Lanois/Joshua Redman drummer Brian Blade, whom she had first seen at last spring's New Orleans Jazz & Heritage Festival.

The New Orleans event was the most recent concert appearance by Mitchell, whose performances have become few and far between.

One likely reason for her absence, as she pointed out during the Fez set, is that she employs 30-50 guitar tunings for her complex repertoire, necessitating "endless retunings plus an army of extra guitars I had to bring on the road in what had become a truly exhausting process.

(Continued on page 119)

New, Aggressive Ska Returns To Modern Rock

■ BY CRAIG ROSEN

LOS ANGELES-Now that modern rock radio has taken grunge and neo-



The fast-paced predecessor to reggae enjoyed moderate success in the early '80s, as U.K.

acts such as the Specials, Madness, and the English Beat scored radio hits with "Ghost Town,"



CRASHERS

the U.K. 2-Tone label, a more aggres-

sive version of ska is back on modern rock radio. Rancid's Clash-like, punky reggae "Time Bomb," from the Epitaph al-

which was linked to

bum "... And Out Come The Wolves," (Continued on page 24)

Florence Greenberg, 82, Dies Scepter Head Mentored R&B Artists

■ BY IRV LICHTMAN

NEW YORK-In its '60s heyday, Florence Greenberg's independent label Scenter Records, with hit after hit, reflected the mainstreaming of black artists and their musical heritage on the pop charts.

Greenberg, who died Nov. 2 at 82, was a rarity then as a woman who pondered a career outside her role as a housewife in New Jersey. In addition to her skills as an entrepreneur, Greenberg was blessed with creative musical instincts, including those of a song-

Greenberg discovered or nurtured such talents as the



GREENBERG

Shirelles (brought to her attention by her daughter, a classmate of the singing quartet), B.J. Thomas, the Kingsmen, Maxine Brown, Chuck Jackson, Ronnie Milsap, the Isley Brothers, James Cleveland, and Shirley

(Continued on page 113)



Seeking Heat. Arista's new R&B diva, Deborah Cox, celebrates her self-titled debut album hitting the top of the Heatseekers chart for the week ending Nov. 4 and again this week with her Heatseekers No. 1 T-shirt. (Photo: Chuck Pulin)

Chapman's Mainstream 'Heart' Sparrow Flies To AC, Country Radio

■ BY DEBORAH EVANS PRICE

NASHVILLE-In an effort to broaden Steven Curtis Chapman's base beyond the Christian market, Sparrow Records released the single "Christmas Is In The Heart" to mainstream AC and mainstream country radio Nov. 6.

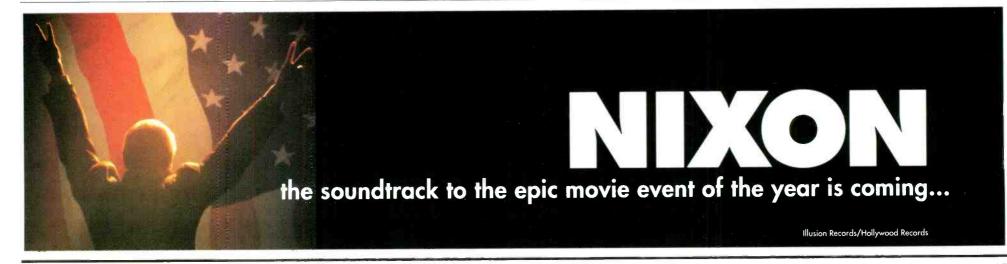
In recent years, Chapman has dominated the contemporary Christian market in terms of retail sales and Christian radio airplay. A three-time Grammy winner and the Gospel Music Assn.'s reigning artist and male vocalist of the year, Chapman has won the GMA's top

songwriter award for seven consecutive



"I obviously am excited any time I get the opportunity to build the platform a little bit wider, a little bit deeper, to go into some new areas,' says Chapman. "My songs come from real-life experi-

ences, trying to bring together my life (Continued on page 110)





Rocket Man. Executives of Rocket Records and Island Records present Elton John with plaques commemorating platinum status of 10 of his albums, with a total of more than 35 million copies sold in the U.S. on PolyGram labels. John also received a plaque commemorating more than 1 million copies sold in the U.S. of his most recent album, "Made in England." Shown, from left, are John Reid, chairman, Rocket; Steve Leeds, VP of alternative and video promotion, Island; John Cannelli, president, Rocket; Bernie Taupin, John's longtime collaborator; Gerry Kopecky, senior VP of sales and field marketing, Island; John; Laura Hinson, VP of AC promotion, Island; John Barbis, president/CEO, Island; Hooman Majd, executive VP, Island; Vicki Leben, VP of top 40 promotion, Island; and Ken Walsh. VP of finance, Island.

For Artists Of All Kinds, A New Label

Sooj Records Not Limited To Musicians

■ BY IRV LICHTMAN

NEW YORK—An independent label is being launched here to present artists who perform and also paint or

The label, which will utilize the distribution services of Caroline Records when it hits the market in January, has eight CDs in the works

'Some [of our artists] do songs, some create sound, others do spoken word," says Jeff Gordon, a principal in the company, who is a painter and veteran producer.

In addition to Gordon, the label, called Sooj Records, is being run by Path Soong, a recording artist and painter, and John Matarazzo, who continues to operate Celluloid Records and Strate Records.

The label's unusual thematic base

had its genesis in an album that Gordon produced called "Revolutions Per Minute." A 10-cut CD version of Gordon's 20-track vinyl album is among those on the label's release schedule for

1996. The album has never before been released on CD.

"College radio and buyers supported this indie vinyl set, which was pack-

aged with graphics and tracks by such art and literary personalities as William Burroughs, Buckminster Fuller, Hanna Wilke, Chris Burden, and others," says Gordon.

Slated for January release are a 21song CD by 21-year-old painter St. Christopher and a CD that contains conversations with British painter Francis Bacon.

Other releases will feature David Harrington; Todd Murphy; Alexis Rockman; an act called Jreem Canvas, which features Path Soong and Gordon; and David Bierk, accompanied by his father Sebastian Bach, lead singer of Skid Row.

Other product being developed features Cheryl Donnegan, Joseph Beuys, Ken Goldsmith, Terry Fox, and Robert Morgan, as well as a compilation CD, "Banned In Amerika."

Each CD will have a cover of artwork by the personality involved, with a CD booklet that in effect is a "minigallery of their work," says Gordon.

In line with the visual aspect of the Sooj label, promotional and display posters will be manufactured for retail (Continued on page 24)

World Festival Of Latin Pop Hits Paydirt

Three-Day Latin 'Woodstock' Successful Despite Snafus

■ BY PEDRO RUZ GUTIÉRREZ

SAN JUAN, Puerto Rico-The inaugural World Festival of Latin Pop/Rock survived frequent delays and security concerns as 30,000 festivalgoers packed a muddy outdoor park here Nov. 4 to catch more than 12 Latino rock acts.

Headlining the 10-hour event, which began two hours late and lasted until 5 a.m Nov. 5, were prominent rock artists from seven countries, including Mexico (Café Tacuba), Argentina (Fito Paéz, Los Enanitos Verdes), Chile (Los Tres, La Ley), and Spain (Seguridad Social, Los Rodríguez).

Other rock-rooted acts to appear at Luis Muñoz Marín Park were Venezuela's Desorden Público, Peru's Pedro Suárez-Vertiz, Miami-based Exodo and Nannette, and Puerto Rican band Radio Pirata. Tickets for the event were \$15.

Dubbed by festival promoter Poly Events as "Woodstock In Your Lan-



guage," Puerto Rico's first major rock festival started out as a mud-slinging war with dozens of unruly fans fighting for the first three hours of the show, until a 25-person security crew established control.

No one seemed immune from the muddy attacks, particularly near the front of the stage, where members of the international media, concert VIPs in the press box, and performers were

"What happened to the mud?" La Ley's lead vocalist, Alberto "Beto"

Cuevas, asked after a brief respite from the sloppy skirmishes.

Globs of mud promptly rained down on Cuevas and his group as they finished "r&r," a driving rock thumper taken from the band's WEA Latina album "Invisible."

"The security here was useless," complained one festival attendee, who added that the show started late, and "that's why the mess began."

But Fernando Ramos, GM of the island's retailing behemoth Casa De Los Tapes and one of the creators of the event, insists that only 25-30 "crazy people" were involved in the mud

"The security came, and there was no problem after that," says Ramos. 'And only 12 people were hurt, with minor injuries, so that's not bad considering this was the first concert of its kind, and there were 25,000 people."

Although they did not take the stage until 2 a.m., La Ley's labelmate Café (Continued on page 24)

Lofgren, Redmond Among **D.C.'s WAMA Winners**

■ BY BILL HOLLAND

WASHINGTON, D.C.—The 10th annual Washington Area Music Awards ceremony Nov. 7 was highlighted by multi-award, cross-genre

Although local heroes Mary Chapin Carpenter and Nils Lofgren took honors as songwriter of the year and musician of the year, respectively, such D.C. talent as pop diva Mary Ann Redmond, tenorman Ron Hol-loway, and folk duo Pete & Maura Kennedy also scooped up a number of

Redmond won five awards in four distinct music categories: best urban contemporary recording, for her album "Prisoners Of The Heart" (Vital), urban/contemporary and pop/rock female vocalist, and female vocalist in the roots rock/traditional

R&B and blues categories.

Carpenter and Lofgren were both on tour and unable to attend the awards show. But their absence did



not prevent the membership from giving Carpenter two more awards. best country recording, for her album "Stones In The Road" (Columbia), and best country female

vocalist.

Lofgren copped three more accolades: best rock pop instrumentalist, rock/pop male vocalist, and roots rock/traditional R&B instrumentalist.

Go-go music godfather Chuck Brown just about swept the awards in the go-go category, for best male vo-(Continued on page 22)

EXECUTIVE TURNTABLE

John Trumpbour is promoted to

director of advertising and A&R ad-

ministration at Relativity Recordings

in New York. He was national direc-

tor of consumer advertising and pro-

Larry Pareigis is named head of

the promotion department at Almo

Sounds/Nashville. He was PD at

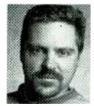
Bobbii Hach is named national

RECORD COMPANIES. Atlantic Records in New York names Jay Faires VP of A&R and Lenny Wohl director of business and legal affairs. Faires retains his title of president of Mammoth Records. Wohl was senior director of legal affairs at PolyGram.

Kathy Guild is appointed VP of marketing/creative at Capitol Records in Los Angeles. She was VP of marketing and creative director at Virgin Interactive Entertainment.

Island Records black music division names Varnell Johnson VP of operations in New York, Tim "Dawg" Patterson VP of A&R in New York, and Fabian "Fade" Duvernay VP of marketing in Los Angeles. They were, respectively, senior VP/GM of urban music at Elektra, senior A&R director at Arista, and director of rap music at Interscope.

Earl Sellars is appointed VP of marketing and promotion for Music Entertainment Group in New York



FAIRES



and its subsidiaries, including Benson

Music Group, Diadem Music Group, Tribute Records, and REV RUN

Felicia Gearhart is promoted to

VP of business affairs for RCA Spe-

cial Products in New York. She was

director of licensing and clearances.

motes Mike Rittberg to senior rock

promotion director and Heather

Kierszenbaum to senior manager of

preproduction. They were, respec-

tively, rock director and album pro-

duction coordinator

A&M Records in Los Angeles pro-





JOHNSON

KYCY San Francisco.

magazine.









GEARHART



WILLIAMS

Elektra Entertainment Group in Gary Tanenbaum is named VP of New York promotes Bobby McCain operations at Del-Fi Records in Los to manager of marketing/advertising Angeles. He was senior buyer at the first U.S. Virgin Megastore. and Vincent Becchinelli to manager of graphic art production. They were, respectively, coordinator in the cre-

 $\textbf{PUBLISHING. Jody Williams} \ is \ named$ president of MCA Music Publishing Nashville. He was assistant VP of BMI Nashville.

RELATED FIELDS. Lovester Law is appointed VP of marketing for Bill Graham Presents in San Francisco. He was VP of marketing, San Francisco Convention & Visitors Bureau.

A&R administration coordinator. romotion manager for Lava Records in Los Angeles. She was director of mainstream/top 40 at Hitmakers

Nat Rew is appointed GM of Pandisc/Streetbeat Records in Miami. He was a marketing consultant.

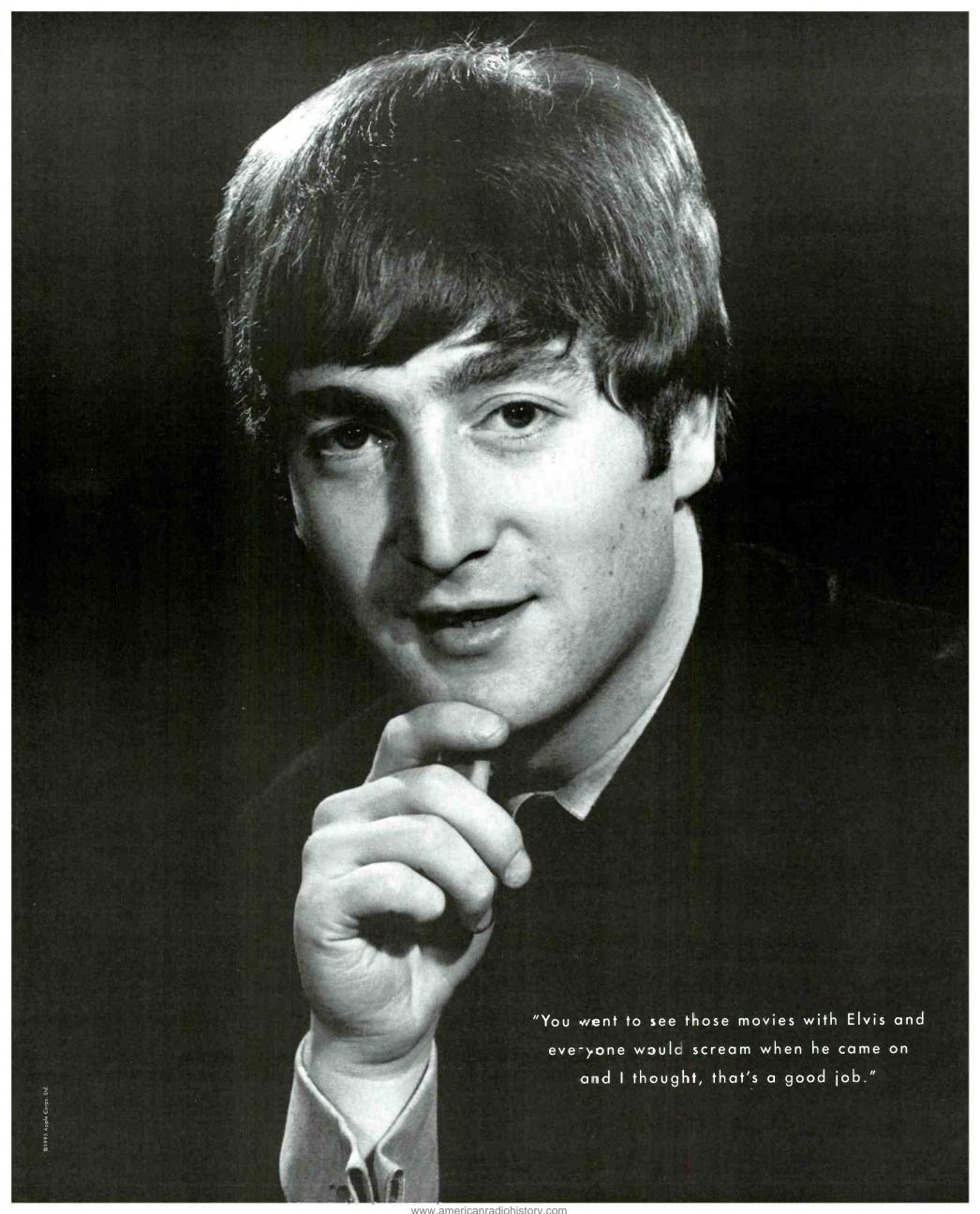
ative services department and coordi-

marketing coordinator for Magna-

tone Records in Nashville. She was

Cindy Crutchfield is promoted to

nator of graphic art production.



Folk Comes Home To Red House

Label Formed From Enthusiasm For Artists

Red House Records in St. Paul, Minn., is entering its second decade, but its founder, Bob Feldman, still speaks about his company like a man with a mission.

"I didn't want to have a flavor of the week, like I was seeing in the record business,' Feldman says. "I wanted to have some people I really believed in, that I felt were true originals, real artists, and



then I wanted to educate everybody about them.'

Red House, which, Feldman says, will gross more than \$2 million this year after earning \$1 million in 1994, had its genesis in Feldman's enthusiasm for singer/songwriter Greg

Today, 10 of Brown's albums grace Red House's 80-title catalog, which includes works by such seminal urban folk artists as John Gorka, Bill Staines, Claudia Schmidt, Kate MacKenzie, and the Chenille Sisters

and stellar instrumentalists, such as Peter Ostroushko and Dean Magraw. Veteran folk performers Paul Geremia, Spider John Koerner, and Ramblin' Jack Elliott are also Red

> House acts. The company recently issued a 10thanniversary compilation of its major artists, 'House On Fire.'

In the early '80s, Feldman's enthusiasm for Brown's music served as the catalyst for his maiden voyage in the music busi-

ness.
"When I first saw Greg, I was teaching school,"

says Feldman. "I was teaching a class called 'How To Start Your Own Small Business With No Money' at Eden Prairie High School.

HOUSE

RECORDS

"After seeing Greg, I was just blown away. Everything I loved in soul music and jazz and folk and the singer/songwriters, it all came through him. The next day after I

saw Greg, I tried to rent the Guthrie Theater . . . I had never done anything in music before, but I tried to rent a 1,400-seat hall. I just felt like more people should see him.'

Feldman succeeded in securing the Guthrie for a 1983 benefit show by Brown and Schmidt (then on Flying Fish Records) for the nonprofit. group the Cooperating Fund Drive. The show sold out, raising \$10,000, and it remained in Brown's memory.

Feldman says, "Greg had put out a record of his own that he had sold a couple of thousand of, and let it go out of print. So when he moved up here six months later to be on 'The Prairie Home Companion,' he called me up and asked me if I'd like to start a record company and get his music out. I thought, 'Well, what a great hobby,' not knowing anything.

"I went to a library and got a book about how to make and sell your own record . . . I checked that book out of (Continued on page 20)



Heart Of The Matter. The members of Heart present a plaque to the Hard Rock Cafe following the band's appearance at a party commemorating the release of its new acoustic album and Disney Channel special, "The Long Road Home."

Curb Re-Enters Christian Market With New Projects

BY DEBORAH EVANS PRICE

NASHVILLE—With new releases by Whiteheart and Jonathan Pierce on Curb Records and projects by Tom DeVoursney and Keith Brown on the new CPI label, Curb chairman Mike Curb is renewing his label's presence in the contemporary Christian market.

"It's developing beautifully," Curb says. "It was one of my goals when I moved to Nashville to get into this field of music. Actually we've always been, to some degree, in this field. I think we had the first major contemporary Christian hit in [1977] with Debby Boone



KEITH BROWN

with "You Light Up My Life," which crossed over and became a pop hit as well, but we originally promoted that as a contemporary Christian record.

Curb's entry in

Christian market comes via the fall releases of veteran Christian rock band Whiteheart's label debut "Inside" and Pierce's "One Love." Pierce was formerly with the Imperials and is a member of the Gaither Vocal Band, but the Curb album is his first foray as a solo artist. Both albums were the first products to go through Warner Christian Distribution, WEA's new Christian market distribution arm.

Though the Curb deal might seem unusual for a band that had



WHITEHEART

spent 13 years on exclusively Christian labels (Sparrow, Star Song, and Word), Whiteheart's Mark Gersmehl, a founding member who plays keyboards and sings, says one reason the group signed with Curb was they were impressed with Mike Curb's desire to see music with a positive message gain a wide audience.

"He said, 'I think people are going to want some hope again in the world, and I think you guys are the kind of people that can provide it," Gersmehl says of the members' early talks with Curb. "I really saw that nonmanufactured passion in his eyes . . . and I knew he understood what our vision

Pierce agrees. "They really want to be part of the Christian industry," he says of Curb. "Mike Curb believes this music should go everywhere, and we should make it (Continued on page 20)

Equal Opportunity On Pop Charts?; For Petty's Sake: Another Boxed Set

T'S A MAN'S WORLD . . . NOT! Not on the pop charts, at least. Where are our male equivalents of

Mariah, Whitney, Madonna, and Janet? Men whose primary success comes from the pop chart, not crossovers like R. Kelly or Coolio. A scan of the Hot 100 Singles from the Nov. 11 issue shows only six slots taken by solo men: Seal, Meat Loaf, Michael Jackson, Jon B., Shaggy, and Edwyn Collins. Aside from Jackson, none of these could be called top 40 mainstays.

So what's going on? New and still developing artists like Jon Secada, Martin Page, and Joshua Kadison seem to be more at home on the Adult Contemporary charts, as are such bona fide stars as Billy Joel or Michael Bolton. Older, established stars like Sting, Bruce Springsteen, John Mellencamp, Elton John, and Bob Seger aren't automatic pop adds anymore and are pretty much relegated to AC and album rock. Turning to The Billboard 200, the vast majority of solo male artists are either country or R&B/rap oriented.

Consult MTV's most played clips, as reported to the Billboard Video Monitor, and of the 50 clips listed, only nine are solo men. Of VH1's 30 slots, seven men hold positions. (Including Phil Collins with his 10-year-old

song "Take Me Home" at No. 25. What's up with that?) I don't know if some great music industry cabal had a secret meeting and decided that solo men aren't hip anymore. As someone who gets virtually every album released, the number of male artists coming through the pipeline who even stand a shot at top 40 has slowed to a trickle. Most of them, the Freedy Johnstons, the John Hiatts, the Bruce Hornsbys of the world, go straight to triple-A. I've already received quite a few advances for albums coming out in early '96, but I don't hear anyone whose main format would be pop, as opposed to starting somewhere else and crossing over.

Disavowing any conspiracy theory—I'm not Oliver Stone, for God's sake-I think this may have something to do with the ability for a man in a group, such as Eddie Vedder, to attain superstar status while remaining in the band, a feat that few women, other than Chrissie Hynde, have been able to do in modern times. As much as it pains me to admit it, it may also have

to do with image. Every time Madonna changes her

look, it makes news. Mariah directs her own video and it gets much more coverage than if Billy Joel had done

the same. It's always open season on Whitney's private life. Other than Jon Bon Jovi's haircut two years ago, people really don't pay much attention to men apart from their music.

So what's the deal? I haven't got a clue; it just seemed like something worth noting.

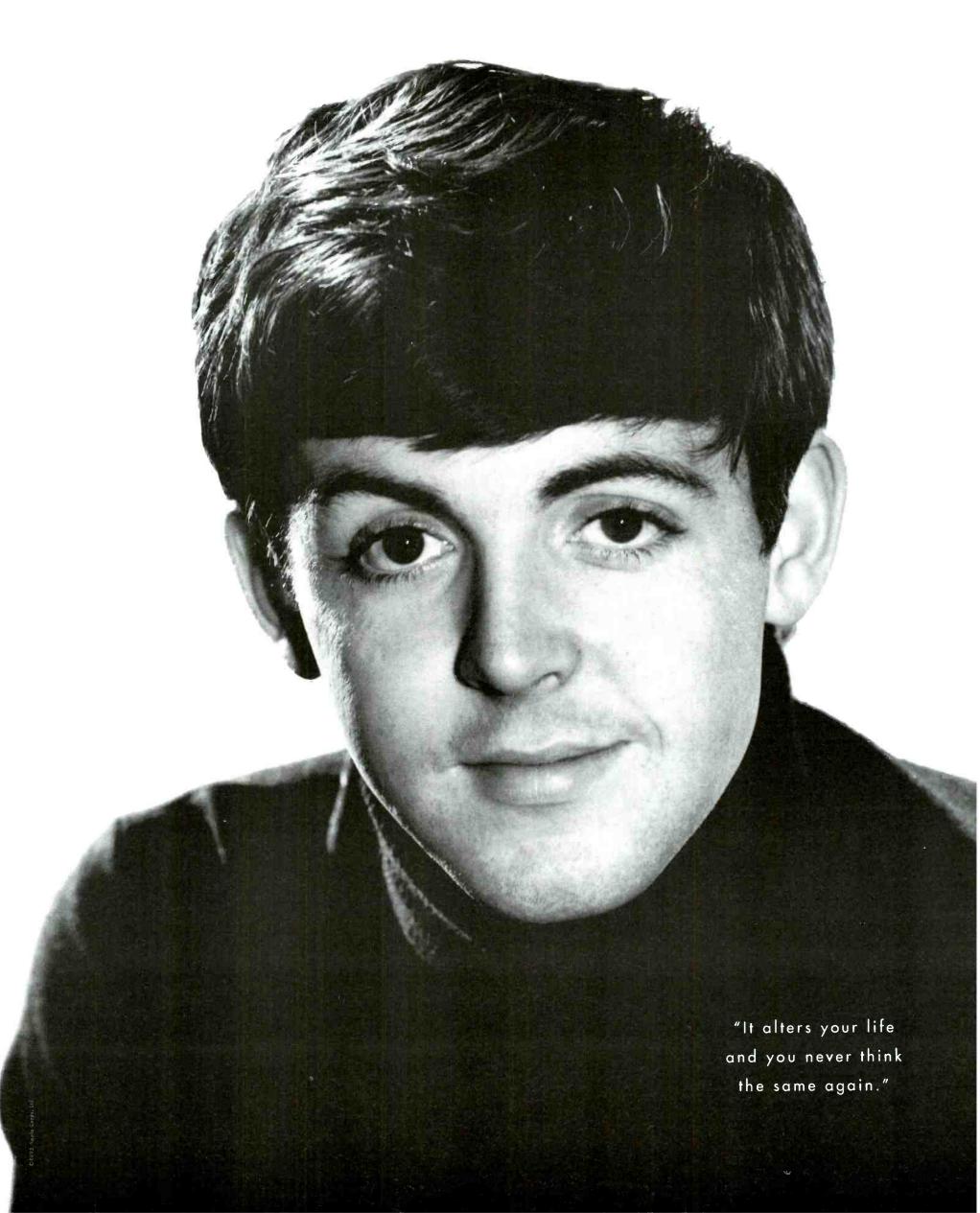


by Melinda Newman

Newman

HIS AND THAT: "Playback 1973-1993," a six-CD/cassette boxed set chronicling Tom Petty's career will come out later this month. The package contains material through Tom Petty & the Heartbreakers' greatest hits. Unlike some sets that offer only a few previously unavailable tracks, this collection is a veritable treasure trove for true Petty fans. One disc contains 15 Bsides, none of which were available in the U.S. before now; another disc includes previously unreleased performances; while a third disc contains unreleased recorded material not released previously . . . Syd Straw has signed with Capricorn Records. Her label debut, which she is cutting with the Skeletons, should be out in the first quarter . . . The "Dead Man Walking" soundtrack, coming Jan. 9, will include two new songs from Eddie Vedder, who is performing here with Pakistan's Nusrat Fateh Ali Khan, as well as new cuts from Bruce Springsteen, Patti Smith, Tom Waits, and others. Each of the songs on the Columbia soundtrack was written for a specific scene or character in

Music industry honchos Arma Andon, Steve Fargnoli, and Gordon Anderson have started Pure Records. Distributed through Alliance Entertainment Corp., the label's first two offerings are new releases from Big Country and Toronto quartet Glueleg . Robert Plant and Jimmy Page finished their series of shows at Madison Square Garden by announcing they would be back when they had more material. This would seem to indicate that Plant/Page's album was not a oneshot deal . Antonio Carlos Jobim will be remembered at a Nov. 30 Carnegie Hall salute. Among the artists participating in the tribute will be Branford Marsalis, Ottmar Liebert, Ramsey Lewis, and Gilberto Gil.



FOLK COMES HOME TO RED HOUSE

(Continued from page 18)

the library and followed it word-forword. I really didn't even know what an independent label was."

Retaining the name of Brown's label, Red House Records, Feldman re-released the singer's "The Iowa Waltz," an album with built-in marketing potential.

"I loaded 'em all in my car and tried to sell 'em in Iowa," he says. "I sold all 1,000 to gift stores and music stores in Iowa, 25 at a time. I didn't know that people buy records in ones, twos, and threes."

Red House's success with Brown attracted the interest of other regional performers in the upper Midwest, according to Feldman. "I started having people knocking at my door, people like Pat Donohue and Dave Moore and Peter Ostroushko, who was on Rounder at the time and getting a lot of exposure on 'Prairie Home Companion.'"

This A&R wrinkle has stood Red House in good stead over the years.

"Until recently, I've never gone up to somebody and said, 'Will you be on Red House Records?' " says Feldman. "I'm a bit shy by nature that way. I wanted to do our work and grow organically. Friends would tell friends. Almost all of our artists, that's how they came to Red House. Now we're a little bit more aggressive and going out and looking at people and looking for people."

Like many folk labels, Red House derives most of its sales from the high visibility of its acts on the road.

"Almost all of our performers tour, and that's always been a key," Feldman says. "That's really important to a label like us, because we don't really get the airplay—although we get some commercial airplay . . . [but] most of all, it's public radio and folk shows and college and community

stations. I think it's word-of-mouth."

In Ann Arbor, Mich., which sports a supportive local radio station and the 25-year-old folk club the Ark, such word-of-mouth helps propel sales at Schoolkids' Records, according to owner Steve Bergman.

"With Bob's product, it's right up

"With Bob's product, it's right up our alley," Bergman says. "I'm usually good for 1,000 units on a Chenille Sisters piece."

Four years ago, Red House was one of the first indie labels to establish an exclusive deal with a national indie distributor, Koch International.

"We had regional distribution," Feldman says. "We were pretty satisfied with that, although it was very frustrating . . Nobody was ever able to tell us where our records went or how many of them were on the shelf or in the warehouse. With Koch, we know every day where every single record goes."

Red House employs a staff of seven full-time employees and one part-timer; three of the full-timers were hired in the last year to deal with the label's growing business. Feldman emphasizes that his company's sales aren't enormous by multiplatinum standards. "Nothing sells entirely huge. We've had our 40,000 sellers and stuff like that."

The company's best-selling title is Brown's 1994 album "The Poet Game," which won the National Assn. of Independent Record Distributors and Manufacturers Indie Award and has moved close to 50,000 units.

In true-believer fashion, Feldman notes that the sales may ultimately take a back seat to the importance of putting contemporary folk performers like Brown and his labelmates before the public.

"I want to see society be able to support a troubadour," he says. "I want to know that kind of life still goes on, that people can wander on the road like in the Kerouac days. I want to know that our society hasn't made that so impossible, to support a Jack Elliott or a Greg Brown. They're our troubadours, and that's a tradition that's gone on for thousands of years."



Damn Right, I Got The Blues. Dan Aykroyd, right, jams with Matt "Guitar" Murphy at the House of Blues in Cambridge, Mass. Murphy was part of the original Blues Brothers Band.

amuseme

CURB RE-ENTERS CHRISTIAN MARKET

(Continued from page 18)

accessible to everyone."

Singles from the Whiteheart and Pierce albums have already fared well at Christian radio. According to Curb VP Claire Parr, singles from both acts will go to mainstream radio in the spring, because she feels the traffic during the fourth quarter doesn't provide the best climate to break an artist new to the format. The label also didn't push Whiteheart's first video from the album "Even The Hardest Heart" to mainstream video out-

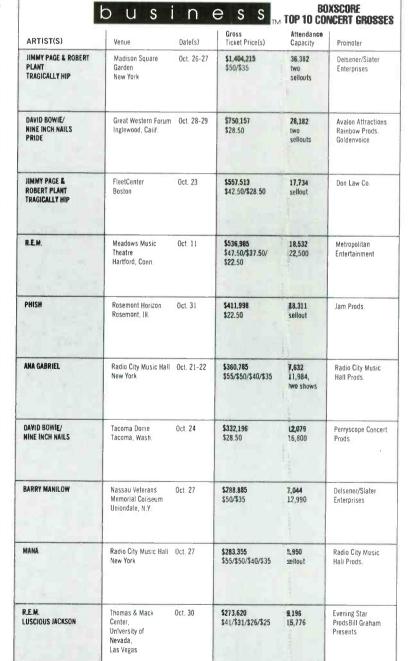
lets, but Parr says Curb plans to pursue mainstream airplay with the upcoming title track, "Inside."

Instead of creating a separate Christian imprint, Whiteheart and Pierce will be part of the Curb roster, which also includes Tim McGraw, Sawyer Brown, and Hal Ketchum. "We're very emphatic about that," Parr says. "We feel these artists are on a level with any other artist on our label, and we don't want to limit their world by putting them on a separate label. These records will be marketed very aggressively, of course, into the CBA [Christian Booksellers Assn.] marketplace, but they will also be marketed in the mainstream market.'

In addition to Whiteheart and Pierce, Curb has other Christian projects in the works. Patty Cabrera will have both an English and a Latin album released next spring. Curb has also purchased Michael English's Warner Alliance catalog and will re-issue those albums. Since English signed with Curb last year, the label released a compilation album that included "Healing," a duet with Wynonna. English is also working on a mainstream pop album.

In addition to Curb Records, the Curb Group includes the MCG label and the newly created CPI, an imprint created to release albums by the songwriters signed to Curb's publishing company. CPI will release Christian product, but, like Curb, it is not an exclusively Christian label.

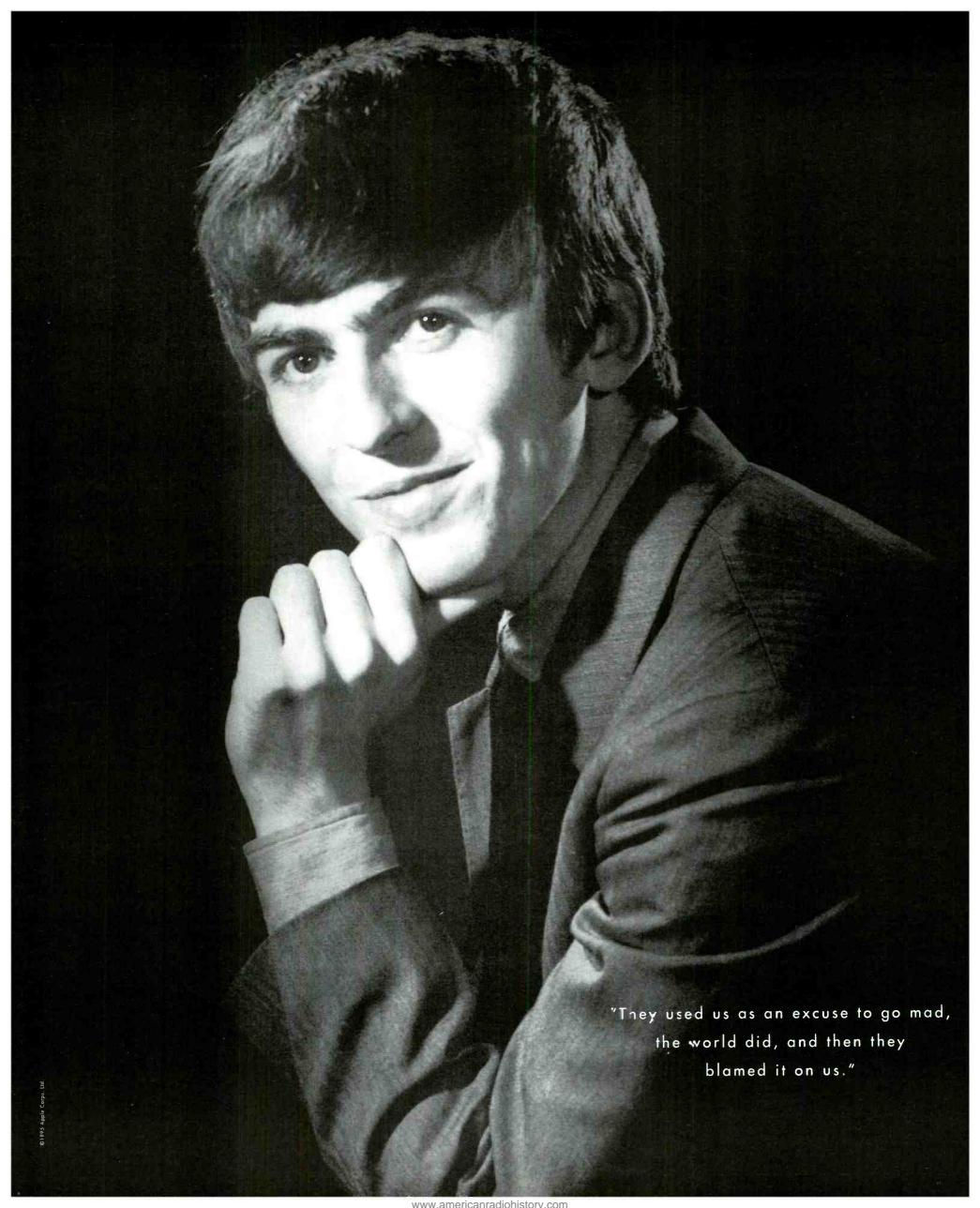
Meredith Stewart DeVoursney serves as VP of CPI. The roster includes Keith Brown, Tom DeVoursney (Meredith's husband), Don McLean, Jamie Slocum, and David Wills. The first release is Brown's album, titled "As Long As There Is Love." The first single, "A Heart After You," has been shipped to Christian radio.



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Rocking Ranger. Elton John, center, is presented a New York Rangers jersey in recognition of his record-setting 44th performance at New York's Madison Square Garden. Flanking John are MSG VP of concerts and entertainment Joel Peresman, left, and MSG president/CEO Dave Checketts.



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Artists & Music

ALAGNA SLATED FOR TENOR STARDOM

(Continued from page 1)

been like manna in the wilderness.

For Alagna's self-titled debut recording of arias, EMI Classics, not shy about making comparisons, ran a large-scale U.K. print and radio campaign with the slogan "It's proof that you don't need to be a big man to be a big tenor." The disc was released in early October and sold 10,000 units in the U.K. in four weeks, according to the label.

Alagna arrived in New York on Oct. 31 for a two-day PR blitz designed to help him have the same kind of impact in the U.S., where the record also came out in early October. Alagna has yet to sing in the U.S., but in April he makes his debut at New York's Metropolitan Opera as Rodolfo in "La Bohème."

EMI is planning a major U.S. marketing campaign for the CD around that time, which will include Alagna's picture on buses and bus shelters in New York, national advertising, and features in Vogue, People, and Vanity Fair.

For an extra jolt of star power, Alagna's Mimi at the Met will be Angela Gheorghiu, the young Romanian soprano who also has been a hit in Europe and England. She is the knockout Violetta on Decca's newly released "La Traviata" with Sir Georg Solti. Alagna and Gheorghiu also happen to be a couple, and the tenor hinted that they might get married during the New York run of "Bohème."

After "Bohème," Alagna will sing

After "Bohème," Alagna will sing "La Damnation De Faust" with James Levine at New York's Carnegie Hall in October 1996. He is also booked with the Chicago and San Francisco opera companies and is planning a worldwide duet recital tour with Gheorghiu that will include the U.S. He expects to sing in the U.S. annually.

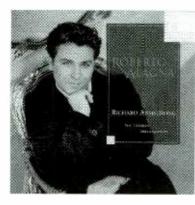
Alagna's CD is already selling briskly in the U.S. Steve Ek, classical buyer for high-volume stores for Trans World Entertainment, reports that the album has been in New York's Lincoln Center Coconuts store's classical top 10 best-sellers list since its release last month and is doing well in Miami and starting to show activity in Chicago and Houston.

"He's doing better than some artists who've had much more exposure in this market," Ek says. "He's got a pretty healthy chance of breaking into the big time. It's a good package—he's goodlooking and personable, in addition to having the talent to back it up—and they don't come along that often."

Alagna's people skills won't hurt either: Ek said that at a reception for retailers, the tenor "worked the room well, despite a language barrier." He adds that when Cecilia Bartoli first came to the U.S., she didn't speak any English either.

Alagna's primary languages are French and Italian: The first is the language of the land of his birth, the second is that of his immigrant Sicilian parents. The 32-year-old tenor says that he always knew he wanted to be an artist but studied accounting to assuage the worries of his working-class parents (his father is a mason), who wanted their son to have a white-collar job. Nonetheless, he sang popular songs in cabarets.

One night, while Alagna was singing in a Paris pizzeria, he was heard by Gabriel Dussurget, founder of the Aixen-Provence Festival, who promptly



called Jean-Marie Poilve, a French agent. Poilve sent him off to audition for England's Glyndebourne Festival Opera. (He stayed on after the audition to see "Falstaff," the first full opera production he ever attended.) In 1988, Alagna made his stage debut as Alfredo in Glyndebourne's touring company's "La Traviata."

Alagna won the 1988 Pavarotti Competition and was soon singing Rodolfo in such houses as Milan's La Scala (1990) and London's Covent Garden (1992). Acclaim in London reached a fever pitch when he sang Roméo in Gounod's "Roméo Et Juliette" at Covent Garden in October 1994, an event that was particularly poignant given the fact that his wife, Florence, had died just a month before of a brain tumor

Handsome, sporting a trim beard, and outspoken, Alagna seems happy to make waves. He insists that he is self-taught. "I don't believe much in teachers," he says. "Saying that will make me enemies, but too bad. All singers really learn by themselves. You need someone at the beginning who opens your voice. I had someone like that a long time ago, who lit the flame, but for the rest, I worked on my own."

At the moment, Alagna's schedule is full of Alfredo, Rodolfo, and Roméo, as well as Nemorino in "L'Elisir D'Amore," which he has recorded for Erato. He says he will be adding Werther (in Toulouse, France, and later at Covent Garden) and Des Grieux in "Manon" in Paris, as well as Don José in "Carmen" in two years, first on recording and then at the Opéra Comique in Paris.

Comparing the "Flower Song" aria from Carmen on his EMI record to the one on Ben Heppner's recently released recital disc, Alagna says simply, "Mine is better, it is more fragile. Don José is macho, and I know people like that; my family is Sicilian. It is almost shameful for him to say 'I love you' to a woman. He wouldn't say it loud—that is why the aria is marked 'piano' and 'pianissimo.'"

Alagna has also made inroads into heavier Verdi. He can be heard as the Duke on Sony's live La Scala recording of "Rigoletto," and he is scheduled to sing Don Carlos in a major new production next year shared by the Théâtre de Châtelet in Paris and Covent Garden. He says, however, that he is rethinking that choice, based on the strenuousness of the role, although he says that he will do the recording even if he cancels the stage performances.

The debut aria recording shows him best in the French repertoire, and some critics are hoping that he won't try to go too far too fast.

Gregg Whiteside, host of WQXR New York, says, "It's a young voice, with more developing to do. At its best, it's a lovely instrument—rich, relaxed, easy, and open—and I can see why EMI is promoting him as the Second Coming, but he's not there yet."

One powerful factor in the career of this young artist is his new insistence that he and Gheorghiu appear together. "If a theater director invited me without her for 'Bohème,' I would not say no, but I would tell him to find another job, because he doesn't understand anything," Alagna says. "We are trying to build a career together."

So far, the record companies are certainly playing along. Next year, EMI Classics will release a recording of the two singing soprano/tenor duets, including a cut from "West Side Story." James Brock, head of the strategic marketing team for core classical in the U.K., thinks that this recording could be even stronger than the aria record. The dynamic duo has also recorded "Roméo Et Juliette, due for release next year on EMI. (Alagna has also recorded "La Bohème" with soprano Leontina Vaduva; it is scheduled for U.K. release next July on EMI.)

Also on the EMI docket are "La Rondine" and "Manon." At Decca, Gheorghiu's home base, the pair is talking about "Faust," "Elisir," and yes, another "La Bohème."

"Think of Pavarotti and Sutherland," says Alagna. "It's important to have a couple."

LOFGREN, REDMOND AMONG WAMA WINNERS

(Continued from page 16)

calist, instrumentalist, and recording, for his "Hah Man" (Liaison) and also won recognition for his jazz-tinged excursions into balladry with the best contemporary jazz male vocalist.

Recent Epic signing emmett swimming won two awards in the alternative rock category and took away the prestigious album of the year for its release "wake." The record was initially released on Screaming Goddess and is being rereleased on Epic.

Brawny tenor saxophonist Ron Holloway won six awards, nearly sweeping the traditional and contemporary jazz categories, including the best recording in both categories for his "Struttin'" album (Milestone).

In the folk area, Pete & Maura Kennedy were also multi-WAMA winners, winning the artist of the year and the best debut recording prizes for their album "River Of Fallen Stars" (Green Linnet). They also scored four in the contemporary folk category.

Eclectic guitarist Al Petteway also won a number of awards, taking home three prizes in the new age, Irish/Celtic, and traditional folk categories, as well as best record design, for his album "Midsummer Moon" (Maggie's Music).

Hall of Fame awards went to legendary tenor sax player Stanley Turrentine, seminal doo-wop groups the Clovers and the Orioles, and the late guitarist Danny Gatton.



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Artists & Music

NEW, AGGRESSIVE SKA RETURNS TO MODERN ROCK

(Continued from page 15)

recently reached No. 8 on the Modern Rock Tracks chart. This week, the track stands at No. 25.

Earlier this year, Sublime, signed to the MCA-affiliated Gasoline Alley, scored a modern rock hit with its controversial "Date Rape" (Billboard, May 6).

The success of "Time Bomb" has other ska-influenced acts, such as No Doubt and Dance Hall Crashers, cautiously optimistic that modern rock radio programmers will open their playlists to the genre.

At the same time, some programmers are applauding the danceable ska-influenced songs, as well as quirky material by such non-ska acts as Folk Implosion and the Presidents Of The United States Of America for providing the format with some variety.

While No Doubt and Dance Hall Crashers, like Rancid and Sublime, aren't purely ska, the influence can be heard on their recent major-label bows.

"Tragic Kingdom" by Orange County, Calif.'s No Doubt was released Oct. 10. "Just A Girl," the first single from the album, debuts this week at No. 33 on the Modern Rock Tracks chart.

"Lockjaw," Dance Hall Crashers' first title for (510) Records/MCA, was released Aug. 29. However, its first single, "Enough," which is included on the "Angus" soundtrack, failed to chart.

RADIO RECEPTION

Modern rock WBCN Boston has been playing "Time Bomb" for weeks and recently began programming No Doubt's "Just A Girl." Music director Carter Alan sees ska's return to the airwayes as a result of the punk rock revival.

"Historically, all the best punk bands had that side to them," he says. "The Clash did some great ska and reggae songs, and that's the case with Rancid."

WBCN, like most modern rock stations, still occasionally plays 2-Tone records in recurrent rotation. While Alan welcomes new ska records, he says that the genre isn't as important as the quality of the material. "We just look for hits. If we have something by the Mighty Mighty Bosstones and Rancid, that's fine. There's not a quota, just as long as they are good songs."

MCA director of marketing Mindy Espy worked at Chrysalis in the early '80s, when that label was attempting to break the Specials in the U.S. Now she finds herself working Dance Hall Crashers, a band whose existence, according to vocalist Alyse Rogers, was inspired by the Specials.

Yet Espy points out that the new generation isn't merely copying the 2-Tone acts. "It's not totally in that vein," she says. "They have a different take on it that is younger and fresher."

However, Espy does note that there is a common bond between the current ska-influenced groups and the 2-Tone acts. When she attended a recent sold-out performance by Dance Hall Crashers at the Palace in Hollywood, Calif., it reminded her of some of the Specials' gigs.

"It had a real similar feel, as far as the level of enthusiasm," she says. "It's great to go into a club and see kids dancing nonstop."

Yet Rogers isn't positive that modern rock radio is open to ska-in-fluenced acts. "They were kind of forced to deal with Rancid, because Rancid is so huge," she says. "Ska has been underground for the past 10 or 15 years in America, and everyone always says it's going to be the next big thing."

RIDING PUNK'S COATTAILS

What gives Rogers optimism is that the 2-Tone movement in the U.K. was on the coattails of the original punk movement. Now that America has embraced neo-punk acts, such as Green Day and Offspring, Rogers is hopeful that ska will be next in the U.S.

No Doubt bassist Tony Kanal is also optimistic. "The fact that 'Time Bomb' is getting played on the radio all the time is definitely going to help us out," he says, "just like Madness helped out Fishbone."

Like Dance Hall Crashers, No Doubt doesn't consider itself a pure ska act. "When we started in 1987, we were primarily a 2-Tone ska band, but as we have progressed, we've gotten into other styles of music. But we all love ska and reggae music so much, I don't think it's ever going to leave our sound."

Still, both acts are sensitive about being pigeonholed as ska bands. "That's a little hard for us," says Rogers. "Going into our record deal with (510)/MCA, we sort of warned them that everyone was saying that ska was going to be the next big thing, but as soon as ska is the last big thing that came and went, we are going to still be around. Yes, we do play ska, but we play a lot more than that. Just calling us a ska band is selling us a bit short."

While ska has continued to thrive

in underground scenes in Boston, L.A., and the Bay Area, American acts have had little success with ska at radio (Billboard, Jan. 15, 1994).

The Untouchables, a Los Angeles-based band of the mid-'80s, released a few titles on Stiff/MCA and received some airplay on KROQ Los Angeles. The group's cover of "Agent Double O Soul" reached No. 28 on the Modern Rock Tracks chart in March 1989, but ultimately, the Untouchables failed to garner a mainstream following.

Fishbone, initially a heavily skainflected unit, landed a major-label deal with Columbia in the mid-'80s and recorded several albums that were only moderately successful. It scored two Modern Rock hits in 1991, "Sunless Saturday," which reached No. 7, and a cover of "Everyday Sunshine," which peaked at No. 14. On its later recordings, the band all but abandoned its ska roots in favor of punk and hard rock.

Mercury act the Mighty Mighty Bosstones have remained a favorite in their hometown of Boston, but only have one Modern Rock Track hit to their credit, "Someday I Suppose," which reached No. 19 in August 1993.

Now, however, Lynn McDonnell, director of national alternative promotion for Interscope, says that programmers are receptive to the ska-influenced sounds of No Doubt. "They're telling me that it sounds really fresh and different in comparison to what they have on their playlists," she says.

KROQ music director Lisa Worden also says that ska-influenced acts could make a resurgence. "We're playing No Doubt right now, and it's doing real well for us," she says. "This could be one of the types of music that replaces the grunge sound."

KEDJ (the Edge) Phoenix music director Christopher "the Minister" Allen, however, feels that the potential for ska-influenced music is limited. "It's just like how disco is hip now," he says. "It was cool back then, and it's still cool now, but I don't think it will ever be huge. I don't think it will ever be like grunge."

SOOJ RECORDS

(Continued from page 16)

and the consumer, as well as T-shirts and other merchandising items.

In January, Sooj will be on the Internet with its own World Wide Web site, which Gordon says will offer "unique visual and sound content to promote the line. Worldwide licensing deals are being set now."

Says Matarazzo, "The artists on the label bring a cross-disciplinary understanding of their work, in that they can inspire and draw inspiration from many artistic disciplines. More important, they have shown themselves to be not only competent but masterful in their efforts as creative musical artists, as they have in their works in their primary field of endeavor."

WORLD FESTIVAL OF LATIN POP HITS PAYDIRT

(Continued from page 16)

Tacuba drew the most heated response from the crowd, which by then had endured almost seven hours of sporadic rain, foot-covering mud, and long breaks between performances.

The fans on hand to see Café Tacuba were not disappointed. The high-pitched vocals of front man Cosme, combined with his stage dives and eccentric movements, elicited howls and cheers.

Despite the snafus, organizers and record label executives were pleased with the outcome of the event.

Says Rafael Cuevas, VP/GM of SDI/Sony, "This event was like a catapult for the development of rock en español in Puerto Rico."

Ramos says that plans are being drawn up to expand next year's festival to four days.

DEATLES THE DEATLES

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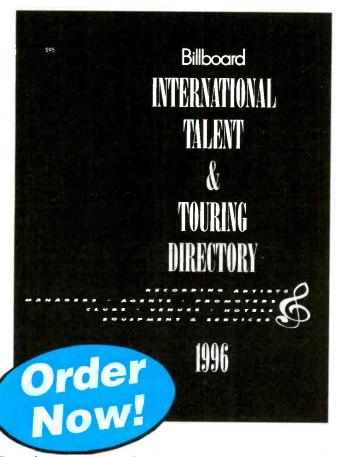






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Artists & Music

GEORGE STRAIT

(Continued from page 15)

board 200 album chart this week (it peaked at No. 50) and is No. 14 on the Top Country Albums chart, where it peaked at No. 10

But initial orders for the album from retailers were not strong.

Mass merchandisers, which are generally Strait's biggest market, had reservations about the album because they are reluctant to buy costly boxed sets. The four-CD set carries a list price of \$49.98; discounters are selling it for \$39.99.

David Watland, music buyer with Anderson Merchandisers, a rackjobber that supplies Wal-Mart stores with music, says of Strait's album, "We missed it. We took a very conservative approach. But we're fine now and have been for five or six weeks.

He adds, "It's doing great. We moved over 20,000 units, which is unprecedent-ed for us. We don't typically buy boxed sets for Wal-Mart.

Says Bruce Hinton, chairman of MCA/Nashville, "There's a preconceived notion at retail what any boxed set will do. Maybe some of that is justified. But we knew we had something unique."

The title is also performing well at chains other than mass merchants. Debbie Abbott, music buyer at Best Buy, says the set has been selling an average 2,000 units a week at the retailer. "We've never sold this many on a country boxed set,' she adds. The chain has positioned the album in its stores with signage and has included it in advertisements. It came in No. 8 at Best Buy the week it was listed in newspaper inserts, Abbott says

The set's longbox packaging was one reason for the initial resistance from retail. As Hinton says, "The mass merchants basically are set up to sell something in a jewel box. If it's other than that, they're not prepared to sell." But the box. which includes a 72-page color booklet, has received high marks from accounts. "The packaging is exceptional," says Watland. "It was a value."

One thing that has helped the set is the romotional push provided by the current No. 1 country single, "Check Yes Or No," which is available commercially only in the box. "That's one of his better songs in years," says Watland.

Retailers and the label are looking forward to continued success with the album during and after the holiday season.

"From our point of view, it will more than likely maintain its current level,' says Watland, "with a natural Christmas pickup, which is probably 15%-20% on a

Future sales will be aided by the release of a second single, "I Know She Still Loves Me." Hinton says, "A boxed set with two hit singles puts major visibility on it for half a year.'

He says the label will launch the "second phase" of the album's marketing campaign in the first quarter of 1996, which will include repositioning and advertising.

The idea for the box came up in label meetings this past summer, says Hinton. "I think he was very flattered," says Hinton, referring to Strait. "Not every artist should have [a boxed set]. We explained to him that while he's at the peak of his career is a good time."

In a statement released through his label, Strait says, "To see the boxed set having the success that it has had is especially rewarding, because it is almost my whole career up to this point wrapped up in one package.

The album includes 72 tracks from Strait's more than 15-year recording

Continental Drift UNSIGNED ARTISTS AND REGIONAL NEWS

BOSTON: Despite a boom year for Boston talent, the ninth annual Boston Music Awards was a bit of a letdown, held for the first time at the funky Orpheum Theater and lacking a major print sponsor. The low-key Nov. 2 event didn't attract the usual industry crowd or buzz, but still honored some 35 acts with 51 awards. The big winner was Rykodisc's Morphine (including act of the year, modern rock band. and album of the year for "Yes"). Multiple winners included Tracy Bonham (indie



debut album and rock single for "Dandelion"), G. Love & Special Sauce (major debut album and rap/hip-hop act), and Joshua Redman (jazz act and jazz instrumentalist). Also noteworthy: Jennifer Trynin (rising star), Buffalo Tom (rock band), the funky Groovasaurus (local rock band), and the rhyth-

mic Otis (new local rock act). Specialty trophies went to gospel's Angela Berryman, producer Mike Denneen (Letters To Cleo, Trynin), instrumentalist Duke Levine, R&B act Eye To Eye, reggae act the Mighty Charge, hardcore act Tree, and Latin act Sol Y Canto. The BMA inducted Carly Simon into its Hall of Fame and honored WBCN and PD Oedipus for contributions to the local rock scene. Fans were treated to first-rate performances by several winners, including Letters To Cleo (best single for "Here And Now") and Patty Larkin (folk/acoustic act). Ballots were cast by press/industry and fans, many of whom voted at area Strawberries record stores.

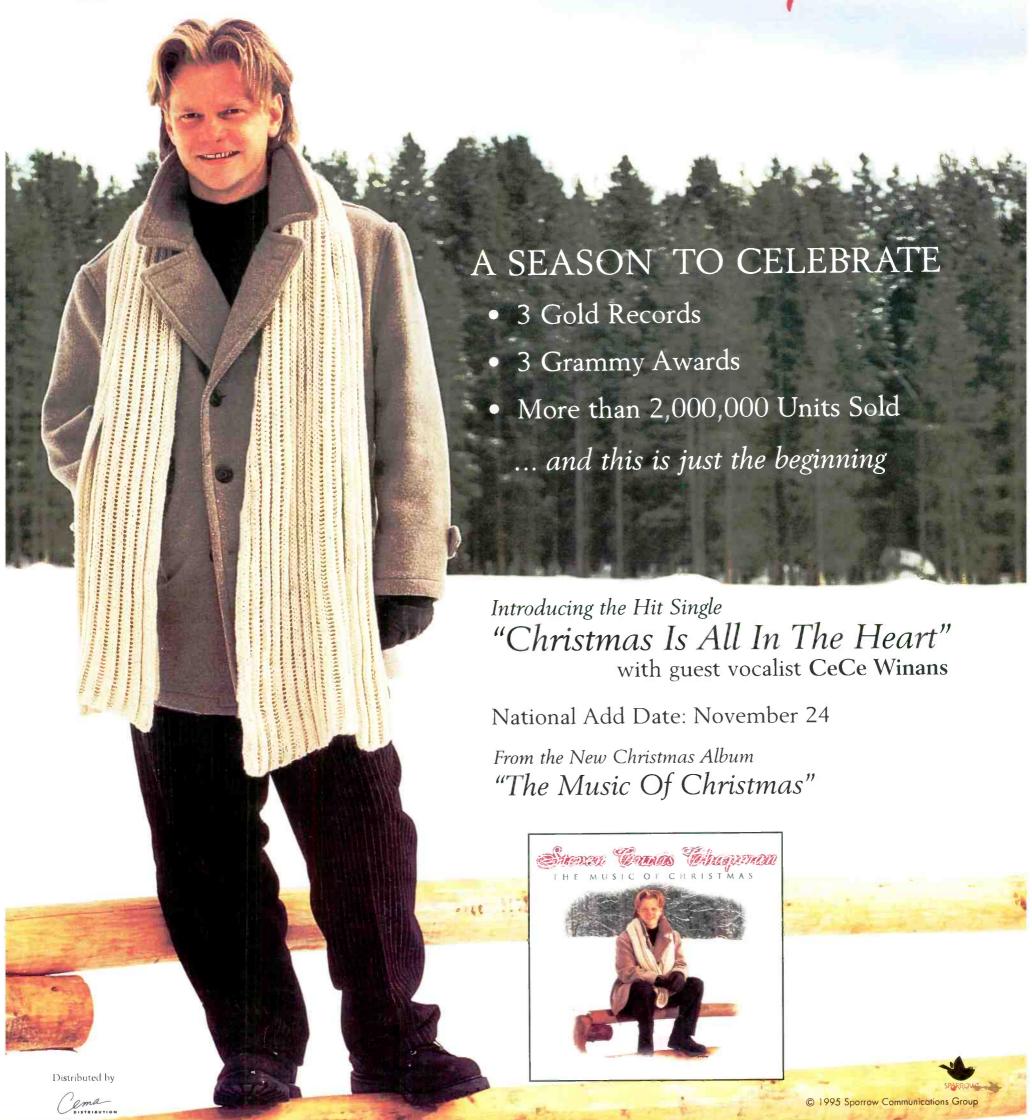
BALTIMORE: In just $2\frac{1}{2}$ years, **Jimmie's Chicken Shack** has perfected a tough, attitude-laden funk'n'roll with a successful string of regional releases. Issued on the band's own Fowl Records (these guys are full of poultry puns), "Chicken Scratch" and "Spit Burger Lottery" etched a melodic brand of bash and crash on mosh pits all over the mid-Atlantic. "It isn't often your fans can tear down a club and still have the owner invite you back," says lead singer/guitarist Jimi Haha, referring to Shack fans who pulled wooden planks from the ceiling of the Eight By Ten Club here. "But they were gonna remodel anyway." In May, Shack released "2 For 1 Special," a 20-song CD compilation of early efforts that's sold more than 5,000 copies. Like Washington, D.C. hardcore legends Fugazi, Shack sells its music at the top-end price of \$5, moving 100 copies at the Maryland Fall Music Festival after one short set. Its indie releases have found their way to 36 area music stores, and the band will release its new 17-song live effort, "Giving Something Back," Nov. 22. Also available is a concert video, "Plucked," recorded late last year at the Eight By Ten. Radio has been just as fast to jump on Shack's bandwagon; D.C.'s WHFS and WWDC, WIYY and WGRX Baltimore, and WRNR Martinsburg, W.Va., are spinning tracks from "2 For 1 Special" in regular rotation. In fact, WHFS morning jock Bob Waugh tagged Shack as the most requested local band in WHFS' history. Opening for Big Audio Dynamite, G. Love & Special Sauce, Collective Soul, and others has cemented a growing live performance rep. Fitting in with the mercurial Haha are drummer Jim Chaney, guitarist Jim McD, and bassist Che' Lemon. Contact: Chris Keith at E-Flat Productions at 410-793-3893. J. DOUG GILL

 $\label{eq:local_local_local_local} \textbf{ALBUQUERQUE}, \textbf{N.M.}. \ \ \textbf{The way the band members describe their sound conjures}$ images of ordering food from a deli. And with its brand of "indie rock on vinyl," Flake serves some tasty music. "It's cheap to make, and it's cool to do," says lead singer/lyricist James Mercer. With Mercer, guitarist Neal Langford (who is a hot-air balloon pilot), drummer Jessie Sandoval, and bassist/backing vocalist Marty Crandall, Flake has been a mainstay on the local rock scene for the last two years, frequently playing such small downtown clubs as Golden West Saloon

and the Dingo Bar. It's toured California's small-club circuit, often opening for such big acts as Yo La Tengo, the Meices, Archers Of Loaf, and Rocket From The Crypt. "They have a lot of fans in town, and they're a good draw," says Joe Anderson, Golden West Saloon's promoter/talent buyer. "The national bands we have complement them, because they're great songwriters." In September at Golden West,

Flake had a memorable set opening for American Recordings' Medicine and Long Fin Killie and playing songs from its upcoming 10-inch EP, "Spork," featuring the songs "Get Out Of Your Head Size" and "Totto." The band's sound is neither hard nor soft, but wistful and atmospheric. Mercer's introspective musings recall the Cure's Robert Smith, and the band says its melodies were influenced by such '80s bands as Echo & the Bunnymen and the Lillies. Local mom-and-pop outlets, such as Bow Wow Records, Mind Over Matter, Natural Sound, and Drop Out Records, have been selling Flake's releases, including a three-song vinyl single and a split 7-inch single (shared with another local act) called "Deluca," on Omnibus Records; it sold about 500 copies. An indie compilation on Resin Records featuring Flake's song "Magoo" sold 400 copies, Sandoval says. Contact: Sandoval at 505-265-8540, or Langford at 505-883-8355.

Steven Curtis Chapman



BILLBOARD'S HEATSEEKERS, ALBUM CHART

THIS	LAST WEEK	WKS. ON CHART	COMPILED FOR WEEK ENDING NOV. 18, 1995 FROM A NATIO SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECT COMPILED, AND PROVIDED ARTIST	DBY
¥ ¥	A W	충풍	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALE)	NT FOR CASSETTE/CD)
			* * * No. 1 * * *	<u> </u>
1	3	4	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
2	2	2	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
3	14	4	STEVEN CURTIS CHAPMAN SPARROW 1489/CHORDANT (9,98/13 98	MUSIC OF CHRISTMAS
4	4	4	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
5	7	12	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98)	GARBAGE
6	11	5	SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10.98/15.98)	AMERICAN STANDARD
7	8	18	BRYAN WHITE ASYLUM 616122 (9.98/15 98)	BRYAN WHITE
8	16	9	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
9	6	12	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
10	9	6	HEATHER NOVA BIG CAT/WORK 67019/COLUMBIA (10 98 EQ/15.98)	OYSTER
11	5	2	MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
12	10	8	EDWYN COLLINS BAR NONE 58 (9.98/14.98)	GORGEOUS GEORGE
13	12	12	TERRI CLARK MERCURY NASHVILLE 26991 (10.98 EQ/15 98)	TERRI CLARK
14	13	5	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)	PURE SOUL
15	24	11	POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
16	20	11	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
17	35	2	KATHY TROCCOLI REUNION 0110 (9.98/15.98)	SOUNDS OF HEAVEN
18	33	11	RON KENOLY INTEGRITY 02392 (11.98/17 98)	SING OUT WITH ONE VOICE
19	22	3	THE CORRS 143/LAVA 92612/AG (10.98/15 98)	FORGIVEN, NOT FORGOTTEN
20	15	5	CRIPS DANGEROUS/PUMP 6739/WARLOCK (10.98/15 98)	NATIONWIDE RIP RIDAZ

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 immediate ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available.

Albums with the greatest sales gains. © 1995, Billboard/BPI Communications and SoundScan, Inc.

		_		
(21)		2	NEWSBOYS STARSONG 20005/CHORDANT (9.98/; 3.98)	GOING PUBLIC
22	25	2	THE RENTALS MAVERICK 46093/WARNER BROS. (10.98/15.98)	RETURN OF THE RENTALS
23	19	4	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
24	29	10	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.	98) BROKEN
25)	_	17	BROTHER CANE VIRGIN 40564 (10.98/15.98)	SEEDS
26	23	6	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
27	27	17	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
28	34	4	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15 98)	DARYLE SINGLETARY
29)	_	1	THE AMPS ELEKTRA 61823/EEG (10.98/16.98)	PACER
30	37	19	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
31	28	13	TRU NO LIMIT 52983*/PRIORITY (10.98/15.98)	TRUE
<u>32</u>)	_	12	STEVEN CURTIS CHAPMAN ■ SPARROW 51408/CHORDANT (9.98	/13.98) HEAVEN IN THE REAL
33	30	3	KAUSION LENCH MOB 2002 (10.98/16 98)	SOUTH CENTRAL LOS SKANLESS
(34)	_	16	THE JAZZMASTERS JVC 2049 (9.98/15 98)	THE JAZZMASTERS II
35	39	20	KENNY CHESNEY BNA 66562/RCA (9.98/15 98)	ALL I NEED TO KNOW
<u>36</u>)	_	5	EVERCLEAR CAPITOL 30929* (9.98/13.98)	SPARKLE & FADE
37	36	106	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98) THE	TRE ALL GONNA LAUGH AT YOU
38	17	4	MR. BUNGLE WARNER BROS. 45963* (10 98/15.98)	DISCO VOLANTE
39	32	7	G. LOVE & SPECIAL SAUCE OKEH 67152/EPIC (10.98 EQ/15.98)	COAST TO COAST MOTEL
(40)		15	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH

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

ADRENALIZED: The Deftones, whose debut, "Adrenaline," was released on Maverick Oct. 3, just wrapped up shooting a performance for the forthcoming sequel to the film "The Crow" called "The Crow: City Of Angels," set for release in the summer of 1996 from Miramax.

But don't be surprised if things don't look quite normal on the set. It seems that Deftones guitarist Stephen Car-



Camera's Return. The first Aztec Camera album in more than two years, "Frestonia," is due Tuesday (14) on Reprise The first single, "Sun," is being worked to triple-A radio that week. A tour is planned for early 1996.

penter rearranged the equipment after takes. The gag was missed by the director, so an amplifier's position may change from one frame to the next.

The director also didn't notice that Carpenter didn't plug in his guitar. In the scene, the band plays its new song, "Teething," which isn't on the album.

Meanwhile, the Sacramento, Calif.-based hard rockers landed the opening slot on the Anthrax tour Nov. 24 to Dec. 20, after finishing up dates with CIV and Smile on Nov. 17.

"Anthrax used to be my favorite band when I was 15, so I'm real happy to tour with them," says Carpenter, whose other dream tour mates include PJ Harvey or Frank Black.

The Deftones are making some headway at album rock and modern rock radio, which isn't as easy as it used to be for a hard-edged band. The first single, "7 Words," is getting

spins at modern rockers CIMX (89X) Detroit, KNDD (the End) Seattle, and KWOD Sacramento and at such album rock outlets as WXTB Tampa, Fla. The video for the song is in the top 100 at the Box; however, it hasn't yet been serviced to MTV.

"It's funny," says Maverick GM Abbev Konowich. "The huge appetite for hard rock comes from the left, from the alternative side, more than the metal

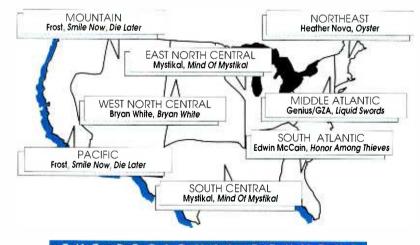
side. You're dealing with lifestyle music. These people love a variety: Pearl Jam, Stone Temple Pilots, Metallica, and respect bands like Anthrax and Korn.'

Konowich says that the game plan for the Deftones is to "tour, tour, tour. We're in the conversion business. Converting fans night after night, from city to city." He quips that the label will take the band to a "more massappeal audience" once it has sold as many units as have been given away as promotional



Motherly Love, Julian Cope scores his first U.K. top 30 hit since 1987's "World Shut Your Mouth" with "Try Try Try" from his second American Recordings album, the quirky "20 Mothers," released on Halloween. The label hopes to mirror that success in the U.S. Triple-A stations WXPN Philadelphia, KQPT Sacramento. Calif., and WSHE Miami are on the single.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

- PACIFIC

 1. Frost, Smile Now, Ole Laler

 2. Kausion, South Central Los Skanless

 3. Deborah Cox, Deborah Cox
- Garbage, Garbage JT The Bigga Figga, Dwellin' In The Labb Everclear, Sparkle & Fodo

- 6. Everclear, Sparkle & Fade
 7. Crips, Nationwide Rip Ridaz
 8. Edwyn Collins, Gorgeous George
 9. Heather Marin Collins

PLEASURE INDEED: The

melodic, power pop sounds em-

anating from the Twin Cities

9. Heather Nova, Oyster 10. No Doubt, Tragic Kingdom

items.

- SOUTH CENTRAL

 1. Mystikal, Mind Of Mystikal

 2. Mazz. Solo Para Ti

 3. Tru, True

 4. Bryan White, Bryan White

 5. Terri Clark, Terri Clark

 6. Seven Mary Three, American Standard

 7. Jay Perez, Voice

 8. Deborah Cox. Deborah Cox

 9. Frost Smile Now, Die Lator
- 9. Frost, Smile Now, Die Later O. Intocable, Otro Mundo

lately (Polara, the Hang Ups)

get more company, as Minneapolis-based Semisonic's debut EP, "Pleasure," hits the streets via CherryDisc/MCA.

The trio, formerly known as Pleasure, layers Beatle-esque pop with often noisy, atmospheric musical beds.

The emphasis track, "Brand New Baby," is getting spins at such modern rock stations as KTOZ Springfield, Mo., WBRU Providence, R.I., and KREV Minneapolis.

The band hits the road opening for the Freddy Jones Band on a Midwest tour of 1,000-seat venues from Nov. 28 to Dec. 10. Semisonic will also play two

Minneapolis shows during the Thanksgiving weekend.

The EP was released primarily as a building block for the band's fulllength, still untitled, debut due on MCA in late March.

John Horton, president . Cherry Disc, says he licensed the EP from MCA after being turned on to the band by MCA

A&R manager Hans Haedelt, who signed the act.

"We really wanted a smaller indie label working it, because we felt it was more appropriate product for them at the time," says Randy Miller, executive VP of marketing at MCA. "CherryDisc was very interested and passionate about the band, so it made sense."

The main thrust of the marketing efforts are to keep the band on the road. A consumer advertising campaign is set for December in such publications as Tower Pulse, Alternative Press, Hypno, Culture, and Magnet.

CherryDisc, meanwhile, is hoping to land a first-look deal with a major label in the near future. The Boston-based indie has already done deals with Giant for Letters To Cleo, Relativity for Smackmelon, Island for Tracy Bonham, and Geffen for Jas-



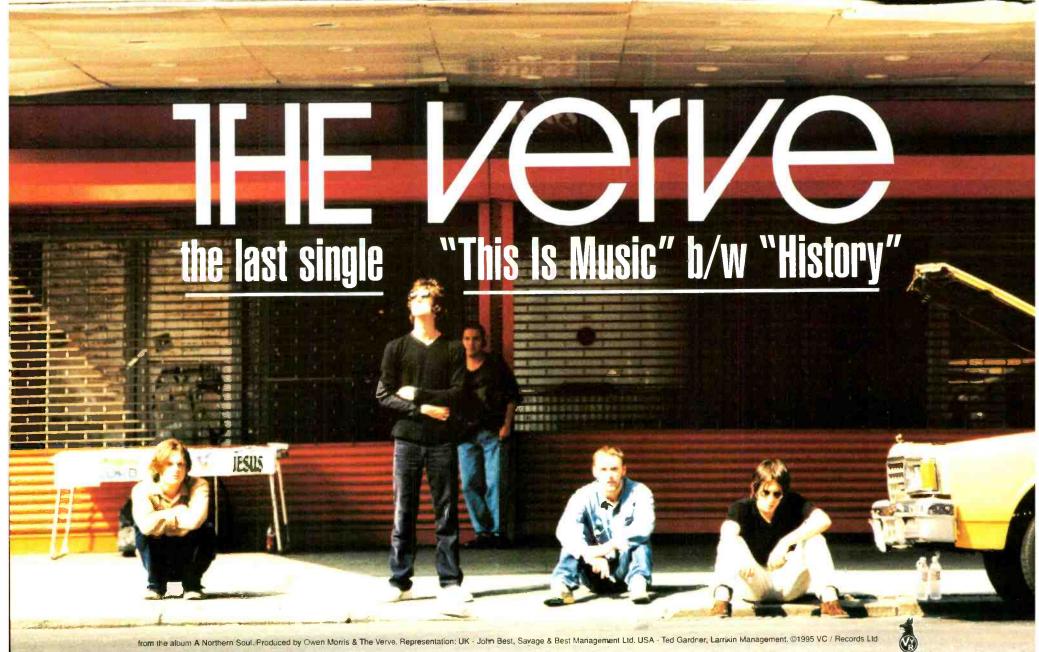
Blowing Up The Box. Bay Area co-ed rappers the Click have the No. 1 video on the Box, "Hurricane," for the week ended Nov. 3. The song is from the group's Sick Wid It/Jive album "Game Related. Jive also re-released the group's Sick Wid It debut. "Down & Dirty." Both titles dropped Nov. 7. The Click consists of well known rapper E-40, along with D-Shot, Suga T., and B-Legit.

per & the Prodigal Sons.

REGIONAL NO. 1: Former Wu-Tang Clan member Genius/GZA's solo debut, "Liquid Swords" on Geffen, is No. 1 in the Middle Atlantic Regional Roundup this week.



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QUINCY JONES

ISSUE DATE: DEC. 16
AD CLOSE: NOV. 20

Quincy Jones, one of the entertainment industry's premier talents, celebrates a half-century of wideranging accomplishments. Billboard's December 16 spotlight is anchored around an up-close, exclusive interview with Quincy, highlighting his career milestones as a music producer, arranger, artist, publisher, and film producer/scorer. We'll also take a look at his much anticipated new release Q's Jook Joint and his future projects.

Contact
Gary Nuell
213-525-2302



YEAR IN MUSIC

ISSUE DATE: DEC. 23

AD CLOSE: NOV. 28

Billboard's 1995 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 editorial 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. 6

AD CLOSE: DEC. 12

Enjoying another successful year, the home video market continues to diversify and expand its products. This January 6 spotlight is anchored around the year-end positions of Billboard's home video charts, including Top video sales, Top video rentals and Top kid video. In addition, Billboard takes you through the major trends of 1995 as well as taking a look at predictions for 1996 trends and developments.

Contact:

Jodie Francisco 213-525-2304

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FRANCE

ISSUE DATE: JAN. 20

AD CLOSE: DEC. 26

Preceding the Victoire de la Musique awards ceremony, Billboard's spotlight on France offers readers a comprehensive current overviewiew of the French music market. In addition to listing key contenders in the various categories for the awards, the January 20 issue also explores the revitalization of French popular music, featuring capsule reports on French acts, music video production and always important.... French radio! Large Bonus distribution at MIDEM!

Contact.

Francois Millet 331-4549-2933



PRE-MIDEM MIDEM

PRE:

ISSUE DATE: JAN. 20 AD CLOSE: DEC. 26

MIDEM:

ISSUE DATE: JAN. 27 AD CLOSE: JAN. 2

After 30 years of annual growth and high productivity, MIDEM projects the largest music market ever. Billboard's January 20 spotlight previews the January 21-25 MIDEM meeting in Cannes, France. As a follow-up, our January 27 issue highlights the event's activities including in-depth coverage of European licensing, music publishing, and the Asian Pacific and Latin American music explosions. Large Bonus distribution at MIDEM!

Contact

Christine Chinetti Catherine Flintoff 0171-323-6686 NY: Pat Rod Jennings 212-536-5136



CANADA

ISSUE DATE: JAN. 27

AD CLOSE: JAN. 2

The Great North continues to cultivate both new and established talent at home and abroad. Billboard's January 27th spotlight brings you up-to date on Canada's music market with a special emphasis on the international success of Canadian talent. Our editorial coverage includes a look at label releases, emerging talent, musical successes and the overall growth of the Canadian marketplace.

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'Soul Train' Opens Hall Of Fame

Audience Is Enthusiastic Despite Delays

BY J.R. REYNOLDS

LOS ANGELES-A two-hour delay and lengthy production setups did not dampen the audience's enthusiasm at the "Soul Train 25th Anniversary Hall Of Fame Special," which was taped Nov. 2 at the Shrine Auditorium in Los Angeles.



The evening was hosted by former talk-show host Arsenio Hall and featured live performances by Stevie Wonder, Diana Ross, Patti MC LaBelle, Bill Hammer, Withers, and Al

Green. A prerecorded Shrine performance by Michael Jackson was played during the show.

A&M artist Barry White was scheduled to perform, but canceled after being hospitalized as a result of complications from prescribed medication he was taking. According to "Soul Train" creator Don Cornelius, White was "fine and recovering."

Inductees into the newly created 'Soul Train' Hall of Fame were White, Ross, Hammer, LaBelle, Green, Wonder, Whitney Houston, Jackson, Withers, Hall, Curtis Mayfield, actress/ choreographer Rosie Perez, and the late Marvin Gave.

The evening's high-energy opening production number was choreographed by Perez and conducted by the show's musical director, George Duke.

Hall, who was in rare comedic form, followed that segment with a gut-busting monolog that caused many in the audience to forget about the almost two-hour delay in the show's start.

Nostalgic videoclips played throughout the evening, offering "Soul Train" highlights and artist performances over the show's 25 years on the air.

Despite the lengthy production setups and grumbling by veteran record business executives on hand. nonindustry guests seemed undaunted about the protracted evening and demonstrated a spirited vitality throughout the night.

During breaks in taping, such artists and celebrities as Snoop Doggy Dogg, Sinbad, and Houston signed autographs and entertained guests seated nearby, which contributed to the show's relaxed, jovial character.

"Soul Train" is the longest first-run syndicated television show in history.



Gold And Platinum-N-Harmony. Ruthless/Relativity act Bone Thugs-N-Harmony and label executives take a moment to share the success of the act's set "E. 1999 Eternal and single "1st Of Tha Month," which were certified platinum and gold, respectively. Pictured kneeling, from left, are producer U-Neek, Relativity GM Harry Palmer, Relativity urban music senior VP Alan Grunblatt, and acting Ruthless GM Ernie Singleton. Pictured standing, from left, are Ruthless marketing VP Cassandra Ware; Bone Thugs-N-Harmony's Layzie Bone, Wish Bone, Flesh-N-Bone, Bizzy Bone, and Krayzie Bone; Relativity president Bob Buziak; and Relativity sales VP Marc Offenbach.

25th Anniversary Musings On 'Soul Train'; Eazy-E Lives On 'Eternal-E' Greatest-Hits Set

SOUL TRAIN 25: How can you measure the impact of "Soul Train," the longest-running television program in the country to offer R&B music fans a consistent glimpse of their favorite acts? We asked artists and the executives who put out their records.

• Motown chairman Clarence Avant: "That [executive producer Don Cornelius] has been able to make ['Soul Train'] survive all these years says a lot. 'Soul Train' is one of the only shows out there [regularly featuring African-Americans] that makes sense to me-that and the [NAACP] Image Awards.

· Warner Bros. artist Curtis Mayfield: "The show has a beauty and charisma because of the colorful dancers on the show, plus

Don brought a certain sensuality to the show, which makes 'Soul Train' a very happening thing."

 Motown president/CEO Andre Harrell: "Before videos, artists had an avenue of exposure through 'Soul Train.' And it was critically important in many of their careers, because it gave consumers a chance to see their favorite perform-

• Interscope rapper 2Pac: "'Soul Train' gave us a chance to see more [R&B performers] than what was being shown on 'American Bandstand' in the old days. Today, it's one of the only places where we can regularly see ourselves on TV, aside from music videos."

· Atlantic artist Brandy: "The show means a lot both to me and other young kids out there, because it generates an excitement and enthusiasm that you can't always find on the video shows.

ABEL INTEL: Island senior VP/GM Hiram Hicks. has firmed up his black music division with the following appointments: Industry vet Varnell Johnson is operations VP; former Arista A&R director Tim "Dawg" Patterson is A&R VP; and former Interscope rap music director Fabian "Fade" Duvernay is marketing VP. Ronnie Johnson remains black radio promotion VP. All executives report directly to

On the heels of Roland Edison's recent appointment to A&M as urban product marketing and promotion VP is the release of "Cutie" by debut R&B duo Raw Stilo. The group is signed to producer Ric Wake's newly formed A&M joint venture DV8. Expect the act's self-titled album during the first quarter of 1996. The hiring of Edison and marketing and promotion of "Cutie" through A&M, instead of Perspective, suggests a renewal in A&M's commitment to release R&B product.

Black music senior VP Tony Anderson exits Columbia . . . Former Mercury exec Michael Johnson joins RCA as black music promotion VP.

SETS TO LOOK FOR: Priority Records is donating a portion of the proceeds from sales of "eternal-E, its upcoming Eazy-E greatest-hits set, to the Santa Monica, Calif.-based Pediatric AIDS Foundation. Eazy-E died from AIDS last March. The album features many of the late artist's hits, including "Boyz-N-The-Hood," "Eazy-Duz-It," and "Eazy-er Said Than Dunn." The set arrives at retail Nov. 28



by J. R. Reynolds

The

Rhythm

and the

Blues

On Feb. 2, MCA will release a greatest-hits album by Jody Watley, who is currently signed to her own label, Avitone. The 13track "Greatest Hits" will include classic Watley hits "Don't You Want Me," "Looking For A New Love," and "Friends." The set also includes "Ectasy," which was never released in the U.S. but was a popular U.K. sin-

O CELEBRATE his 50 years in show business, blues man Jimmy Witherspoon is taking to the road. The six-date concert tour begins Friday (17) in San Diego, then turns north, concluding in Vancouver Nov. 26. The artist's current album is "Spoon's Blues" on Stony Plain Records.

WHERE WAS vocalist Jennifer Holliday when officials were ready to perform the national anthem during the recent Holyfield/Bowe fight at Caesar's Palace in Las Vegas Nov. 4?

LIFE & ART: Actor Kenny Blank, who portrays the teenage son of Robert Townsend in the Warner Bros. Network sitcom "The Parent Hood," is apparently acting out his real life.

The University of Southern California freshmanwhose father Warren Benbow is a jazz drummer, and mother Lola Blank has performed and toured with James Brown-has begun composing music for the weekly series. In addition, Blank recently collaborated with guitarist Stanley Jordan to contribute music for the independent short film "One Red Rose."

Blank, whose stepfather Bob Blank owns Blank Tapes and Studios in Stamford, Conn., also composed the theme song for "The Montel Williams Show" and composed the title song to the film comedy "The Super," in which Blank co-starred with Joe Pesci.

'Dangerous' Duo Kris Kross Prepare 3rd Columbia Set

■ BY HAVELOCK NELSON

NEW YORK-After So So Def/Columbia rappers Kris Kross swiftly gained pop fame with its debut, "Totally Krossed Out," the then preadolescent duo successfully avoided the sophomore jinx a year later with "Da Bomb," which solidified the act's appeal in the hip-hop world.

On their third project, Chris Kelly and Chris Smith regard themselves as tenured rap artists and say that "Young, Rich And Dangerous," which will be released internationally Jan. 9, perfectly embodies the group's evolving identity.

Explaining the album's title, Kelly says, "I'm 16 and Chris is 17, which accounts for the young part. We're richer than the average kids because we made our share of loot over the years. And we feel we're dangerous 'cause we've got more knowledge than most of the younger groupscould be seen as a threat.'

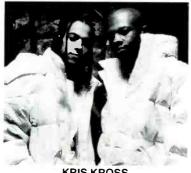
"Young, Rich And Dangerous" is a 12-cut EP that defines the Kris Kross lifestyle with its midtempo, melodic tracks. Says Michael Mauldin, Columbia's senior VP of black music, "Young, rich, and dangerous music is about living the life of a celebrity, but at the same time staying connected to and understanding the streets.

"Kris Kross is very much in a mack state of mind, talking a lot about women," he adds. "But they're not using profanity and R-rated prose. We want people to realize how real this

When Kris Kross debuted in 1992, the twin MCs were 12 and 13 years old and introduced the "krossed-out look"-a short-lived fashion fad in which kids wore their clothing back-

The set featured the double-platinum "Jump," a rap anthem that inspired people to do exactly what the title commanded and was No. 1 on the Hot 100 Singles chart for eight weeks.

"Totally Krossed Out" sold more than 4 million units, according to SoundScan. It was No. 1 on Top R&B Albums and The Billboard 200 and earned the duo several accolades.



KRIS KROSS

including two American Music Awards, a Grammy, and an MTV

1993's "Da Bomb" peaked at No. 13 on The Billboard 200 and sold 687,000 units, according to SoundScan.

Although that set failed to generate the same feverish pop frenzy as "Totally Krossed Out," "Da Bomb" rose as high as No. 2 on the Top R&B Albums chart and helped cement the duo's reputation as credible hip-hop

"Tonight's Tha Night," the first single from "Young, Rich And Dangerous," is to hit retail Nov. 21 and will be supported by a clip directed by Mark Gerard. White-label vinyl of the song was shipped to street DJs and mixshow jocks in October.

(Continued on page 36)

Doord TOP R&B ALBUMS

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

WEEK	LAST	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
1)	28	- A	2	★ ★ NO. 1/GREATEST GAINER ★ ★ THA DOGG POUND DEATH ROWINTERSCOPE 505467/PRIORITY (10.98/16.98) 13 1 wk at No. 1 DOGG FOOD	
	20			* * *Hot Shot Debut * *	
2)	NEV	V	1	EIGHTBALL & MJG SUAVE 1521/RELATIVITY (10.98/16.98) ON TOP OF THE WORLD	2
3)	NEV	V >	1	CYPRESS HILL RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98) CYPRESS HILL III (TEMPLE OF BOOM)	3
4)	3	2	5	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM	1
5	1	1	6	SOUNDTRACK UNDERWORLD 32438/CAPITOL (10.98/16.98) DEAD PRESIDENTS	1
6)	4	4	10	FAITH EVANS ■ BAD BOY 73003/ARISTA (10.98/15.98) FAITH	1 2
7	5	3	6	GERALD LEVERT & EDDIE LEVERT, SR. FATHER AND SON	2
				EASTWEST 61859/EEG (10.98/15.98) VSCAPE - SO SO DEE 67022*/COLUMBIA (10.98 FO/15.98) OFF THE HOOP	3
8	6	. 7	16	A30A1 L	
9	2		2	ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98) ALL WE GOT 12 OS BONE THUGS-N-HARMONY ▲ 2 RUTHLESS 5539/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	-
10	9	9	16		-
11	7		2	TAI JOE VIOLATOR 1233 /RECATIVITY (10.30/10.30)	-
12	13	11	18	D'ANGLES & LWI 32023 (16.50.15.30)	-
13)	NE\		1	VARIOUS ARTISTS NO LIMIT 33333 // MONITY (12.30.10.30)	
14	8	6	4	RR3-ONE 317E 41370 (10.30/13.30)	
15	10	8	4	JANET JACKSON A&M 540399* (11.98/17.98) DESIGN OF A DECADE 1986/1996	5 4
16)	NE	NÞ	1	INTRO ATLANTIC 82662/AG (10.98/15.98) NEW LIFE	E 1
17)	17	21	16	JODECI ▲ THE SHOW, THE AFTER PARTY, THE HOTE	L 3
18)	22	24	16	UPTOWN 11258*/MCA (10.98/16.98) MONICA ROWDY 37006/ARISTA (10.98/15.98) MISS THANG	3 9
-		5	4	DOE OF DE	
19	11	14	8	AZ EMI 32631* (10.98/15.98) SOLO PERSPECTIVE 549017 (9.98/15.98) SOLO	-
20	_	14		SOLO PEROFECTIVE 343017 (3.3013.30)	
21	14	10	13	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98) GROOVE THEOR SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98) THE SHOV	
22	12	10		SOUNDTRACK A DEP JANUARE 92-9021 //3EARID (10.593/10.593) SOUNDTRACK A 2 MCA SOUNDTRACKS 11228*/MCA (10.98/17.98) DANGEROUS MIND	
23	15	13	15	SHAL GASOLINE ALLEY 11176/MCA (10.98/15.98) BLACKFAC	
24	20	15	7	KOOL G RAP COLD CHILLIN/EPIC STREET 57808*/EPIC (10.98 EQ/15.98) 4,5,	-
25	19	12	11	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98) CONSPIRAC	-
26	18	19	13	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98) I REMEMBER YOU	
27	24			RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ONLY BUILT 4 CUBAN LINX	
28	21	16	14	LOUD 66663*/RCA (10.98/16.98)	
29	23	18	35	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) (IS MIND OF MYSTIKA	_
30	27	23	51	TLC ▲6 LAFACE 26009/ARISTA (10.98/16.98) CRAZYSEXYCOC	-
31	26	17	6	♣ NPG 45999/WARNER BROS. (10.98/16.98) THE GOLD EXPERIENC	
32	31	25	4	DEBORAH COX ARISTA 18781 (10.98/15.98) LIS DEBORAH CO	_
33	29	28	18	LUNIZ ● NOO TRYBE 40523 (9.98/13.98) OPERATION STACKOL	
34	25	20	7	DAS EFX EASTWEST 61829*/EEG (10.98/15.98) HOLD IT DOW	
35	NE	w Þ	1	GENIUS/GZA GEFFFEN 24813 (10.98/15.98) LIQUID SWORD	\rightarrow
36	37	_	2	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98) (IS SMILE NOW, DIE LATE	_
37	30	30	16	AFTER 7 VIRGIN 40547 (10.98/16.98) REFLECTION	
38)	40	38	5	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) ES PURE SOL	
39	33	26	5	WC & THE MAAD CIRCLE PAYDAY/LONDON 828650*/ISLAND (10.98/15.98) CURB SERVI	
40	38	34	21	WILLIAM BECTON & FRIENDS INTERSOUND 9145 (9.98/14.98) IS BROKE	-
41	39	33	34	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98) ME AGAINST THE WORL	
42	32	27	3	S.O.S. BAND TABU 530594/MOTOWN (7 98/11/98) THE BEST OF S.O.S. BAN	
	35	32	9	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98) REACHIN' BAC	_
43	30			The state of the s	
43 44	34	35	15	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	-
_	-	35 29	15 7	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) IS INC SOUNDTRACK UPTOWN 11342/MCA (10.98/17.98) NEW YORK UNDERCOVE	-

48)	52	46	48	★ ★ PACESETTER ★ ★ KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98)	6
19	46	36	60	THE NOTORIOUS B.I.G. ▲² BAD BOY 73000*/ARISTA (9.98/15.98) READY TO DIE	3
0	36	-	2	ANT BANKS JIVE 41575 (10.98/15.98) DO OR DIE	36
1)	50	42	14	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) GREATEST HITS	34
2	45	37	4	KAUSION LENCH MOB 2002 (10.98/16.98) SOUTH CENTRAL LOS SKANLESS	37
3	48	43	17	SHAGGY ● VIRGIN 40158* (10.98/15.98) BOOMBASTIC	11
4	47	39	21	MACK 10 ● PRIORITY 53938 (9.98/14.98) ES MACK 10	2
5	57	47	62	BOYZ II MEN ▲8 MOTOWN 0323 (10.98/16.98)	1
6	NEV	V Þ	1	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98) MTV PARTY TO GO VOLUME 7	56
57	56	50	20	MICHAEL JACKSON ▲ ⁵ EPIC 59000* (23.98 EQ/32.98) HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
58	55	56	30	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98) FRIDAY	1
59	54	51	24	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) IIS BONAFIDE	24
60	53	45	6	RBX PREMEDITATED 45866/WARNER BROS. (9.98/15.98) THE RBX FILES	12
61	61	53	16	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) TS 'TIL SHILOH	27
52	59	58	5	CRIPS DANGEROUS/PUMP 6739/WARLOCK (10.98/15.98) IS NATIONWIDE RIP RIDAZ	44
				JT THE BIGGA FIGGA DWELLIN' IN THE LABB	24
63	44	31	4	STRAIGHT OUT THA LABB 53981*/PRIORITY (10.98/16.98) HS	
64	63	61	52	SADE ▲ 2 EPIC 66686* (10.98 EQ/16.98) THE BEST OF SADE	7
65	49	49	11	TWINZ G FUNK/RAL 527883*/ISLAND (10.98/15.98) CONVERSATION	3
66	60	55	28	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98) THE INFAMOUS	-
67)	75	63	6	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98) FOR LOVERS ONLY	43
68	51	48	3	VARIOUS ARTISTS MOTOWN 53042 (10.98/16.98) NNER CITY BLUES: THE MUSIC OF MARVIN GAYE	48
69	72	68	72	BONE THUGS-N-HARMONY A ³ CREEPIN ON AH COME UP (EP)	2
-				RUTHLESS 5526*/RELATIVITY (7.98/12.98) (IS) C.BO (WO) 7197 (9.98/14.98) TALES FROM THE CRYPT	4
70	67	64	22	C-DO AWOE7137 (3:3014:30)	23
71	68	57	8	M.C. HAMMER GIANT 24637/WARNER BROS. (10.98/16.98) INSIDE OUT	4
72	71	60	43	BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98) FROM THE BOTTOM UP	8
73	58	52	18	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98) ANOTHA DAY ANOTHA BALLA	1
74	70	74	51	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98) TICAL	13
75	64	59	11	THE DOVE SHACK G FUNK/RAL 527933*/ISLAND (10.98/15.98) THIS IS THE SHACK	42
76	79	62	6	J. DUBB RELENTLESS 530 (7.98/12.98) GAME RELATED	
77	74	70	94	WU-TANG CLAN ▲ ENTER THE WU-TANG (36 CHAMBERS)	8
78	69	69	13	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98) JOCK JAMS VOL. 1	33
79	77	66	5	BLOODS DANGEROUS/PUMP 6738/WARLOCK (10.98/15.98) IS DAMU RIDAS	40
80)	RE-I	ENTRY	4	MC BREED WRAP 8150/ICHIBAN (10.98/15.98) THE BEST OF MC BREED	66
81	85	93	100	R. KELLY ▲ 4 JIVE 41527 (10.98/15.98) 12 PLAY	1
82	66	73	17	BUSHWICK BILL RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98) PHANTOM OF THE RAPRA	3
83		67	32	OL' DIRTY BASTARD RETURN TO THE 36 CHAMBERS	2
-	86	+		ELEKTRA 61659*/EEG (10.98/15.98)	2
84	76	75	34	2-40 Sich Wild II 41559514 (10.5415.56)	6
85	83	65	6	JATO I ELON I SMALLE SEASON HODANG (2010)	81
86)	-	w Þ	1	ENTER DE SUMMA DE SES METERS DE SE METERS DE SES METERS DE SES METERS DE SES METERS DE SE	4
87_	95	84	11	J. SI ENCER MOJREE 0331/MOTOWN (10.3013.30)	1 2
88	82	97	155	RENT & ARISIN 18040 (10.30/13.30)	6
89	65	_	2	GHETTO MAFIA POWER 2105/TRIAD (10.98/15.98) FULL BLOODED NIGGAZ	5
(90)	RE-	ENTRY	5	ALEX BUGNON RCA 66665 (9.98/15.98) TALES FROM THE BRIGHT SIDE	
91)	RE-	ENTRY	2	ALEXANDER O'NEAL TABU 530591/MOTOWN (7.98/11.98) THE BEST OF ALEXANDER O'NEAL	7
92	62	44	4	SOULS OF MISCHIEF JIVE 41551 (10.98/15.98) NO MAN'S LAND	2
	100	72	47	PHIL PERRY BLUE THUMB 4026/GRP (9.98/15.98) PURE PLEASURE	5
_	_	85	57	BARRY WHITE ▲ 2 A&M 540115 (9.98/13.98) THE ICON IS LOVE	1
93	90	54	4	MENACE CLAN RAP-A-LOT 40710/NOO TRYBE (9.98/13.98) (IS DA HOOD	4
93 94	96		7	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) IS AZZ IZZ	2
93 94 95	73		10		-
93 94 95 96	73 RE -	ENTRY	19		3
93 94 95	73		36	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98) SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	+
93 94 95 96	73 RE -	ENTRY		VARIOUS ARTISTS SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	3

Albums with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for shipment of 500,00 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1, million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ■S indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Real Live To Hit Shelf; Blunt/TVT Jumps With Mic Geronimo

CHANNEL LIVE: "This group is somethin' that had to be done—I feel like it's untouchable," says producer K-Def, who has every reason to be excited. So does his MC partner, Larry O., for that matter.

In June, Big Beat/Atlantic signed Real Live following several career false starts and dead ends. The twoman crew's brooding, cinematic setup single, "Real Shit," hits retail racks Dec. 5. However, it's already beginning to bubble up from the bricks. The act's debut album is due in early '96.

K-Def and Larry O. first paired together in 1988. Since then, "a whole lot went down," K-Def says.

After frittering away two years following "the wrong management," they hooked up with a shady indie. Then internal friction temporarily tore them apart.

Larry rolled with KRS-ONE for a while, hoping to benefit from the strength of Kris [Parker of KRS-ONE's | name. "But he was busy, doin' too many things. I got overlooked," he says



by Havelock Nelson

Later, the rapper joined Ghetto Rebel Criminals, which then signed with Continuum Records. "When it came to rap they were on some Barnum & Bailey-type shit," says Larry. "They were putting [inferior] groups out ahead of us." Ultimately, Continuum folded, and GRC's album was never released.

Meanwhile, K-Def was making tracks with Marley Marl, producing Lords Of The Underground, L.L. Cool J, and Da Youngstas. This vocation didn't always prove satisfying.

"I wasn't getting enough light from the artists," he says. "So I stopped everything and took time out to do my own thing. The only person I could've

done it with was Larry. He's who I'm most comfortable with.'

In the studio, both K-Def and Larry endeavored to flex hard-edged skills and sound like nobody else. "I feel no one's taking rap seriously anymore," K-Def says. "But I'm not tryin' to just lift R&B jams and play them over; I'm making authentic street nigga ghetto jams with hard-to-find breakbeats."

K-Def, executive producer Marl, and others worked with Larry on his lyrics, he says. "They got on my ass, which

(Continued on page 36)

SoundScane

TITLE
ARTIST (LABEL/DISTRIBUTING LABEL)

VIBIN' POYZ II MEN (MOTOWN)

PRETTY GIRL

CURIOSITY

BROWN SUGAR

TIL YOU DO ME RIGHT

Y'ALL AIN'T READY YET

THROW YOUR SET IN THE AIR

AIN'T NUTHIN' BUT A SHE THING

IT'S IN GOD'S HANDS NOW

ONE MORE CHANCE/STAY WITH ME

JEEPS, LEX COUPS, BIMAZ & BENZ

1 ST OF THA MONTH

PLAYER'S ANTHEM
ILINIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)

RETURN OF DA LIVIN' DEAD

FUNNY HOW TIME FLIES

ON THE DOWN LOW

PLAYA HATA

TEMPTATIONS

KISS FROM A ROSE

YOU USED TO LOVE ME

A NATURAL WOMAN

HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)

I WANT YOU BACK

WEST UP!
WC & THE MAAD CIRCLE (PAYDAY/LONDOWISLAND)

MC'S ACT LIKE THEY DON'T KNOW

WHATZ UP WHATZ UP

DAMN THING CALLED LOVE

CAN I TOUCH YOU...THERE?

1990-SICK (GET 'EM ALL)

EAST SIDE RENDEZVOUS

LOVE T.K.O.

SEX IN THE RAIN

WE MUST BE IN LOVE

SUMMERTIME IN THE LBC

BOOMBASTIC/IN THE SUMMERTIME

38 32 12

39

40 44

41 43

43 74 14

44 39 25

48 47 14

49 45 12

50 37 18

52 41 16

53 46 28

(54)

55 56 23

58 61

60 55 24

61 48 14

62 53

63 58 10

64

(65)

66 60 9

67 49 11

16

1

74 63 24 FREEK'N YOU

75 59 12 GIRLSTOWN SUPER CAT (COLUMBIA)

68 54 10

69

(70)

71)

72 57

73 67 10

59 52

51 16

50

45 36

46 42

(47)

42 35

Hot R&B Airplay™

Songs ranked by gross impressions, computed This data is used in the Hot R&B Singles chart.

-	_	1			7	_	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			* * NO.1 * *	38	+	3	DANGER BLAHZAY BLAHZAY (FADER/MERCURY)
1	1	15	WHO CAN I RUN TO XSCAFE GO GO DETICOLOMBIO 4 MIGHENG 1	39	31	16	FEEL THE FUNK IMMATURE (MCA SOUNDTRACKS/MCA)
2	3	3	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)	40	43	3	I WANT YOU BACK PURE SOUL (STEP SUN/INTERSCOPE)
3	2	11	FANTASY MARIAH CAREY (COLUMBIA)	41	39	26	HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)
4	4	17	TELL ME GROOVE THEORY (EPIC)	42	58	2	NO ONE ELSE TOTAL (BAD BOY/ARISTA)
5	5	5	YOU REMIND ME OF SOMETHING R KELLY (JIVE)	43	47	26	BOOMBASTIC SHAGGY (VIRGIN)
6	6	15	BROKENHEARTED BRANDY (ATLANTIC)	44	38	14	HOW HIGH REDMAN/METHOD MAN (DEF JAM/RAL)
7	7	16	SENTIMENTAL DEBORAH COX (ARISTA)	<u>45</u>	50	4	FUNNY HOW TIME FLIES INTRO (ATLANTIC)
8	10	7	DIGGIN' ON YOU TLC (LAFACE/ARISTA)	46	65	2	TONITE'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
9	9	11	CRUISIN' D'ANGELO (EMI)	47	51	4	CELL THERAPY GOODIE MOB (LAFACE/ARISTA)
10	13	7	SOON AS I GET HOME FAITH EVANS (BAD BOY/ARISTA)	48	41	20	BE ENCOURAGED WILLIAM BECTON & FRIENDS (INTERSOUND)
11	8	10	ALREADY MISSING YOU GERALD & EDDIE LEVERT, SR. (EASTWEST/EEG)	49	48	10	LOVE DON'T LIVE HERE ANYMORE FAITH EVANS (BAD BOY/ARISTA)
12	18	5	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)	50	40	21	I GOT 5 ON IT LUNIZ (NOO TRYBE)
13	23	4	HEY LOVER L.L. COOL J (DEF JAM/RAL/ISLAND)	51	45	9	TEMPTATIONS 2 PAC (INTERSCOPE)
14	11	16	HEAVEN SOLO (PERSPECTIVE)	52	52	7	I NEED YOU TONIGHT JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
15	16	9	LIKE THIS AND LIKE THAT MONICA (ROWDY/ARISTA)	53	54	4	DAMN THING CALLED LOVE AFTER 7 (VIRGIN)
16	15	5	HOOKED ON YOU SILK (ELEKTRA/EEG)	54	56	5	WHERE IS THE LOVE JESSE & TRINA (CAPITOL)
17	29	12	BEFORE YOU WALK OUT OF MY LIFE MONICA (ROWDY/ARISTA)	55	53	19	LOVE AMBITION (CALL ON ME) JASON WEAVER (MOTOWN)
18	17	23	'TIL YOU DO ME RIGHT AFTER 7 (VIRGIN)	56	62	4	DO YOU WANT TO XSCAPE (SO SO DEF/COLUMBIA)
19	12	13	RUNAWAY JANET JACKSON (A&M)	57)	70	9	EVERYDAY IT RAINS MARY J. BLIGE (DEF JAM/RAL/ISLAND)
20	14	12	I HATE U ↑ (NPG/WARNER BROS.)	58	49	20	1 ST OF THA MONTH BONE THUGS-N-HARMONY (RUTHLES)
21	21	7	WHERE EVER YOU ARE TERRY ELLIS (EASTWEST/EEG)	59	64	2	O'L SKOOL ISAAC 2 ISAAC (MERCURY)
22	22	20	ON THE DOWN LOW BRIAN MCKNIGHT (MERCURY)	60	66	4	Y'ALL AIN'T READY YET MYSTIKAL (BIG BOY/JIVE)
23	19	20	YOU ARE NOT ALONE MICHAEL JACKSON (EPIC)	61)	71	8	WEST UP! WC & THE MAAD CIRCLE (PAYDAY/LONDON/SLAND)
24	25	12	PRETTY GIRL JON B. (YAB YUM/550 MUSIC)	62	_	1	RUNNIN' THE PHARCYDE (DELICIOUS VINYL/CAPITOL)
25	20	24	YOU USED TO LOVE ME FAITH EVANS (BAD BOY/ARISTA)	63	73	2	IT'S IN GOD'S HANDS NOW ANOINTED (WORD/EPIC)
26	27	9	COME WITH ME SHAI (GASOLINE ALLEY/MCA)	64	59	13	LOVE T.K.O. REGINA BELLE (COLUMBIA)
27	26	13	GANGSTA'S PARADISE COOLIO FEAT, L V. (MCA SOUNDTRACKS/MCA)	65	74	3	LOOK WHAT YOU'VE DONE ASANTE (COLUMBIA)
28)	28	24	WE MUST BE IN LOVE PURE SOUL (STEP SUN/INTERSCOPE)	66	57	8	AIN'T NUTHIN' BUT A SHE THING SALT-N-PEPA (LONDON/ISLAND)
<u>29</u>)	34	3	LOVE U 4 LIFE JODECI (UPTOWN/MCA)	67	68	3	BOMDIGI ERICK SERMON (DEF JAM/RAL/ISLAND)
30	32	9	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/MCA)	68	63	9	WHAT ABOUT OUR LOVE? MAYSA (BLUE THUMB/GRP)
31	30	25	BROWN SUGAR D'ANGELO (EMI)	<u>69</u>	_	1	SORRY, I WILL DOWNING (MERCURY)
32)	35	33	WATERFALLS TLC (LAFACE/ARISTA)	70	_	I	WE GOT IT IMMATURE (MCA)
33)	42	6	YOU PUT A MOVE ON MY HEART Q. JONES INTRODUCING TAMIA (QWEST/WB)	(71)	_	3	WHAT YOU WANNA DO? KAUSION (LENCH MOB)
34	24	24	ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS BIG (BAD BOY/ARISTA)	(72)	_	1	PLAYA HATA LUNIZ (NOO TRYBE)
35	36	17	SUGAR HILL AZ (EMI)	73	_	9	A NATURAL WOMAN MARY J. BLIGE (UPTOWN/MCA)
(36)	37	6	ANYTHING 3 T (MJJ/EPIC)	74	75	18	PLAYER'S ANTHEM JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
(37)	46	3	RESPECT THA DOGG POUND (DEATH ROW/INTERSCOPE)	75	69	12	MIND BLOWING (PHATT) DAVID JOSIAS (IMI/LAVA/ATLANTIC)
$\overline{\Box}$	Reco	rds w	ith the greatest airplay gains. © 1995 Billh	oard/D	DI C		

Records with the greatest airplay gains. © 1995 Billboard/BPI Communication

HAT R&R RECURRENT AIRDI AV

_			HOL HOD HEAD			.11		AIIII LA I		
1	1	5	BEST FRIEND BRANDY (ATLANTIC)		14	10	19	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)		
2	_	1	SOMEONE TO LOVE JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)		15	14	24	CREEP TLC (LAFACE/ARISTA)		
3	3	4	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)		16	_	5	I WANNA LOVE LIKE THAT TONY THOMPSON (GIANT/WARNER BROS.)		
4	2	2	FEELS SO GOOD XSCAPE (SO SO DEF/COLUMBIA)		17	16	31	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M/PERSPECTIVE)		
5	4	4	WATER RUNS DRY BOYZ II MEN (MOTOWN)		18	18	13	ASK OF YOU RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)		
6	6	3	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)		19	22	25	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)		
7	9	10	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)		20	17	26	I WANNA BE DOWN BRANDY (ATLANTIC)		
8	5	11	GRAPEVYNE BROWNSTONE (MJJ/EPIC)		21	13	9	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)		
9	_	1	LOVE DON'T LOVE NOBODY PHIL PERRY (BLUE THUMB/GRP)		22	21	14	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)		
10	11	21	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)		23	_	13	JOY BLACKSTREET (INTERSCOPE)		
11	8	5	CRAZY LOVE BRIAN MCKNIGHT (MERCURY)		24	19	18	BABY BRANDY (ATLANTIC)		
12	7	3	FREEK'N YOU JODECI (UPTOWN/MCA)		25	15	9	I'LL BE THERE/YOU'RE ALL I METHOD MAN/M.J. BLIGE (DEF JAM/RAL)		
13	12	9	I LIKE KUT KLOSE (KEIA/ELEKTRA/EEG)	Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.						

R&B SINGLES A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. 1ST OF THA MONTH (Ruthless Attack, ASCAP/Mo
- Thug. ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)

 AIN'T NUTHIN' BUT A SHE THING (Bed Of Nails, ASCAP) ALL I CAN DO (Rondor, BMI/Sony, BMI/Irving BMI/Andrea Martin, BMI) WBM
- ALREADY MISSING YOU (Divided, BMI/Zomba
- ALREADY MISSING YOU (Divided. BMI/Zomba. BMI/Ramal. BMI/Warner-Tamerlane, BMI) WBM ANYTHING (To The Tee, BMI) ARE YOU READY? (All Silver, ASCAP/Ebbitone, ASCAP/Hard Hands, ASCAP/Beane Tribe, ASCAP/EMI Blackwood, BMI/Who Knows. BMI/MCA, BMI/Lo-Mo, BMI) BE ENCOURAGED (Red Rewmar, SESAC) BOMDIGI (Stone City, ASCAP/National League, ASCAP) WBM BOOMBASTIC/N THE SUMMERTIME (LivingSting, ASCAP/Malco, BMI/Broadey, ASCAP/PolyGram, ASCAP) HL BROKENHEARTED (Human Rhythm, BMI/Chrysalis, ASCAP/Moung Legend, ASCAP/Peot, ASCAP) WBM BROWN SUGAR (Ah-c-hoo, ASCAP/12:00 AM, ASCAP/PolyGram int'l. ASCAP/Plazz Merchant. ASCAP) HD

- PolyGram Int'i, ASCAP/Jazz Merchant, ASCAP) HL CAN I TOUCH YOU...THERE? (Warner Chappell,
- ASCAP/Mr. Bolton's, BMI/Zomba, BMI/Warner Tamerlane, BMI/Out Of Pocket, ASCAP) WBM
- lamerlane, BMI/Out of Pocket. ASCAP) WBM
 CELL THERAPY (Organized Noize, BMI/Stiff Shirt,
 BMI/Goodie Mob. BMI)
 COME WITH ME (Music Corp. of America. BMI/Cameo
 Appearance By Ramses, ASCAP/Vandy. ASCAP/MCA,
 ASCAP/G.Spot, BMI/Yppahc. ASCAP) HL
 CRUISIN' (Bentam, ASCAP)
 CRUISIN' (FROM DANCEPOUS MINDS) (FMI April
- CURIOSITY (FROM DANGEROUS MINDS) (FMI April ASCAP/Oalvin DeGrate, ASCAP/Mass Co ASCAP/MCA, ASCAP)
- DADDY'S HOME (Mo' Swang, ASCAP/Shep And Shep, ASCAP)
 DAMN THING CALLED LOVE (Sony Songs, BMI/Yab)
- DANGER (Copyright Control)
 DIGGIN' ON YOU (Ecaf, BMI/Sony, BMI)
- EAST SIDE RENDEZVOUS (A.L.T., BMI/O,G Fnius, RMI/
- EAST SIDE RENDEZYOUS (A.L.T., BMI/OGERIUS, BM/
 Okereposed, BMI/French Lick, BMI/Too Brown, Too Down, BMI)
 FADES EM ALL (EMI April, ASCAP/Big Poppa,
 ASCAP/Justin, ASCAP/Bee Mo Easy, ASCAP)
 FANTASY (Rye, BMI/Sony, BMI/Metered, ASCAP/
 PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Hess, Nitty &
 Capone, ASCAP/WB, ASCAP) HL/WBM
 FET, THE ELINK (FDOM DANCEDULE MINES)
- FEEL THE FUNK (FROM DANGEROUS MINDS) (Zomba, BMI/Hookman, BMI) WBM FUNNY HOW TIME FLIES (Frabensha, ASCAP/Stone Iam, ASCAP)
- FUNNY HOW TIME FLIES (Irabensta, RSCAP/Store lam, ASCAP)

 (ANGSTA'S PARADISE (FROM DANGEROUS MINDS)

 (T-Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry

 Sanders, BMI/Songs Of PolyGram, BMI/Madcastle,

 BMI/Jobete, ASCAP/Black Bull, ASCAP) HL/WBM
- GIRLSTOWN (Zomba, ASCAP/Wild Apache, ASCAP/Eric Sermon, ASCAP) WRM
- HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New
- HEAVEN (CMI ADII, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
 HE'S MINE (Mo Ken, ASCAP/All Init, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/OND, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL
- HEY LOVER (Rodsongs, ASCAP/Almo, ASCAP)
- HEY LOVER (Rodsongs, ASCAP/Almo, ASCAP)
 HOOKED ON YOU (EMI Casadida, BMI/Rondor,
 BMI/Young Legend, ASCAP/EMI Blackwood, BMI) WBM/HL
 HOW HIGH (FROM THE SHOW!) (Funky Noble,
 ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/CareersBMG, BMI/Wu-Tang, BMI) HL/WBM
 HURRICANE (Zomba, BMI/Tone Only, BMI/E-40,
 BMI/B-Legit, BMI/I)-Shot, BMI/Suga T, BMI) WBM
 I/CANT STAND THE PAIN (Human Rhythm, BMI)
- BMI/B-Legit, BMI/D-Shot, BMI/Suga T, BMI) WBM I CAN'T STAND THE PAIN (Human Rhythm, BMI) ICE CREAM (Careers-BMG, BMI/Ramecca, BMI/Wu-
- I GOT 5 ON IT (Stackola, BMI/True Science, ASCAP/Triple Gold. HOT 3 WIT IT STARKORA; BMI/TINE SCIENCE, ASCAP/Triple Gold.
 BMI/Lay King N, BMI/Songs O'Al INAtions, BMI/WarmerTamertane, BMI/EMI Blackwood, BMI/Tiwo Tuff-Enuff, BMI) WBM
 I HATE U (Controversy, ASCAP/WB, ASCAP) WBM
 I'LL ALWAYS BE AROUND (EMI Virgin, ASCAP/RobiRob. ASCAP/Shekia, BMI)
 I MISS YOU (COME BACK HOME) (FROM NEW YORK
 INDERCOVER) (EMI ASCAP/E. Z. Dur. III
- UNDERCOVER) (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM I'M YOUR MAN (Bobizzz, BMI/Meltree, BMI/Sony, BMI)
- IT'S IN GOD'S HANDS NOW (Sony Tree, BMI/We Care, ASCAP) Sony, ASCAP/Built On Rock, ASCAP/Copynight Management, ASCAP)

 I WANT YOU BACK (Oonril, ASCAP/Zomba,
 ASCAP/Blaire, BMI/Sexy Girl, BMI)
- ASCAP/Blaire, BMI/Sexy Girl, BMI/J JEEPS, LEX COUPS, BIMAZ & BENZ (EMI April. ASCAP/Bee Mo Easy. ASCAP/Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons. ASCAP/Clyde Otis. ASCAP) HL
- LAST DAYZ (Acoustic Lady, ASCAP) WBM LIKE THIS AND LIKE THAT/BEFORE YOU WALK OUT OF MY LIFE (EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/Nuthouse, ASCAP/Aimo. ASCAP/Salandra, ASCAP/Nuthouse, ASCAP/Almo, ASCAP/Salandra,
 ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI) HL
 LIQUID SWORDS (GZA, ASCAP/Ramecca, BMI)
 LOOK WHAT YOU'VE DONE (Trauma Unit,
 ASCAP/BMG, ASCAP/The Lady Roars, BMI)
 LOVE AMBITION (CALL ON ME) (Human Rhythm, BMI)
 LOVE T.K.O. (Warner-Tamerlane, BMI) WBM
 LOVE TRIANGLE (Diana King, BMI/World Of Andy,
 ASCAP/WINR, ASCAP).

- ASCAP/W'NR, ASCAP)
 LOVE U 4 LIFE (EMI April, ASCAP/OeSwing Mob. ASCAP) HL
- LOVE U 4 LIFE (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
 MC'S ACT LIKE THEY DON'T KNOW (Zomba, ASCAP/BDP,
 ASCAP/Grided Pearl, ASCAP/EMI April, ASCAP) WBM/HL
 MIND BLOWING (PHATT) (Vertical City, BMI/PMA, BMI)
 O'L SKOOL (EMI April, ASCAP/Bovina, ASCAP/Groove Child,
 BMI/Songs Of PolyGram, BMI/Run Devine, ASCAP/Frotoons,
 ASCAP/Rush Groove, ASCAP/Def Jam, ASCAP)
 ONE MORE CHAMCE/STAY WITH ME (Big Poppa,
 ASCAP/INSTIN, ASCAP/EMI April ASCAP/Def BSCAP) HI MARM
 ASCAP/INSTIN, ASCAP/EMI April ASCAP/Def BSCAP) HI MARM
- ASCAP/Justin. ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL/WBM
 ON THE DOWN LOW (Cancelled Lunch, ASCAP/PolyGram Int'l. ASCAP) HL
- PLAYA HATA (Stackola, BMI/Triple Gold. BMI/Longitude
- PLAYA HATA (Stackola, BMI/Iriple Gold, BMI/Longitude, BMI/Sony Tunes, ASCAP/Ski & CMT, ASCAP)
 PLAYERS ANTHEM (Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Bug Poppa, ASCAP) HL PRETTY GIRL (Sony Tree, BMI/Ecaf, BMI) WBM/HL REAL HIP HOP (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Cellar To The Addict, ASCAP)
 RETURN OF DA LIVIN' DEAD (Funky Shit. BMI/Documented Sounds, DMI)

- BMI/Documented Sounds, BMI)
 THE RIDDLER (FROM BATMAN FOREVER) (Ramecca, BMI/Wu-Tang, BMI/Careers-BMI/Miller, ASCAP) HL

- BMI/Miller. ASCAP/B H.
 THE RUN AROUND (Songs Of PolyGram. BMI/Songs Of
 Mercurial, BMI/Penny Funk, BMI)
 RUNAWAY (Black Ice. BMI/EMI April, ASCAP/Flyte
 Tyme, ASCAP) WBM
 RUNNIN' Begirniye, BMI/EMI Blackwood, BMI/Ephcy, ASCAP) HL
 SENTIMENTAL (EMI April, ASCAP/D.A.R.P..
 ASCAP/WB, ASCAP/Nuthouse. ASCAP/EMI Blackwood,

Billboard Hot R&B Singles Sales...

ABEL/DISTRIBUTING LABEL

* * NO. 1 * * YOU REMIND ME OF SOMETHING

WHO CAN I RUN TO

FANTASY MARIAH CAREY (COLUMBIA)

LIKE THIS AND LIKE THAT

CELL THERAPY

TELL ME GROOVE THEORY (EPIC)

SENTIMENTAL SERRAH COX (ARISTA)

HEAVEN

DIGGIN' ON YOU

HEY LOVER
1.1 COOL J (DEF JAM/RAL/ISLAND)

ALREADY MISSING YOU

CENTIFIC LEVERT, SR. (EASTWEST/EEG)

FEEL THE FUNK

IMMATIRE (MCA SOUNDTRACKS/MCA)

COME WITH ME SHAI (GASOLINE ALLEY/MCA)

WHERE EVER YOU ARE

LOVE U 4 LIFE

BROKENHEARTED

LIQUID SWORDS

THE RIDDLER

ICE CREAM CHEF RAEKWON (LOUD/RCA)

YOU ARE NOT ALONE

WINGS OF THE MORNING

RUNNIN'
THE PHARCYDE (DELICIOUS VINYL/CAPITOL)

BOMDIGI ERICK SERMON (DEF JAM/RAL/ISLAND)

DANGER BLAHZAY BLAHZAY (FADER/MERCURY)

I MISS YOU (COME BACK HOME)

HOW HIGH REDMAN/METHOD MAN (OUTBURST/RAL)

I HATE U * (NPG/WARNER BROS)

LAST DAYZ

Records with the greatest sales gains. © 1995 Bills

BMI/Deborah Cox. BMI) WBM/HL
SEX IN THE RAIN (Mokenstef. ASCAP/Ma' Phil, ASCAP)
SOMETHIN' 4 DA HONEYZ (Chrysalis. ASCAP/Mo'
Swang, ASCAP/Oji's, BMI/Nomad-Noman,
BMI/Warner-Tamerlane, BMI/Songs Of PolyGram,
BMI/Madcastle. BMI/Second Decade, BMI) HL/WBM
SORRY, I (Will Down, ASCAP/Uncle Buddies,
ASCAP/PolyGram Int'l, ASCAP/Nectivity, SESAC)
STILL IN LOVE (PolyGram Int'l, ASCAP/Cancelled Lunch,
ASCAP/Songs Of PolyGram, BMI/Brandon Barnes, BMI)
SUGAR HILL (Tricky Track, BMI)
SUGAR HILL (Tricky Track, BMI)

SUMMERTIME IN THE LBC (FROM THE SHOW!) (Big

SUMMERTIME IN THE LBC (FROM THE SHOW!) (B Nuts, BMI/EMI April, ASCAP) HL TAKE A LOOK (Slam U Well, BMI/Jumping Bean, BMI/Evelle, ASCAP/Warner Chappell, ASCAP/Twelve And Under, ASCAP/Jelly Jams, ASCAP) TELL ME (Almo, ASCAP/Groove 78, ASCAP/Jizop, BMI/Sony Tree, BMI/Dream Team, BMI) WBM/HL TEMPTATIONS (Oshua's Dream, BMI/Interscope Pearl BMI/Warner-Tamerlan, ASCAP/Sia

BMI/Bridgeport, BMI/Bee Mo Easy, ASCAP) WBM/HL
THROW YOUR HANDS UP/CAMSCATS -PARADISE [1girl, BMI/Large Variety, BMI/G's Only, BMI/Al Jamatt 9,
BMI/Maurice Thompson, ASCAP/Feel'n Blue,
ASCAP/Story Teller, ASCAP/Jobete, ASCAP)
THROW YOUR SET IN THE AIR (Soul Assasins, ASCAP/
MICH ASCAP/SET | BASCAP | COOL ASSASINS, ASCAP/

MCA, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) HL
22 TIL YOU DO ME RIGHT (Sony Tree, BM//Ecaf, BM//Mmel, BMI)
75 TONIGHT'S THE NIGHT (Donnil, ASCAP/Zomba, ASCAP/

Pearl, BMI/Warner-Tamerlane, ASCAP/Saia. BMI/Songs Of Lastrada, BMI/Funky Knoble, BMI/Bridgeport, BMI/Bee Mo Fasy, ASCAP) WRM/HI

BMI/Deborah Cox. BMI) WBM/HL

HOOKED ON YOU

I GOT 5 ON IT

CRUISIN'

SUGAR HILL

ANYTHING

FADES EM ALI

HURRICANE

RUNAWAY

GANGSTA'S PARADISE

TITLE

2 2

4 4

(5) 7

6 3 15

9 13 16

7 5 14

B 6 12

(10)

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12 10 11

(13)

17 3

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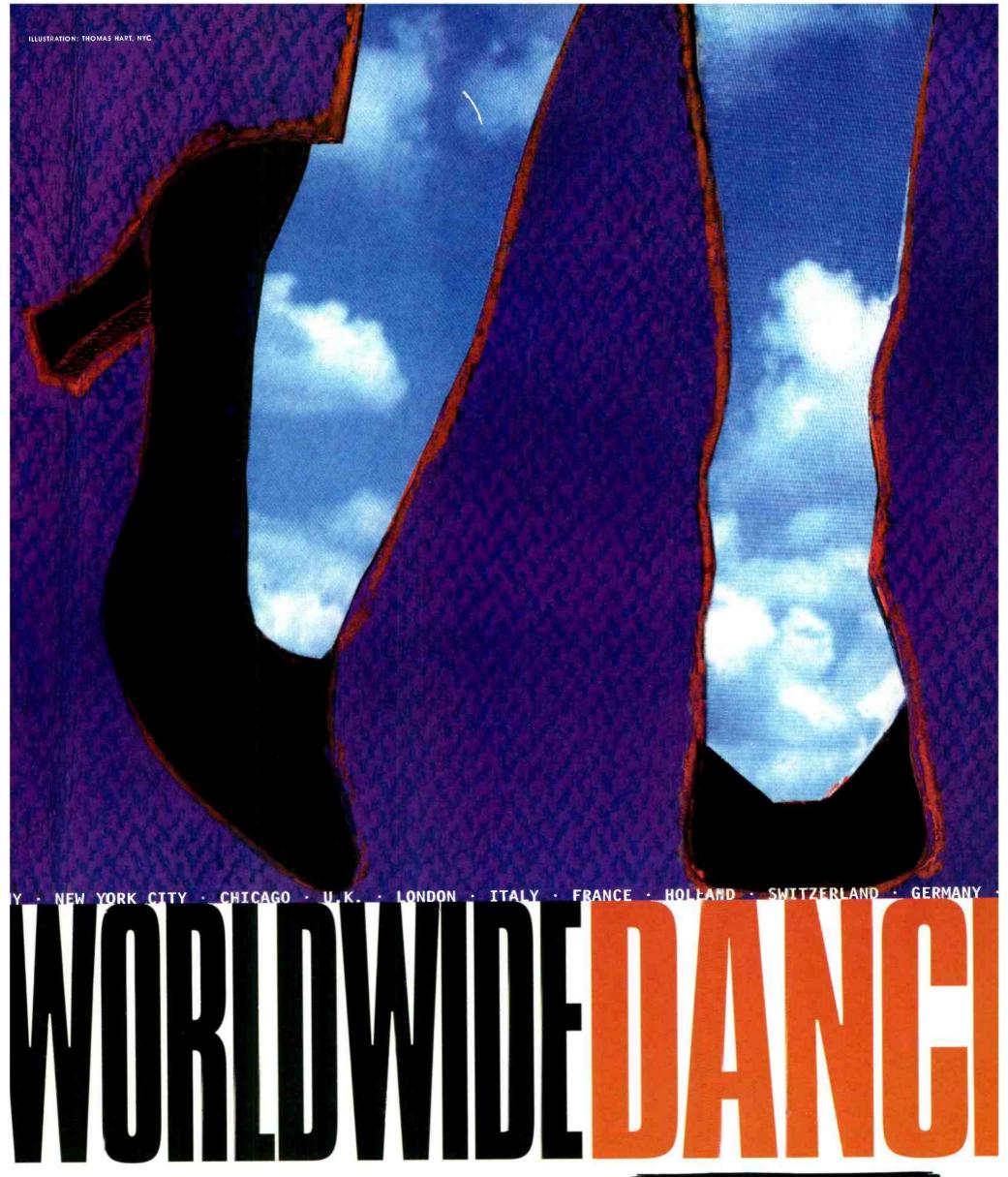
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18

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- d/BPI Communications and SoundScan, Inc
- T.Lucas, ASCAP/Smokin' Sound, ASCAP/Tadej, ASCAP) WBM
 TONITE (EMI April, ASCAP/D.A.R.P., ASCAP)
 WBIN' (Vanderpool, BMI/Aynaw, BMI/Shawn Patrick.
 BMI/Ensign, BMI/Bee & Tee, BMI/Butter Jinx, BMI) HL
 WATERFALLS (Organized Noze, BMI/Stiff Shirt, BMI/Beit Star,
 ASCAP/Tizbiz, ASCAP/Pebblikone, ASCAP/EMI April, ASCAP) HL
 WE MILET REIN LOWE (Bloud Like A, Starskyn)
- WE MUST BE IN LOVE (Played Like A StepSur
- WE MUST BE IN LOVE (Played LINE A STEPSON).
 ASCAP/Black Art Of War. ASCAP.
 WEST UP! (Base Pipe, ASCAP/Woopteewoo,
 ASCAP/WB, ASCAP/Gangsta Boogie, ASCAP/Real An
 Ruff, ASCAP/Mycenae, ASCAP) WBM
- NUT., ASCAP/Mycenae, ASCAP) WBM
 WHAT ABOUT OUR LOVE? (PolyGram Int'l, ASCAP/Uncle
 Buddies, ASCAP/EMI Blackwood, BM/EMI, BMI)
 WHAT YOU WANNA DO? (Lench Mob. ASCAP/Gangsta
- 14 WHERE EVER YOU ARE (Two Tuff-Enuff, BMI/EMI
- WHO CAN I RUN TO (Warner-Tamerlane, BMI) WBM
- WINGS OF THE MORNING (Irving, BMI) WBM Y'ALL AIN'T READY YET (Zomba, ASCAP/Chin Checkin', ASCAP) WBM
- YOU ARE NOT ALONE (Zomba, BMI/R.Kelly,
- BMI/Warner-Tamerlane, BMI/Black Ice, BMI) WBM (YOU MAKE ME FEEL LIKE) A NATURAL WOMAN (FROM NEW YORK UNDERCOVER) (Screen Gems-EMI, BMI) HL YOU PUT A MOVE ON MY HEART (Rodsongs,

- YOU REMIND ME OF SOMETHING (Zomba, BMI/R, Kelly, BMI) YOU USED TO LOVE ME (Chyna Baby, BMI/Janice Combs BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI) HL



THE BILLBOARD SPOTLIGHT

Isn't it funny how the world seems to get a little smaller every day?

Beyond the recent bridges built in cyberspace, the global dance-music community has never seemed more connected. Whether it is by bassline, lifestyle or



mew yourk city

The past year has been a tough one for New York clubgoers. The winter months saw the legendary Sound Factory unexpectedly and permanently close its doors, leaving an enormous void in the underground scene. Though there were rampant rumors and several at-large parties, hopes of the venue reopening were dashed when SF's resident DJ and redhot producer Junior Vasquez settled into a weekly slot at the enduring Tunnel,



When it comes to divas, few have been more visible in the last three years than New Jersey's MICHELLE WEEKS, who has grown into the lofty role as the Jocelyn Brown of the '90s. Among her strongest records in recent times has been "Never Leave You Lonely" with Diva Convention on Radikal Records and "Wake It Up" with Lovewatch on G-Zone/Gee Street Records.

well-known ditties and cutting-edge deep-house.

Elsewhere around town, the descendant Sound Factory Bar continues to flourish with several must-attend weekly events. Wednesday nights are presided over by the Underground Network, hosted by singer Barbara Tucker with turntable magic by "Little" Louie Vega, while the fierce Factoria bash is a Thursday night favorite, thanks to futuresuperstar DJ Lord G. and an array of the city's most fashionable banjee boys. Fridays at Sound Factory Bar belong to the legendary Frankie Knuckles, who is still one of the best in the biz, hands down.

The Roxy continues to embrace the Mardi Gras decadence of the late great Saint with its jam-packed room of shirtless muscle bods, bright-colored ambience and twirly house music from festive DJs like Johnny Vicious and Danny Tenaglia. Andy Anderson still rules the VIP room with kooky nuggets by the likes of Connie Francis and A Taste Of Honey, among others.

For the mainstream-minded, Tatou and Palladium continue to reign supreme, serving the hits of the day and an ample dose of fashion-conscious punters, while subterranean tastes are met at funky havens like the East Village sweat parlor known as Crobar (Tedd Patterson is a dream of a DJ) and the pioneering, legendary Clit Club. In sum, New York has something for nearly every dance music

Continued on page 40

Dancing In The Streets serving up his signature quirky blend of (CIMPS /A/ROMM

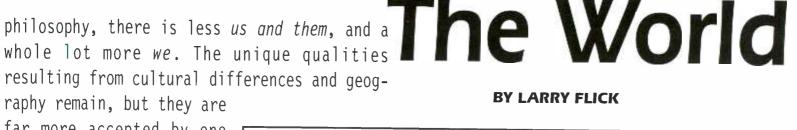
whole lot more we. The unique qualities resulting from cultural differences and geog-

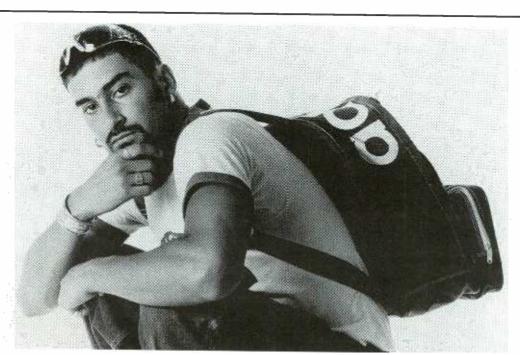
raphy remain, but they are far more accepted by one another. In fact, one could argue that the differences are embraced.

That vibration of clubland's global unity is the essence and fuel of Billboard's annual "Worldwide Dance" Spotlight.

As you wander through the quick-bite overviews of selected club scenes from around the world, the

threads of commonality are likely to be vibrant and obvious. But do not lose sight of the differing per-

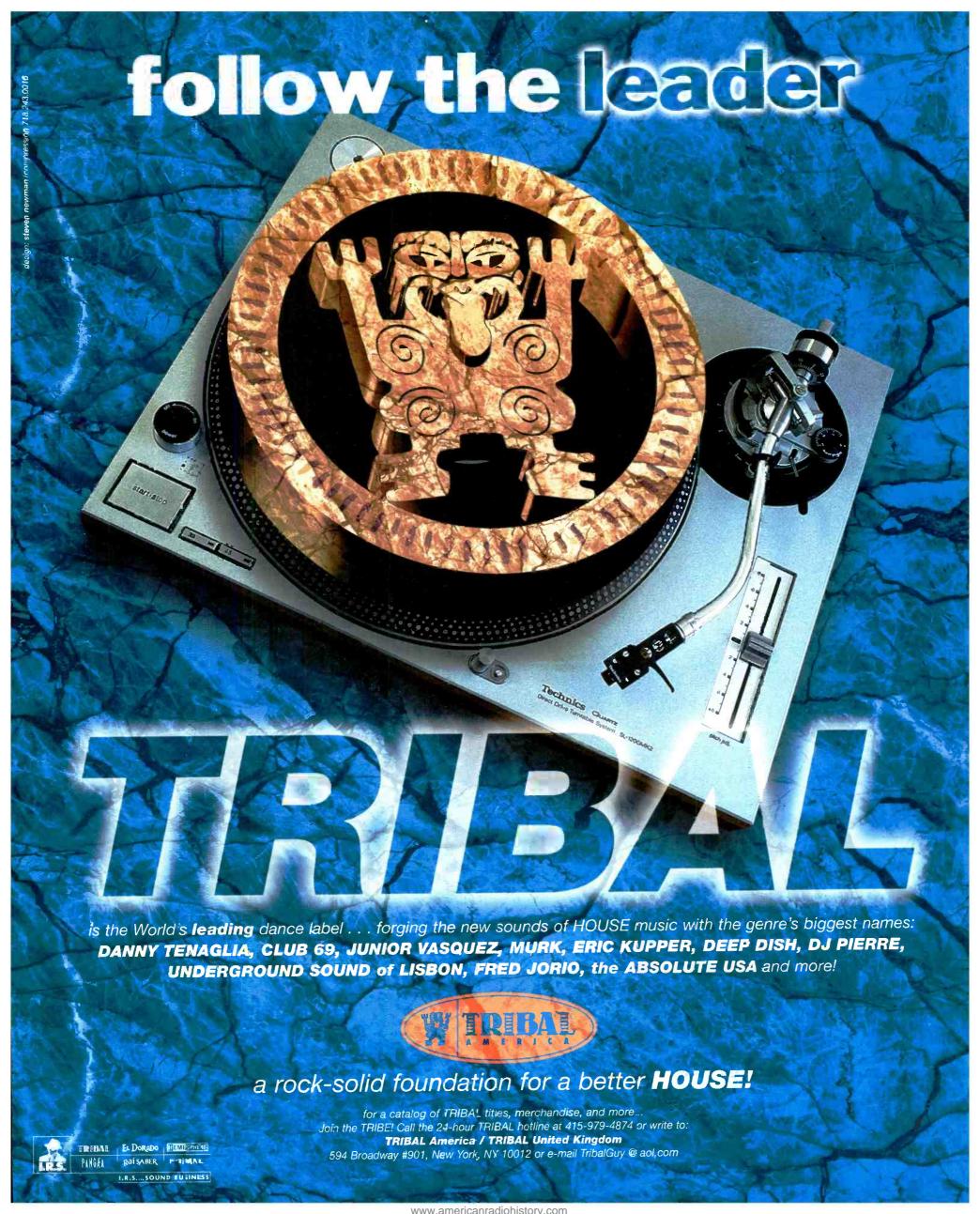




ARMAND VAN HELDEN continues to rule the world as one of clubland's hottest remixers. His own productions and compositions for New York's Strictly Rhythm Records also have garnered kudos and have a number of major-label A&R executives lining up to sign the young talent to an album deal.

spectives and sounds that keep the international dance-music community from becoming a gray, faceless blob. The beauty of it, as illustrated in the following pages, is that the varying colors are merging into a tightly sewn tapestry.

Join us in celebrating the current state of clubland.





DANGE AROUND THE WORLD: THE U.K. Continued from page 38

The IK.

ne of the more important things to happen over the past year has been the increased global acknowledgement of areas beyond London when addressing the vitality of the U.K. club circuit. Venues like the Hacienda are legends that need no further bolstering, but there are numerous other rooms in which special new DJs are being bred

Among the hotter venues in the U.K. right now is Hard Times, which is the brainchild of farmer-turned-clubland mogul Stephen Raine. The house-driven

club began its young but influential life Aug. 7, 1993, in a small West Yorkshire village known as Mirfield. Over two years, Hard Times has changed locations several times, inhabiting such unusual venues as an old church in Huddersfield. the mammoth Bagley's film studio in London (the site of one of the U.K.'s largest garage-styled parties to date) and, eventually, a state-of-the-art center in Leeds. Clubland heroes like David Morales and Todd Terry have graced Hard Times' turntables.

In Manchester, Paradise Factory endures as one of the city's top gay spots. Twirl your handbag to the lively Eurodisco and hi-NRG coming from the turntables of resident DJs Tim Lennox, Dave K. Butch and Shane, who make the Saturday soiree "Hallelujah" all the rage.

Trekking to Liverpool, there is no place quire like Club 051, with its large industrial-warehouse visual vibes and happy-



tude is rampant. And there are more clubs than you can swing a bat at.

Ministry Of Sound has been one of London's prime spots since it opened in 1991. Patterned after the famed Paradise Garage, the venue continues to play host to some of the world's top spinners—including CJ Mackintosh, "Little" Louie Vega, Kenny "Dope" Gonzalez and David Morales. Needless to say, trends and important records are launched at this venue seemingly on a nightly basis. In fact, Ministry Of Sound has spawned its own respected independent label and is the umbrella for a country-wide caravan concert-tour that features top acts like Love To Infinity and Billie Ray Martin. The tour peaks later this season at the massive Wembley Complex.

The Gardening Club is also hanging tough after four-plus years of operation, successfully playing to formidable crowds who require a bit of substance with their grooves. Jeremy Healy continues to be one of the Gardening Club's prime draws, while James Levelle's Friday night "Headz" party packs 'em in

EastWest U.K. act D-INFLUENCE has been wooing clubgoers and critics alike with its second album, "Prayer 4 Unity," which transcends the acid-jazz/rare-groove movements from which the act was born. Led by singer Sarah Weber, the group has been touring Europe and the U.K. throughout the fall and will continue until the end of 1995.

house musical context. DJs Dave Graham and Rusty keep the NRG at peak level at all times. Across the way is Nation, which is notorious for drawing the likes of Kylie Minogue, Roger Sanchez and Andy Weatherall. The sound is varied house with a decidedly stateside feel. Tasty,



's not easy to live in the London club scene. The expectations are almost nsurmountable. Drowsy punter atti-

for a night filled with everything from jazz to techno. As always, the Gardening Club works best because it is adaptable to a variety of crowds and sounds, and is never a slave to momentary trends. Durable to the end.

Finally, there is Heaven, a gay-directed Continued on page 42

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JAY WILLIAMS "LOOK ME UP" remix by Junior Vasquez.

KIM ENGLISH "THE LOOK IN YOUR EYES" produced by Byron Stingily and Mike Dunn.

NU YORICAN SOUL - title TBA, produced by Masters At Work. BLACK PHUNK - title TBA, produced by Derek Jenkins & Crew.

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WRECK o n

BROADWAY "MUST GET PAID" produced by KRS-ONE. FUNKMASTER FLEX – the debut album, title TBA.

SMIF-N-WESSUN - new album, TBA.



LADY APACHE - the debut album, to be produced by Mad Lion



STRAPPED RUSTY KILLA PRODUCTIONS "REALITY CHECK" produced by Shazam X and Kenny Dope

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DANCE AROUND THE WORLD: LONDON

Continued from page 40

venue that has the lads swinging and prancing into the wee hours every Saturday to the pop/house and hi-NRG anthems of the moment—thanks to the nimble mixing touch of jocks like Vicki Edwards, Tasty Tim and Jimmy Dean. Equally festive are the midweek Fruit Machine parties, at which scandalous grinding occurs during mix sets by Rich B. Martin, Confusion and Jeffrey Hinton. Good for a gag or a giggle.

IholllaiNdl

he true beauty of the Dutch dance music scene is its broad diversity. It is a region where Euro-NRG acts like 2 Unlimited and housers like Jaydee can more than coexist: They actually complement each other.

Raves continue to be a major draw, with parties like Mystery Land frequently enticing upwards of 20,000 kids to trip'n'twirl. Also quite popular are Hellraiser and the Mega Music Dance Experience, which has been known to draw nearly 25,000 punters.

In Amsterdam, nothing has the style or drama of Roxy, the city's oldest and best-known venue. Roxy exists within a fine old theater where performers like Josephine Baker once basked under the center-stage spotlight. Musically speaking, Roxy is fueled by the mainstream hits of the day, with a bit of a slant toward retro-NRG and disco. Prepare for the moment Dead Or Alive starts blasting

PRODIGY continued to be one of the most innovative groups of its genre with its early 1995 Mute release, "Music For The Jilted Generation." The act, led by Liam Howlett, is currently in the studio completing an album for spring 1996 release.

Venerable techno outfit THE



from the speakers!

The only hitch with Roxy is that it holds only about 700 people and is a membership-driven venue. The door scene is intense, but well worth enduring—if only for an opportunity to stand

on landmark ground.

Club IT continues to be among the leading gay venues in Amsterdam, mostly on the strength of its brilliantly dramatic, if somewhat ostentatious, decorand its crowd of beautiful bodies. The



More Protein Records' LIPPY LOU raised more than a few eyebrows in 1995 with "Liberation," a rave-lined ragga/NRG anthem in which she publicly declared her lesbian sexuality. The 19-year-old siren is currently promoting her second single, a riotous cover of the Was (Not Was) chestnut "Out Come The Freaks."



sound system is still the best in the land, and it cooks with the blistering bass of handbag hits by Evolution, M People and countless other familiar names.

switzerLainal

cre's an important rule of thumb when dealing with the Swiss club scene: Do not ever draw comparisons between it and the Swedish circuits.

According to many of Switzerland's top DJs, the two areas are constantly compared for reasons that are unclear. "Maybeit's because both start with SW," notes one local punter with a laugh. In truth, however, Switzerland and Sweden are not only geographically distant, but are also vastly apart on the musical map. Switzerland's embrace of hard and aggressive techno music sharply contrasts Sweden's dominant pop/NRG sounds.

Chicago-rooted diva MEECHIE continues to reign as one of the flagship artists of the renowned Vibe Music production/artist posse. Her 1994 U.S. smash, "You Bring Me Joy," was a crossover hit in the U.K. shortly after it was licensed by MCA Records U.K. She currently is putting the finishing touches on a follow-up single.

Now that you are prepared with that knowledge, head directly for the heart of Switzerland's club world: Zurich. And be sure to start your trek at the mighty

Kausleuten, one of the city's largest and most popular venues.

Each night at Kausleuten has a notably different flavor, ranging from

old-school R&B on Tuesdays to the hardhouse and techno sound that fuels the



weekend. The hottest DJs in residence at the moment are 69-Fimp and Jazzee Tcm, both of whom keep the synth edges jagged and cathartic—a nice contrast to the relatively plush and dark decor of the venue.

Velvet is far more ntimate—the sor of

place where folks converge at the top of an evening's club crawl. Vibeology is key at Velvet, and it provides a musical menu of '70s disco, house and retro-soul.

Luv is the place where people go when they need a break from techno. DJ team Mareo and Pluto are currently propped for bringing some much-needed garagestyled house to the scene. Check the schedule, though. Otherwise, you might stumble upon one of the club's popular heavy-metal nights. Scary, but true.

The Garage is a Saturday-only venue with an all-night bash that leaks into Sunday afternoon, while Oxa is a wildly popular after-hours joint that draws hardcore rayers.

The gay club scene is highlighted by Laborinth, which is jam-packed every weekend. It gets so hot and crowded in the venue that the walls and ceiling are literally dripping. DJs Michael K. and GoGo are clearly doing something right.

In the French region of Switzerland, smoother house rhythms prevail, as evidenced in venues like The Mad in Lausanne, and The New York Club in Neu Chatel.

Continued on page 44



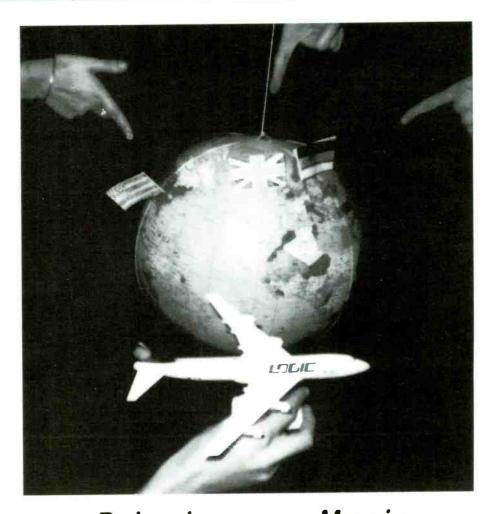
FUTURE SOUND OF LONDON remains among the leading innovators of the ambient-pop musical movement. In the past few years, the act has evolved away from remixing other acts' material in favor of mining its own unique ground. Since inking a licensing agreement with Astralwerks in the U.S., the ever-experimental Future Sound Of London has been able to transfer some of its underground club success into modernrock and college radio.

FRANKFURT

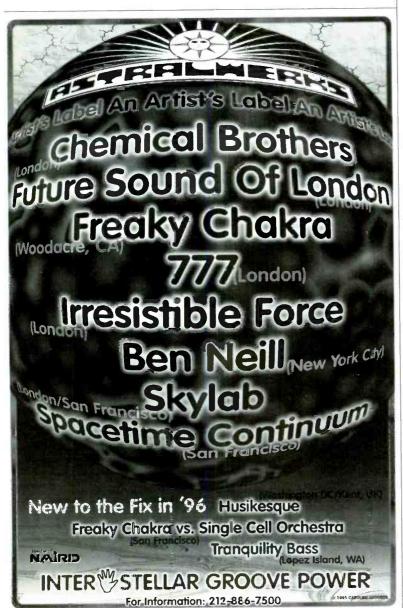
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DANGE AROUND THE WORLD: CHICAGO Continued from page 43

cHicago

s there any way that dance music would have advanced to the level it is today without the Chicago scene? Maybe, but not with the same rich groove texture and abiding reverence for traditional soul. As the birthplace of house music, Chicago has a lot to live up to—which it does, and then some.

Nearly every musical taste is met by a wide variety of clubs in this town—though Vortex and CroBar are on top of

Maxi recording artist DAPHNE has been making strides toward mainstream stardom with each successive single. Her latest effort, "I Found It," which was produced by David Anthony, is already a dancefloor smash and is starting to snag attention from crossover radio programmers and mix-show spinners.

of acts like Barbara Tucker, M People and Joi Cardwell. And the crowd is among the most friendly you will encounter.



of saucy and oh-so-fashionable gay men. On Saturdays, muscles and leather abound

Also quite festive is Pigalle Place, a grand of venue of rococo style with miles of red velvet and gold. Kitsch does not fully capture the faux glamour of this club. The music is equally bold and smartly varied to sate the tastes of the fairly broad cross-section of punters. On any given evening, you are likely to hear caustic rave blend into hi-NRG, into garage and finally into hip-hop or ambi-



New York's Digital Dungeon Records has been having solid underground club success with a series of dubs from Danish production team THE WITCHDOCTORS. The act is dividing its time between creating a new EP of material for release at the top of 1996 and DJing in venues throughout Europe.

the all-important house-music heap. The former is flashy and claborately equipped with a state-of-the-art video bar and two dancefloors that are designed to simultaneously suit hard and poppy desires. The ferocious Psycho-Bitch blends hard-house jams with enviable agility.

CroBar caters to more subterranean, left-of-center needs, with its dark and gothic atmosphere and alternative-leaning mixture of house and trance music. DJs-in-residence Teri Bristol and Marc Picchiotti are masters at weaving tingly rhythm pictures. In fact, they can easily be touted as two of the best turntable artists working in the States at the moment.

Elsewhere around town, Shelter is the most mainstream joint, wherein John Curly spins pop-rooted fare with confidence. Ka-Boom is also quite popular on Saturdays and is propelled by the music

Strail Vice

onsidering its reputation for heralding less-than-savory underground grooves, Paris actually has quite the innovative and daring scene. Perhaps it is time to rethink some age-old stereotypes.

The most striking aspect of the Parisian circuit is that its venues are steeped in lush and artful visual style. For example, Queens, on the notorious Champs Elysées, is best described as a cyber castle, wherein state-of-the-art lighting and sound is framed by detailed architecture. The sound is hip-grinding deep-house along the order of David Morales, Derrick May and "Little" Louie Vega, with a clientele that is largely comprised

ent pop

The good news is that most Parisian clubs are also embracing the homegrown creations of renegades like Laurent Garnier, who has earned a deserved global reputation as one of France's truly brilliant musical minds. His remixes and productions never fail to stretch the boundaries of house music, while providing the bass licks necessary to achieve mainstream success.



n recent times, Germany has begun to soften its perennially hard-edged approach to dance music. Sure, abrasive techno still saturates the scene, but there are a couple of choice venues that are venturing into brighter and more-joy-ful dance music tones.

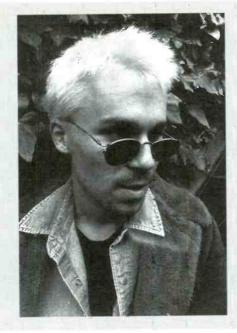
Berlin's E-Werk, located on Wilhelmstrasse (between Zimmerstrasse and Leipzigstrasse at Pottsdamer Platz), dabbles heavily in hi-NRG and popspiced house rhythms-which jibes well with the venue's enveloping high-powered turbo sound system. E-Werk has played to a fairly mixed crowd since it opened in 1993, sprinkling in guest DJs like Judge Jules and Dino Perera with inhouse jocks Dr. Motte, Magic Jonzon, DJ Cle. DJ Disko and Woody. The best thing about the spare, warehouse-like E-Werk, however, is that its Saturday night parties tend to spill well beyond Sunday brunch hours. It is a true haven for the most die-hard twirlers.

Equally intense is Distillery, a South German venue housed in the basement of an old brewery at Wolfgang Heinze Strasse. Over the past three years, Distillery has embraced a combo of acidhouse, nu-NRG and trance that successfully skirts the line between edgy aggression and anthemic revelry. Like E-Werk, Saturdays at this spot are the real deal, operating from midnight into mid-afternoon the next day. Don't even think of arriving until 2 a.m. at the earliest. And bring a change of clothes (or be prepared to strip). It gets mighty hot'n'steamy there.



The Italian club scene will forever be noted as the country that almost single-handedly resurrected the disco movement several years ago with the nostalgic

In the past year, BRIAN "B.T." TRANSEAU has developed from one-time Deep Dish production-team member into a red-hot solo entity. His complex electro-house style has rendered him an in-demand remixer for artists like Seal, while he's a solid recording act in his own right. His single "Embracing The Sunshine" on Perfecto Records has become a watermark in the commercial success of ambient-pop.



musings of Capella, Blackbox and the 49ers. However, the last two years have seen a notable shift in sound and vision from Italian clubheads. Sure, they still love to indulge in froth and festivity, but there's an underground scene percolating, and it's on the verge of taking over the mainstream.

One of the best new venues in Napoli, for example, is Angels Of Love, where the bass from the specially installed sound system actually makes the walls shake. Talk about Sensurround! Besides hosting a bevy of local heros like Claudio Cocoluto, Angel Of Love is fast becoming famous for luring top-shelf spinners like London's Ashley Beadle.

In Rimini, history rules the scene with

the excitement that continues to surround Echoes and Cocorico. The former venue holds roughly 2,000 revelers and is noted for being the first place house music was heard in Italy—in 1986. To that end, this continues to be among the most innovative, forward-reaching clubs in all of Italy.

On a totally different musical page, the latter club glistens with the caustic synth attack of techno and hi-NRG—though it is not unusual for the bassline to rise above the noise and guide punters down a more sultry trance path. Peak hours are mad affairs, with the beats-per-minute racing to heart-attack pace. It's catharsis of the most joyful order from Italy's very-first techno nightclub.





Boy George Exits Virgin, Readies To Tour States

GEORGE ON THE LOOSE: On the eve of his first concert tour of the U.S. in several years, Boy George is severing his decade-plus ties with Virgin Records, citing a "lack of commitment" from the label to his latest album, "Cheapness And Beauty."

In an exclusive phone conversation from his London home, the brash and outspoken artist cites a "frustrating" promotional visit to the States last



BOY GEORGE

month, coinciding with public appearances in support of his new Harper-Collins autobiography, "Take It Like A Man," as the final factor that triggered the move.

"I was getting stopped in airports by people asking me when I was going to make another album," he says. "Can you imagine how that made me feel? It made me feel like my label wasn't working terribly hard to promote a record that I had poured my heart into. I felt third rate when I absolutely did not deserve to. I've given too much of my life and music to this label during the last 15 years to be treated like this."

Although nobody we contacted at Virgin would speak on the record regarding the matter, one source at the label says the split will be "as amicable as possible and will, hopefully, be handled to the satisfaction of everyone involved."

At this point, Virgin is still actively soliciting club play on the recent single "Same Thing In Reverse," an acoustic-framed pop ditty that has been refashioned with twirly, NRGetic house rhythms by Evolution. However, the label is not providing financial support for George's concert tour, which will begin hitting midsized venues at the end of the month. He is covering many of the costs himself. "It's important to me to get out there and play these



by Larry Flick

songs live," he says, noting that the tour will be preceded by a string of gigs in St. Petersburg, Russia.

Fans of the singer should be braced for a raw, band-executed set that leans primarily on the rhythm/rock-fused "Cheapness And Beauty," which has been deservedly lauded for its tight pop hooks and brave, homocentric lyrics. His longtime protégé, More Protein/Radikal Records diva Eve Gallagher, will be the opening act.

Following the tour, George says he will begin writing and recording material for his next album. As on previous projects, the stylistic tone will be diverse. Despite early overtures from several other labels, he says he is not in a rush to sign the dotted line just yet. "I'm going to be very careful before I make that kind of long-term commitment again," he says. "But I'm actually quite excited at the idea of getting a fresh start in a new situation."

George's burgeoning career as a club

DJ continues to flourish, with a pair of beat-mixed compilations due before the year's close on the independent U.K. labels React and Ministry of Sound.

Reflecting on his final moments with Virgin, George sighs and says, "At the end of the day, it was like a bad marriage in which we no longer understood each other. It's better that it's over."

GROOVE LINE: If we had a penny for every industry executive who whispered in our ear, "What I'd really like (Continued on next page)



Phat Vibes. Members of Chicago's famed Vibe Music production/independent label posse unwind after mastering "The Don Presents The Phatheadz II EP," the sequel to producer/engineer Joey Donatello's successful early '95 recording debut. Donatello has also completed another Vibe Music EP, "Pearl Necklace," which is due before the end of '96, and has contributed a remix to the 12-inch for Michael Jackson's new Epic single, "This Time Around." Pictured, from left, are Donatello; Connie Varvitsiotis, VP of Vibe Music; and producer/DJ Maurice Joshua

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BOY GEORGE EXITS VIRGIN, READIES TO TOUR STATES

(Continued from page 46)

to do is produce records myself," we would be wealthy enough to retire. One of the rare few who is successfully realizing the transition from the office to the studio is Vinny Vero, a former EMI product manager who is making promising inroads as a housemeister with an intriguing pop flair.

In less than a year, Vero has added his touch to recent records by Shara Nelson, Blondie, and Cut'n'Move. His strongest efforts include "Lucky," the first European single from Ace Of Base's forthcoming Arista album, and "Driving" by enduring English pop troupe Frazier Chorus. Also, Vero is writing material with diva Judy Cheeks for her next album. If there is a hitch to this scenario, it is that Vero (like so many young stateside producers) is currently better appreciated by labels and DJs overseas than in his own backyard. When will the sheep of this business wake up and look beyond the flavor of the moment? In the end, however, we believe that Vero will eventually enjoy an extended period of time in the U.S. spotlight.

Speaking of folks who straddle the fence between the business and creative sides of the music biz, we are pleased to report that sometime A&R dude/producer Dave Shaw is back on the frontline after a brief hiatus from the studio. He has reteamed with occasional collaborator Kathy Brown for "I Appreciate," a stormin' houser on Cutting Records. Brown is in fine form, making good use of Shaw's simple, infectious tune. Benji Candelario adds to the fun with a pair of remixes that have a sharp blend of deep house bass and tribal-spiked percussion.

Also making a nifty comeback is Jay Williams, who could easily surpass the success of his 1990 hit "Sweat" with a cover of the Blue Magic R&B chestnut "Look Me Up." Available on New York's Nervous Records, the single gains much of its depth from a rich, well-shaded performance that could only come from a seasoned pro. Williams' production is sturdy, programmable, and anchored with bits of ear-pleasing live instrumentation. However, we are betting that Junior Vasquez's more aggressive and slightly more trend-conscious remixes will draw the lion's share of attention. The



CLUB PLAY

- 1. BEAUTIFUL LIFE ACE OF BASE ARISTA
 2. PHILADELPHIA BROOKLYN FRIENDS
- 3. ADDICTED PLUTONIC BOLD!
- 4. I FOUND IT DAPHNE MAXI

 5. COME ON HOME CYNDI LAUPER EPIC IMPORT

MAXI-SINGLES SALES

- 1. BUDDAH BLESSED IT SUPERNATURAL UNIFIED REBELUTION JURASSIC 5 BLUNT
- FUNNY HOW TIME FLIES INTRO ATLANTIC
 WHERE EVER YOU ARE TERRY ELLIS
- 5. TREAT ME RIGHT TEMPLE OF THE GROOVE ONE PLANET

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



Rhythm Saint. Producer/turntable artist Stephen Nixon cues up a house music jam at a recent bash celebrating the release of the new album, Golden," by his act, Rhythm Saints. The party was held at Rage in Los Angeles, where Nixon spins on a regular basis. "Golden" is available on the independent N'Soul/Velocity Records and is bolstered by the DJ attention being given to the set's leadoff tracks, "Forever" and "Living Joy," both of which feature vocals by diva Shade Edejumo. (Photo: Randy Rike)

good news is that Williams is working on an album that should be ready by the middle of next year.

The second Bucketheads single is finally upon us, and it was well worth the wait. "Got Myself Together" floats samples from the disco classic of the same name over a vigorous house groove that is as accessible to mainstream radio formats as it is to underground dancefloors. Mastermind Kenny "Dope" Gonzalez proves the depth of his imagination and beat skills here, as he deftly walks the tightrope between pickpocketing innovation and nostalgia. He teams with "Little" Louie Vega for a Masters at Work remix that is reliably edgy and hard. For those of you who have been indulging in this gem as an album cut from the Bucketheads' fine full-length Henry Street/Big Beat album, there is the bonus jam "Sunset," which is worth the price of the 12-inch. From the halls of the Northcott-dis-

tributed Sub-Urban Records comes the equally retro-minded "First Take Sessions" EP by producer Paul Simpson. Dub action for days, with Simpson revealing solid potential as a tunesmith via the loopy hooks and memorable melodies that propel such tracks as "Keep Dancin'" and "Real Woman." The next logical step is for Simpson to connect with a lyricist who can flesh his useful ideas into full-fledged songs. In the meantime, give your booty a treat with these infectious four cuts.

On a completely different musical tip, Mark Bell, who is best known as half of the venerable techno act LFO, takes solo steps under the name Clark with "Lofthouse." Issued on Carl Craig's Detroit-based Planet E Records, this two-record set explores a fairly broad range of electronic club vibes, including fast'n'blippy trance and solemn ambient/pop. For the brainy punter who needs more than the occasional "oh, yeah" sample in a 4/4 beat—and don't we all once in a while?

But when you are ready to return to the land of divas and soulful house music, be sure to investigate "People" by Karen Pollard on Deeper Records. The New York-rooted belter flexes her untrained but highly effective pipes to maximum effect, while producer Eddie Peters and remixer Jonathan Peters

throw down hearty tribal-shaded rhythms that are custom-made for peak-hour domination. Join us in living for the sprawling and ever-changing Put Your Hands Together mix, which clocks in at 10-plus minutes.

STOCKING STUFFERS: Need some holiday gift ideas for the twitchin' punter in your life? How 'bout a multi-act club compilation? We cannot recall when we last saw as many well-structured sets as are circulating now.

We have been undecided about the creative state of freestyle music in recent months. As much as we love that quirky blend of salsa, electro-pop, and vouthful vocals, there has not been a breakout act or record from this community in far too long. This fact takes on greater weight as you listen to "Freestyle Latin Dance Hits," a twovolume collection of classics that offers such durable gems as "Let Me Be The One" by Sa-Fire, "Bad Of The Heart' by George Lamond, "Show Me" by the Cover Girls, and "Come Into My Arms" by Judy Torres. Tasty as candy, this set will trigger countless memories, while also spurring hope that someone in the freestyle community will eventually find the inspiration to take the lagging sound to a fresh new level.

While in a retro mood, spend some time with "Hit That Perfect Beat," a two-CD set of '80s ditties on the MCAdistributed Oglio Records. Decidedly Anglo in its perspective, the song selection leans heavily on such alternadance cuts as "Animal Song" by the Europeans, "World Domination" by the Belle Stars, "Who Needs Love Like That" by Erasure, and "I Love A Man In Uniform" by Gang Of Four. Of course, the icing on the cake is the 1985 Bronski Beat bauble that inspired the collection's title. Although there are not that many rare tracks featured, the real allure of this project is that chance to have the original 12inch mixes of these songs (many of which are out of print) on CD.

For those with less obvious, less mainstream desires, Harthouse/Eye-Q Records offers "Dark Hearts 2," another in the label's series of complex ambient excursions. The plus here is that much of the material rarely falls into beatless new age soup. Rather, the plush, pillowy keyboard musings of such producers as Claude Young, Luke Slater, and Frank de Wulf are rooted with vibrant basslines and percussion that keep the listener engaged and inspired to move.

Also, Eye-Q founder/producer Matthias Hoffman bows Cygnus X, the latest of his musical alter egos, via the album "Hypermetrical." Glorious, mindexpanding music that will make the hair on the back of your neck stand up.

Finally, New York's Freeze Records illustrates the depth of its catalog with a trio of compilations: "NYC Dance," "Freeze Vocals," and "Freeze Club Mixer." Fueled by the jams of Todd Terry, David Anthony, Jason Nevin, and Roger Sanchez, among others, these discs initially startle even the most discerning and experienced house fan by raising proof that Freeze has been building a distinctive sound over the past few years without the grandstanding tactics of many of its competitors. The breadth of innovation and timeless music speaks loudly. You need each of these albums-and you need 'em now.

Ingénue Daphne Says 'I Found It' To Divadom

NEW YORK-With the release of "I Found It." her third single for New York's Maxi Records, saucy ingénue Daphne is striding toward the kind of divadom that scores of clubland wannabes and perpetrators will only dream of attaining.

But a successful life surrounded by strobing disco lights and throbbing grooves is not the only item on the New York-based artist's career agenda-which is perhaps the key ele-

ment placing her above the competitive ranks. She may love the nightlife, but she can see far beyond it. And while there is a prevalent timbre of forceful ambition in her voice,



there is no sign of desperation. "There has always been a larger picture for me," she says. "I never

want to rely on any single thing in my career. Besides, I'm an artist with dreams to do a variety of things.' At the moment, Daphne is wrap-

ping up a run in a stage production of Randy Newman's "Faust" in La Jolla, Calif. It is a long distance from her salad days as the lead singer of the defunct trio Pajama Party, which enjoyed a string of pop/freestyle hits that included the giddy top 40 radio anthem "Yo No Se.

"It was like school for me," she says. "It was meaningful in that I met people and got to see how the music business works on a lot of different levels.'

She also had the opportunity to experience what she describes as "a fabulous sense of fakeness. It was all about coming across like we were fierce stars. But none of it was real. You'd ride around in a limo all day like you were all that, and then you would go home and wash your own panties.'

After the dissolution of Pajama Party, Daphne began to further explore other passions, such as acting and songwriting. To date, her path has taken promising turns with roles in the Columbia motion picture "I Like It Like That" and the Fox-TV program "House Of Buggin'." All the while, she was writing tunes that eventually drew the attention of those at Maxi Records.

"I'm like a shark," she says, undercutting a sigh with a worldly wise snicker. "I've got to keep moving, or I'm going to die. And it has always been about doing a

variety of things in my career. I could never be happy just doing one thing.'

Fortunately for the jaded ears and booties of clubland, Daphne is exerting considerable energy to working the dancefloor. So far, she has scored a pair of international hits with the muscular house music jams "Change" and 'When You Love Someone.'

The new single, "I Found It," which has been snagging widespread play from DJs on prerelease test pressing, shows her evolving further into a fearless figure that rejects industry conventions-from the imaginative structure of the song (which she wrote with producer David Anthony), to the eyepopping cover photo that greets consumers. It is a striking shot that not only pushes hormonal buttons but boldly affirms that unusual, exotic beauty can be as lingering to the memory as more classical features. Tressed in a mammoth, afro-like mane, the singer smolders in nothing more than a satin bra as her right hand travels to southern physical regions. Daphne laughs at the uproar the shot has created.

"First of all, I want people to know that I am NOT wearing a weave," she says with a sassy giggle. "That's what you get when you run a brush straight through my hair. VOLUME for days! But on a more serious note, that photo came out of a point during the session when we were feeling kind of silly. It wasn't at all calculated. The fact that I keep hearing people talk about the cover is so amusing to me. I hope they spend as much time with the actual record."

"I Found It" is the precursor to a full-length album that is planned for release during the first quarter of 1996. A preview into the set, which was largely written and produced by Daphne with newcomer Paul Romano and veteran Justin Strauss, effectively illustrates an artistic range stretching beyond the house arena to include gritty funk/hip-hop licks and sweet pop flavors. After a casual listen to the shimmering, single-worthy "Inside Me" and the rambunctious, downtempo "Carajita," it becomes clear that Daphne's greatest success is still ahead of her, looming in the not-too-distant future

"I look at making music as being like me needing to say something badly, and someone else needing to hear it," she says. "It's my way of procreating . . . of sending something special from inside myself into the world."

LARRY FLICK



HOT DANCE MUSIC

THIS	LAST	2 WKS AGO	WKS. ON CHART	CLUB PLAY COMPILED FROM A NATIONAL SAI OF DANCE CLUB PLAYLISTS.	MPLE
H W	× ×	2 V AG	중등	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
(1)	2	4	6	★ ★ No. 1 ★ ★ I'LL ALWAYS BE AROUND MCA 55146 1 week at No. 1 ◆ C+C k	#150 S. 070 S. 1
(2)	3	5	8	TAKE ME HIGHER MOTOWN 0433	
(3)	4	6	7	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	◆ DIANA ROSS
(4)	7	7	7	BELIEVE IN ME GEFFEN 22104	◆ REAL MCCOY
5	1	2	8	STAY TOGETHER STRICTLY RHYTHM 024	RAW STYLUS
6	8	8	7	SO IN LOVE MOONSHINE MUSIC 88422	◆ BARBARA TUCKER
7	9	11	7	SAY A PRAYER ARISTA 1 2882	ELLI MAC
(8)	11	17	5	REACH STRICTLY RHYTHM 12380	TAYLOR DAYNE
9	10	12	6	RUNAWAY A&M 1225	LIL' MO' YIN YANG
10	5	1	9	FANTASY COLUMBIA 78044	◆ JANET JACKSON
11	6	3			◆ MARIAH CAREY
(12)	15	25	10	RUNNING AROUND TOWN SIRE 66086/EEG	◆ BILLIE RAY MARTIN
(13)	17	_		ABRIENDO PUERTAS (OPENING DOORS) EPIC 77977	◆ GLORIA ESTEFAN
14		26	5	HELLO RCA 64458	STATE OF GRACE
, march	13	14	7	PADLOCK EPIC 78022	M PEOPLE
(15)	18	27	4	I'VE BEEN WAITING K4B 018	MAYDIE MYLES
16	12	10	16	I FEEL LOVE MANIFESTO IMPORT/MERCURY	DONNA SUMMER
17	14	16	8	DESTINATION ESCHATON EPIC 78038	◆ THE SHAMEN
(18)	23	34	4	SHINE LOGIC 59026	◆ ERIRE
19	30	48	3	A MOVER LA COLITA (MOVE YOUR ASS) LOGIC 59029	CHAZZ
20	29	42	3	FIND A WAY JELLYBEAN 2504	◆ SOUL SOLUTION
21)	41		2	* * * POWER PICK * *	*
		15		BE MY LOVER RCA 64445	◆ LA BOUCHE
22	19	15	10	BRING BACK MY HAPPINESS ELEKTRA 66096/EEG	MOBY
23	22	13	9	CRAZY COOL CAPTIVE 38510/VIRGIN	◆ PAULA ABDUL
24	25	32	5	(WHEN I KISS YOU) I HEAR CHARLIE PARKER PLAYING LOGIC 59	9023 ◆ SPARKS
25	33	46	3	DON'T STOP NITEGROOVES 028/KING STREET	LEVEL 9
26)	34	47	3	A MOVER LA COLITA GROOVE NATION 78048/SCOTTI BROS.	ARTIE THE 1 MAN PARTY
27	21	20	11	I WANNA B WITH U CURB EDEL 77086	◆ FUN FACTORY
28	20	18	11	YOU ARE NOT ALONE EPIC 78003	◆ MICHAEL JACKSON
29	16	9	11	WE CAN MAKE IT STRICTLY RHYTHM 023	MONE
30	36	45	4	FAIRGROUND EASTWEST PROMO/EEG	◆ SIMPLY RED
31)	48	-	2	TO DESERVE YOU ATLANTIC 85531	◆ BETTE MIDLER
32	24	19	11	FREEK'N YOU UPTOWN 55041/MCA	◆ JODECI
33	27	29	6	VOICES IN MY MIND DA GROOVES 128	VOICES
34	37	40	4	PAPER MOON BOLD! STARS 2015/BOLD!	51 DAYS
35)	45	_	2	TOCCATA & FUGUE IN D MINOR ANGEL 58450	◆ VANESSA-MAE
36)	44	50	3	ALL OR NOTHING ICHIBAN 24866	MIISA
37)	49	_	2	WE ARE FAMILY REPRISE 43553/WARNER BROS.	◆ BABES IN TOYLAND
38	26	23	14	UNCONDITIONALLY BOLD! SOUL 2006/BOLD!	
39	28	24	12	TRY ME OUT EASTWEST 66099/EEG	SAUNDRA WILLIAMS
40	31	28	10	ANOTHER DAY CURB 77084	◆ CORONA
41	35	36	5	LOVE ENUFF VIRGIN 38508	◆ WHIGFIELD ◆ SOUL II SOUL
				* * * HOT SHOT DEBUT *	
42)	NEW		1	IF I WERE YOU WARNER BROS. 43624	◆ K.D. LANG
43	32	30	10	LUV CONNECTION ELEKTRA 66098/EEG	◆ TOWA TEI
44	42	43	4	GOING ROUND VIBE IMPORT/MCA	D'BORA
45)	NEW		1	GAME FORM LOGIC 59024	◆ JOEY BELTRAM
46)	NEW		1	WHEN THE MONEY'S GONE ATLANTIC 85550	◆ BRUCE ROBERTS
47)	NEW		1	MUSIC TAKES ME HIGHER SUB-URBAN 20	LIFT
			1	LOOK WHO'S TALKING LOGIC 59028	◆ DR. ALBAN
48)	NEW		-	20010 03020	▼ UR, ALDAIN I
48) 49)	NEW		1	MALIZINI WASHINGTON	KNUCKLES FEATURING ADEVA

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SA COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQ STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN. INC. TITLE	
->	>	NA	50	LABEL & NUMBER/DISTRIBUTING LABEL	8840
1	1	1	8	★ ★ No. 1 ★ ★ FANTASY (M) (T) (X) COLUMBIA 78044 8 weeks at No. 1	A MADIAN CADEV
2	2	2	7	TELL ME (T) (X) EPIC 78068	◆ MARIAH CAREY
_		-	,		◆ GROOVE THEORY
(3)	47		2	* * GREATEST GAINER * * HEY LOVER (M) (T) DEF JAM/RAL 7495/ISLAND	
(4)	15		2		◆ L.L. COOL J
<u> </u>	13		-	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
5	NEV	N Þ	1	* * HOT SHOT DEBUT * * WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	★ SMIF-N-WESSUN
(6)	12	11	6	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
7	3	9	7	DANGER (T) FADER 0076/MERCURY	◆ BLAHZAY BLAHZAY
8	7	7	6	SENTIMENTAL (M) (T) (X) ARISTA 1-2892	◆ DEBORAH COX
9	9	6	8	RUNAWAY (T) (X) A&M 1225	◆ JANET JACKSON
10	10	5	4	LIVIN' PROOF (M) (T) PAYDAY/LONDON 0077/ISLAND	◆ GROUP HOME
11	6	8	8	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
(12)	28	50	3	A MOVER LA COLITA (MOVE YOUR ASS) (T) (X) LOGIC 59029	CHAZZ
13)	21	17	5	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	◆ GOODIE MOB
14	4	3	5	WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 7199/ISLAND	◆ CAPLETON
15	30	21	10		VERYTHING BUT THE GIRL
16	5	4	4	RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL	◆ THE PHARCYDE
17	13	15	6	ICE CREAM (T) LOUD 64425/RCA	◆ CHEF RAEKWON
18	14	13	6	BOMDIGI (M) (T) DEF JAM/RAL 7197/ISLAND	◆ ERICK SERMON
19	8		2	THE RIDDLER (T) ATLANTIC 85536/AG	◆ METHOD MAN
20	NEW	/▶	1	CURIOSITY (T) (X) MCA SOUNDTRACKS 55143/MCA	◆ AARON HALL
21	16	12	5	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	◆ REAL MCCOY
22	11	10	19	SUGAR HILL (T) (X) EMI 58407	◆ AZ
23	29	14	5	SAY A PRAYER (T) (X) ARISTA 1-2882	TAYLOR DAYNE
24	NEW	/▶	1	TO DESERVE YOU (T) (X) ATLANTIC 85531/AG	◆ BETTE MIDLER
25	18	19	5	LIQUID SWORDS/LABELS (T) GEFFEN 22106	◆ GENIUS/GZA
26	36	48	3	DEEP INSIDE (T) (X) STRICTLY RHYTHM 12399	HARDRIVE
27	23	22	5	LIKE THIS AND LIKE THAT (T) ROWDY 3-5053/ARISTA	◆ MONICA
28	31	_	2	THE NATURAL (T) (X) BLUNT 4917/TVT	◆ MIC GERONIMO
29	24	16	5	I'LL ALWAYS BE AROUND (M) (T) (X) MCA 55146 ◆ C+C MUSIC FACTORY	FEAT. A.S.K. M.E. & VIC BLACK
30	26	20	13	HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND	REDMAN/METHOD MAN
31	19	18	11	MC'S ACT LIKE THEY DON'T KNOW (T) (X) JIVE 42321	♦ KRS-ONE
32	41	-	7	STAY TOGETHER (T) (X) STRICTLY RHYTHM 024	◆ BARBARA TUCKER
33	27	23	7	A MOVER LA COLITA (T) (X) GROOVE NATION 78048/SCOTTI BROS.	ARTIE THE 1 MAN PARTY
34	NEW		1	REAL TING (T) WEEDED 20160/NERVOUS	MAD LION
35	20	26	3	ENERGY (T) AQUA BOOGIE 020	DEVONE'
36	50	32	11	BROKENHEARTED (T) (X) ATLANTIC 85551/AG	◆ BRANDY
37	42	35	12	YOU ARE NOT ALONE (T) (X) EPIC 78003	◆ MICHAEL JACKSON
38	38	33	4	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
39	17	24	6	THROW YOUR SET IN THE AIR (M) (T) (X) RUFFHOUSE 78046/COLUMBIA	◆ CYPRESS HILL
40	22	31	10	REAL HIP HOP (T) (X) EASTWEST 66103/EEG	◆ DAS EFX
41)	RE-EN1	TRY	11	SAFE SEX, NO FREAKS (M) (T) (X) WRECK 20170/NERVOUS ◆ FUNKMASTER	R FLEX & THE GHETTO CELEBS
42	45	27	9	TAKE ME HIGHER (T) (X) MOTOWN 0433	◆ DIĄNA ROSS
43	32	28	22	THE BOMB! (THESE SOUNDS FALL) (M) (T) (X) HENRY STREET/BIG 8EAT 95747/AG	◆ THE BUCKETHEADS
44)	NEW	-	1	DIGGIN' ON YOU (M) (T) (X) LAFACE 2-4120/ARISTA	◆ TLC
45	37	38	5	LAST DAYZ (M) (T) (X) JMJ/RAL 7115/ISLAND	◆ ONYX
46)	RE-EN1		8	JEEPS, LEX COUPS, BIMAZ & BENZ (M) (T) UPTOWN 55063/MCA	◆ LOST BOYZ
47	44	34	24	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496	◆ SHAGGY
48	34	39	8		THE MIGHTY DUB KATS
49)	RE-ENT		5	RUNNING AROUND TOWN (T) (X) SIRE 66086/EEG	◆ BILLIE RAY MARTIN
50)	NEW		1	LOOK WHO'S TALKING (T) (X) LOGIC 59028	◆ DR ALBAN

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



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Country

Nashville Music Awards Taps Noms

Feb. 21 Show To Include 5 New Categories

■ DEBORAH EVANS PRICE

NASHVILLE-Trisha Yearwood, Steven Curtis Chapman, and Tony Brown co-hosted a Music City press conference announcing the nominations for the Nashville Music Awards. Winners will be announced during the awards show Feb. 21 at the Ryman Auditorium.

Five new categories were added to this year's nominations-children's recording, classical recording, traditional gospel recording, independent recording, and music writer/journalist (which is a write-in category). Winners can be voted on in ballots printed in the Tennessean, Nashville Banner, Nashville Scene, Bone, and Music Row magazines in January. Additionally, two honorees will also be selected by the membership of Leadership Music to receive the Heritage Award for lifetime achievement and the Bridge Award, which recognizes people who help "bring the Nashville community and music industry together." Profits from the awards show will benefit Leadership Music, W.O. Smith/Nashville Community School, and Nashville Institute for the Arts.

Following is a list of the nominees:

• Bluegrass/old-time music album: Alison Krauss, "Now That I've Found You: A Collection," Rounder; Lonesome Standard Time, "Lonesome As It Gets," Sugar Hill; Ronnie & Rob McCoury, "Ronnie & Rob McCoury," Rounder; the Nashville Bluegrass Band, "Unleashed," Sugar Hill; Oswald, "Carry Me Back," RME.

• Blues album: Cedell Davis, "The Best Of," Capricorn/Fat Possum; Earl Gaines/Roscoe Shelton/Clifford Curry, "ExcelloLegends," Blue Moon/Magnum; Mike Griffin, "Sittin' Here With Nothing," Waldoxy; Dave MacKenzie, "Slender Man Blues," Hey Baby; Tracy Nelson, "I Feel So Good," Rounder.

• Contemporary Christian album: Brent Bourgeois, "Come Join The Living Word," Reunion; Ashley Cleveland, "Lessons Of Love," Reunion; Jars Of Clay, "Jars Of Clay," Brentwood; Phil Keaggy, "True Believer," Sparrow;

Steve Taylor, "Liver," Warner Alliance.

• Traditional gospel album: Christ Church Choir, "Lift Him Higher," Landmark/Vision; Beverly Crawford, "Jesus, Precious King," Warner Alliance; J.D. Sumner & the Stamps Quartet, "Let's Go To Church," Chapel; Rev. Lawrence Thomison/Voices Of Binghampton, "I'll Follow You," New Haven; various artists, "Silent Witness," New Haven.

• Folk album: Guy Clark, "Dublin Blues," Asylum; Steve Earle, "Train A Comin'," Winter Harvest; Mark Germino, "Rank & File," Winter Harvest; Emmylou Harris, "Wrecking Ball," Asylum; Bill Miller, "Raven In The Snow," (Continued on page 51)

Land Of A Thousand Dances. "Club Dance" has notched its 1000th episode Dan Seals' hit "Bop" was featured on both the opening show in 1991 and on the 1000th. Pictured, from left, are Cinetel Productions executive VP and GM Stephen Land, Seals, "Club Dance" host Shelley Mangrum, Gaylord Communications VP Paul Corbin (who conceptualized the TNN series), and TNN programming director Brian Hughes.

New MCA Music Pub. Chief Sets Plan; **Triple Plays To Be Honored By CMA**

JODY WILLIAMS says that his first priority as president of MCA Music Publishing/Nashville will be to consolidate the company's activities. The staff and writers are currently shuttling between two small buildings on 17th Street. Williams will finish his duties at BMI in a couple of weeks, then take some time off to discuss transition plans with outgoing president Jerry Crutchfield before the taking the helm Dec. 1. "I want to have us under one roof on Music Row by this time next year," Williams tells Billboard. "Providing the optimum songwriter environment is one of the most pressing priorities." Otherwise, he says, immediate goals are to "shore up our relationships with our referral system, maintain a well-beaten path between us and the [MCA] label, and

continue to attract the right kind of writers, and continue joint ventures like the one with Tony Brown ... I have a great foundation to build on." He says he discussed the job for "two or three months" with MCA Music chief Jay Boberg before accepting. Crutchfield will soon announce a new

by Chet Flippo

joint publishing operation.

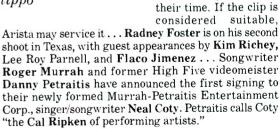
UNTHE ROW: The Country Music Assn. will present Triple Play Awards on Wednesday (15) to writers who have achieved three No. 1 songs in a 12-month period. Trisha Yearwood and songwriter Pat Alger will host the affair. Writers to be honored are Tony Arata, Clint Black, Garth Brooks, Mary Chapin Carpenter, Bob DiPiero, Ronnie Dunn, Vince Gill, Porter Howell, Alan Jackson, Kostas, Tony Martin, Mark Miller, Roger Murrah, Paul Nelson, Hayden Nicholas, Mark Sanders, Don Schlitz, "The Queen of Brady Seals, and Victoria Shaw . . . Rockabilly," Wanda Jackson, donated to the Country Music Foundation the Martin guitar that appeared on the cover of her '60s album "Wanda Jackson Salutes The Country Music Hall Of Fame.'

AMILY TRADITION: Hank Williams Jr. is wrapping the 65th album of his career. The 46-year-old Williams has been recording since 1964, although he was on the road as a child. Chuck Howard is producing the album, as yet untitled, for MCG/Curb Records for a firstquarter '96 release. Williams did instrumental tracks in Nashville, but recorded many of his vocals in his Paris, Tenn., office, using a mobile studio.

MOBILIZED: Lee Roy Parnell is sending music and mementos to U.S. troops supporting U.N. operations in

Bosnia. It began when Diane Kimiak heard Parnell's song "When A Woman Loves A Man" on the radio. Her husband, who is stationed at Cherry Point Naval Air Station in North Carolina, was on his way to a support station in Italy at the time. She heads a wives' support group, the members of which felt Parnell's song spoke to their particular situation and it became their anthem. Parnell heard about it and invited them to his show at Iron Horse Station in Winston-Salem, N.C., on Nov. 3, where he loaded them down with CDs, pictures, and autographs to be sent to the troops . . . Alan Jackson inducted the 100,000th member of his fan club at a show in Savannah, Ga. She is Chelsea Utley, 4, who has been an AJ fan since age 2. Jackson gave her (and her par-

ents) a limo ride and some choice seats. Arista/Nashville and the University of Southern California Graduate Film School are sponsoring a music video production class. The label treats class members as an independent video company and considers their proposals and provides artists, who donate



HOLIDAY BEAT: Clint Black goes on QVC on Dec. 7 at 11 p.m. (EST) with his album "Looking For Christ-TNN has a host of holiday shows coming, including a Vince Gill special at 9 p.m. on Dec. 4, preceded at 8 p.m. by a Barbara Mandrell & the Mandrell Sisters show. Gill appears with the Tulsa Philharmonic Orchestra, Chet Atkins, Amy Grant, and Michael McDonald. The Mandrells' special guests are Andrae Crouch and Bobby Vinton. Dec. 6 brings "A Sam's Place Christmas" with Steven Curtis Chapman, Amy Grant, Hal Ketchum, and Alison Krauss. More shows to come.

ASTLY, if you want to hear a mind-blowing Christmas album, check out John Berry's "O Holy Night" on Capitol Nashville. So lovely and exquisite, it almost hurts. And there are people who say country music isn't beautiful ...

Holloway, Others Honored At 3rd CCMA Conference

NASHVILLE-Ken Holloway, Susie Luchsinger, MidSouth, and Bruce Haynes were the top winners at the Christian Country Music Awards held Nov. 2 in Hendersonville, Tenn., at the Trinity Broadcast Network's Auditorium. The awards were part of the Christian Country Music Assn.'s annual convention, which featured four days of showcases, seminars, and workshops.

Holloway was named entertainer of the year. MidSouth received the song of the year accolade for its hit "Without You I Haven't Got A Prayer" and also won the vocal group award. Haynes took home the top male vocalist honor for the third consecutive year. (The organization is 3 years old, making Haynes the only one to hold the title.) Luchsinger was named female vocalist of the year for the second consecutive year.

Luchsinger, who dedicated the award to her husband, Paul, says she has been pleased at the growth of the Christian country music industry and the CCMA's role in that growth. "CCMA is an organization that works very hard," she says "I think the award show went very well. Lyndon LaFevers, who produced the show, worked very, very hard.

CCMA president Gene Higgins agrees that LaFevers did a great job with the broadcast and says that the organization also had a lot of assistance from TBN staffers who went "above and beyond the call of duty."

Co-hosted by Luchsinger, Paul Overstreet, and Marty Raybon, the show was broadcast live on ACTS Network and FamilyNet and is scheduled to air on TBN in coming weeks; a date has not yet been set. Among the performers on the show were Holloway, Raybon, Haynes,

The other winners at the event were Raybon (mainstream country artist), Lisa Daggs (best new artist), Ricky Skaggs (musician of the year), Rivers & Owens (vocal duo of the year), WPUV

Eddie Rabbitt, and Terri Lynn.

Pulaski, Va. (radio station of the year), Tom Carter from Morningstar Radio Network (radio personality of the year), and the "Silent Witness" compilation (video of the year).

One of the most emotional moments



The top artists in the Christian country music industry were honored at the recent Christian Country Music Awards. Pictured, from left, are male vocalist winner Bruce Haynes, female vocalist winner Susie Luchsinger, entertainer of the year Ken Holloway, mainstream country artist Marty Raybon, and Paul Overstreet. Luchsinger, Overstreet, and Raybon co-hosted the

of the broadcast was when Kenny Hinson's widow and children accepted the Pioneer Award in his honor. Hinson died three months ago following a bout with cancer. "Everybody rose to their feet in appreciation of that man," Higgins says. "It was a special moment."

In addition to the awards show, Higgins says that the seminars on songwriting, publishing, management, and booking were well received. "People were blown away by the caliber of people who participated," he says. "So many people thanked us for the educational aspect of the convention. If we made a difference in one ministry, then we've done our job."

The convention drew 3,300 registrants, a 40% increase over last year. Luchsinger sees the CCMA and the Christian country genre continuing to (Continued on page 51)

BILLBOARD NOVEMBER 18, 1995

Bilboard HOT COUNTRY & SINGLES & STRACKS

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

THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK
1	1	2	9	* * * No. 1 * CHECK YES OR NO T.BROWN,G.STRAIT (D.M.WELLS,D.H.OGLESBY) 2 weeks at No. 1	★ ★ ◆ GEORGE STRAIT (V) MCA 55127	1
2	4	6	17	I LET HER LIE J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)	◆ DARYLE SINGLETARY (C) (V) GIANT 17818	2
3	6	10	10	WHO NEEDS YOU BABY J.STROUD (C.WALKER,R.BOUDREAUX,K.WILLIAMS)	◆ CLAY WALKER (C) (V) GIANT 17771	3
4	5	5	17	SAFE IN THE ARMS OF LOVE M.MCBRIDE, P.WORLEY, E.SEAY (P.ROSE, M.KENNEDY, P.BUNCH)	◆ MARTINA MCBRIDE (C) (V) RCA 64345	4
5	2	1	15	DUST ON THE BOTTLE T. BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (V) MCA 54944	1
6	10	17	5	TALL, TALL TREES K.STEGALL (G.JONES, R.MILLER)	◆ ALAN JACKSON (v) ARISTA 1-2879	6
7	9	11	9	WHISKEY UNDER THE BRIDGE S.HENDRICKS,D.COOK (D.COOK,K.BROOKS,R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	7
8	3	3	13		JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	3
9	13	13	12	BACK IN YOUR ARMS AGAIN J.STROUD (J.F.KNOBLOCH,P.DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	9
10	12	12	14	SOMETIMES SHE FORGETS G.BROWN,T.TRITT (S.EARLE)	◆ TRAVIS TRITT (V) WARNER BROS. 17792	10
(11)	15	15	12	LIFE GOES ON	◆ LITTLE TEXAS	11
12	11	9	16	C.DINAPOLI,D.GRAU,LITTLE TEXAS (D.GRAY,T,MCHUGH,K.FOLLESE) I WANNA GO TOO FAR CLUDIC (MARCHES)	(v) warner bros. 17770 ◆ TRISHA YEARWOOD	9
(13)	17	19	8	G.FUNDIS (L.MARTINE, JR., K.ROBBINS) IN PICTURES	(V) MCA 55078 ALABAMA	13
(14)	19	20	12	E.GORDY, JR., ALABAMA (J. DOYLE, B.E. BOYD) THAT'S AS CLOSE AS I'LL GET TO LOVING YOU	(C) (V) RCA 64419 ◆ AARON TIPPIN	14
15	7	4	11	S GIBSON (S DWORSKY, P. JEFFERSON, J. LEYERS) SHE'S EVERY WOMAN	(C) (V) RCA 64392 GARTH BROOKS	1
16	18	18	15	A.REYNOLOS (V.SHAW.G.BROOKS) IF I WAS A DRINKIN' MAN	CAPITOL NASHVILLE ALBUM CUT ◆ NEAL MCCOY	16
17	16	14	15	B.BECKETT (J.B.RUDD,B.HILL) THE WOMAN IN ME (NEEDS THE MAN IN YOU)	(C) (V) ATLANTIC 87120 ◆ SHANIA TWAIN	14
	-10			R.J.LANGE (S.TWAIN.R.J.LANGE) ** * AIRPOWER	(C) (V) MERCURY NASHVILLE 852206	14
<u>18</u>	22	24	14	TEQUILA TALKIN' D.COOK, W.WILSON (B.LABOUNTY.C.WATERS) * * AIRPOWER LIFE GETS AWAY	LONESTAR (C) (V) BNA 64386	18
(20)	20	23	10	J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,T.SCHUYLER) I WILL ALWAYS LOVE YOU	RCA ALBUM CUT DOLLY PARTON & VINCE GILL	19
	-			S.BUCKINGHAM, D.PARTON (D.PARTON) ALL I NEED TO KNOW	COŁUMBIA ALBUM CUT ◆ KENNY CHESNEY	20
21	8	8	17	B.BECKETT (S.SESKIN, M.A.SPRINGER) DEEP DOWN	(C) (V) BNA 64347 ◆ PAM TILLIS	8
22	25	31	7	P.TILLIS,M.POOLE (W.ALDRIDGE,J.JARRARD) I'M NOT STRONG ENOUGH TO SAY NO	(C) (V) ARISTA 1-2878 ◆ BLACKHAWK	22
23	14	7	17	M.BRIGHT (R.J.LANGE) GO REST HIGH ON THAT MOUNTAIN	(C) (V) ARISTA 1-2857	2
(24)	24	26	12	LOVE LESSONS	◆ VINCE GILL (V) MCA 55098 ◆ TRACY BYRD	24
25	27	28	11	TROUBLE TROUBLE	(C) (V) MCA 55102 ◆ MARK CHESNUTT	25
26	26	30	9	I.BROWN (I.SNIDER)	(C) (V) DECCA 55103	26
27	21	16	15	THE CAR 1.STROUD, B.GALLIMORE (S.DUKES, J. S. ANDERSON, M. HALL) THE CAR	◆ TIM MCGRAW (c) (v) CURB 76961	1
28	33	40	7	C.HOWARD (C.M.SPRIGGS,G.HEYDE) REBECCA LYNN	◆ JEFF CARSON (C) (D) (V) MCG CURB 76970	28
(29)	32	38	7	B.J.WALKER, JR., K.LEHNING (D.SAMPSON, S.EWING)	◆ BRYAN WHITE (C) (V) ASYLUM 64360	29
30	36	50	6	CAN'T BE REALLY GONE J. STROUD, B. GALLIMORE (G. BURR)	◆ TIM MCGRAW (C) (D) (V) CURB 76971	30
(31)	31	35	9	BORN IN THE DARK J.STROUD, D. STONE (C. HINESLEY)	DOUG STONE (V) COLUMBIA 78039	31
32	30	33	14	HERE COMES THE RAIN D.COOK,R.MALO (R.MALO.KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 55080	30
33	34	37	6	NOTHING P.ANDERSON (D.YOAKAM,KOSTAS)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.	33
34	28	21	17	IF THE WORLD HAD A FRONT PORCH I STROUD (T LAWRENCE, P. NELSON, K. BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87119	2
35	37	39	11	WHEN A WOMAN LOVES A MAN S.HENDRICKS,L.PARNELL (M.LUNA,R.VAN HOY)	◆ LEE ROY PARNELL (V) CAREER 1-2862	35
36	35	36	14	IT'S NOT THE END OF THE WORLD B.BECKETT (P.NELSON,L.BOONE,E.CLARK)	◆ EMILIO (C) CAPITOL NASHVILLE 58432	35
37	29	22	19	BETTER THINGS TO DO K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	3
38	42	44	5	IF I HAD ANY PRIDE LEFT AT ALL J.BOWEN,C.HOWARD (J.GREENEBAUM,T.SEALS,E.SETSER)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	38

39 38 32 17 PONE BOY, ONE GIRL	THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK
49 49 58 4 WHEN BOY MEETS GIRL ↑ TERRIC CLARIK 40 41 41 41 42 52 50 6 NOT ENDUGH HOURS IN THE NIGHT ↑ DOUG SUPERNAW (10) (10) (241) (17)	39	38		17	ONE BOY, ONE GIRL	◆ COLLIN RAYE	
44	40	49	58	4	WHEN BOY MEETS GIRL	◆ TERRI CLARK	40
45 52 6 NOT ENOUGH HOURS IN THE NIGHT DOUG SUPERNAW	<u>41</u>)	44	46	8	RUB-A-DUBBIN'	◆ KEN MELLONS	41
43 47 53 6 HEART HALF EMPTY	42)	45	52	6	NOT ENOUGH HOURS IN THE NIGHT	◆ DOUG SUPERNAW	42
44	43)	47	53	6	HEART HALF EMPTY ◆ TY HERNDON I	FEATURING STEPHANIE BENTLEY	43
45 39 25 16 LET'S GOT O VEGAS MAINTH HILL	44	41	41	20	ONE EMOTION	◆ CLINT BLACK	2
46 51 55 4	45	39	25	16	LET'S GO TO VEGAS S HENDRICKS (K STALEY)	◆ FAITH HILL	5
40 34 18	46)	51	55	4	WHAT I MEANT TO SAY	◆ WADE HAYES	46
48	47	40	34	18	(THIS THING CALLED) WANTIN' AND HAVIN' IT AL	L ◆ SAWYER BROWN	11
49 63	48	43	42	20	HALFWAY DOWN	PATTY LOVELESS	6
STATE STA	49	63		2	RING ON HER FINGER, TIME ON HER HANDS	REBA MCENTIRE	49
Si	50	46	43	20	I THINK ABOUT IT ALL THE TIME	JOHN BERRY	4
52 52 48 19	(51)	60		2	IT MATTERS TO ME	◆ FAITH HILL	51
\$\frac{53}{5}\$ \$5 \$4 \$8 \$\frac{1 \text{I'M A STRANGER HERE MYSELF}{6 \text{ c BROWS 10 LINDSY, MILTOSEY, M KEITH}} \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	52	52	48	19	DON'T STOP	◆ WADE HAYES	
S4	(53)	55	54	8	I'M A STRANGER HERE MYSELF	◆ PERFECT STRANGER	
SHE SAID YES M.WRIGHT (J. DOYLE, RAKINS) SHE SAID YES SHE SAID YES M.WRIGHT (J. DOYLE, RAKINS) SHE SAID YES SHE	(54)	58	62	4	SMOKE IN HER EYES	◆ TY ENGLAND	
Second Stock Sec	=	57	57	5	SHE SAID YES	◆ RHETT AKINS	
STATE STA		71			LIKE THERE AIN'T NO YESTERDAY		
SB		54	51		ANYTHING FOR LOVE		
S8							
GO GO GO GO GO GO GO GO	<u>58</u>	NEV	٧	1	NOT THAT DIFFERENT	◆ COLLIN RAYE	58
SHENANDOAH 60 61 63 7 THOSE WORDS WE SAID ↑ KIM RICHEY 61 62 59 56 7 KNOCK, KNOCK ↑ THE HUTCHENS ↑ STROND (I.S. KNOCK	59	48	29	10			20
61 61 63 7	60	65	69	3	ALWAYS HAVE, ALWAYS WILL	SHENANDOAH	60
62 59 56 7 KNOCK, KNOCK J.STROUD (J.SALLEY, STEVENS) 63 56 49 16 HEAVEN BOUND (I'M READY) D.COOK (D.LINDE) COWNOCK (D.LINDE) 1 VEIL OF TEARS AREYNOLDS J.ROODNEY (M.NOBEL, J. PENNIG, H. KETCHUM) COWBOY LOVE S.HENDRICKS (B. DOUGLAS, J. WOOD) 65 NEW ▶ 1 COWBOY LOVE S.HENDRICKS (B. DOUGLAS, J. WOOD) 66 64 64 64 6 IJUST CAN'T STAND TO BE UNHAPPY B.BECKETT, I. BROWN (H. PRESTWOOD) COWBOY LOVE S.HENDRICKS (B. DOUGLAS, J. WOOD) 67 62 60 19 BIG OL'TRUCK N. LARKIN, H. SHEDD (T. KEITH) COWBOY LOVE S.HENDRICKS (B. DOUGLAS, J. WOOD) 68 NEW ▶ 1 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE S. HANIA TWAIN COWBOY LOVE S.HENDRICKS (B. DOUGLAS, J. WOOD) CO. (V) MCA 55099 CO. (V) MCA 5509 CO. (V) MCA 55099 CO. (V) MCA 5509 CO. (V) MC	61	61	63	7	THOSE WORDS WE SAID	◆ KIM RICHEY	61
63 56 49 16	62	59	56	7	KNOCK, KNOCK	◆ THE HUTCHENS	56
64 NEW ▶ 1 VEIL OF TEARS A REYNOLDS J. ROONEY (M.NOBEL, J. PENNIG, H. KETCHUM) HAL KETCHUM (C) MCG GURB 76965 64 65 NEW ▶ 1 COWBOY LOVE S. HENDRICKS (B. DOUGLAS, J. WOOD) JOHN MICHAEL MONTGOMERY 65 65 66 64 64 6 I JUST CAN'T STAND TO BE UNHAPPY B. BECKETT. J. BROWN (H. PERSTWOOD) BOBBIE CRYNER (C) (V) MCA 55099 63 67 62 60 19 BIG OL'TRUCK N. LARKIN, H. SHEDD (T. KEITH) (V) POLYDOR NASHVILLE 579 574 15 68 NEW ▶ 1 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE SHANIA TWAIN R. J. LANGE (S. TWAIN, R. J. LANGE) (C) (V) MERCURY NASHVILLE 579 574 15 69 53 45 11 SAVE THIS ONE FOR ME S. BUCKINGHAM, B. CHANCEY (V. THOMPSON, M. D. SANDERS) (C) (V) MERCURY NASHVILLE 579 574 45 70 66 67 5 LISTENIN' TO THE RADIO S. BUCKINGHAM, B. CHANCEY (V. THOMPSON, M. D. SANDERS) (C) (V) COLUMBIA 77900 45 71 69 2 DOG ON A TOOL BOX D. SUSS. SMITH) (C) (V) POLYDOR NASHVILLE 577 282 66 71 69 2 DOG ON A TOOL BOX D. SUSS. SMITH) (C) (V) P	63	56	49	16	HEAVEN BOUND (I'M READY)	◆ SHENANDOAH	24
COWBOY LOVE S.HENDRICKS (B.DOUGLAS, J.WOOD) S.HENDRICKS (B.HOUSE) S.HECKETT (K.CHESNEY, D.LOWE, B.LAWSON) S.HENDRICKS (B.HOUSE) S.HEORRICKS (B.HOUSE) S.HEORRIC	64	NEV	/	1	VEIL OF TEARS	HAL KETCHUM	64
66 64 64 6 I JUST CAN'T STAND TO BE UNHAPPY B.BECKETT. BROWN (H.PRESTWOOD) ◆ BOBBIE CRYNER (C) (V) MCA 55099 63 67 62 60 19 BIG OL'TRUCK NLARKIN,H.SHEDD (T.KEITH) ◆ TOBY KEITH (V) POLYDOR NASHVILLE 579 574 15 68 NEW ► 1 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE SHANIA TWAIN R.J.LANGE (S.TWAIN,R.J.LANGE) (C) (V) MERCURY NASHVILLE 579 574 68 69 53 45 11 SAVE THIS ONE FOR ME S.BUCKINGHAM,B.CHANCEY (V.THOMPSON,M.D. SANDERS) C) (V) MERCURY NASHVILLE 527 990 45 70 66 67 5 LISTENIN' TO THE RADIO (C) (V.THOMPSON,M.D. SANDERS) C) (V) COLUMBIA 77900 45 71 69 — 2 DOG ON A TOOL BOX D.JOHNSON (M.HOLMES G.HOUSE) C) (V) POLYDOR NASHVILLE 577 282 66 72 68 66 3 WHEN HE WAS MY AGE B.BECKETT (K.CHESNEY, D.LOWE), BLAWSON) CONFEDERATE RAILROAD ALANDERS (C) (V) POLYDOR NASHVILLE 579 574 69 73 67 65 8 THE TROUBLE WITH LOVE J.CRUTCHFIELD (R.CROSBY, S.LEMAIRE) <	65	NEV	/ ▶	1	COWBOY LOVE	OHN MICHAEL MONTGOMERY	65
67 62 60 19 BIG OL'TRUCK (V) POLYDOR NASHVILLE 579 574 15 (68 NEW ► 1 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE SHANIA TWAIN 68 69 53 45 11 SAVE THIS ONE FOR ME (C) (V) MERCURY NASHVILLE 852 498 (C) (V) MERCURY NASHVILLE 852 498 60 53 45 11 SAVE THIS ONE FOR ME (C) (V) MERCURY NASHVILLE 852 498 (C) (V) POLYDOR NASHVILLE 852 498 (C) (V) POLYDOR NASHVILLE 572 282 (C) (V) POLYDOR NASHVILLE 577 282 (C) (V) POLYDOR NASHVILLE 577 282 (C) (V) POLYDOR NASHVILLE 577 282 (E) (V) POLYDOR NASHVILLE	66	64	64	6	I JUST CAN'T STAND TO BE UNHAPPY	◆ BOBBIE CRYNER	63
Continue	67	62	60	19	BIG OL' TRUCK	◆ TOBY KEITH	15
69 53 45 11 SAVE THIS ONE FOR ME S.BUCKINGHAM, B.CHANCEY (V.THOMPSON, M.D. SANDERS) ◆ RICK TREVINO (C) (V) COLUMBIA 77900 45 70 66 67 5 LISTENIN' TO THE RADIO E.SEAY, H. SHEDD (S. RUSS. S.SMITH) (C) (V) POLYDOR NASHVILLE 577 282 66 71 69 — 2 DOG ON A TOOLBOX D.JOHNSON (M.HOLMES.G. HOUSE) ◆ JAMES BONAMY (C) (V) EPIC 78090 69 72 68 66 3 WHEN HE WAS MY AGE B.BECKETT (K.CHESNEY, D.LOWE, B.LAWSON) CONFEDERATE RAILROAD ATLANTIC ALBUM CUT 66 73 67 65 8 THE TROUBLE WITH LOVE J. CRUTCHFIELD (R. CROSBY, S. LEMAIRE) C) RIVER NORTH 3006 64 74 72 70 5 S.BOGARD M.CLUTE (S. BOGARD, B. JAMES) C) (C) V. CAREER 1.2869 68 75 75 2 GRANDPA TOLD ME SO KENNY CHESNEY 75	68	NEW	/ ▶	1	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE	SHANIA TWAIN	68
TO 66 67 5 LISTENIN' TO THE RADIO E.SEAY.H. SHEDD (S. RUSS.S.SMITH) ◆ CHELY WRIGHT (C) (V) POLYDOR NASHNILE 577 282 66 (T1 69 — 2 DOG ON A TOOLBOX D.JOHNSON (M.HOLMES.G.HOUSE) ◆ JAMES BONAMY (C) (V) FPIC 78099 (C) (V) CARET 1 JAMES	69	53	45	11	SAVE THIS ONE FOR ME	◆ RICK TREVINO	45
11 69 − 2 DOG ON A TOOLBOX D.JOHNSON (M.HOLMES.G. HOUSE) ◆ JAMES BONAMY (C) (V) EPIC 78090 69 12 68 66 3 WHEN HE WAS MY AGE B.BECKETT (K.CHESNEY.D.LOWE,B.LAWSON) CONFEDERATE RAILROAD ALANTIC ALBUM CUT 66 73 67 65 8 THE TROUBLE WITH LOVE J.CRUTCHFIELD (R.CROSBYS.S.LEMAIRE) ◆ ROB CROSBY (C) RIVER NORTH 3006 64 14 72 70 5 S.BOGARD M.CLUTE (S. BOGARD,B.JAMES) (C) (V) CAREER 1.2869 68 15 1 GRANDPA TOLD ME SO KENNY CHESNEY 75	70	66	67	5	LISTENIN' TO THE RADIO	◆ CHELY WRIGHT	66
172 68 66 3 WHEN HE WAS MY AGE B.B.ECKETT (K.CHESNEY, D.LOWE, B.LAWSON) CONFEDERATE RAILROAD ATLANTIC ALBUM CUT 66 73 67 65 8 THE TROUBLE WITH LOVE J.CRUSSHY, S.LEMAIRE) ◆ ROB CROSBY (C) RIVER NORTH 3006 64 (74) 72 70 5 IF I COULD SEE LOVE S.BOGARD, B.JAMES) ★ BREIT JAMES (C) (V) CAREER 1.2869 68 (75) 75 2 GRANDPA TOLD ME SO KENNY CHESNEY 75	71)	69	-	2	DOG ON A TOOLBOX	◆ JAMES BONAMY	69
73 67 65 8 THE TROUBLE WITH LOVE J.CRUTCHFIELD (R.CROSSY).S.LEMAIRE) ◆ ROB CROSBY 64 74 72 70 5 IF I COULD SEE LOVE S.BOGARD.M.CLUTE (S BOGARD,B.JAMES) ◆ BRETT JAMES (C) (V) CAREER 1-2869 68 75 75 2 GRANDPA TOLD ME SO KENNY CHESNEY 75	72	68	66	3	WHEN HE WAS MY AGE	CONFEDERATE RAILROAD	66
74 72 70 5 IF I COULD SEE LOVE S.B.OGARD.M.CLUTE (S.B.OGARD, B.JAMES) ◆ BRETT JAMES (C) (V) CAREER 1:2869 68 (75) 75 — 2 GRANDPA TOLD ME SO KENNY CHESNEY 75	73	67	65	8	THE TROUBLE WITH LOVE	◆ ROB CROSBY	64
75 75 2 GRANDPA TOLD ME SO KENNY CHESNEY 75	74	72	70	5	IF I COULD SEE LOVE	◆ BRETT JAMES	68
(C) (V) BNA 64352 (C) (V) BNA 64352						(U) (V) CAKEEK 1-2869	

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

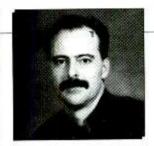
Billboard. Top Country Singles Sales...

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

				-		
THIS WEEK	LAST	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL		ARTIST
				No.	1	
1	1	1	13	I LIKE IT, I LOVE IT CURB 76961	11 weeks at No. 1	TIM MCGRAW
(2)	2	2	6	THE WOMAN IN ME (NEEDS THE MAN IN YOU	J) MERCURY NASHVILLE 852206	SHANIA TWAIN
3	4	4	14	I'M NOT STRONG ENOUGH TO SAY NO ARISTA	-2857	BLACKHAWK
4	3	3	15	ONE BOY, ONE GIRL EPIC 77973		COLLIN RAYE
(5)	6	12	9	THAT'S AS CLOSE AS I'LL GET TO LOVING YO	U RCA 64392	AARON TIPPIN
6	5	7	9	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAE	L MONTGOMERY
7	7	5	21	YOU HAVE THE RIGHT TO REMAIN SILENT CU	RB 476956 PER	FECT STRANGER
8	9	. 10	8	LOVE LESSONS MCA 55102		TRACY BYRD
9	8	6	21	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS &	UNION STATION
10	10	11	7	WHO NEEDS YOU BABY GIANT 17771		CLAY WALKER
11	12	9	20	SOMEONE ELSE'S STAR ASYLUM 64435		BRYAN WHITE
12	16	16	5	IN PICTURES RCA 64419		ALABAMA
13	II	8	13	LET'S GO TO VEGAS WARNER BROS. 17181		FAITH HILL

THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	19	25	3	TEQUILA TALKIN' BNA 64386	LONESTAR
15	13	13	8	BETTER THINGS TO DO MERCURY NASHVILLE 852 046	TERRI CLARK
16	17	18	10	IF I WAS A DRINKIN' MAN ATLANTIC 87120	NEAL MCCOY
17	15	15	21	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
18	20	19	21	ANGELS AMONG US RCA 62643	ALABAMA
19	14	14	16	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY
20	25	23	9	IT'S NOT THE END OF THE WORLD CAPITOL NASHVILLE 58432	EMILIO
21	24	24	3	I LET HER LIE GIANT 17818	DARYLE SINGLETARY
22	23	_	2	BACK IN YOUR ARMS AGAIN BNA 64353	LORRIE MORGAN
23	NEV	V >	1	REBECCA LYNN ASYLUM 64360	BRYAN WHITE
24	18	17	19	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND
25	22	20	8	SAFE IN THE ARMS OF LOVE RCA 64345	MARTINA MCBRIDE

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1995, Billboard/BPI Communications and SoundScan, Inc.



by Wade Jessen

LONG GONE: Dwight Yoakam (Reprise) earns Hot Shot Debut honors on Billboard's Top Country Albums with "Gone," his eighth project, which enters that chart at No. 5 with sales of more than 31,000. In that process, Yoakam pegs a new high-debut benchmark, outdistancing his No. 6 debut with his 1993 set. "This Time." Yoakam's first three albums, "Guitars, Cadillacs, Etc., Etc. (1986), "Hillbilly Deluxe" (1987), and "Buenas Noches From A Lonely Room" (1988), each peaked at No. 1. Subsequent packages, "Just Lookin' For A Hit" (1989), "If There Was A Way" (1990), "This Time" (1993), and "Dwight Live" (1995), are former top 10 charting titles. Yoakam's live disc sold 3,000 units, a 5% drop, and holds at No. 64 on Top Country Albums, while the new title enters The Billboard 200 at No. 30. "Nothing," the lead single from "Gone," bullets at No. 33 on our airplay chart.

STILL IN THE SADDLE: George Strait's "Check Yes Or No" (MCA) rounds up a second week at No. 1 on Billboard's Hot Country Singles & Tracks, Strait holds a comfortable lead over Daryle Singletary's "I Let Her Lie" (Giant), which, despite a 4-2 chart move, lags behind Strait by 1,000 detections. Heavy airplay (more than 35 spins per week) for the Strait song is being detected at KEBC Oklahoma City, KKAT Salt Lake City, KUPL Portland, Ore., and WRBQ Tampa, Fla. The Strait cut is available only on the multidisc set "Strait Out Of The Box," which sold more than 15,000 units (a 9% dip) and falls slightly (12-14) on Top Country Albums.

STAR POWER: Newcomer group Lonestar leads our Airpower winners with "Tequila Talkin'," jumping 22-18 on Hot Country Singles & Tracks. Dene Hallam, PD at KKBQ Houston, has played the Lonestar track more than 400 times since July and says his station is also airing "No News," another cut from the group's self-titled debut album. Lonestar has performed in the Houston area twice this year, and Hallam says the group has a unique sound, is visually exciting, and has an exceptional amount of support from its label and management team. Based upon those strengths, Hallam does not think the RCA Label Group executives' decision against producing a videoclip for the lead single has hampered its progress (Billboard, Nov. 4). BNA and Lonestar's managers decided to funnel the video budget into special promotions at radio. Lonestar is joined in the Airpower column by Clint Black's "Life Gets Away" (RCA), which jumps 23-19.

CHRISTMAS IN AND OUT: Our percentage-based Pacesetter award goes to the Tractors' "Have Yourself A Tractors Christmas," which jumped more than 25% over the prior week. That title features "The Santa Claus Boogie, a track that was shipped to radio during the 1994 holiday season but was not made available at retail. By contrast, Clint Black's Christmas set, after bowing last week at No. 25 with more than 8,000 units, plunges to No. 59 with a 62% sales decline. The drop in sales does not reflect a softening of his sales at retail, but rather is attributed to the fact last week's sum included a significant amount of copies sold via QVC.

Super: "Super Hits" collections by Willie Nelson (52-39) and Charlie Daniels (73-62) make noticeable gains on Top Country Albums. The Nelson set jumps 14%, while the Daniels disc increases 7% over the prior week. Phil Little, national sales director for Sony Music Nashville, cites a midline marketing campaign by the Best Buy chain as a factor in those sales spurts.

NASHVILLE MUSIC AWARDS TAPS NOMS

Reprise.

• Country album: George Jones & Friends, "The Bradley Barn Sessions," MCA; Martina McBride, "Wild Angels," RCA; the Mavericks, "Music For All Occasions," MCA; Kim Richey, "Kim Richey," Mercury; Trisha Yearwood, "Thinkin' About You," MCA.

• Jazz/instrumental album: Alison Brown, "Look Left," Vanguard; Bela Fleck, "Tales From The Acoustic Planet," Reprise; Tony Gerber, "Blue Western Sky," Lektronic Soundscape; Sam Levine, "Sweet Affirmation," Brentwood Jazz; Billy Joe Walker Jr., "Life Is Good," Liberty.

• Pop album: the Delevantes, "Along About That Time," Rounder; Janis Ian, "Revenge," Beacon; Maura O'Connell, "Stories," Hannibal; John Prine, "Lost Dogs & Mixed Blessings," Oh Boy; Michael W. Smith, "I'll Lead You Home,"

• Rock album: Bonepony, "Stomp Revival," Capitol; Fleming & John, "Delusions Of Grandeur," R.E.X.; Jason & the Scorchers, "A Blazing Grace," Mammoth; Pat McLaughlin, "Get Out And Stay Out" dos; Los Straitjackets, 'The Utterly Fantastic Totally Unbelievable Sound," Upstart.

• R&B album: Angelo & Veronica, "Give Your Life," Benson; Anointed, "The Call," Word/Epic; Al Kooper, "Soul Of A Man: Live," Music Masters; Out Of Eden, "Lovin' The Day," Gotee; Celinda Pink, "Unchained," SOR.

• Rap recording: Count Bass D, "Pre-Life Crisis," Hoppah/Work/Sony; Mike E, "Pass It On," Big Doggie; Kool Daddy Fresh, "It's All True," Fo' Real; L.O.W.C., "Big Ballin'," NVM Entertainment; the Terror Mob, "Born Dying," Em' Style.

• Children's music recording: the Animal Band, "Uncaged," Animal Records; J. Aaron Brown/Dave Lehman, "SleepyTime Lullabyes," J. Aaron Brown Associates; Katherine Dines/Jim Kimball, "Hunk-Ta-Bunk-Ta-Boo-2!," Kiddie Korrala; Diana Rae/Jim Kimball, "A Noel Nighty Night," Raeworks Music; Joyce Rouse, "Earth Mama," Rouse House Productions.

• Classical music recording: the Blair String Quartet, "From Mozart To Ravel," Warner Bros.; Enid Katahn, "Cecile Chaminade," Gasparo/Works For Piano; Mark O'Connor, "The Fiddle Concerto," Warner Bros.; William Pursell, "Christ Looking Over Jerusalem," Mercurv; Elisabeth Small, "Carl Loewe-Grand Duo Sonata in D Major," Premier.

 Reissue recording: Blind James Campbell, "And His Nashville Street Band," Arhoolie; Guy Clark, "Craftsman," Rounder; Roger Miller, "King Of The Road: The Genius Of Roger Miller," Mercury; Roscoe Shelton, "Roscoe Shelton Sings," Excello/AVI; Faron Young, "Live Fast, Love Hard," Country Music Foundation.

• Independent recording: Afrikan Dreamland, "The Leaders," Soptekk; Buddy Miller, "Your Love And Other Lies," HighTone; Stone Deep, "Kung Fu Grip," Secession; Teen Idols, "Nightmares," House o' Pain; Webb Wilder, "Town And Country," Watermelon.

• Song of the year: "Dublin Blues," Guy Clark (Guy Clark); "Go Rest High On That Mountain," Vince Gill (Vince Gill);
"House Of Love" Wally Wilson/Kenny Greenberg/Greg Barnhill (Amy Grant); "I Kissed A Girl," Jill Sobule/Robin Eaton (Jill Sobule); "Safe In The Arms Of Love," Pam Rose/Mary Ann Kennedy/Pat Bunch (M. McBride).

· Songwriter: Tony Arata, Wayne Kirkpatrick, Matraca Berg, Michael Kurek, Gary Burr, Mac McAnally, Bob DiPiero, Vince Melamed, Robin Eaton, Gretchen Peters.

• Artist/songwriter: Steve Earle, Steve Forbert, Alan Jackson, Dave Olney, John Prine.

• Male vocalist: Max Carl, Vince Gill, Delbert McClinton, Raul Malo, BeBe Winans.

• Female vocalist: Mandy Barnett, Nan Gurley, Alison Krauss, Tracy Nelson, CeCe Winans.

• Group: BR5-49, the Blair String Quartet, D.C. Talk, Alison Krauss & Inion Station, Los Straitjackets.

• Unsigned artist: Tim Carroll, Fun Girls From Mt. Pilot, iodine, Judson Spence, Stone Deep.

• Background vocalist: Kim Fleming, Donna McElroy, Jonell Mosser, Chris Rodriguez, Harry Stinson.

• Drummer/percussionist: Eddie Bayers, Craig Krampf, Paul Leim, Chester Thompson, Roy Wooten.

• Guitarist: Richard Bennett, Kenny Greenberg, Mike Henderson, Dan Huff, Jay Joyce.

Bassist: Edgar Meyer, Dave

Pomerov, Willie Weeks, Victor Wooten, Glenn Worf.

Country

· Pianist/keyboards: Enid Katahn, Larry Knechtel, Al Kooper, Matt Rollings, Reese Wynans.

• Miscellaneous instrumentalist: Butch Baldassari (mandolin), Sam Bush (mandolin), Jerry Douglas (dobro), Stuart Duncan (fiddle), Bela Fleck (banjo), Paul Franklin (steel guitar), Jim Horn (saxophone), Lee Levine (clarinet), Mark O'Connor (fiddle), Bobby Taylor (oboe).

• Producer: Richard Bennett, R.S. Field, Emory Gordy Jr., Brad Jones & Robin Eaton, Garry Tallent.

• Audio engineer: Chuck Ainlay, Chris Cuben-Tatum, Richard Dodd, Roger Moutenot, John Van Etten.

• Video: BlackHawk, "That's Just About Right," Jim Shea/Planet, Rodney Crowell, "Please Remember Me," Bud Schaetzle/High Five; Martina McBride, "Safe In The Arms Of Love," Steven Goldman/High Five; the Mavericks, "There Goes My Heart," Michael McNamara/High Five; Out Of The Grey, "All We Need." Steve Taylor.

• Album artwork: Joe Ely, "Letter To Laredo," B. Middleworth/Buddy Jackson (art direction), Michael Wilson (photography); Fun Girls From Mt. Pilot, "Lunchbox," Fun Girls From Mt. Pilot (art direction); the Mavericks, "Music For All Occasions," B. Middleworth/Buddy Jackson (art direction), Mark Tucker (photography); Los Straitjackets, "The Utterly Fantastic Totally Unbelievable Sound,' Brad Talbot (illustration/art direction), Jim Hagans (photography); various (Paul Jones/Junior Kimborough/Dave Thompson) "Fat Possum" series, Diane Painter (art director), Gina Binkley (designer), Ron Keith (photography).

• Radio station: WMOT (jazz), WPLN (classical), WRLT (rock), WRLG (rock), WSIX (country).

• Music venue, small: the Exit/In, Lucy's Record Shop, Robert's Western Wear, the Station Inn, 328 Performance

• Music venue, big: the Grand Ole Opry House, MTSU Murphy Center, the Ryman Auditorium, Starwood Amphitheater, Tennessee Performing Arts Center, Jackson Hall.

HOLLOWAY HONORED AT 3RD CCMA CONFERENCE

(Continued from page 49)

make strides. "This is the kind of music we sing, and if there wasn't an organization behind us we'd still be singing this kind of music because we

see a demand for it out there," she says. "We know there's people out there who want to hear it.'

DEBORAH EVANS PRICE

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

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

- ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM ALWAYS HAVE, ALWAYS WILL (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/WB, ASCAP)
 ANYTHING FOR LOVE (Sony Tree, BMI/Taylor Rose, BMI)
- BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, 9
- ASCAP/Paul And Jonathan, BMI) WBM
 BETTER THINGS TO DO (Great Cumberland, BMI/Dia-mond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI/Mike 37
- Curb, BMI) WBM/HL BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI)
- BORN IN THE DARK (House Of Dust, BMI/First Write,
- CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP) HL
 THE CAR (Diamond Storm, BMI/EMI Tower Street,
 BMI/EMI Blackwood, BMI) HL
 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP)
- COWBOY LOVE (EMI Tower Street, BMI/EMI Blackwood, 65
- BMI)
 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM
 DOG ON A TOOLBOX (Malaco, BMI/Housenotes, BMI)
 DON'T STOP (Sony Tree, BMI/Great Cumberland, 22

- BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM/HL
 DUST ON THE BOTTLE (N2 D, ASCAP)
 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM
 GRANDPA TOLD ME SO (Murrah, BMI/Tom Collins, BMI)
 WBM

- GRANDPA TOLD ME SO (Murrah, BMI/Tom Collins, BMI) WBM
 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL
 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
 IF I COULD SEE LOVE (Warner-Tamerlane, BMI/Raunh BMI/Coyote Moon, BMI/Brett James, BMI) WBM
 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI) WBM
 IF I WAS A DRINKIN MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP) HL 16 Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP) HL IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee,
- TO YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE (Loon Ecno, BMI/Zomba, ASCAP)

 I JUST CAN'T STAND TO BE UNHAPPY (Careers-BMG, BMI/Hugh Prestwood, BMI) HL

- 2 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota,
- BMI) WBM
 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP/Rick Hall, ASCAP) WBM
 I'M A STRANGER HERE MYSELF (Cross Timbers, BMI/Bright Like The Sun, BMI/Forerunner, BMI/Palm Island, BMI) Island, BMI)
 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP)
- 13 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI)
- WBM/HL
 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM ASCAP/New Hayes, ASCAP/Irving, BMI) WBM

 IT MATTERS TO ME (Starstruck Writers Group,
 ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI)
- WBM
 36 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL
 12 I WANNA GO TOO FAR (Careers-BMG, BMI/Too Layng, BMM/Crining, BMI/Cotter Bay, BMI) WBM/HL
 20 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM
 62 KNOCK, KNOCK (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM
 45 LET'S GO TO YEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/WBM/HI
- WBM/HL LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM/HL 19
- Blackwood, BMI/Bethlehem, BMI) WBM/HL LIFE GOES ON (Howlin Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomahawk, BMI/Careers-BMC, BMI/Breaker Maker, BMI) WBM/HI 11
- ASCAP/Kicking Bird, BMI/Inomanawk, BMI/Careers-BMC, BMI/Breaker Maker, BMI) WBM/HL LIKE THERE AIN'T NO YESTERDAY (Rick Hail, ASCAP/Watertown, ASCAP/Fame, BMI) WBM LISTENIN' TO THE RADIO (Starstruck Angel, BMI/EMI Blackwood, BMI) HL

- 25 LOVE LESSONS (Saddle Tan, BMI/Acuti-Rose, BMI/Hewitt, ASCAP) WBM NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron,
- BMI/New Wolf, BMI/Love This Town, ASCAP/David Radion, ASCAP) WBM/HL NOT ENOUGH HOURS IN THE NIGHT (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI)
- NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
- NOT THAT DIFFERENT (W.B.M., SESAC/K.T. Good, SESAC/Spoofer, BMI)
 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan
- Springer, BMI) HL
 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM
 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer
 Sager BMI) WBM
- REBECCA LYNN (MCA, ASCAP/Acuff-Rose, BMI)
- WBM/HL
 RING ON HER FINGER, TIME ON HER HANDS (Sony
 Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright
 Management, ASCAP)
 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo,
 BMI/Shoot Straight, ASCAP) WBM
 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate
 Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM
 SAVE THIS ONE FOR ME (EMI April, ASCAP/Ides Of
 March, ASCAP/Starstruck Writers Group, ASCAP/Mark D.,
 ASCAP) HIS
- 4
- SACAP) HL
 SHE SAID YES (BMG, ASCAP/Sony Tree, BMI) HL
 SHE'S EYERY WOMAN (BMG, ASCAP/Major Bob, ASCAP)
- 54 SMOKE IN HER EYES (Careers-BMG, BMI/Hugh Prest-

- SOMETIMES SHE FORGETS (WB. ASCAP) WBM
- SOMETIMES SHE FORGETS (WB, ASCAP) WBM
 TALL, TALL TREES (Trio, BMI/Fort Knox, BMI) WBM/HL
 TEQUILA TALKIN' (Hidden Planet, BM/Ensign, BMI/Great
 Cumberland, BMI) WBM/HL
 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU
 (McJames, BMI/IR.S. BMI/Bugle, BMI/Irving, BMI/Almo,
 ASCAP/Tikki Merm, ASCAP/Siren, SABAM) WBM
 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL
 (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP)
 WBM
- THOSE WORDS WE SAID (Mighty Nice, BMI/Wait No More BMI/Plue Water BMI/PolyGram Int'I, ASCAP) HL
- More, BMI/Blue Water, BMI/PolyGram Int'l, ASCAP) HL
 THE TROUBLE WITH LOVE (Music Corp. Of America,
 BMI/Santee River, BMI/Blackwood, BMI/Ticket To Ride,
- BMI) HI
 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI)
 VEIL OF TEARS (WB, ASCAP/Suddenty, ASCAP/Pennig,
 ASCAP/WB, BMI/Foreshadow, BMI)
 WHAT I MEANT TO SAY (Sony Tree, BMI/Don Cook,
 BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/Mill
 WHITEN ASCAP

- BMI/Katy's Rainbow, BMI/Sony Cross Reys, ASCAP/MIII
 Village, ASCAP)
 WHEN A WOMAN LOVES A MAN (Major Bob,
 ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL
 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM
 WHEN HE WAS MY AGE (Acuff-Rose, BMI/Laci Morgan,
 BMI/Collins Court, ASCAP)
- BMI/Collins Court, ASCAP)
 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don
 COOK, BMI/SUffalo Prairie, BMI/Showbilly, BMI) HL
 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb,
 BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL
 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon
 Echo, BMI/Zomba, ASCAP) WBM

Bilboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OF	TITLE REQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
1	1		2	★ ★ No. 1/GREATEST G ALAN JACKSON ARISTA 18801 (10.98/16.98) 2 weeks at No. 1	AINER ★ ★ ★ THE GREATEST HITS COLLECTION	1
2	3	2	39	SHANIA TWAIN ▲ 3 MERCURY NASHVILLE 522886 (10.98 EQ/16.5	98) HS THE WOMAN IN ME	I
3	2	1	7	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	1
4	4	3	5	REBA MCENTIRE MCA 11264 (10.98/16.98)	STARTING OVER	1
5	NE	w Þ	1	* * * HOT SHOT DEBI		5
6	5	4	16	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
7	7	5	8	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98) GREA	TEST HITS-FROM THE BEG!NNING	3
8	6	6	47	GARTH BROOKS ▲ 8 CAPITOL NASHVILLE 29689 (10.98/15.98.		1
9	8	8	32	JOHN MICHAEL MONTGOMERY ▲ 2 ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
10	10	12	25	DAVID LEE MURPHY MCA 11044 (10.98(15.98)	OUT WITH A BANG	10
11	9	7	39	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) (IS	TIVE FOUND YOU: A COLLECTION	2
12	14	-	2	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
13	11	9	8	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
14	12	10	8	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	10
15	15	14	74	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
16	13	11	3	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
17	18	16	10	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
18	17	13	11	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	10
19	16	15	6	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
20	20	20	6	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
21	19	17	85	TIM MCGRAW ▲ ° CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
22	21	22	12	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
23	22	21	19	LORRIE MORGAN ● BNA 66508 (10.98/16.98)	GREATEST HITS	5
24	23	18	11	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THI N K ABOUT YOU	5
25	24	19	6	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17
26	27	26	16	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
27	30	34	20	BRYAN WHITE ASYLUM 61642/EEG (10.98/15.98)	BRYAN WHITE	17
28	26	24	95	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF	3
29	31	25	35	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
30	28	2 3	58	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	l
31	34	30	13	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98)	S TERRI CLARK	29
32	29	29	6	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
33	33	31	80	REBA MCENTIRE ▲3 MCA 10994 (10.98/15.98)	READ MY MI N D	2
34	35	33	74	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
35	32	28	5	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	24
36	38	36	110	REBA MCENTIRE ▲ 4 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
37	41	40	92	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
38	36	32	8	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98) THE HITS: CHAPTER 1	19
39	52	48	68	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98) SUPER HITS	34
40	46	51	44	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) IS OLD ENOUGH TO KNOW BETTER	19
41	40	37	92	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) ★ WHAT A CRYING SHAME	6
42	44	47	58	ALABAMA ● RCA 66410 (10.98/15.98) GREATEST HITS VOL. 3	8
(43)	48	42	8	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98) AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
44	42	38	20	PERFECT STRANGER CURB 77799 (9.98/15.98) [5] VÔU HAVE THE RIGHT TO REMAIN SILENT	7
<u>45</u>)	62	_	2	★ ★ PACESETTER ★ ★ THE TRACTORS ARISTA 18805 (10.98/16.98) HAVE YOURSELF A TRACTORS CHRISTMAS	45
46	39	35	10	SAWYER BROWN CURB 77785 (10.98/15.98) THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
47	47	41	164	GEORGE STRAIT A* MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	1
48	51	46	41	NEAL MCCOY ● ATLANTIC 82727/AG (10.98/15.98) YOU GOTTA LOVE THAT	10
49	43	39	63	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98) WHEN FALLEN ANGELS FLY	8
50	37	27	71	ALAN JACKSON ▲ 3 ARISTA 18759 (10.98/15.98) WHO I AM	1
51	53	50	12	TY ENGLAND RCA 66522 (9.98/15.98) TY ENGLAND	13
52	50	45	52	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98) LEAD ON	1
53	45	43	59	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (1D.98/15.98) I SEE IT NOW	3
54	49	44	7	TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98) TRACY LAWRENCE LIVE	24
55	54	52	93	JOHN MICHAEL MONTGOMERY ▲ 3 ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP	1
56	55	54	19	JEFF CARSON MCG CURB 77744/CURB (9 98/15.98) IS JEFF CARSON	22
57	60	63	11	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) IS DARYLE SINGLETARY	57
58	57	56	38	TRISHA YEARWOOD MCA 11201 (10.98/15.98) THINKIN' ABOUT YOU	3
59	25	_	2	CLINT BLACK RCA 66593 (10.98/15.98) LOOKING FOR CHRISTMAS	25
60	65	62	21	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) IS ALL I NEED TO KNOW	39
61	63	71	27	TY HERNDON EPIC 66397/SONY (7.98 EQ/: 1.98) (IS WHAT MATTERED MOST	9
62	73	65	56	CHARLIE DANIELS EPIC 641B2/SONY (5.98 EQ/9.98) SUPER HITS	50
63	58	57	34	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98) THE ORIGINAL	27
64	64	66	24	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98) DWIGHT LIVE	8
65	59	53	64	THE TRACTORS ▲ ARISTA 1872B (9.98/15.98) IS THE TRACTORS	2
66	68	60	221	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98) BRAND NEW MAN	3
67	72	68	39	RHETT AKINS DECCA 11098/MCA (10.98/15.98) IS A THOUSAND MEMORIES	48
68	61	61	32	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98) SOLD OUT	35
69	56	49	20	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10 98/16.98) ONE	12
70	66	58	42	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98) THE REDNECK TEST VOLUME 43	19
71	67	55	18	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) IS THE MOFFATTS	44
72	69	59	35	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98) LOOKING FOR THE LIGHT	17
73	71	69	175	MARY CHAPIN CARPENTER ▲ 3 COLUMBIA 48881/SONY (10.98 EQ/15.98) COME ON COME ON	6
74	70	64	41	SAWYER BROWN ● CURB 77689 (10.98/15.98) GREATEST HITS 1990-1995	5
75	75	73	56	CLINT BLACK ● RCA 66419 (10.98/16.98) ONE EMOTION	8

Billboard. Top Country Catalog Albums...

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

THIS	LAST	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALE	TITLE NT FOR CASSETTE/CD)	WKS. ON CHART
1	1	PATSY CLINE ▲ 6 MCA 12* (7.98/12.98) 203 weeks at No. 1	GREATEST HITS	235
2	14	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	13
3	3	REBA MCENTIRE ▲3 MCA 4979* (7.98/12.98)	GREATEST HITS	233
4	2	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	49
5	21	GARTH BROOKS ▲2 CAPITOL NASHVILLE 98742 (9.98/15.98)	BEYOND THE SEASON	27
6	4	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	87
7	5	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	220
8	7	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	235
9	6	GEORGE STRAIT ▲ 2 MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	235
10	8	GEORGE STRAIT ▲2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	233
11	9	BILLY RAY CYRUS ▲8 MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	26
12	15	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	41
13	_	ALAN JACKSON ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	10

THIS	LAST			WKS. ON CHART
14	Il	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	16
15	12	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	42
16	16	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	67
17	17	WAYLON JENNINGS ▲ * RCA 8506* (8.98)	GREATEST HITS	107
18	13	VINCE GILL ▲2 MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	29
19	18	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	27
20	20	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	72
21	=	REBA MCENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	25
22	22	REBA MCENTIRE ▲2 MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	14
23	10	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	104
24	19	JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	36
25	-	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	56

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

Hot Latin Tracks...



				COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST
, ×	Ε¥	KS.	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 95 LATIM MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK ARTIST
THIS	LAST	2 WKS. AGO	CHA	ARTIST LABEL/DISTRIBUTING LABEL PRODUCER (SONGWRITER)
				* * * No. 1 * * * LUIS MIGUEL * SI NOS DEJAN
1	1	1	9	WEA LATINA 7 weeks at No. 1 L.MIGUEL, K.CIBRIAN (L.A.JIMENEZ)
2	2	2	10	GLORIA ESTEFAN EPIC/SONY ◆ ABRIENDO PUERTAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
3	3	3	10	CRISTIAN VUELVEME A QUERER MELODY/FONOVISA J.AVENDANO LUHRS (J.AVENDANO LUHRS)
4	5	6	6	ENRIQUE IGLESIAS FONOVISA
5	4	4	7	SELENA EMI (ATIN A.B.QUINTANILLA III (A.B.QUINTANILLA III, P. ASTUDILLO)
6	7	7	5	PETE ASTUDILLO COMO TE EXTRANO EMI LATIN A.B.QUINTANILLA III, P. ASTUDILLO, J. OJEDA)
7	6	5	14	LOS TIGRES DEL NORTE GOLPES EN EL CORAZON TN INC. (R.VALENCIA)
8	8	11	4	M. A. SOLIS Y LOS BUKIS FONOVISA EQUIVOCADO M.A. SOLIS (M.A. SOLIS)
9	11	10	10	MAZZ EMI LATIN ◆ ESTUPIDO ROMANTICO J.GONZALEZ (P. ASTUDILLO, R. VELA)
10	9	9	9	RICKY MARTIN SONY ◆ TE EXTRANO, TE OLVIDO, TE AMO K.C.PORTER (C.LARA)
11	10	8	10	THALIA EMI LATIN E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
12	15	29	3	LOS REHENES ME PIDES TU LIBERTAD NOT LISTED (J. TORRES, S. GUZMAN)
13	14	13	4	CARLOS VIVES POLYGRAM LATINO C. VIVES, R.BLAIR (C. VIVES, I. BENAVIDES, E. CAMPO)
14)	18	21	3	JOSE JOSE LLORA CORAZON ARIOLA/BMG R.LIVI (R.LIVI,R.FERRO)
15)	21	16	10	MOJADO TU PIERDES MAS FONOVISA L.LOZANO (E.CHAVEZ MARQUEZ)
16	12	14	9	JULIO IGLESIAS SONY BAILA MORENA R.ARCUSA (R.LIVI, R.FERRO)
17	16	15	14	M. A. SOLIS Y LOS BUKIS FONOVISA ◆ SERA MEJOR QUE TE VAYAS M.A.SOLIS (M.A.SOLIS)
18	13	12	19	SELENA EMI LATIN
19	19	17	5	DAVID LEE GARZA Y LOS MUSICALES TONTA EMI LATIN D.L.GARZA,T.GONZALEZ (J.RODRIGUEZ,M.CISNEROS)
20	22	_	2	JOSE MANUEL FIGUEROA EXPULSADO DEL PARAISO J.SEBASTIAN (J.SEBASTIAN)
21	17	18	6	GIRO SI TU SUPIERAS SDI/SONY C.SOTO (O.ALFANNO)
22	23	25	4	LAURA FLORES ANTES DE QUE TE VAYAS FONOVISA M.A.SOLIS (M.A.SOLIS)
23	20	19	8	MANNY MANUEL SI UNA VEZ MERENGAZO/SONY J.QUEROL (P.ASTUDILLO,A.B.QUINTANILLA III)
24	25	23	10	JUAN GABRIEL CANCION 187 ARIOLA/BMG JUAN GABRIEL (JUAN GABRIEL)
25	28	26	6	MARTA SANCHEZ POLYGRAM LATINO C. DE WALDEN, M. DI CARLO (C. DE WALDEN, M. DI CARLO, C. TORO MONTORO, L. BARTH)
26	26	30	4	TRES RAZONES FONOVISA QUE MAS QUIERES JUAN GABRIEL (JUAN GABRIEL)
27)	NE	wÞ	1	SELENA EMI LATIN DREAMING OF YOU GROCHE (F.GOLDE.T.SNOW)
(28)	32	39	4	VICENTE FERNANDEZ NO PUEDO ACOSTUMBRARME A ESTAR SIN TI SONY P.RAMIREZ (F.Z.MALDONADO)
29	24	27	8	LOS FUGITIVOS POLYGRAM RODVEN VELETA LOCA P.MOTTA (L.AGUILE)
30	NE	wÞ	1	MARC ANTHONY SOHO LATINO/SONY ◆ NADIE COMO ELLA S.GEORGE (O.ALFANNO)
31	33	32	5	LOS RIELEROS DEL NORTE NO ME HAGAS MENOS FONOVISA J.S.LOPEZ (Y.ROMO)
32	27	24	8	LOS PALOMINOS SONY M.LICHTENBERGER JR. (M.BENITQ)
33	30	31	9	INTOCABLE EMILATIN LA MENTIRA J.L.AYALA (NOT LISTED)
34	34	-	2	ROCIO DURCAL COMO HAN PASADO LOS ANOS R.LIVI (R.LIVI, R.FERRO)
35	NE	wÞ	1	BANDA ZETA BALADA DEL PARQUE FRIO ZE LUIS (ZE LUIS)
36	NE	wÞ	1	ZAFRA NEGRA SUFRIENDO POR ELLA J&NJEMI LATIN J.HEREDIA (F.REYES)
37	37	38	3	MANDINGO DIBUJA UN BESO FONOVISA J.GUADALUPE ESPARZA (J.G.ESPARZA)
38	31	22	6	THE BARRIO BOYZZ SBK/EMI LATIN K.C.PORTER (J.M.SCARANO,N.SKORSKY,L.GOMEZ)
39	NE	w	1	GRUPO TENTACION COMO OLVIDARTE LUNA/FONOVISA A.DE LUNA (J.LOPEZ)
40	36	28	3	BANDA MACHOS ELLA FONOVISA JALFARO (J.A.JIMENEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
19 STATIONS	21 STATIONS	57 STATIONS
1 CRISTIAN MELODY/FONOVISA VUELVEME A QUERER 2 LUIS MIGUEL WEA LATINA SI NOS DEJAN 3 RICKY MARTIN SONY TE EXTRANO, TE OLVIDO 4 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS 5 JULIO IGLESIAS SONY BAILA MORENA 6 ENRIQUE IGLESIAS FONO- VISA SI TU TE VAS 7 MARTA SANCHEZ POLYGRAM LATINO ARENA Y SOL 8 PIMPINELA POLYGRAM LATINO NO PASE LO QUE PASE 9 ROCIO DURCAL ARIOLA/BMG COMO HAN PASADO LOS 10 JOSE JOSE ARIOLA/BMG LLORA CORAZON 11 CARLOS VIVES POLYGRAM LATINO PAS MAYTE 12 BOYZ II MEN MOTOWN/POLY- GRAM LATINO PO DEJEMOS 13 JON SECADA & SHANICE HOLLTWOODEMILATIN SI NO 14 THALIA EMI LATIN SI	1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS 2 GIRO SDI/SONY SI TU SUPIERAS 3 MANNY MANUEL MERENGA: ZO/SONY SI UNA VEZ 4 MARC ANTHONY SOHO LATI- NO/SONY NADIE COMO ELLA 5 REY RUIZ SONY EL REY DEL MUNDO 6 ZAFRA NEGRA JÆN/EMI LATIN SUFRIENDO POR ELLA 7 TITO GOMEZ M.P. DEJALA 2 ND PARTE 8 CRISTIAN MELODY/FONOVISA VUELVEME A QUERER 9 LUIS MIGUEL WEA LATINA SI NOS DEJAN 10 GILBERTO SANTA ROSA SONY DIME PORQUE 11 JERRY RIVERA SONY AHORA QUE ESTOY SOLO 12 CARLOS VIVES POLYGRAM LATINO PA MAYTE 13 TITO ROJAS M.P. LLORARE 14 MARC ANTHONY SOHO LATI-	1 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO 2 LOS TIGRES DEL NORTE FONOVISA GOLPES EN EL 3 ENRIQUE IGLESIAS FONO- VISA SI TU TE VAS 4 M. A. SOLIS Y LOS BUKIS FONOVISA EQUIVOCADO 5 MAZZ EMI LATIN ESTUPIDO ROMANTICO 6 LOS REHENES FONOVISA ME PIDES TU LIBERTAD 7 SELENA EMI LATIN TECHNO CUMBIA 8 MOJADO FONOVISA TU PIERDES MAS 9 LUIS MIGUEL WEA LATINA SI NOS DEJAN 10 DAVID LEE GARZA Y LOS MUSICALES EMI LATIN TONTA 11 SELENA EMI LATIN TU SOLO TU 12 JOSE MANUEL FIGUEROA FONOVISA EXPULISADO DEL 13 JUAN GABRIEL ARIOLA/BMG CANCION 187 14 LAURA FLORES FONOVISA
PIEL MORENA 15 EDNITA NAZARIO EMI LATIN DIME TU	NO/SONY SE ME SIGUE 15 TITO NIEVES RMM/SONY NO ME VUELVO A ENAMORAR	ANTES DE QUE TÉ VAYAS 15 VICENTE FERNANDEZ SONY NO PUFOO ACOSTUMBRARME
	over the provious week regardless of chart mos	

NO ME VUELVO A ENAMORAR

Artists & Music

New President Named At MTV Latino

ENTER HUNTER: Tom Hunter has been named president of MTV Latino, replacing Richard Arroyo, who simply "had fulfilled his two-year contract and was ready to leave," says Hunter.

Hunter previously was senior VP, international operations, for MTV Net-

Although he offered no additional details regarding Arroyo's exit, Hunter praises his predecessor, saying, "Dick left us in great shape."

Hunter does acknowledge that MTV Latino "faces challenges to figure out," such as the emergence of competing channels and the shaky economies in Latin America.

However, Hunter affirms that he is not going to make drastic changes. "We are going to tweak the programming relative to all competition, and we are going to tweak programming relative to the music market," he says.

UNIFYING WITH RMM: Seeking to fill a void left by PolyGram's acquisition of Rodven, MCA's distribution arm, Uni, is expected to sign a deal to distribute and manufacture RMM Records. The accord goes into effect Jan. 1, one day after RMM's current distribution pact with Sony expires. Dec. 31 also marks the expiration of Uni's distribution agreement with Rodven.

No one from Uni or RMM was talking at press time, but their distribution contract caught several industry insiders by surprise. Just last month, one Sony exec said that RMM was a lock to renew with Sony.

As it is in Latin America, MCA is looking to break ground in the U.S. Latin market, although the direction of its thrust is unclear. Nonetheless, securing a distribution deal with a top Latin tropical imprint, which also has a formidable jazz roster, certainly is a positive step

▲ ÓPEZ EXITS BMG: Jesús López, VP of BMG U.S. Latin, is leaving the company, effective Dec. 29. López gave no explanation for his departure and has no immediate plans but said that he may move to another division at BMG. Francisco Villanueva, managing director of BMG Colombia, is rumored to be Lopez's replacement.

PLANT, PAGE GO SOUTH: Former Led Zeppelin stalwarts Robert Plant and Jimmy Page are scheduled to launch their first South American trek together in January at the Hollywood Rock Festivals in Rio de Janeiro and São Paulo, Brazil. The pair are touring the region in support of their Atlantic album "No Quarter." Although hugely popular in Latin America, Led Zeppelin never toured South America.

Another Fernández Star? EMI Latin president José Béhar is positively euphoric about inking Gerardito Fernández, younger brother of PolyGram Latino star Pedro. "He is 10 years old, and he sings like he is 40," gushes Béhar. Gerardito's label premiere is due out in January.

MISCELLANEA: EMI Music Publishing has signed an administration deal with Latinbaires Inc., owned by noted songsmith Oscar López. Among the titles included in the pact are songs recorded by such Latin stars as EMI





by John Lannert

Latin's Ricardo Montaner and Thalía and Melody/Fonovisa's Cristian . Sony superstar Julio Iglesias is set to make a promo trip to Santiago, Chilehis first visit to that country since playing before 50,000 fans in 1991.

NOVEMBER RELEASE UPDATE: Just in time for the holidays, a large batch of albums is hitting the market this month. Below are several record companies, listed alphabetically, and a selected lineup of releases due out in November

• BMG: Di Blasio, "Latino"; El General, "Clubb 555"; Gloria Trevi, "Sin Me Llevas Contigo"; Los Ilegales, "Ilegales"; Aterciopelados, "El Dora-

• EMI LATIN: Grupo Modelo,

"Quiéreme Mas"; New Variety Band, "Danza De Amor"; Gavino, "Se Me Va"; Stephanie Lynn & High Energy, "Bésame"; Pete Astudillo, "Como Te Extraño"; Los Tucanes De Tijuana, "(Boleros) Mundo De Amor"; Mijares, "El Encuentro."

· FONOVISA: Willie Colón, "Y Vuelve Otra Vez"; Sparx, "Mándame Flores"; H₂0, "Ábreme Tu Corazón"; José Luis Áyala, "Como Te Extraño"; Hometown Boys, "Puro Tesoro"; Los Aguirre, "Quiero Que Me Beses"; Invasores De Nuevo León, "Para Que Volver"; Los Mier, "Dedicado A Tí"; Bronco, "Animal"; Impacto De Montemorelos, "Tómeme."

• J&N: various artists, "Meren Hits '95."

· KAREN: Mickey Tavares, "Lucharé."

• MP: Yvonne, "El Poder De Las Mujeres"; Manuel, "Sus Exitos"; Girasoles, "Cuestión De Suerte"; Samy Sandoval, "El Patron De La Cumbia"; Sonora Tropicana, "Lo Mejor De Sonora Tropicana, Vol. 2"; Willie González, "Hacia Un Nuevo (Continued on next page)









Higher Octave AS IN MUSIC, SO IN LIFE



PURRA

RISTMAS

Craig Chaquico and band, along with Richard Elliot, just finished their first music video. The song 'Sweet Talk' is from Craig's upcoming third release and enhanced CD. "A Thousand Pictures" (7084), due for release in February 1996.

Check out Ottmar Liebert's "Poets & Angels" (7030) which combines his distinctive interpretations of ten classic holiday songs along with five original compositions. It's our gift to you for the holiday season. Over 350,000 sold.

New Higher Octave Releases

Lara & Reyes "Two Guitars - One Passion" (7082) The first recording by Lara & Reyes; previously released independently and now available for the first time on Higher Octave Music. The duo displays a variety of romantic, exuberant and mellow moods that capture the musical soul of Spain, Brazil and Mexico.

Street Date: January, 23 1996

Higher Octave Retail **Promotions**

Shahin & Sepehr "e"

- · Olson's-Holiday Gift Guide

3rd Force "Force Of Nature"

- Sam Goody/Musicland-Central R.O.P.
- Tower Records-National Listening Post
- Bassin One Stop-Breakers
- · Music For A Sons

CUSCO "A Choral Christmas"

- Circuit City-National Listening Post · Best Buy-National Listening Post
- CD One Stop-Buyers Guide
- · Universal One Stop-Buyers Guide
- · Abbey Road-Buyers Guide
- · Bassin One Stop-Christmas Promotion
- Baker & Taylor-Christmas Promotion
 Barnes & Noble-In Store Play Program

Jon Anderson "Angels Embrace"

- Best Buy-Listening Post
 Homers-Christmas Promotion

Jonathan Cain "Piano With A View"

Barnes & Noble-New Release Fe · Best Buy-National Listening Post

Tour Info

Lara & Reyes Nov.18

Elephant Room Austin, TX

Dec.8

Boardwalk Bistro San Antonio, TX

Elephant Room Austin, TX

Craig Chaquico w/ Richard Elli

Nov.18

Franciscan Center

Sylvania. OH

The Drum Room Kansas City, MO

Nov.22

Westport Playhouse St. Louis, MO

Park West Chicago, IL

Review

Shahin & Sepehr • "e" (7076)

Drawing on their days at the International School of Tehran, enriched by years of world travel, the duo mixes classical Persian instruments, such as the tombak, santur, and ney with western instruments, synthesizers, and world music influences to create a unique musical voice. Their jazzy-hiphoppy 'Dance of the 7 Veils' reveals them at their most playful, while 'Silent Prayer' underscores the unstated premise that seems to shape the entire album.

NAPRA Review, Antoinette Botsford

Higher Octave Music 23715 W. Malibu Rd. #358, Malibu, CA 90265 (310)589-1515 • Fax (310)589-1525 • homusik@aol.com

Artists & Music

LATIN NOTAS

(Continued from preceding page)

Camino"; Los Sabrosos De Merengue, "Pa' Aqui Y Pa' Llevar"; Roberto Roena, "En Vivo Desde Bellas Artes"; various artists, "La Fiesta De Merengue Mixeao."

• KUBANEY: various artists, "To' liveao": various artists, "Los Mixeao"; various artists, Merengazos Del Año, Vol. 12; Pochi Y Su Cocoband, "El Temible"; Roberto Casas, "Piano Magico En Centro América"; Los Brillanticos, "Mi Forma De Sentir"; El Grupo Verano, "El Grupo Verano.

• POLYGRAM LATINO: Pedro Fernández, "Pedro Fernández."

• RMM: Humberto Ramírez, "Portrait Of A Stranger"; José Alberto, "El Canario," "On Time;" Puerto Rico All-Stars, "De Regreso"; Isaac Delgado, "El Año Que Viene"; Checo Acosta, "Sólo Para Tí."

• SDI: Charly García, "MTV Unplugged"; Kaos, "Internacional"; Trulla Express, "Parte II."

· SONY DISCOS: Mister Chivo, "Buenas Noticias"; Cuco Sánchez, "Toda Una Vida"; Braulio, "Amar Es Lo Que Importa"; Hansel & Raúl, "Celebrando"; Willy Chirino, "Asere"; Banda Viajero, "Mas Allá Del Cielo" Fama, "Lágrimas De Alegría.'

· WEA LATINA: Toño Rosario, "Quiero Volver A Empezar"; Seguri-

LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. ABRIENDO PUERTAS (FIPP, BMI)
- ANTES DE QUE TE VAYAS (Mas Latin, SESAC)
 ARENA Y SOL (Copyright Control)
- BAILA MORENA (Livi Music, ASCAP/Rafa Music
- BALADA DEL PARQUE FRIO (Vander, ASCAP)
- CANCION 187 (BMG Songs, ASCAP)
 COMO HAN PASADO LOS ANOS (Livi, ASCAP/Rafa,
- COMO OLVIDARTE (De Luna, BMI)
- 6 COMO TE EXTRANO (A O HEMUSIC RMI/FMI Blackwood, BMI/Peace Rock. BMI)
- DIBUJA UN BESO (Vander, ASCAP) DREAMING OF YOU (EMI Virgin, BMI/Chesca Tunes.
- ASCAP/Snow, BMI)
- ELLA (Peer Int'l RMI)
- EQUIVOCADO (Mas Latin, SESAC)
- ERES MI VERDAD (YOU'RE MY EVERYTHING) (Intersong U.S.A., ASCAP)
 ESTUPIDO ROMANTICO (Peace Rock, BMI/Lone
- EXPULSADO DEL PARAISO (Vander, ASCAP)
- GOLPES EN EL CORAZON (Tigres Del Norte E.M.
- LA LLAMA (Manben, ASCAP)
- LA MENTIRA (Copyright Control)
 LLORA CORAZON (Copyright Control)
- ME PIDES TU LIBERTAD (Edimonsa, ASCAP)
- NADIE COMO ELLA (Emoa, ASCAP)
- NO ME HAGAS MENOS (Zomba Golden Sands
- NO PUEDO ACOSTUMBRARME A ESTAR SIN TI
- (Copyright Control)
 PA MAYTE (Copyright Control)
- PIEL MORENA (FIPP, BMI)
- QUE MAS QUIERES (BMG Songs, ASCAP)
- SERA MEJOR QUE TE VAYAS (Mas Latin, SESAC)
- SI NOS DEJAN (BMG Songs, ASCAP)
- SI TU SUPIERAS (Copyright Control)
- SI TU TE VAS (Fonovisa, SESAC)
- SI UNA VEZ (Peace Rock, BMI/EMI Blackwood, BMI/Five Candel, BMI)
- SUFRIENDO POR ELLA (Copyright Control) TECHNO CUMBIA (A.Q.III Music, BMI/EMI Blackwood,
- BMI/Peace Rock, BMI) TE EXTRANO, TE OLVIDO, TE AMO (Copyright
- TONTA (Conveight Control)
- TU PIERDES MAS (Copyright Control)
- TU SOLO TU (Peer Int'i., BMI)
 VELETA LOCA (Copyright Control) VUELVEME A QUERER (Fonovisa SESAC)

dad Social, "Un Beso Y Una Flor"; Yolandita Monge, "Yolandita";

Lorenzo Antonio, "Tributo II."
POLYGRAM LATINO: Enrique Chia, "Piano De Navidad"; Ketama, "De Aki A Ketama"; Walter Mercado, "La Nueva Era De Acuario"; María Sorté, "Me Muero Por Estar Contigo"; Roy Tavare, "Arrebátame.

In addition, these following titles by Karen artist Juan Luis Guerra 440 are now being distributed by Poly-Gram: "Areíto," "Bachata Rosa," and 'Oialá Que Llueva Café'

POLYGRAM RODVEN: Edgar

Joel, "Edgar & Anthony"; various artists, salsa, "Lo Mejor De Rodven En 15 Años"; various artists, baladas, "Lo Mejor De Rodven En 15 Años"; various artists, merengue, "Lo Mejor De Rodven En 15 Años"; various artists, regional Mexican, "Lo Mejor De Rodven En 15 Años"; Andy Montañez, "Vengo A Decir"; "Pedro Guzmán & Jibaro Jazz, Vol. 6."

Assistance in preparing this column provided by Pablo Márquez in Santiago, Chile.

Billboard.

FOR WEEK ENDING NOVEMBER 18, 1995

Top New Age Albums...

	_	-		TIM
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample reports collected, compile TITLE LABEL & NUMBER/DISTRIBUTING LABEL	of retail store and rack sales d, and provided by SoundScan® ARTIST
1	1	8	CHRISTMAS IN THE AIRE	1 ★ ★ MANNHEIM STEAMROLLER ks at No. 1
2	2	86	LIVE AT THE ACROPOLIS ▲3 PRIVATE MUSIC 82116	YANNI
3	3	206	SHEPHERD MOONS ▲ ⁴ REPRISE 26775/WARNER BROS.	ENYA
4	4	36	LIVE AT RED ROCKS GTS 4579	JOHN TESH
5	5	28	BY HEART WINDHAM HILL 11164 ES	JIM BRICKMAN
6	6	8	A WINTER'S SOLSTICE V WINDHAM HILL 11174	VARIOUS ARTISTS
7	7	134	IN MY TIME A PRIVATE MUSIC 82106	YANNI
8	8	17	AN ENCHANTED EVENING DOMO 71005 ES	KITARO
9	9	54	FOREST WINDHAM HILL 11157	GEORGE WINSTON
10	10	284	NOUVEAU FLAMENCO HIGHER OCTAVE 7026	OTTMAR LIEBERT
11)	11	10	BELOVED NARADA 64009	DAVID LANZ
<u>12</u>)	13	4	TEMPEST NARADA 63035	JESSE COOK
13	12	22	VIVA! O EPIC 66455	TTMAR LIEBERT + LUNA NEGRA
<u> 14</u>)	14	2	DREAM MIXES MIRAMAR 23073	TANGERINE DREAM
<u>15</u>)	16	54	WINTER SONG GTS 4572	JOHN TESH
16	24	2	CHRISTMAS BLESSINGS - NARADA CHRISTI NARADA 63919	MAS VOL. 3 VARIOUS ARTISTS
17	15	80	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
18	19	56	ACOUSTIC PLANET HIGHER OCTAVE 7070 TS	CRAIG CHAQUICO
19	18	95	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
20)	RE-E	NTRY	FORCE OF NATURE HIGHER OCTAVE 7077	3RD FORCE
21	21	114	HOURS BETWEEN NIGHT + DAY OF EPIC 53804	TTMAR LIEBERT + LUNA NEGRA
(22)	RE-E	NTRY	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
23	20	30	QUEST OF THE DREAM WARRIOR NARADA 64008	DAVID ARKENSTONE
24)	RE-E	NTRY	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
25	22	40	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT

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. IS indicates past and present Heatseekers titles © 1995, Billboard/BPI Communications and SoundScan, Inc.

REPRINTS

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NAIRID

Top Jazz Albums...

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN® ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
			***No. 1 * * *
1	1	2	TONY BENNETT COLUMBIA 67349 2 weeks at No. 1 HERE'S TO THE LADIES
2	2	71	TONY BENNETT ● COLUMBIA 66214 MTV UNPLUGGED
3	3	32	DAVID SANBORN ELEKTRA 61759/EEG PEARLS
4	4	29	WYNTON MARSALIS & ELLIS MARSALIS
4	4	29	COLUMBIA 66880 JOE COOL'S BLUES
(5)	5	9	GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG GIVING MYSELF TO YOU
6	6	23	SOUNDTRACK MALPASO 45949/WARNER BROS. THE BRIDGES OF MADISON COUNTY
7	7	4	KEITH JARRETT ECM 21577 AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994 1ST SET
8	8	31	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL SFIRST INSTRUMENT
9	10	4	MARK WHITFIELD VERVE 9223 7TH AVE. STROLL
10	11	26	ETTA JAMES PRIVATE 82128 TIME AFTER TIME
(11)	14	109	SOUNDTRACK HOLLYWOOD 61357 SWING KIDS
12	9	5	MEL TORME CONCORD 4667 VELVET & BRASS
(13)	18	125	HARRY CONNICK, JR. ▲ COLUMBIA 53172
14	15	10	JOSHUA REDMAN QUARTET
15	13	6	JACO PASTORIUS JACO PASTORIUS WARNER BROS. 45290 THE BIRTHDAY CONCERT
(16)	21	4	DAVE BRUBECK WITH SPECIAL GUESTS
	-		TELARC 83349 YOUNG LIONS & OLD TIGERS DEE DEE BRIDGEWATER
17	17	6	VERVE 7470 LOVE AND PEACE: A TRIBUTE TO HORACE SILVER
18	22	99	ELLA FITZGERALD VERVE 9084 THE BEST OF THE SONGBOOKS
19	20	68	GROVER WASHINGTON, JR. COLUMBIA 64319 ALL MY TOMORROWS
20	19	102	TONY BENNETT COLUMBIA 57424 STEPPIN' OUT
(21)	NE	w Þ	JOHN SCOFIELD BLUE NOTE 28012 GROOVE ELATION!
22	12	4	JOHN COLTRANE IMPULSE! 169/GRP STELLAR REGIONS
23	23	93	BILLIE HOLIDAY VERVE 3943 BILLIE'S BEST
24)	RE-	ENTRY	ETTA JAMES PRIVATE 82114 MYSTERY LADY
25	16	20	DR. JOHN BLUE THUMB 7000/GRP AFTERGLOW
		1	

TOP CONTEMPORARY JAZZ ALBUMS...

			***No.1*	**
1	1	153	KENNY G ▲® ARISTA 18646	98 weeks at No. 1 BREATHLESS
2	3	3	SOUNDTRACK ANTILLES 9310/VERVE	GET SHORTY
3	2	11	FOURPLAY WARNER BROS. 45922	ELIXIR
4	4	4	BONEY JAMES WARNER BROS. 45913	SEDUCTION
5	5	18	THE JAZZMASTERS JVC 2049 IS	THE JAZZMASTERS II
6	8	5	VARIOUS ARTISTS GRP 9827 A GRP ARTISTS' CELEBRATION	OF THE SONGS OF THE BEATLES
7	6	22	INCOGNITO FORECAST 8000/VERVE	100 DEGREES & RISING
8	7	6	MICHAEL FRANKS WARNER BROS. 45998	ABANDONED GARDEN
9	19	2	VARIOUS ARTISTS CAPITOL 32127	JAZZ TO THE WORLD
10	20	2	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
(11)	11	6	ALEX BUGNON RCA 66665	TALES FROM THE BRIGHT SIDE
(12)	21	8	MAYSA BLUE THUMB 7001/GRP	MAYSA
13	9	20	WAYMAN TISDALE MOJAZZ 0552/MOTOWN IS	POWER FORWARD
14	12	41	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
(15)	17	24	URBAN KNIGHTS GRP 9815	URBAN KNIGHTS
16	13	11	J. SPENCER MOJAZZ 0551/MOTOWN	BLUE MOON
17)	RE-E	NTRY	PAUL TAYLOR COUNTDOWN 77725	ON THE HORN
18	14	58	PHIL PERRY GRP 4026	PURE PLEASURE
19	23	2	DAVID BENOIT GRP 9831 THE BI	EST OF DAVID BENOIT 1987-1995
20	16	12	KEIKO MATSUI WHITE CAT 77727/UNITY	SAPPHIRE
21	18	79	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
(22)	25	5	MARC ANTOINE NYC 6020	URBAN GYPSY
23	15	7	TOWER OF POWER EPIC 67218	SOULED OUT
24	10	14	STANLEY CLARKE/AL DI MEOLA/JEAN-LUC GAI SABER 34167/LR.S.	THE RITE OF STRINGS
25	24	52	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
	1	1		

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.

■ Indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Jazz Times Confab Casts Its Eye On Worldwide Business

ALK TALK: The enhancement of the quantity and quality of jazz discourse is something to which industryites should be dedicated. Most are, of course, and that's why musicians, media honchos, label heads, retailers, and radio programmers—not to mention managers and gofers—scramble for a good position at the Jazz Times Convention. This year's event, which takes place Wednesday (15)-Saturday (18), is the 11th such gathering, and it is expected to attract more than 1,000 attendees. The Loews New York Hotel in midtown Manhattan is the site for all the confabulation, and participants will arrive from far-flung global locales to exchange ideas on the music's many particulars.
This year's theme is "The Interna-

This year's theme is "The International Business Of Jazz," which will





by Jim Macnie

be discussed in a series of workshops. Topics include "Jazz In Cyberspace" (without a doubt, one of the prime environments for soliciting information, hawking wares, and letting others know your views on virtually any topic these days), "Making A Good Record Great" (which unites well-known producers), "Eurodollars, Jazz Style" (distribution and licensing), "Are You Listening?" (the elements of demographic research for radio stations), "Mozart To Monk" (methods of seducing the classical crowd with the intricate maneuvers of improvisation), "Beyond The T-Shirt" (the do's and don't's of merchandising), and "The Next Wave," (which peers intently around the jazz corner).

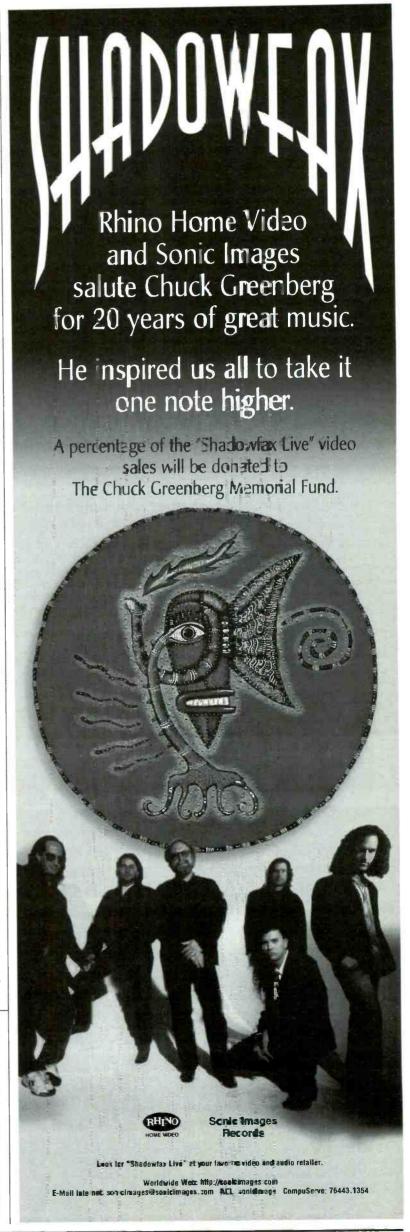
"The industry has become more

"The industry has become more professionalized of late," says Lee Mergner, associate publisher of Jazz Times magazine, which sponsors the gathering, "and things like the convention are kind of an outgrowth of that. But it's for everybody, too. No matter what high-minded trend is being discussed at any given time, there are always real nuts-and-bolts questions in the air, like 'How can I get stores to take records,' and 'How do you better sell records?' "

In between the panel discussions will be several showcases and many performances. Manhattan clubs will be swollen with convention participants, and those musicians with high(Continued on next page)

Reach For The STARS! MOVING? RELOCATING?

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www.americanradiohistory.com

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retai reports collected, compiled, and ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALET	provided by	SoundScan®
1	4	3	# NO. 1 BENEDICTINE MONKS OF SANTO DOMINGO ANGEL 55504 (10.98/15.98) 1 week at No. 1		CHANT II
2	3	87	BENEDICTINE MONKS OF SANTO DOMINGO ANGEL 55138 (10.98/15.98)	DE SILOS A2	CHANT
3	1	47	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL	BELOVED
4	2	7	CECILIA BARTOLI LONDON 448300 (10.98 EQ/15.98)		PORTRAIT
5	5	62	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) A ATLANTIC 82614 (14.98/19.98)	HE 3 TENORS IN CON	ICERT 1994
6	6	269	CARRERAS, DOMINGO, PAVAROTTI (MEHTA LONDON 430433 (10.98 EQ/15.98)) A ² IN	CONCERT
7	7	16	SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAP	ER MUSIC
8	10	11	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 7125 (13,98/18.00)	THE LILY AND	ГНЕ LAMB
9	8	24	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98)		ADAGIO
10	11	7	GERSHWIN/WODEHOUSE NONESUCH 79370 (10.98/16.98) GERSHWIN	: THE PIANO ROLI	LS, VOL. 2
11	9	4	EVGENY KISSIN RCA 68378 (9.98/15.98)	CHOPIN: PIANO CO	NCERTOS
12	13	2	KATHLEEN BATTLE DG 437787 (10.98 EQ/15.98)	HONEY	AND RUE
13	12	15	MSTISLAV ROSTROPOVICH EMI CLASSICS 55363 (31.98)	BACH: THE CELL	.O SUITES
14)	NE	WÞ	KRONOS QUARTET NONESUCH 79394 (14.98/19.98)	RELEASED: 19	985-1995
15	15	5	MARTHA ARGERICH PHILIPS 44667 (10.98 EQ/15.98) RACHMANINOFF/TCH	AIKOVSKY: PIANO O	ONCERTOS

TOP CLASSICAL CROSSOVER

1	1	4	★ NO. 1 ★ ★ LONDON PHILHARMONIC (SCHOLES) US AND THEM: SYMPHONIC PINK F POINT MUSIC 446623 (10.98 EQ/15.98) 4 wks at No. 1	LOYD
2	2	24	VANESSA-MAE ANGEL 55089 (10.98/15.98) IS THE VIOLIN PL	AYER
3	3	9	KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98) SO MANY S	TARS
4	4	22	VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98) PAVAROTTI & FRIEN	DS 2
5	5	20	VARIOUS ARTISTS HEIGH-HO! MO. DELOS 3186 (10.98/15.98) HEIGH-HO! MO.	ZART
6	6	28	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98) THE MAGICAL MUSIC OF DIS	SNEY
7	7	12	VARIOUS ARTISTS WINDHAM HILL 11171 (9.98/15.98) THE ROMAN	ITICS
8	8	93	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98) THE P	IANO
9	12	52	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98) VISION: MUSIC OF HILDEGARD VON BIR	NGEN
10	11	138	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98) PAVAROTTI & FRIE	NDS
11	9	97	JOHN WILLIAMS/IZTHAK PERLMAN ● SCHINDLER'S	LIST
12	13	92	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98) THE STAR WARS TRIL	_OGY
13	14	5	CINCINNATI POPS (KUNZEL) TELARC 80366 (10.98/15.98) PUTTIN' ON THE	RITZ
14	10	22	LESLEY GARRETT SILVA AMERICA 1044 (14.98/19.98) ANDREW LLOYD WEBBER: THE GREATEST SC	ONGS
15	15	3	THE BOSTON CAMERATA (COHEN) ERATO 98491 (10.97/15.97) SIMPLE GIFTS: SHAKER CHANTS & SPIRIT	UALS

TOP OFF-PRICE CLASSICAL.

			UP UFF-Philli	C PLA99IPAL™
1	1	34	MADIOUS ADTICTS	NO. 1 ★ ★ 1 THE IDIOT'S GUIDE TO CLASSICAL MUSIC
2	2	16	CARRERAS-DOMINGO-PAVAR SONY CLASSICAL 53725 (5.98 EQ/9.9	
3	3	3	VARIOUS ARTISTS REFERENCE GOLD 6021 (9.98)	MOZART: GREATEST HITS
4	6	12	BERLIN SYM. (WOHLERT) LASERLIGHT 15145 (4.98/5.98)	CHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)
(5)	8	9	VARIOUS ARTISTS LASERLIGHT 72346 (4.98/5.98)	HANDEL: MESSIAH (HIGHLIGHTS)
6	4	65	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
7	5	69	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
8	RE-E	NTRY	BOSTON POPS ORCHESTRA (RCA VICTOR 6428 (3.98/5.98)	FIEDLER) CHRISTMAS FESTIVAL
9	7	57	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
10	NE	WÞ	VARIOUS ARTISTS INFINITY DIGITAL 69255 (4.98 EQ)	CLASSICAL CHRISTMAS FAVORITES
11	14	17	VARIOUS ARTISTS REFERENCE GOLD 6022 (9.98)	BEETHOVEN: GREATEST HITS
12	12	6	VARIOUS ARTISTS RCA VICTOR 60831 (5.98/9.98)	BEETHOVEN-GREATEST HITS
13	RE-E	NTRY	VARIOUS ARTISTS HARMONIA MUNDI (FRANCE) 90608 ((4.98) ANCIENT VOICES
14	10	15	VARIOUS ARTISTS RCA VICTOR 60840 (6.98/10.98) PA	CHELBEL CANON & OTHER BAROQUE HITS
15	13	16	VARIOUS ARTISTS RCA VICTOR 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED

○ 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. Is indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

LA DIVINA REDUX: Even though she has been dead nearly 20 years, Maria Callas is EMI Classics' second-largest seller in the U.S. (after Itzhak Perlman), with annual sales in seven figures, according to the label's Aimee Gautreau. The legendary soprano is likely to get another boost, now that Terrence McNally's play "Master Class" has opened on Broadway to rapturous notices. The play, featuring a tour de force performance by Zoe Caldwell, is based on a series of master classes that the soprano gave at Juilliard in 1971 and 1972. Scathing and self-centered, she pushes the students to feel what they are singing, not to just sing notes, but she also reveals the terrible pain of her personal life. Real feeling, she shows, is agonizing whether in art or in reality, but it is essential.

In conjunction with the play, EMI has rereleased (at midline) a three-CD set of Callas' Juilliard master classes and has also put out a single CD, "Maria Callas



CALLAS

Master Class," that uses art from the play on the CD booklet and mixes cuts from the compilation (Callas working with students and singing arias in earlier performances) with Callas performances of the Bellini and Verdi arias used in "Master Class."

The CDs show that some of McNally's lines are directly from Callas, but first-night theatergoers who were at Juilliard have differing memories of the event. Allison Ames, now of EMI, remembers Callas pulverizing students, as she does in the play, carelessly, as if she were swatting flies; soprano Barbara Hendricks thinks the diva was not as savage as McNally makes out.

The play, incidentally, is a fine showcase for soprano **Audra McDonald**, who was the wonderful Carrie Pipperidge in the Lincoln Center production of "Carousel," and **Jay Hunter Morris** silences Caldwell with his rendition of "Recondita armonia" from "Tosca." What a treat it is to hear voices like this in a Broadway-size

house

In addition to producing the CD for merchandising with the play and throwing a bash for 450 people at Maxim's after opening night (guests were given a sampler CD), EMI is issuing a new limited-edition boxed set, "Callas: La Divina Complete." It includes the three "La Divina" compilation aria recordings, an interview with Edward Downes that was broadcast in the U.S. during intermissions of two Metropolitan Opera broadcasts in 1967 and 1968, and a 48-page book that presents the Callas chronology in four languages with, most important, 13 illustrated pages of CD and video discography featuring complete operas, arias, and compilations—for those old and new fans who don't yet have them all.

ANOTHER DIVA SIGNS ON: As the scramble for living singers continues, British soprano Jane Eaglen has signed an exclusive five-year recording contract with Sony Classical. Eaglen, whose Norma with Riccardo Muti and Maggio Musicale Fiorentino just came out on EMI Classics, and whom The Boston Globe's Richard Dyer has compared to Kirsten Flagstad, is slated for a raft of projects. They include "Fidelio" with Placido Domingo and James Levine conducting the Dresden Staatskapelle, and "Tristan Und Isolde" and "Elektra" with Claudio Abbado and the Berlin Philharmonic. Also in the works are a Mozart and Strauss disc with Sir Charles Mackerras and orchestral songs of Strauss, Wagner, and Berg with Abbado and Berlin. Eaglen's first appearances on the label, however, will be on the soundtrack to the season's second Jane Austen-derived film, "Sense And Sensibility" with Emma Thompson and Hugh Grant, due out soon, and a recording of Wagner and Bellini arias with Mark Elder and the Orchestra Of The Age Of Enlightenment, out next fall.

UN THE ROAD: A young American conductor will be taking on New York with his own orchestra: Andrew Litton, 36, who has been music director of the Dallas Symphony since 1994, brings his band to Carnegie Hall on Tuesday (14). The team has already recorded an impressive CD of music by Korngold on Dorian, and the New York concert will feature Korngold's "Sinfonietta," Op. 5, heard on the CD, as well as the New York premiere of a work by another talented young American: Ronald Caltabiano's Prelude, Fanfare, and Toccatas. Also in New York is the Arditti String Quartet, which plays the U.S. premiere of Elliott Carter's String Quartet No. 5. The Arditti's newest recording, of music by Jonathan Harvey, will be out in December on Auvidis Montaigne, distributed by Harmonia Mundi USA

BLUE NOTES

(Continued from preceding page)

visibility gigs include Bobby Previte, Greg Osby, Ruth Brown, and Kenny Garrett. Label showcases at the hotel will include Jim Hall, Eliane Elias, Brad Mehldau, and Terell Stafford. Of particular interest is an ad hoc unit of Roy Haynes, Geri Allen, Rufus Reid, Joe Lovano, and Terence Blanchard, put together by the Mid-Atlantic Arts Foundation, whose second Jazz Showcase will be in swing at the hotel simultaneous to the convention.

New York Times jazz critic **Peter Watrous** was a panel member last year. "The convention is an important step toward presenting a unified

face," he says. "Jazz has lacked a solid infrastructure, where the left hand can get to know what the right hand is doing, and the convention offers just that. If jazz keeps on growing at the rate it currently is, it will be considered a historically important event."

The convention's guest of honor is trumpeter Clark Terry. Dr. Billy Taylor will give the welcoming address, and Wynton Marsalis is the keynote speaker. The program coincides with the 25th anniversary of Jazz Times magazine.

UPINION: Wynton Marsalis has never been at a loss for words regard-

ing his extensive views on jazz rights and wrongs, and one of his most controversial stances emerges when he speaks about the leftist side of the spectrum. The chance to hear his views on the subject comes Monday (13), when the seventh installment of his "Making The Music" series is aired on National Public Radio. "The Big Room: Avant-Garde Jazz" is likely to raise a few eyebrows. For additional edification of Marsalis' many opinions, pick up the October issue of American Heritage magazine. Journalist Tony Scherman's extended interview with the bandleader covers an impressive amount of turf.

Songwriters & Publishers

Overton Named Exec. VP/GM At EMI

Surprising Change For Alan Jackson's Former Manager

■ BY DEBORAH EVANS PRICE

NASHVILLE-Gary Overton, the new executive VP/GM of EMI Music Publishing Nashville, has worked as a songplugger, been head of A&R for a record company, and has managed a superstar act. His resumé also includes serving as VP of Warner/Chappell Music Nashville and head of A&R for BNA Records. Overton's most recent gig was as manager for the Country Music Assn.'s reigning entertainer of the year, Alan Jackson.

Music Row residents are surprised that Overton has left such a successful business and personal relationship to assume the EMI position. "Music publishing is my background. That's my history," he says. "Everything was going very well with Alan ... but my first love is music publishing.

Overton says that he and Jackson remain close friends, and Jackson was very understanding about Overton's decision to leave; all he requested was

that Overton find and train a new manager. (Overton did so, choosing Chip Peay.)

"I've been fortunate enough to be able to have a lot of options in front of me," Overton says. "EMI is a great publishing company. They're very aggressive and have a great history, and they've got great people here and throughout the world. So to have that opportunity come up was just unbelievable.'

Overton says he was surprised when EMI began pursuing him for the position. EMI first approached Overton's attorney, Joel Katz, and expressed its interest in hiring Overton for the Nashville VP/GM post. Katz relayed the offer to Overton and negotiated the agreement, which is rumored to be a seven-figure salary, making him Nashville's highest-paid publishing executive.

In a prepared statement, Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide, said, "I'm very

pleased that Gary has joined the company. With his expertise and working with [EMI Music Publishing Worldwide executive VP] Bob Flax, I believe we'll have the strongest music publishing team in Nashville.

In the wake of EMI announcing Overton's hiring, Celia Froehlig resigned as VP/GM of EMI's Southeast region after seven years with the company. There was no word at press time concerning her future plans.

Overton admits that there was speculation that he might make staff changes when he took the EMI post. "There were rumors that I was going to come in and fire everybody and bring my office with me," he says. "No one is coming from my office, and no one is getting fired. That's not the

One plan that Overton does have is to structure the company to best suit its songwriters' needs. "I've dealt with little companies and the big companies, and I like the big company," he says. "I have some ideas how I can actually have a hybrid . . . I think the key is that writers are different. Some people can function in the big house and are happy, and some don't like the number and the volume. Some writers function better in a small company. Some need the development and the direction.'

Overton also says that he's got his eye on a catalog for his first acquisition. "I'm always looking around to buy a catalog or two," he says. "A catalog acquisition is always in the mind of a good publisher." He declines to name the catalog he is interested in, saying that the owners are being stubborn in their decision not to sell, but he plans to continue pursuing the acquisition.

Overton is enthusiastic about his new post and says that he's looking forward to applying his experiences as an artist manager and A&R executive, as well as a his previous publishing experience, to his position at EMI. "All I really want to do is maximize what we're doing here and make sure we're the No. 1 publisher in Nashville," he says. "And I don't see any reason why we shouldn't be.'



the Songwriters' Hall of Fame's first Ethel Merman Award, given for a "classic performance in a classic musical." Shown, from left, are Bobby Weinstein, president of the Hall of Fame; Anna Sosenko, Hall of Fame board member and organizer of the proceedings; Ruth Messinger, Manhattan, New York, borough president; Channing; and Jerry Herman, composer of the show's score

HOT 100 SINGLES

FANTASY • Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Adrian Belew, Steven Stanley • Rye Songs/BMI, Sony Songs/BMI, PolyGram International/ASCAP, Metered/ASCAP, Stone Jam/ASCAP, Ness Nitty & Capone/ASCAP, WB/ASCAP

HOT COUNTRY SINGLES & TRACKS
CHECK YES OR NO • Danny M. Weils, Dana Hunt Oglesby • John Juan/BMI,
Victoria Kay/ASCAP

HOT R&B SINGLES

YOU REMIND ME OF SOMETHING . R. Kelly . Zomba/BMi, R. Kelly/BMI

HOT RAP SINGLES

CELL THERAPY • Organized Noize, Robert Barnett, Thomas Burton, Cameron Gipp, Willie Knighton • Organized Noize/BMI, Stiff Shirt/BMI, Goodie Mob/BMI

HOT LATIN TRACKS

SI NOS DEJAN • Jose Alfredo Jimenez • BMG Songs/ASCAP

An 'Angel' In Their Pocket; **New Hart Lyrics In Print, Onstage**

by Irv Lichtman

THE STARS OF "ANGEL": The centennial year of lyricist Lorenz "Larry" Hart's birth may be coming to a close, but a scholarly and most assuredly entertaining examination of his career with composer Richard Rodgers has only begun to gather steam, thanks to the launching of concertized performances of five of the team's shows under the legitimate title of "Rodgers & Hart Rediscovered" at New York's Theatre Off Park.

It should be noted that Rodgers is always a part of any celebration of Hart, for the latter's professional career was overwhelmingly that as a partner with Rodgers.

Starting with two performances of their 1938 hit "I Married An Angel" (Oct. 29-30), the series continues with "America's Sweetheart,"

a 1931 satire on Hollywood (Dec. 10-11); "Too Many Girls," the team's college musical of 1939 (Feb. 11-12); "Higher & Higher," a satire on high society that first appeared on the Broadway

boards in 1940 and will be revived April 14-15; and a real rarity, the 1926 show "Peggy-Ann," which, despite its mundane title, introduced Freudian hi-jinks to the musical comedy stage (June 9-10).

Perhaps the most difficult show to mount in a modest manner is "I Married An Angel," whose success had a lot to do with two George Balanchine ballets. This production's angel was accomplished ballerina Vera Zorina.

The charming score needs to be further fleshed out by a full orchestra, although it must be said that the solo piano accompaniment carried a good deal of musical responsibility

But the production was blessed with a thoroughly professional and attractive cast, led by musical theater recording/concert stalwarts Kim Criswell and Jason Graae. The songs and rhyming dialog, which include the lovely title song (once better known than it is today) and the timeless "Spring Is Here," were performed with caring warmth and zest.

Among the comic numbers is "At The Roxy Music Hall," which remains a hilarious sendup of the lavish Roxy/Music Hall productions of the era. It was delivered with rousing gusto by Victoria Clark. For whatever it's worth, the humorous songs, with one exception, were written for female char-

The show became a Broadway production after MGM turned down an R&H screen version. In a happy financial twist for the team, MGM bought back the rights to the Broadway version, although it became a dreadful film musical starring (in their last film appearance as a team) Nelson Eddy and Jeanette Mac-Donald.

"I Married An Angel" delight-

fully whets the appetite for the rest of "Rodgers & Hart Redis-covered."

MORE COMPLETE:

A decade ago, musical theater

authority Robert Kimball and Dorothy Hart, the widow of Larry Hart's brother, actor Teddy Hart, assembled "The Complete Lyrics of Lorenz Hart," which was not quite complete. Kimball and Hart, as part of the centennial celebration of Hart's birth, now have a new, softcover version from Da Capo Press, which includes more than 40 additional lyrics.

A half a dozen or so lyrics will be restored to "America's Šweetheart' (see above). And, as the authors further document by title, there are some 100 lyrics by Hart yet to be uncovered. Stav tuned.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing:

- 1. Mannheim Steamroller,
- "Christmas In the Air." 2. Mariah Carey, "Merry Christmas."
- 3. Kenny G, "Miracles."
- "The Best of Bob Marley
- & The Wailers."
 5. "Pochahontas," soundtrack.



'THEY'RE PLAYING MY SONG'

Written by Donna Summer **Published by Sweet Summer** Night Music (BMI)

Donna Summer's "Dim All The Lights," one of the biggest hits of the disco era, went to No. 2 on Billboard's Hot 100 Singles chart in 1979. Laura Branigan, no stranger to big dance hits herself, recently cut the song for her current release, "The Best Of Branigan."

Laura Branigan credits Billboard's Dance Music editor Larry Flick with suggesting the song for her new album. "When I first came out, everybody thought I was Donna because we voices," she says. "I was think-

have a bit of similarity in [our] ing of [recording] 'Last Dance,' but when I told Larry about it he said it was too recognizable with Donna because it's like 'Gloria' [Branigan's signature song]. So he told me 'Dim All The Lights.' And we did it."

Branigan says she wanted to retain the feel of the original, yet add her own flavor. "I had almost forgotten the song, and when I turned it on at home

to listen to it for the first time in many years, it made me dance so I didn't want to lose that feeling at all. I thought what she did was so fantas-tic," Branigan says. "But we

wanted to give it the '90s feel so I used a young, very hot producer, very club-oriented, Brinsley Evans. He gave it that kick that it needed."

Branigan feels listeners appreciate that the essence of the song remains intact. "I think

if you pick a song that's a great song, I don't think it's wise to change it too much because people love it for what it was," she says. "What you do is update it and sing your heart out.'

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Studio Action

Joe Palmaccio Makes Sterling Addition To Studio

BY PAUL VERNA

NEW YORK—Mastering engineer Joe Palmaccio, a veteran of PolyGram Studios, has joined the staff of Sterling Sound here.

Palmaccio brings to Sterling a wealth of experience in remastering archival material, having overseen PolyGram's Chronicles series of two-CD reissues by the likes of Eric Clapton, Cream, the Temptations, Roger Miller, Steve Winwood, Rod Stewart, Donna Summer, John Mayall, Tim Hardin, and Reba McEntire. In fact, the critical and commercial success of these projects has earned the veteran engineer the nickname "Mr. Boxed

At Sterling, Palmaccio will work alongside such other venerated Sterling engineers as Ted Jensen, George Marino, Tom Coyne, and José Rodriguez.

"As far as a creative, professional environment goes, I don't think I could ask for a better one," says Palmaccio. "The support, the level of skill is quite amazing. It's a real family atmosphere. I'm very excited to be working here."

Sterling managing director/CEO David Anderson says, "Someone of Joe's caliber will be a great asset and a



Mastering veteran Joe Palmaccio joins the staff of New York mastering powerhouse Sterling Sound. Shown standing, from left, are Sterling engineers Tom Coyne, Ted Jensen, and George Marino. Seated, from left, are Palmaccio and Sterling owner Lee Hulko. Not pictured is Sterling engineer José Rodriguez.

welcome new member to our family. He is a talented engineer who shares our commitment to integrity and quality."

Asked whether he plans to pursue his specialty of remastering archival material, Palmaccio says, "I've done enough [remastering] that some of it will still come my way. I'm certainly known for doing that, and I welcome it. It's great work."

For now, however, the focus is on new music. In the few weeks since he joined Sterling, Palmaccio has worked on a wide variety of material, including an EP for Virgin act Low, an album for dance act Women Of Color, the highly anticipated Geffen debut album by Wu-Tang Clan member Genius, and an instrumental album by hip-hop rising star Raekwon.

Palmaccio says one of the most appealing aspects of the Sterling position was that it is strictly studio ori-

"My first love was always working in the studio, so when Sterling approached me that was a big plus—to be able to master all the time," he explains. "On the other hand, at Poly-Gram I was chief engineer and also director of studio operations, so a fair amount of my time was spent doing a

Pending the construction of a new room, Palmaccio is working in Sterling's Studio 2, which houses a Neumann analog mastering console, a Manley compressor, a Summit tube EQ, a Focusrite mastering EQ, an SPL vitalizer, Neumann EQs, a Neve DTC digital console, a Weiss BW102 mastering console, an Apogee AD1000 20bit converter, a db Technologies db2200, an Apogee UV-22, a Studer A820 tape machine with Cello electronics, and custom Sterling Sound loudspeakers.

"It took us awhile to get the room up to spec, which it is now," says Palmaccio, crediting Sterling technical director Bob Tis and the studio's technical staff for tweaking the room to Palmaccio's tastes.

"We will do anything a client wants in this room," adds Palmaccio. "The technical support here is pretty aston-

Palmaccio will move into a Russ Berger-designed room currently under construction at Sterling. The new studio will house an Avalon console, which is regarded as one of the cleanest-sounding analog boards for mastering.

'It's going to be incredible," says Palmaccio of the Avalon desk. "All class-A circuitry, ultra-clean, low-noise floor, etc. The idea is if you don't want your signal to pass through a given device, it does not."

Sterling is one of the nation's oldest and most renowned independent mastering studios. It was established as a single-room facility 18 years ago by partners Lee Hulko and the late Joe Paschek.

Sterling's staff engineers have mastered hundreds of gold and platinum albums, according to a press release from the company.

AUDIO TRACK

NEW YORK

JAZZ DATES at Clinton Recording include pianist Dave Brubeck recording an all-star duets album for Telarc Jazz titled "Young Lions And Old Tigers." The sessions were produced on Clinton's Neve 8078 with Flying Faders and Studer D827 48-track digital recorder by John Snyder with engineer Jack Renner and assistant Adam Blackburn. Featured musicians include Roy Hargrove, Charlie McBride, Gerry Mulligan, Michael Brecker, Joe Lovano, Joshua Redman, Jon Hendricks, Ronnie Buttacavoli, George Shearing, Randy Jones, Jack Six, and Brubeck's son Chris... Ruffhouse/Columbia act the Trip mastered its Randy Cantor-produced album at Sterling Sound . . . Dana Mars worked in his Duplex Sound Studio on the album "Life Lines' by former Wailers guitarist Rov V. Featured on the album are Randy Brecker, Rachel Z., Adam Holzman, Sammy Figueroa, Clive Stevens. Ustad Sultan Ali Khan, and Pandit Hari Pransad Chayrasia. The album-which was mixed on a vintage MCI 500 series console—is due $\bar{\text{for}}$ release in India on Padmini Polymers Records and will be distributed in the U.S. in the near future.

NASHVILLE

WOODLAND DIGITAL reports the following session activity: Asylum artist Mandy Barnett tracked and overdubbed with producers Kyle Lehning and Bill Schnee and engineer Schnee: Bryan White tracked with Lehning and Billy Joe Walker producing and Alan Schulman engineering for an Asylum project; Shania Twain mixed her Mercury album with producer Mutt Lange and engineer Brian Tankersley; and Travis Tritt overdubbed for a Warner/Reprise project with producer Kelly Junkerman and engineer Sandy Jenkins.

LOS ANGELES

PHIL SPECTOR worked at Ocean Way on a project by Epic recording

artist Céline Dion; Boris Menart engineered, assisted by Jim Champagne and Jennifer Monnar . . . Dave Jerden mixed the Hazies' EMI Records debut album at Scream Studios in Studio City. Jerden worked on an SSL G series console Studer 827. The album was produced by Frank Aversa. Also at Scream, Michael Wagener mixed a project for BMG act Accept, using the SSL G and the studio's Mitsubishi X-850 32-track digital machine . . . At CMS Digital Mastering in Pasadena, mastering engineer Robert Vosgien worked on upcoming releases by Earth, Wind & Fire and Fourplay.

OTHER LOCATIONS

GLEN ROBINSON recorded a project for Shovelhead at Studio Morin Heights (formerly Le Studio) in Quebec ... Jim Morris completed an album for Mausoleum/BMG act Wicked Maraya at Morrisound Recording in Tampa, Fla. Zebraoverground act rAm tracked its new album at Jungle Studios in Santa Cruz, Calif., with producer Ramakar and engineer Paul Smith . . . At New River Studios in Fort Lauderdale, Fla., gospel and Broadway singer Jennifer Holliday worked on preproduction for an upcoming project . . . Tom Macomber and Dick Walker worked at Jiles-Beam Recording in Upland, Calif., on their sophomore album for Walkin' on Water Records, a bluegrass/gospel label; Macomber produced, with Steve Kuhn engineering .. At Live Oak Recording Studio in Berkeley, Calif., Boyz II Men worked with producer K.C. Porter on a Spanish-language EP for Motown Records titled "Yo Te Voy A Amar"; Dale Everingham engineered, with assistance from James Ward. Also at Live Oak, Mazzy Star worked on an upcoming Capitol album with producer David Roback and the engineering team of Everingham and Will Cooper.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 11, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	K CLUB-PLAY		
TITLE Artist/ Producer (Label)	FANTASY Mariah Carey/ M. Carey D. Hall (Columbia)	WHO CAN I RUN TO Xscape/ J. Dupri (So So Def)	CHECK YES OR NO George Strait/ T. Brown (MCA)	NAME Goo Goo Dolls/ L. Giordano (Metal Blade/ Warner Bros.)	STAY TOGETHER Barbara Tucker/ L. Vega (Strictly Rhythm)		
RECORDING STUDIO(S) Engineer(s)	CRAVE/HIT FACTORY (New York) Jay Healy	BOSSTOWN (Atlanta) Phil Tan	EMERALD (Nashville) Steve Tillisch	BEAR TRACKS (Suffern, NY) Lou Giordano	BASE HIT (New York) Steve Barkin		
RECORDING CONSOLE(S)					SSL 4000E		
RECORDER(S)	DER(S) Sony 3348 Studer A820 Otari DTR 900II Studer A820						
MASTER TAPE	3M 996/Ampex 467	3M 996	Ampex 467	Ampex 499	3M 996		
MIX DOWN STUDIO(S) Engineers(s)	HIT FACTORY (New York) Jay Healy STUDIO LACOCO (Atlanta) Phil Tan Jermaine Dupri STUDIO LACOCO (Nashville) (Nashville) Steve Tillisch Lou Giordano		(Suffern, NY)	BASE HIT (New York) Dave Darlington			
CONSOLE(S)	SSL 4096G Plus with Ultimation	SSL 4064 G Plus with Ultimation	SSL 4064E/G w/ Ultimation	Focusrite	SSL 4000E		
RECORDER(S)	Sony 3348/ Studer A820 1/2" (dolby SR)	Studer A827/A820	Otari DTR 900II	Studer A820	two Sony APR24		
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499	3M 996		
MASTERING Engineer	GATEWAY MASTERING Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	EUROPADISK Don Grossinger		
CD/CASSETTE MANUFACTURER	Sony	Sony	MCA	WEA	Europadisk		

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nternationa

Japanese Label Recalls Album

Muslims Outraged By Koran Sample

■ BY STEVE McCLURE

TOKYO-Japan's Victor Entertainment is recalling all unsold copies of an album after Muslims protested the inclusion of a passage from the Koran on one song. The record company has also issued an apology in Japan's major daily newspapers.

The album in question is "Six/Nine," the latest opus by rock group Buck-Tick, and the track that caused the controversy is "Rakuen" (Paradise).

"We first became aware of the problem when various Islamic people phoned us up to tell us that a passage from the

Koran had been used in 'Rakuen,' "says Junichi Tanaka, the Victor A&R director in charge of Buck-Tick. "We were really surprised."

Tanaka says that as far as he knows the Koranic quotation—which he could not identify-was sampled from another recording by one of Buck-Tick's members and mixed into the track.

Very few Muslims live in Japan, and it's a safe bet that most of them are not Buck-Tick fans. Nevertheless, word got out that Islam's holy book had been profaned, and Victor immediately recalled the unsold copies of "Six/Nine" and asked those who had already bought

copies to return them in exchange for the new expurgated version.

Tanaka says wholesalers and record stores returned "several tens of thousands" of copies of the album, noting, however, that the initial shipment of "Six/Nine" was 300,000 units. By comparison, the album's new version has shipped only 20,000 copies.

(Continued on next page)

Indonesia Lifts Ban On Chinese Songs, Characters

JAKARTA, Indonesia—Indonesia has dropped a 28-year-old law prohibiting Chinese songs and characters in the country's media. The change effectively allows free access for the promotion and broadcast of Chinese repertoire in the market of 190 million people.

Chinese repertoire has been sold for many years, but without media promotion it has never been able to crack the music industry's mainstream. Album sales by such singers as Jacky

Cheung, Andy Lau, and George Lam have been limited primarily to the country's 12 million ethnic Chinese.

Indonesia is the last country in the Asia-Pacific region to allow Chinese music in its media and is almost certain to see an immediate surge in demand for this repertoire. Sales increases occurred in Malaysia, the Philippines, and South Korea after similar restrictions were dropped.

(Continued on page 61)

Alternative Boosts German Sales

■ BY WOLFGANG SPAHR

HAMBURG-Alternative rock acts, such as the Red Hot Chili Peppers and Green Day, are providing German record sales with a substantial boost. WEA Records, which distributes many of the acts, is particularly successful with alternative rock. WEA managing director Gerd Gebhardt says, "Alternative rock has given the German record market new freshness and is meeting with great enthusiasm on the part of buyers.'

German record retailers confirm this. Says Georg Siemer of Sito Music in Lüneburg, "We're living almost solely off of alternative products, as this is the only way of competing with the big chains. All the chains have are the chart albums. Alternative rock hardly features with them at all."

Karl-Heinz Ratzer, a record retailer in Stuttgart, reports, "All we're selling at the moment is alternative rock CDs. If everything sold as well, we'd be very happy and would have even better

Red Hot Chili Peppers have had great success in Germany with the single "My Friends" and the album "One Hot Minute." The album is No. 5 on the German charts. (The Peppers' album "Blood Sugar Sex Magik" sold more than 400,000 copies.) After the release of the single "Warped," which was only avail-

able in German stores for three weeks. a limited edition of "My Friends" with a Chili Peppers logo sticker and a bonus track was released. Says Bernd Dopp, marketing director and deputy managing director at WEA, "The run on the Peppers productions has been enor-

The European launch party in Hamburg received broad media coverage.

The Chili Peppers have become key to the German market, and Dopp says that WEA Records in Germany is the key Chili Pepper force in Europe.

Green another group broken by WEA, has also been generating high sales. Its album "Dookie"

has been on the German charts for 49 weeks, and the new album "Insomniac" entered the charts immediately after its launch, Released in mid-September, the first single, "Geek Stink Breath," is also on the charts. Says Gebhardt, "There is no doubt that with 'Insomniac,' Green Day will repeat the success of its platinum album 'Dookie.'

RED HOT CHILI

PEPPERS

The group's German tour was sold out, with a massive advertising campaign supporting the band's activities.

With 200,000 units, Biohazard has also been selling very well, as has the Swedish group Clawfinger, which has clocked up sales of more than 400,000 units in Germany.

WEA is also satisfied with reactions to Alanis Morissette, whose debut album is heading for the 100,000-unit mark in Germany. Meanwhile, R.E.M. has sold more than 2.5 million copies of its last three releases

Neil Young's album "Mirror Ball" has been on the German charts for 15 weeks, with sales of more than 150,000, and Foo Fighters (EMI), Such A Surge (Sony), Offspring (Semaphore), the Bates (Virgin), and H-Blockx (Sing Sing) have all achieved sales of more than 100,000.

The boom in alternative rock has prompted WEA records to release national productions, such as the Unemployed Ministers and Trieb.

Asked about the reasons for WEA's success with alternative rock, Gebhardt says that because marketing and sales have concentrated on individual types of music, it has been possible to achieve an optimum response with retailers and consumers, and that retailers and the press play a key role as catalysts. This is because traditional marketing via radio and video plays less of a role in alternative rock than it does with mainstream products.

PolyGram Sweden Divides Its Management Into Int'I, Local

■ BY THOM DUFFY

STOCKHOLM-PolyGram has revamped its operations in Sweden under two managing directors, one for international repertoire and one for local.

Lennart Backman remains managing director of PolyGram Sweden, with

PolyGram

responsibility for the sale of international repertoire within the market, sales and distribution operations, and other central services.

Ola Hakansson, managing director and co-owner with PolyGram of Stockholm Records, is promoted to managing director of the Stockholm Label Group, which will now include the Stockholm, Polar, and Sonet labels.

Backman and Hakansson both report to Rick Dobbis, president of PolyGram Continental Europe.

"Sweden is a wonderful source of national product, both Swedish- and English-language," says Dobbis. "This reorganization will allow PolyGram to take best advantage of the market and to coordinate more effectively the companies' local and international repertoire activities.

Backman says, "With the increasing number of international and classical labels in the PolyGram family, this new structure will help us take more active care of their artists.

Hakansson, who began his career as a recording artist with acts including Secret Service, has led Stockholm Records' successful forays into markets outside Sweden with such acts as Stakka Bo, Army Of Lovers, and the Cardi-

"My ambition," he says, "is to revitalize the Sonet and Polar labels on the Swedish music scene and to make Poly-Gram the leading record company at signing and developing Swedish musical talent for the international market."



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Music Stations Vie For Top Spot In Hungary MTV's Withdrawal Creating Ratings Battle

■ BY PETERJON CRESSWELL

BUDAPEST—The battle for the loyalty of Hungary's music-television audience continues to rage, as stations vie to plug the gap vacated by MTV Europe during the summer.

MTV withdrew from a large section of the market following disagreement with Hungarian cable operators association MKHSZ. Now, three domestic channels and German station Viva are trying to attract the viewers who were left behind.

MTV remains available through the Kabelkom network and the HBO system, although its signal is encrypted and requires a decoder.

Matthew Braghini, presenter with one of MTV's Hungarian rivals, A3, says, "It'll be a few months before the pirate MTV decoders come out. Until then, it's an open market. Whoever does it right this time could win the battle forever."

MTV operated in Hungary for five years and was given a clear run by the fact that the government had a moratorium on new television and radio licenses. However, last year, as rumors spread of MTV's imminent encryption and with a new government in office, three Hungarian TV stations

> found enough backing to enable them to launch this spring: A3, TV3 and Top TV.

A3 has been the most conspicuous of the

three. Under the creative leadership of Peter Muller, the former dissident musician who produces Eastern Europe's biggest rock festival, Diaksziget, in Budapest each August, A3 staged Summer City TV on a concourse near Budapest's Nyugati railway station. Summer City TV involved daily open-air concerts, talk shows, and competitions.

TV3, meanwhile, has broadcast summer specials from Hungary's Lake Balaton, in particular from the country's most popular disco, Flort, in Siófok, on the south shore.

Both channels have avoided offering Hungarian viewers a constant

diet of videoclips, due to the fact that Hungarian productions cannot compete with their more expensive and exotic Western counterparts. Both stations have stated their desire to give maximum exposure to domestic acts.

Hungarian-language station Top TV is promising a 30% domestic content in its programming. "We'd like to think we'll make a big difference to Hungarian music," says spokesman Macher Szabolcs. "Most Hungarians were excluded from enjoying music television when it was English-lan-

newsline...

BANGKOK'S TOWER RECORDS, Thailand's first and only international record retailer, lost its entire stock of 100,000 CDs and cassettes during a Nov. 4 fire and will be closed until June 1996. The store's turnover was 25,000 CDs and cassettes per month, and its stock was insured for \$3 million. A second Tower store, a 6,000-square-foot outlet in a suburban department store, is scheduled to open in January 1996.

TWO MEMBERS of Japanese rock band Piass drowned Oct. 25 when they jumped off a bridge into Tokyo's Sumida River as part of a video shoot. The bodies of Tomohiro Katsui, 28, and Hiroshi Murata, 26, were pulled from the river following a lengthy search, after they and eight others jumped the 20 meters from the bridge. Another member of the band, Munehisa Takeda, 24, was reported to be in serious condition following the incident.

Virgin Megastore Goes Online In France

■ BY EMMANUEL LEGRAND

PARIS—One of the first French record retailers to surf the Internet is the Virgin Megastore, which opened a World Wide Web site last month.

The retailer's electronic magazine, the Virgin Megaweb, is on display in the chain's flagship store in Paris on the Champs Elysees, where two Megastore employees help consumers experiment with the Net on seven Hewlett Packard computers. Access is also available to Net users around the world at http://www.Virgin.fr.

Jerome Rey, editor of the Virgin Megaweb, says the concept of the site was "to create something interesting and original, in the Virgin mood, but without copying the structure of a store."

He adds, "I am not sure people are interested in a cyber-store. What we've looked for is a program as interactive and as friendly as possible."

The site doesn't offer records for sale. "This is not our job," says Rey. Instead, the Virgin Megaweb presents exclusive editorial content created by a group of journalists, designers, and computer specialists, under the umbrella of the Virgin Megastore team.

The site was conceived by Gedeon et Compagnie Moderne Multimedia & Coplanete. Seven main chapters (Gaia, Cyber, Cocoon, Smart, Urban, Nostalgia, and Fiesta) are available on the site, mixing culture and music. Hyperlinks allow jumps from the Virgin site

to other sites on the Web.

Excerpts of songs are available "in the legal limit of 7 bars maximum," says Rey. He adds that all record companies have received a letter from the Virgin Megastore informing them of the use of prerecorded music on the site.

The program is bilingual, in French

and English, because "the majority of Web users are English speakers," says Rey. "It is an important investment for us, and to recoup this, we are looking at ways to insert advertising pages. But then again, we'll try to be creative and not simply repeat existing print ads. The whole point is also to be able to offer attractive interactive advertising."

EMI Thailand Finally Has Reason To Smile Buffalo

■ BY GARY VAN ZUYLEN

BANGKOK, Thailand—Smile Buffalo has given EMI Thailand its first taste of success in local repertoire with a self-titled rock debut that has sold 200,000 units since its release in July.

Surprisingly, the album has remained on local radio charts, such as Hot Wave, which tend to be owned by domestic record company competitors. This moreaccessible media is a sign of a maturing market, says EMI Thailand managing director Vichart Jirathiyut. But it also shows that "mainstream rock now has a place in the Thai music market. Smile Buffalo has made it on its own merits," he says. It has also put EMI's domestic Eminer label on the map.

The group gave EMI a simple demo tape. Jirathiyut signed it to Eminer with a deal that paid the group \$12,000 per album, plus royalties of 16 cents a unit.

But Smile Buffalo demonstrated such ability that Jirathiyut decided that it "had to be commercial to be successful, so I didn't want them straying into the alternative arena." The album was marketed with a budget of \$160,000, almost half of which was devoted to TV ads.

Eminer was originally established last year as a quasi-independent imprint for newly emerging acts that sought production freedom. Smile Buffalo's lead singer Theeraphat Maneechote says the college-age band members are more than happy with the label's flexible approach, a pleasant break from traditional teams of lyricists and marketers.

Despite the group's success, Jirathiyut is not satisfied with EMI's presence in local repertoire. He feels that the time is approaching when major international labels must compete directly with such dominant locals as Grammy Entertainment and RS Promotions.

To compete, EMI would have to sign pop acts and buy large chunks of TV and radio airtime, a strategy it has avoided in the past. But with huge recent successes in international repertoire—including the "Megahits" and "Now, That's What I Call Music" compilations and Michael Learns To Rock from Denmark—Jirathiyut feels the rules, and the game, may be changing.

JAPANESE LABEL

(Continued from page 59)

The incident is believed to be the first time that a Japanese record company has offended Islamic sensibilities, although labels here are extremely sensitive about offending minority groups.

Japanese record company employees are routinely issued handbooks listing various forbidden expressions and images. A few years ago, Sony Records avoided a recall like the one Victor has just carried out when it discovered that a hand gesture used by guitarist Joe Walsh on the cover of his 1991 album, "Ordinary Average Guy," could be construed as a discriminatory reference to the burakumin, an outcast group in feudal Japanese society. Prejudice against burakumin descendants continues in Japanese society, and burakumin groups are quick to draw attention to anything they see as discriminatory.

Industry sources here add that there are groups specializing in corporate extortion that have no links to minority groups but play on Japanese companies' fears of messy public confrontations.

In the case of "Ordinary Average Guy," Sony asked its U.S. counterpart to supply a new photo for the Japanese version of the album.



Ready To Build. Tenor Roberto Alagna turned the first sod to mark the beginning of construction on the building to house EMI Records Group U.K. and Ireland's central archive of its 98-year history. When completed in 1977, the \$7 million project, at Hayes just west of London, will house EMI Records' audio and video master tapes, photographic library, record collection, company papers, and museum. EMI has been connected with Hayes since 1906; the first sod on its original record factory there was turned by a noted English tenor of the day, Edward Lloyd. Pictured after the ceremony, from left, are Peter Alward, VP of A&R, EMI Classics; Alagna; James Brock, marketing director for EMI Premier Classics; soprano Angela Gheorghiu; and Richard Lyttleton, president, EMI Classics.

EXECUTIVE TURNTABLE

RECORD COMPANIES. PolyGram's Special Projects International team, now moved from Baarn in the Netherlands to London, names Gary Richards director of special projects, international pop. He was head of the special markets division at PolyGram U.K. Mark van Leest is named manager, special projects, international classics/jazz. He was international account manager at Special Projects International. Bryn Williams is named commercial director of PolyGram Direct Marketing. He was logistics performance manager for Virgin/EMI in the Netherlands.

Pete Smith is named PolyGram Continental Europe VP, visual entertainment, in addition to his current position as managing director of Poly-Gram Filmed Entertainment U.K.

PolyGram Continental Europe names **Monica Marin** VP of marketing, not Monica Martin, as previously reported.

Shelagh Macleod is appointed senior VP, multimedia, at EMI International. Her new role is in addition to her position as senior VP, legal and business affairs, EMI International.

Also at EMI International, Jeremy Silver is named VP, interactive media. He was director of press and promotion at Virgin Records U.K. Rob Warr is named senior director, broadcast media. He was creative director at PMI. Mandy Payne is named senior director, business affairs, multimedia.

She was head of legal and business affairs at PMI.

Warner Music International names Ray Still managing director of Warner Vision International. He was VP of Warner Music Vision.

Also at Warner Vision International, Frank Brunger is named international marketing director. He was director of strategic development, Europe, at Columbia Tri-Star. Solomon Nwabueze is named director of acquisitions. He was head of creative programming for Sony Music Entertainment U.K. Jane Evans is promoted to operations director. She was marketing manager.

Jenny Baker is named GM at Fragile Records in the U.K.

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Marx On Chinese TV

Singapore Concert To Be Broadcast

■ BY PHILIP CHEAH

SINGAPORE—With his album "Ballads" setting new sales peaks in Asia, Capital Records is heightening Richard Marx's profile among Chinese consumers by broadcasting a concert from Singapore's Hard Rock



Cafe on STAR TV's V music channel. The event, "V At The Hard Rock, was taped March 3 and will be broadcast next month, complete with a strategically arranged duet with million-selling pop artist Eric Moo. The duo sang a bilingual English-Mandarin version of Marx's current hit, "Can't Help Falling In Love."

Says Scott Greer, Capital's international director, "This collaboration will help Richard cross over and appeal especially to Chinese audiences familiar with Moo. It's also logical. Both are ballad-oriented singer/songwriters. If it takes off, a video promo clip of their duet may be

"Ballads" has broken previous sales figures for Marx in Asia. It is now quadruple platinum in Taiwan (200,000); double platinum in Thailand (100,000) and Malaysia (50,000); platinum in Singapore (20,000); and gold in Hong Kong (7,000), the Philippines (20,000), and Indonesia

The album contains two bonus tracks, "(It Looks Like) I'll Never Fall In Love Again" and "Can't Help Falling In Love," especially for the

Marx's performance at the Hard Rock Cafe showed his love for R&B. With his six-piece band, he performed an a cappella version of Sam Cooke's "Bring It On Home To Me." His rock roots surfaced on "Nothing Left Behind Us," and throughout the concert he insisted that ballads were

'Hearing me live is the best way to view my work," he said after the show. "It's the only time there is freedom to play around with musical styles. My next album will be more varied and will center on story songs, all of them observations on my

in March to begin recording.

Asian market.

only one aspect of his repertoire.

Marx will go back into the studio

Malaysian Star Baizura Signs Contract With TCS

SINGAPORE-After departing Sony for BMG during the summer, Malaysian star Ning Baizura has done anything except sit still. Within weeks of the switch, the 19-yearold singer became the first foreigner to sign a performance agreement with the Television Corporation of Singapore.

The yearlong contract stipulates one live concert, three six-song performances, 12 one-song appearances, and 12 nonsinging promotional events. "The deal guarantees her TV exposure, plus TCS will bear all pro-

CHINESE SONGS

(Continued from page 59)

The law was amended following lobbying by the local film industry to allow the broadcast of Chinese songs in the increasingly popular Hong Kong martial-arts movies. Another reason for the change is a desire to court Chinese tourists, who tend to stay away from Indonesia because of the lack of Chinese-language signs.

Although major international labels are still not able to own equity in local music companies, the change in media regulations is good news for PolyGram Far East and Warner Music International, which are heavily dependent on Chinese music in Asia and have strong local licensees.

MIKE LEVIN

duction costs for three English videos [each costing about \$40,000]," says Adrian Hobbes, director of management team Ning Baizura International. BMG will continue to fund Baizura's Bahasa-language videos.

TCS reportedly wanted Baizura for TV and video appearances following an 11-week run on top of the local charts for "Another Life," recorded while she was with Sony. Work is currently under way on the singer's first English single, "Brave," the success of which will determine whether the yearlong contract will be extended.

Baizura has already recorded a live concert at Singapore's Hard Rock Cafe for TCS, and the network plans to hook up with Malaysian satellite operator MESAT for the singer's live concert in early 1996.

ALEXANDER NUVICH

FOR THE RECORD

An article in the Oct. 14 issue, New Zealand Piano' Floats On Pritchard's White Cloud Label, incorrectly spelled the name of the Mark-Almond band, to which White Cloud owner Jon Mark belonged in the '70s. Also, Mark sold \$89,000 worth of albums in 40 minutes on a shopping channel, not \$8,000 as stated.

Félix Awards Celebrate Quebec Pop Beau Dommage This Year's Big Winner

■ BY LARRY LeBLANC

MONTREAL-Nov. 5 was a triumphant night for Beau Dommage, top winner at the 17th annual Félix Awards held at the Maurice Richard Arena here. The group picked up four

The folk rockers won honors for top group and for best show by singer/ songwriters. The group's self-titled Audiogram reunion album won as popular album of the year and as best-selling album.

What is remarkable about Beau Dommage's impressive Félix sweep is that the band broke up in 1977 and reformed only last year, with a reunion performance at last year's awards. The quintet's album, released last November, has been one of Quebec's top sellers this year, moving an estimated

"We came back with the old style, and people liked it," said Beau Dom-mage leader Michel Rivard backstage.

Presented by the Assn. Québécoise de L'Industrie du Spectacle (ADISQ), the predominantly French-speaking association of independent producers and labels, the Félix Awards show is the most significant event in the French Canadian pop world. Last year's awards, also aired by TV network Radio Canada, drew an audience of 2 million viewers.

Although held just six days after Quebec's divisive and bitter referendum vote that narrowly kept the province within Canada, the Félix show was notably free of politics. Rivard, a high-profile sovereignist, made one of the few referendum references of the night.

"I had hoped that the group of the vear would have been named [Oct. 30] and that it would have been for all of Quebec," he told the audience of 4,000 industry figures and fans attending the event.

Hosted by popular comic Patrick Huard, this year's three-hour show featured outstanding performances by French-speaking Quebec performers Marjo, Zébulon, Jean-Pierre Ferland, Terez Montcalm, Bruno Pelletier, Kevin Parent, and Ginette Reno.

Unquestionably, the biggest ovation of the evening went to Reno, a leading figure in Quebec music for 25 years. The magnificent-voiced singer—who many performers here, including Celine Dion, cite as a major influ-



FABIAN

Marie-Michéle Desrosiers of Beau Dommage chats with Billboard cor-

respondent Larry LeBlanc.

ence-gave a memorable performance with a medley of some of her numerous Quebec hits.

On tour in Europe, Dion wasn't able to attend the event, although the presentation included a pretaped performance by the performer from Paris. The bilingual singer won three Félix awards, including that of Quebec artist with the most success outside Quebec. Her French-language album "D'eux' won as the top pop-rock album, and her Quebec hit "Pour Que Tu M'aimes Encore," written by Jean-Jacques Goldman, was voted top song in a public vote.

Dion, Quebec's top international success, lost the top female singer award to Belgian-born singer Lara Fabian in the only upset of the evening. A visibly overcome Fabian gave a long, tearfilled, and moving acceptance speech that was wildly applauded by the audience. Earlier in the evening, Fabian won the best show award.

Dion also did not win, as expected, for the clumsily titled award for Quebec artist with the most success in a language other than French. She had won the award ever since the category was created in 1991, but this year, Félix voters gave the nod to Le Cirque Du Soleil instead.

Dion's three awards this year, however, bring her Félix total to 27, making her by far the most-honored artist in the awards' history.

Another big Félix winner this year was popular newcomer Éric Lapointe, the rocker who opened for the Rolling Stones in Europe last summer. He was voted discovery of the year, and his debut album, "Obsession," was named top rock album.

In other Félix categories, heartthrob crooner Roch Voisine won in the top male single category; La Bottine Souriante's "La Mistribe" won for best folklore album; pianist Oliver Jones "Yuletide Swings" won for best jazz album; Félix host Huard won for best comedy show; and Francis Cabrel of France won for most renowned Francophone artist in Quebec.

Following is a complete list of artist

Best group: Beau Dommage Best female singer: Lara Fabian

(Arpege Musique).

Best male singer: Roch Voisine

Discovery of the year: Éric Lapointe (Gamma).

Best songwriter: Jean-Pierre Ferland, Bob Cohen, and Alain Leblanc, for the album "Écoute Pas Ca" by Jean-Pierre Ferland (Gestion Son Image).

Best song: "Pour Que Tu M'aimes Encore" by Celine Dion (Sony Musique).

Best video: "La Rue Principale" by Les Colocs, directed by Normand Renaud-Joly (BMG Quebec).

Best video producer: André Fortin for "La Rue Principale" by Les Colocs, (BMG Quebec).

Best-selling album: "Beau Dommage" by Beau Dommage (Audio-

Best pop album: "Beau Dommage" by Beau Dommage (Audiogram). Best pop/rock album: "D'eux" by

Celine Dion (Sony Musique). Best rock album: "Obsession" by

Éric Lapointe (Gamma).

Best folklore album: "La Mistribe" by La Bottine Souriante (Mille-Pattes Productions).

Best country or folk album: Touche Pas" by Judi Richards (Authentique).

Best jazz album: "Yuletide Swings" by Oliver Jones (Justin Time).

Best classical album, orchestra or large group: "La Ronde Des Berceuses" by Angèle Dubreau and the Amati Ensemble (Analekta).

Best classical album, soloist or group: "Liszt" by André Laplante Analekta).

Best instrumental album: "Éclair De Lune," by Phillipe Leduc and the National Philharmonic Orchestra of London (L'encrier Productions).

Best children's album: "Jai Tant Dansé" by Carmen Campagne (Folle Avoine Productions).

Singer/songwriter performance of the year: "Beau Dommage" by Beau Dommage (Audiogram).

Best live show: Lara Fabian (Arpege Musique).

Best live comedy show: Patrick Huard.

Most renowned Quebec artist outside of Quebec: Celine Dion (Sony Musique).

Most renowned Quebec artist performing in a language other than French: Le Cirque Du Soleil (BMG).

Most renowned Francophone artist in Quebec: Francis Cabrel (Chandelle).



LAPOINTE

BILLBOARD NOVEMBER 18, 1995

HITS OF THE WORLD

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3 4	NEW 3	MUSIC FOR THE PEOPLE V6 AVEX TRAX ROMANCE DREAMS COME TRUE EPIC/SONY	3 4	3	I'LL BE THERE FOR YOU METHOD MAN DEF JAM	3		SIE IST WEG FANTASTISCHEN VIER SONY	3	5	SHIMMY SHAKE 740 BOYZ HAPPY MUSIC
5	4	BODY FEELS EXIT NAMIE AMURO AVEX TRAX	5	5	STAYIN' ALIVE N-TRANCE QUALITY YOU ARE NOT ALONE MICHAEL JACKSON EPIC	5		STAYIN' ALIVE N-TRANCE INTERCORD BOOMBASTIC SHAGGY VIRGIN	4	3	SCATMAN'S WORLD SCATMAN JOHN BMG
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7	2	TAMASHII WO DAITEKURE KYOSUKE HIMURO	7 8	9	CAN I TOUCH YOU M. BOLTON COLUMBIA WATERFALLS TLC LAFACE	7		FAIRGROUND SIMPLY RED EASTWEST			MUSIC
8	NEW	The second secon	9	11	THROW YOUR SET CYPRESS HILL COLUMBIA	8 9		FREEDOM D.J. BOBO EAM YOU ARE NOT ALONE MICHAEL JACKSON EPIC	7 8	4 NEV	STAYIN' ALIVE N-TRANCE DANCE POOL
9 10	5 8	BRAND NEW TOMORROW TRF AVEX TRAX I BELIEVE TOMOMI KAHARA PIONEER LDC	10		HUMAN NATURE MADONNA MAVERICK	10		EVER AND EVER JUST FRIENDS EDEL	"	INCA	V SINCERITE ET JALOUSIE ALLIANCE ETHNIK DELABELVIRGIN
10	l °	ALBUMS	11 12		LICK IT ROULA SOS FAT BOY MAX-A-MILLION RCA	11		INSIDE OUT CULTURE BEAT SONY	9	10	
1	1	MASAYUKI SUZUKI MARTINI II EPIC/SONY	13		TOTAL ECLIPSE OF NICKI FRENCH CRITIQUE	12		WILLY USE A BILLYBOY E-ROTIC INTERCORD LUCKY LOVE ACE OF BASE METRONOME	10	NEV	V GANGSTA'S PARADISE COOLIO FEATURING L.V.
2	2	NAMIE AMURO DANCE TRACKS VOL. 1 TOSHIBA-EMI	14		BIG TIME WHIGFIELD QUALITY)	14		STARS CHARLY LOWNOISE & MENTAL THEO	11	8	KISS FROM A ROSE SEAL ZTT/WEA
3	4 3	MARIAH CAREY DAYDREAM COLUMBIA RURIKO KUBOH BLUE TO BLUE EPIC/SONY	15 16		SCREAM MICHAEL JACKSON EPIC I WANNA BE WITH U FUN FACTORY ATTIC	15	11	URBAN MOTOR	12	13 NEW	
5	5	MASAHURU FUKUYAMA M-COLLECTION	17	16	GANGSTA'S PARADISE COOLIO FEAT. L.V. MCA	15	111	EIN SONG NAMENS SCHUNDER ARZTE METRONOME	14	9	MELODY TEMPO HARMONY BERNARD
6	NEW	BIRTHDAY PRESENT BMG VICTOR CELINE DION LOVE STORY'S SPECIAL EDITION	18	20	THIS IS HOW WE DO IT MONTELL JORDAN PMP	16		CELEBRATION FUN FACTORY EDEL	١.,	1,0	LAVILLIERS & JIMMY CLIFF BARCLAY
٠		EPIC/SONY	19 20	NEW	ONE MORE CHANCE NOTORIOUS B.I.G. ARISTA KISS FROM A ROSE SFAI 7TT	17 18		NORDISCH BY NATURE FETTES BROT INTERCORD A QUESTION OF HONOUR SARAH BRIGHTMAN	15 16	18	BOOMBASTIC SHAGGY DELABELVIRGIN XXL MYLENE FARMER POLYDOR
7	8	SPIZ HACHIMITSU POLYDOR	-0	""	ALBUMS		1	EASTWEST	17	12	'74-'75 CONNELLS EMI
8 9	7 NEW	SCATMAN JOHN SCATMAN'S WORLD BMG VICTOR YELLOW MONKEY FOUR SEASONS COLUMBIA	1	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE	19 20		FANTASY MARIAH CAREY COLUMBIA I CAN'T GET NO MARK' OH URBAN MOTOR	18	NEW	L.U.M.P. PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
10	10		2	3	INFINITE SADNESS VIRGIN A. MORISSETTE JAGGED LITTLE MAVERICK	20	10	ALBUMS	19	17	TRY ME OUT CORONA POLYGRAM
			3	1	VARIOUS ARTISTS DANCE MIX 95 GRALITY	1	2	SIMPLY RED LIFE EASTWEST	20	NEW	
NE	THE	RLANDS (Stichting Mega Top 50) 11/11/95	4	NEW	OZZY OSBOURNE OZZMOSIS EPIC	2	3	PUR ABENTEUERLAND INTERCORD	İ.		ALBUMS
THIS	LAST		5	2	GREEN DAY INSOMNIAC REPRISE MARIAH CAREY DAYDREAM COLUMBIA	3	4 5	FANTASTISCHEN VIER LAUSCHGIFT SONY ARZTE PLANET PUNK METRONOME	1 2	1 12	JOHNNY HALLYDAY PAROLES D'HOMMES
WEEK 1	WEEK	SINGLES GANGSTA'S PARADISE COOLIO FEAT. L.V. MCA	7	5	JANET JACKSON DESIGN OF A DECADE 1986/	5	10	BAP WAHNSINN-HITS VON 79-95 EMI			MERCURY PAROLES D'HOMMES
2	1 2	KNOCKIN' DOUBLE VISION PINK			1996 A&M	6	8	DIE SCHLUMPFE MEGAPARTY VOL. 2 EMI	3 4	2	MYLENE FARMER ANAMORPHOSEE POLYDOR
3	NEW	HEAVEN FOR EVERYONE QUEEN EMI	8	7	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC	8	7 NEW	BOHSE ONKELZ HIER SIND DIE ONKELZ VIRGIN HERBERT GRONEMEYER LIVE EMI	5	3	MARIAH CAREY DAYDREAM COLUMBIA SOUNDTRACK LE ROLLION WALT DISNEY
4	3	HET IS EEN NACHT (LEVENSECHT) GUUS MEEUWIS & VAGANT ARCADE	9	6	VARIOUS ARTISTS DANGEROUS MINDS MCA	9	1	MARIAH CAREY DAYDREAM COLUMBIA	6	NEW	ACE OF BASE THE BRIDGE BARCLAY
5	4	TU M'AIMES ENCORE CELINE DION SONY	10	11	VARIOUS ARTISTS PIRATE RADIO VOL. 4 QUALITY	10	6	AC/DC BALLBREAKER EASTWEST	7	4 NEW	CRANBERRIES NO NEED TO ARGUE ISLAND
6	5	BOOMBASTIC SHAGGY VIRGIN	11	8	K.D. LANG ALL YOU CAN EAT WARNER SHANIA TWAIN THE WOMAN IN ME MERCURY	11		HERBERT GRONEMEYER UNPLUGGED EMI BADESALZ ZARTE METZGER SONY	8	NEW	
7 8	6 8	FAIRGROUND SIMPLY RED WARNER OMDAT IK ZO VAN JE HOU GORDON CNR	13	9	MICHAEL BOLTON GREATEST HITS 1985-1995	13		JANET JACKSON DESIGN OF A DECADE 1986/	10	7	MICHAEL JACKSON HISTORY: PAST, PRESENT
9	NEW	WHERE THE WILD ROSES GROW NICK CAVE &	14	12	COLUMBIA VARIOUS ARTISTS FRIENDS O.S.T. REPRISE	1,4	1.0	1996 POLYGRAM	11	9	AND FUTURE—BOOK 1 EPIC MARC LAVOINE MARC LAVOINE 1985/1995 RCA
10	NEW	KYLIE MINOGUE CNR	15	13	LISA LOEB TAILS GEFFEN	14	12 15	GREEN DAY INSOMNIAC WEA KELLY FAMILY OVER THE HUMP KEL LIFE/EDEL	12	NEW	CYPRESS HILL III (TEMPLES OF BOOM) COLUMBIA
10	INCAA	I KISS YOUR LIPS TOKYO GHETTO PUSSY SONY ALBUMS	16	20	RANKIN FAMILY ENDLESS SEASONS EMI	16	NEW	MEAT LOAF WELCOME TO THE	13	5	AC/DC BALLBREAKER EASTWEST
1	NEW	ANDRE RIEU WIENER MELANGO MERCURY	17 18	16 NEW	LIVE THROWING COPPER RADIOACTIVE SIMPLY RED LIFE EASTWEST	17	13	NEIGHBOURHOOD VIRGIN ROXETTE DON'T BORE US—GET TO THE	14	11 8	JOHNNY HALLYDAY LA LORADA MERCURY RED HOT CHILI PEPPERS ONE HOT MINUTE
2	5	CELINE DION D'EUX SONY	19	18	SEAL SEAL II ZIT	''	13	CHORUS! EMI			WARNER
3 4	3	SIMPLY RED LIFE WARNER BZN ROUND THE FIRE MERCURY	20	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE	18	14	MARLA GLEN LOVE & RESPECT ARIOLA	16	NEW 14	MASTERBOY GENERATION OF LOVE BARCLAY
5	2	CLOUSEAU OKER EMI		1 1	WARNER	19	NEW	CYPRESS HILL III (TEMPLES OF BOOM) COLUMBIA ACE OF BASE THE BRIDGE METRONOME	17	14	OASIS (WHAT'S THE STORY) MORNING GLORY?
6	4	MARIAH CAREY DAYDREAM SONY	-						18	13	SIMPLY RED LIFE EASTWEST
7 8	6	MARCO BORSATO ALS GEEN ANDER POLYDOR JANET JACKSON DESIGN OF A DECADE 1986/		ı					19	NEW	TOTO TAMBU COLUMBIA VARIOUS ARTISTS STARMANIA (VERSION 88) WEA
		1995 POLYDOR		-	ITS OF TH	4					TARROSS ARTISTS STARMANIA (VERSION 66) WEA
9	NEW	CHARLY LOWNOISE & MENTAL THEO CHARLOTTENBURG POLYDOR					L	TM	IT/	LY	(Musica e Dischi) 10/31/95 (FIMI) 11/6/95
10	10	RUTH JACOTT GEHEIMEN DINO	-	_	© 1995, Billboard/BPI Communicati	ons (M	usic We	k/ © CIN) 11/11/95		LAST	
ΔΗ	STR	ALIA (Australian Record Industry Assn.) 11/12/95		LAST		_	LAST		WEEK	WEEK	SINGLES
	LAST	Mostralian Record Hidustry Assit./ 11/12/93	WEEK 1	NEW	SINGLES I BELIEVE/UP ON THE ROOF ROBSON & JEROME	1	WEEK	ALBUMS	1 2	3	BOOMBASTIC SHAGGY VIRGIN STAYIN' ALIVE N-TRANCE FLYING
	WEEK	SINGLES	-		RCA	1 2	NEW 2	PULP DIFFERENT CLASS ISLAND OASIS (WHAT'S THE STORY) MORNING CREATION	3	2	ME AND YOU ALEXIA FEAT. DOUBLE YOU DWA
1	1	GANGSTA'S PARADISE COOLIO FEAT. L.V. MCA	2	NEW	WONDERWALL OASIS CREATION	3	NEW	MEAT LOAF WELCOME TO THE NEIGHBORHOOD	5	NEW 9	HEAVEN FOR EVERYONE QUEEN EMI
2 3	2 3	STAYIN' ALIVE N-TRANCE FESTIVAL LET'S GROOVE CDB COLUMBIA	3	1 1	GANGSTA'S PARADISE COOLIO FEATURING L.V. TOMMY BOY/MCA	4	1	VIRGIN SIMPLY RED LIFE EASTWEST	3	9	EVERYBODY BE SOMEBODY RUFFNECK FEAT. YAVAHN DIG IT
4	4	WATERFALLS TLC BMG	4	2	HEAVEN FOR EVERYONE QUEEN PARLOPHONE	5	3	DEF LEPPARD VAULT-GREATEST HITS 1980-	6	NEW	TAKE ME BACK DA BLITZ DIGIT
5	14	BOOM BOOM BOOM OUTHERE BROTHERS LIBERTY/FESTIVAL	5 6	4 6	THUNDER EAST 17 LONDON MISSING EVERYTHING BUT THE GIRL BLANCO Y	6	NEW	1995 BLUDGEON RIFFOLA/MERCURY	7 8	NEW	YOU'LL SEE MADONNA WEA GANGSTA'S PARADISE COOLIO FEATURING L.V.
6	6	KISS FROM A ROSE SEAL WARNER			NEGRO/ETERNAL	7	6	FERNAL POWER OF A WOMAN 1ST AVENUE/EMI JANET JACKSON DESIGN OF A DECADE 1986/	}		MCA
7	9	I'D LIE FOR YOU (AND) MEAT LOAF VIRGIN	7 8	3 11	I'D LIE FOR YOU (AND) MEAT LOAF VIRGIN		_	1996 A&M	9	10	HIDEAWAY DE'LACY DIG IT
8	12 5	RUNAWAY JANET JACKSON A&M WHERE THE WILD ROSES GROW NICK CAVE &	9	5	YOU'LL SEE MADONNA MAVERICK/SIRE FAIRGROUND SIMPLY RED EASTWEST	8	5 8	PAUL WELLER STANLEY ROAD GO'DISCS	10	4	THE POWER TO MOVE YA ZIGGY MARLEY ELEKTRA ALBUMS
		KYLIE MINOGUE LIBERTY/FESTIVAL	10	7	WHEN LOVE & HATE COLLIDE DEF LEPPARD	10	7	ROBERT PALMER THE VERY BEST OF EMI	1	1	PAULO CONTE IO SONO QUI COLUMBIA
10 11	7 13	YOU ARE NOT ALONE MICHAEL JACKSON EPIC AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA	11	NEW	BLUDGEON RIFFOLAYMERCURY HE'S ON THE PHONE SAINT ETIENNE HEAVENLY/	11	NEW	CYPRESS HILL III (TEMPLES OF BOOM) COLUMBIA	2	NEW	CONTE PAOLO UNA FACCIA IM PRESTITO CGD
12	8	MYSTERIOUS GIRL PETER ANDRE FESTIVAL			CREATION	12	NEW	UB40 THE BEST OF UB40 VOL. 2 DEP INTERNATIONAL/ VIRGIN	3	6	ANTONELLO VENDITTI PRENDILO TU QUESTO FRUTTO AMARO HEINZ
13	11	FANTASY MARIAH CAREY COLUMBIA	12	NEW	LIKE A ROLLING STONE ROLLING STONES VIRGIN EVERYBODY BE SOMEBODY RUFFNECK FEAT.	13	12	A. MORISSETTE JAGGED LITTLE MAVERICK/REPRISE	4	3	LIGABUE BUON COMPLEANNO ELVIS WEA
14 15	17 NEW	WASN'T IT GOOD TINA ARENA COLUMBIA HEAVEN FOR EVERYONE QUEEN EMI			YAVAHN POSITIVA/EMI	14	4	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN AMERICA	5 6	4 NEW	LUCA CARBONI NONDO RCA ITALIANA GIANNI NORANDI NORANDI PENGUIN SRL
16	15	HOW DEEP IS YOUR LOVE PORTRAIT EMI	14	8	WHO THE F**K IS ALICE? SMOKIE FEAT. ROY CHUBBY BROWN WAG	15	NEW	CLIFF RICHARD SONGS FROM HEATHCLIFF EMI	7	7	SIMPLY RED LIFE EASTWEST
17	10	YOU OUGHTA KNOW A. MORISSETTE WARNER	15	NEW	BEGGING YOU STONE ROSES GEFFEN	16 17	11	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE	8	5	ZUCCHERO SPIRITO DIVINO POLYDOR
18 19	16 NEW	SOMETHING FOR THE PAIN BON JOYI MERCURY I KISS YOUR LIPS TOKYO GHETTO PUSSY DANCE	16	15	UNTIL MY DYING DAY UB40 DEPINTERNATIONAL/		9	SACRED SPIRIT CHANTS & DANCES OF THE NATIVE AMERICAN INDIAN VIRGIN	9	NEW	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
		POOL POOL	17	9	POWER OF A WOMAN ETERNAL 1ST AVENUE/EMI	18	15	BRYAN FERRY/ROXY MUSIC MORE THAN THIS-	10	8	RENATO ZERO TRACCE DELL' IMPERFETTO
20	NEW	IT'S ALRIGHT DENI HINES MUSHROOM/FESTIVAL	18	10	BOOMBASTIC SHAGGY VIRGIN	19	10	THE BEST OF VIRGIN MARIAH CAREY DAYDREAM COLUMBIA	'		FONOPOLI/SONY
1	1	ALBUMS SMASHING PUMPKINS MELLON COLLIE AND THE	19 20	18 NEW	DIGGIN' ON YOU TLC LAFACE/ARISTA LUCKY LOVE ACE OF BASE LONDON	20	13	M. BOLTON GREATEST HITS 1985-1995 COLUMBIA	SP	AIN	(TVE/AFYVE) 10/28/95
		INFINITE SADNESS VIRGIN		NEW	THE TWELFTH OF NEVER ELVIS PRESLEY RGA	21	18	FREE THE SPIRIT PAN PIPE MOODS TWO POLYGRAM TV	THIS		CINCLES
2	4 3	TINA ARENA DON'T ASK COLUMBIA JANET JACKSON DESIGN OF A DECADE 1986/	22	12	WALKING IN MEMPHIS CHER WEA	22	17	L. VANDROSS GREATEST HITS 1981-1995 EPIC	WEEK 1	WEEK	SINGLES SHUT UP SIN WITH SEBASTIAN ARIOLA
٠		1996 а&м	23 24	NEW	GRIND ALICE IN CHAINS COLUMBIA YOU REMIND ME OF SOMETHING R. KELLY JIVE	23	39	NEIL SEDAKA CLASSICALLY SEDAKA VISION	2	2	SCREAM NEW LIMIT DANI
4	2	SOUNDTRACK DANGEROUS MINDS MCA	25	13	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	24 25	20 16	TLC CRAZYSEXYCOOL LAFACE/ARISTA WET WET PICTURE THIS PRECIOUS	3	3	BOOMBASTIC SHAGGY VIRGIN
5	5 7	MARIAH CAREY DAYDREAM COLUMBIA GREEN DAY INSOMNIAC WARNER	26	NEW	PUMPKIN TRICKY 4TH & B'WAY			ORGANISATION	5	4 7	STAYIN' ALIVE N-TRANCE CNR/ARCADE PLAY THIS SONG 2 FABIOLA GINGER
7	9	K.D. LANG ALL YOU CAN EAT WARNER	27	16	HIGHER STATE OF CONSCIOUSNESS JOSH WINK MANIFESTO/MERCURY	26 27	NEW NEW	SHIRLEY BASSEY SINGS THE MOVIES POLYGRAM TV 2 UNLIMITED HITS UNLIMITED PWL INTERNATIONAL	6	8	ESTRES EX-3 GINGER
8	8	OASIS (WHAT'S THE STORY) MORNING GLORY?	28	NEW	HUNGRY HEART BRUCE SPRINGSTEEN COLUMBIA	28	NEW	HUMAN LEAGUE GREATEST HITS VIRGIN	7 8	5	THE VIBE E.P. VIBEMAN MAX-MO
9	13	CREATION/SONY DEF LEPPARD VAULT—GREATEST HITS MERCURY		NEW	B 2 GETHER THE ORIGINAL ORE/XL RECORDINGS	29	37	LIGHTNING SEEDS JOLLIFICATION EPIC	8	6 NEW	CORAZON, CORAZON REBECA MAX HIGHER STATE OF CONSCIOUSNESS JOSH WINK
10	11	HOOTIE & THE BLOWFISH CRACKED REAR VIEW		NEW	I'M READY SIZE 9 VC/VIRGIN POWER OF LOVE/LOVE POWER LUTHER	30	19	GERRY RAFFERTY ONE MORE DREAM—THE VERY BEST OF POLYGRAM TV			BLANCO Y NEGRO
11	10	WARNER LIVE THROWING COPPER RADIOACTIVE			VANDROSS EPIC	31	30	MICHAEL JACKSON HISTORY: PAST, PRESENT	10	10	ANORA (NOW) 2 IN A ROOM MAX
	16	TLC CRAZYSEXYCOOL BMG	32	19 14	LUCKY YOU LIGHTNING SEEDS EPIC	,,		AND FUTUREBOOK 1 EPIC	1	,	ALBUMS GLORIA ESTEFAN ABRIENDO PUERTAS EPIC
		CREEDENCE CLEARWATER REVIVAL KEEP ON	33	14 NEW	FANTASY MARIAH CAREY COLUMBIA SENTIMENTAL DEBORAH COX ARISTA	32	28	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS	2	2	NINO BRAVO 50 ANIVERSARIO POLYDOR
14	18	CHOOGLIN' FESTIVAL CELINE DION THE COLOUR OF MY LOVE EPIC	35	17	YOU DO MCALMONT & BUTLER HUTVIRGIN	33	24	OASIS DEFINITELY MAYBE CREATION	3	3	EL ULTIMO DE LA FILA LA REBELION DE LOS HOMBRES RANA CHRYSALIS
15	19	BON JOVI THESE DAYS MERCURY	36	23	YOU DON'T HAVE TO SAY YOU LOVE ME/CRY ME A RIVER DENISE WELCH VIRGIN	34	NEW	DANIEL O'DONNELL THE CLASSIC COLLECTION RITZ	4	4	LUZ COMO LA FLOR PROMETIDA HISPAVOX
	14	BADLOVES HOLY ROADSIDE MUSHROOM/FESTIVAL	37	20	AIN'T NOBODY DIANA KING COLUMBIA	35			5	10	SIMPLY RED LIFE ORG
		DED HOT CHILL DEPOSEDS ONE HOT CONTINUES					14	ERASURE ERASURE MUTE	- 1		
	12	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER		NEW	I NEED SOMEBODY LOVELAND FEAT. RACHEL McFARLANE EASTERN BLOC	36 37	36 NEW	FOSTER & ALLEN 100 GOLDEN GREATS TELSTAR INSPIRATIONS PURE EMOTIONS PURE MUSIC	6	5 8	MARIAH CAREY DAYDREAM SONY KETAMA DE AKI A KETAMA MERCURY

39 40

NEW

I NEED SOMEBODY LOVELAND FEAT. RACHEL MCFARLANE EASTERN BLOC
INNER CITY LIFE GOLDIE FFRR/LONDON

THE POWER (OF ALL THE LOVE IN THE WORLD)
D: REAM FXU/MAGNET

CHOCOLATE STARFISH BOX VIRGIN

CHRIS ISAAK FOREVER BLUE WARNER MICHAEL BOLTON GREATEST HITS 1985-1995

KETAMA DE AKI A KETAMA MERCURY
JULIO IGLESIAS LA CARRETERA SONY
PRESUNTOS IMPLICADOS EN CONCIERTO—LA

JUAN LUIS GUERRA GRANDES EXITOS ARIOLA

37 38 39

36 NEW

21 2**3** 29

FOSTER & ALLEN 100 GOLDEN GREATS TELSTAR
INSPIRATIONS PURE EMOTIONS PURE MUSIC
CAST ALLCHANGE POLYDOR
PRETENDERS THE ISLE OF VIEW WEA

EU	ROC	HART HOT 100 11/4/95 & MUSIC	IRE	LAN	(IFPI Ireland) 11/2/95
THIS			THIS WEEK 1 2 3 4 5 6 7 8 9 10 1 2 3 4 5 6 7 7	LAST WEEK 2 NEW 1 4 3 5 10 NEW 8 7 2 1 4 3 NEW 5 NEW	SINGLES GANGSTA'S PARADISE COOLIO FEATURING L.V. TOMMY BOYMCA WONDERWALL OASIS CREATION WHEN LOVE & HATE COLLIDE DEF LEPPARD MERCURY I'D LIE FOR YOU (AND MEAT LOAF VIRGIN BOOMBASTIC SHAGGY VIRGIN THUNDER EAST 17 LONDON HEAVEN FOR EVERYONE QUEEN PARLOPHONE MISSING EVERYTHING BUT BLANCO Y NEGRO WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE YOU ARE NOT ALONE MICHAEL JACKSON EPIC ALBUMS OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION DEF LEPPARD VAULT—GREATEST HITS 1980- 1995 MERCURY SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN SIMPLY RED LIFE EASTWEST ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI BRENDAN KEELEY I'LL ALWAYS BE COLUMBIA VARIOUS ARTISTS THE NO. 1 MOVIES ALBUM POLYGRAM TY
DE	100	(Promuvi) 11/10/95	8 9 10	6 NEW 7	MARY BLACK CIRCUS DARA
	1 1-11	(PromdVI) 11/10/90		*	

BELGIUM (Promuvi) 11/10/95

DL	LGIU	(Promuvi) 11/10/95			1110 11110
	LAST		AU:	STR	(Austrian IFPI/Austrian Top 30) 11/5/95
WEEK	WEEK	SINGLES		LAST	
1	1	HET IS EEN NACHT(LEVENSECHT) GUUS	THIS	WEEK	SINGLES
		MEEUWIS & VAGANT x-PLO MUSIC	1	1 1	KNOCKIN' DOUBLE VISION ECHO-ZYX
2	9	HET BUSJE KOMT ZO HOLLENBOER BUNNY	2	2	BOOMBASTIC SHAGGY EMINIRGIN
3	3	FAIRGROUND SIMPLY RED WEA	3	5	YOU ARE NOT ALONE MICHAEL JACKSON SONY
4	6	WHERE THE WILD ROSES GROW NICK CAVE &	4	3	ALICE (WHO THE X IS ALICE?) GOMPIE BMG
	1	KYLIE MINOGUE MUTE	5	7	FAIRGROUND SIMPLY RED WARNER
5	5	BOOMBASTIC SHAGGY VIRGIN	1 -	'	GANGSTA'S PARADISE COOLIO FEATURING L.V. BMG/
6	8	IK BEN EEN VENT JIMMY B PARADISO	6	NEW	
7	4	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	l _		MCA I WANNA BE A HIPPY TECHNOHEAD SONY
8	-	STAYIN' ALIVE N-TRANCE ROYAL	7	4	
9	2	SHUT UP (AND SLEEP WITH ME) SIN WITH	8	NEW	STAYIN' ALIVE N-TRANCE EMI
,	4	SEBASTIAN ARIOLA	9	6	WATERFALLS TLC BMG
10	NEW	PASSIE CLOUSEAU EMI	10	9	A GIRL LIKE YOU EDWYN COLLINS EMIZZIRGIN
10	14544				ALBUMS
	١. ١	ALBUMS	1	1	SIMPLY RED LIFE WARNER
1	1	CELINE DION D'EUX COLUMBIA	2	3	DIE SCHLUMPFE MEGAPARTY VOL. 2 EMI
2	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE	3	2	STS ZEIT POLYGRAM
_	_ '	INFINITE SADNESS VIRGIN	4	10	KURT OSTBAHN ESPRESSO ROSI POLYGRAM
3	3	CLOUSEAU OKER EMI	5	5	MARIAH CAREY DAYDREAM SONY
4	2	K'S CHOICE PARADISE IN ME COUBLET	6	6	AC/DC BALLBREAKER WARNER
5	NEW	DANA WINNER REGEN VAN GELUK EMI	7	4	GREEN DAY INSOMNIAC WARNER
6	4	SIMPLY RED LIFE WEA	1 '	7	DIE ARZTE PLANET PUNK POLYGRAM
7	5	VAYA CON DIOS ROOTS & WINGS ARIOLA	8	1 '	
8	NEW	ROXETTE DON'T BORE US-GET TO THE	9	NEW	
		CHORUS! EMI			DIE LIEBE KOCH BRUNNER & BRUNNER BIS IN ALLE EWIGKEIT
9	NEW	MYLENE FARMER ANAMORPHOSEE POLYDOR	10	9	
10	6	MARIAH CAREY DAYDREAM COLUMBIA		1	Косн

DENMADK (IEPI/Nielsen Marketing Research) 11/2/95

	141447	INN (III) (Melsel) Marketing Research 11/2/36
THIS WEEK	LAST WEEK	SINGLES
1	1 1	TOR DU LA VER TIMM & GORDON REPLAY
2	2	BOOMBASTIC SHAGGY EMI
3	3	LUCKY LOVE ACE OF BASE MEGA
4	10	GANGSTA'S PARADISE COOLIO FEAT, L.V. MCA
5	8	STAYIN' ALIVE N-TRANCE SCANDINAVIAN
6	6	DUB I DUB ME & MY EMI-MEDLEY
7	4	YOU ARE NOT ALONE MICHAEL JACKSON SONY
8	9	AGE/OJESTEN DISKOFIL SCANDINAVIAN
9	7	21 GO'NAT HISTORIES TIMM & GORDON REPLAY
10	NEW	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
		ALBUMS
1	8	HENNING STARK GREATEST AND STILL GOING STRONG BMG
2	9	SIMPLY RED LIFE WARNER
3	NEW	DODO & THE DODO'S STORSTE HITS REPLAY
4	7	MICHAEL BOLTON GREATEST HITS 1985-1995
5	NEW	JANET JACKSON DESIGN OF A DECADE 1986/
6	NEW	MARIAH CAREY DAYDREAM SONY
7	NEW	POUL KREBS SMA SENSATIONER PLADECOMPAGNIET
8	10	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM
9	NEW	STKYST HUSTLERS VERDENS LENGSTE RAP PLADECOMPAGNIET
10	NEW	MICHAEL LEARNS TO ROCK PLAYED ON PEPPER
		EMI

PU	PURTUGAL (Portugal/AFP) 11///95						
	LAST WEEK	ALBUMS					
1	1	ROXETTE DON'T BORE US-GET TO THE					
		CHORUS! EMI					
2	3	CELINE DION D'EUX COLUMBIA					
3	2	SIMPLY RED LIFE EASTWEST					
4	NEW	VANGELIS VOICES WARNER					
5	9	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS EMI					
6	NEW	NEIL DIAMOND THE GREATEST HITS 1966-1992					
7	4	DEF LEPPARD VAULT POLYGRAM					
8	NEW	MICHAEL BOLTON GREATEST HITS 1985-1995					
-		COLUMBIA					
9	6	GREEN DAY INSOMNIAC WARNER					
10	7	IRAN COSTA ALBUM DANCE VIDISCO					
1							

THIS LAST WEEK WEEK SINGLES

THIS WEEK

2

3

NORWAY (Verdens Gang Norway) 11/2/95

AAFFI	MEEN	JINGEES
1	1	GANGSTA'S PARADISE COOLIO FEAT L.V. MCA
2	2	BOOMBASTIC SHAGGY EMI
3	3	WATERFALLS TLC BMG
4	4	STAYIN' ALIVE N-TRANCE ARCADE
5	5	DET VACKRASTE CECILIA VENNERSTEN ARCADE
6	6	METROPOLIS SEIGMEN SONY
7	NEW	HOLD ON JAMIE WALTERS WARNER
8	7	A GIRL LIKE YOU EDWYN COLLINS EMI
9	NEW	A KIND OF CHRISTMAS CARD MORTEN HARKET
		WARNER
10	8	COUNTRY HOUSE BLUR EMI
		ALBUMS
1	NEW	SEIGMEN METROPOLIS SONY
2	1	ARVE TELLEFSEN ARCO GRAPPA
3	NEW	DEM LILLOS SENT OG TIOLIG SONET
4	2	MORTEN HARKET WILD SEED WARNER
5	3	MARIAH CAREY DAYDREAM SONY
6	5	VAYA CON DIOS ROOTS AND WINGS BMG
7	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE
		INFINITE SADNESS EMI
8	6	SIGVART DAGSLAND DET ER MAKT I DE FOL KK
9	NEW	JAMIE WALTERS JAMIE WALTERS WARNER
10	4	AGE ALEKSANDERSEN MED HUD OQ HAR NORSKE
		GRAM
1		

HONG KONG (IFPI Hong Kong Group) 10/29/95

	LAST	ALBUMS	
•	NEW	SAMMIE CHENG THE RIGHT TIME—18 GREATEST HITS CAPITAL ARTISTS	
	1	VARIOUS ARTISTS TOUCHING WOMEN'S HEART	
	3	SAMUEL TAI ONE THOUSAND AND ONE NIGHTS	
	2	JEFF CHENG TOLERANT EMI	
	6	DANIEL CHAN, JOYCE YAU, KELLY CHAN, RAY CHAN OPEN THE SKY RED HOT HITS/POLYGRAM/GO EAST	
	5	GRASSHOPPER PRESENT POLYGRAM	
	7	JACKY CHEUNG OWNING JACKY POLYGRAM	
	4	UKULELE YESTERDAY, TODAY, FOREVER EMI	
	NEW	SALLY YEH, LAM FATE OF THE LIFE WARNER	
	NEW	PLAYERS BEHIND THE SCENE VERY STRONG PERSONALITY PERFORMANCE NTR	



THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN/U.K.: There is further evidence of the increasingly close links between the Japanese and British music industries. More Music, the "super-budget" label of London-based licensing specialist Sound and Media (which set up its own labels in January 1995), has released in the U.K. a compilation of music by Japanese artists titled "J-Groove—The Soul Of Japan." The 16-track



album contains songs originally released on the Tokyo-based label Pioneer LDC, the software arm of laserdisc specialist Pioneer Electronic Corp. The emphasis is on slick pop, with many of the tracks having a strong dance flavor. Featured acts include such megastars as Keizo Nakanishi and Katsumi, as well as Hong Kong's Sandy Lam, who provides the album's only English-language tune, "Pieces Of Mind." Sound and Media's Michael Nedius notes that the project got under way a couple of years ago when he listened to Japanese pop during a business trip to Tokyo. "I heard the same style of music as I'd heard in London and L.A., which I felt could be marketed properly in the U.K., regardless of the language," he says. Nedius decided to pitch the idea of a U.K. budget-priced release to Pioneer LDC and production/management company Amuse. After some drawn-out negotiations, "J-Groove"

finally saw the light of day, priced at 5.99 pounds (\$9.20)—not bad, considering it contains 78 minutes of music. "If we sell several thousand copies, we will consider the project to have been a success." Nedius says.

SOUTH AFRICA: When slaves are freed, they often change their names. Lucky Dube's former backing band, the Slaves, was watching the celebrations surrounding the country's first democratic elections during a break from recording last April when drummer Chris Dlamini declared, "I just can't believe it. This is what Martin Luther King Jr. spoke about. We're free at last!" When the band emerged from the studio, it had changed its name to Free At Last. As well as being politically empowered as individuals, the band members have gained a different kind of collective freedom, having broken with Dube, who required them to play only his material on tour, and with the band's previous record company, Gallo, which released its first two albums. The band took almost a year to agree to a new recording deal with Tusk before returning to the studio to tighten up the mixes and add a few new tracks to its self-titled album. The result is a light, bouncy, optimistic reggae collection, which kicks off with a ragga version of Sam Cooke's "Another Saturday Night" and closes with a pop reworking of a traditional Fijian song called "Isa Isa," a nod to the group's superstar status in, of all places, New Caledonia. A standout track is "Cry The Beloved Country," a tribute that places the deceased black leaders of South Africa's struggle in the same pantheon that includes Marcus Garvey, Kwame Nkrumah, and Malcolm X. "Free At Last" may lack the deep-rooted reggae sensibility of Dube's work, but the band makes up for it with catchy songs and the openness of its music. ARTHUR GOLDSTUCK

RUSSIA: Yekaterinburg in the Ural Mountains, on the boundary between Europe and Asia, is steadily becoming one of the music capitals of Russia. In the '70s and early '80s, when the city (then known as Sverdlovsk) was closed to foreigners because of its status as a military stronghold, a thriving rock'n'roll underground developed, from which a number of popular groups emerged. The most successful was Nautilus Pompilius, which is still one of the country's most creative, authentic, and best-selling acts. Today, there are several independent recording studios and record labels and about 10 music radio stations operating in the city. Many leading jazz artists have come from Yekaterinburg, including the daring avant-garde horn player Vladimir Tchekasin, and the city hosts an annual international jazz festival in April. Classical music is another important part of the city's cultural life, and last month the fourth International Festival of Piano Duos was staged there, featuring 15 duos from six countries, including such top artists as Alexander Bakhchiev and Yelena Sorokina. The Urals Philharmonic Orchestra under Dmitri Liss has just completed a European tour with performances in France, Belgium, and Germany.

VADIM YURCHENKOV

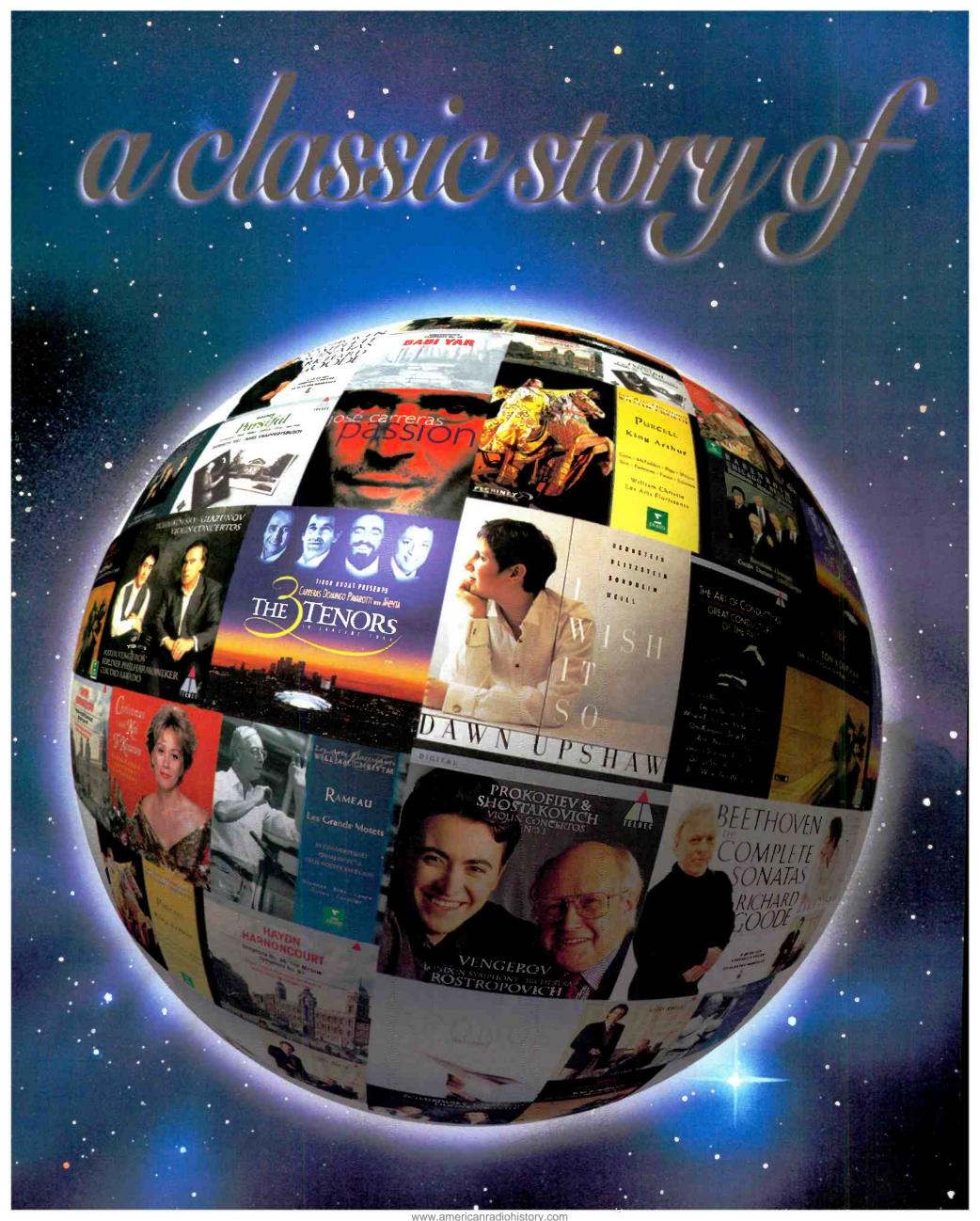
U.K.: Squeaking into the chart at No. 61 last week was an extraordinary song called "Jesus Christ" (Mother Records), the third single by the Longpigs. After a slow start, the number explodes into a chorus of startling, raucous, utterly transcendental passion, a bit like Radiohead on steroids. It's an expression of joy ("Jesus Christ, I'm on fire when you smile"), but singer/ guitarist/chief songwriter Crispin Hunt delivers the line as if he's just caught his hand in a piece of industrial machinery. The group was convened two years ago in Sheffield, taking its name from the translation of a Polynesian and Maori phrase used to describe human flesh when eaten by cannibals (because of its pork-like flavor). Its debut album is scheduled for release early next year, but in the meantime, "Jesus Christ" is a supremely powerful taster.

IRELAND: The 18th International Jazz Festival, sponsored by Guinness, attracted some 40,000 visitors from the U.K., France, Germany, Canada, Australia, the U.S., and Scandinavia during last month's four-day bank holiday weekend (Oct. 27-30). The lineup included John McLaughlin & Free Spirits, Van Morrison, Jessica Williams, Barbara Thompson, Sax Appeal, Crissie Lee's Big Band, the Bogus Brothers, the Laurence Cottle Quintet, Melanie O'Reilly, Steve Mellor's Band, Sonny Knowles, and the Cork City Jazz Band. French violinist Didier Lockwood played "La Ballad Irlandaise," which was composed especially for the festival. Cana-



dian trumpeter Ingrid Jansen won the award for best newcomer. The festival intends to appeal to young jazz fans in coming years by introducing more contemporary jazz sounds.

KEN STEWART



In less than 6 years since its inception in 1989, Warner Classics International has developed into a pre-eminent force in the world of classical music.

The prestigious labels of Teldec, Erato, Nonesuch, Finlandia and NVC Arts, which constitute Warner Classics International, easily surpassed their targets in sales last year, capturing a significant and fast growing share of the global classical music and video markets.

Six years of sustained growth by Warner Classics International, supported by the growing network of Warner Music International affiliates around the world, has culminated in a sequence of outstanding achievements in 1995 alone.





and over 60 other awards for recordings and artists from around the world

A FAMILY OF ARTISTS N A WORLD OF MUSIC



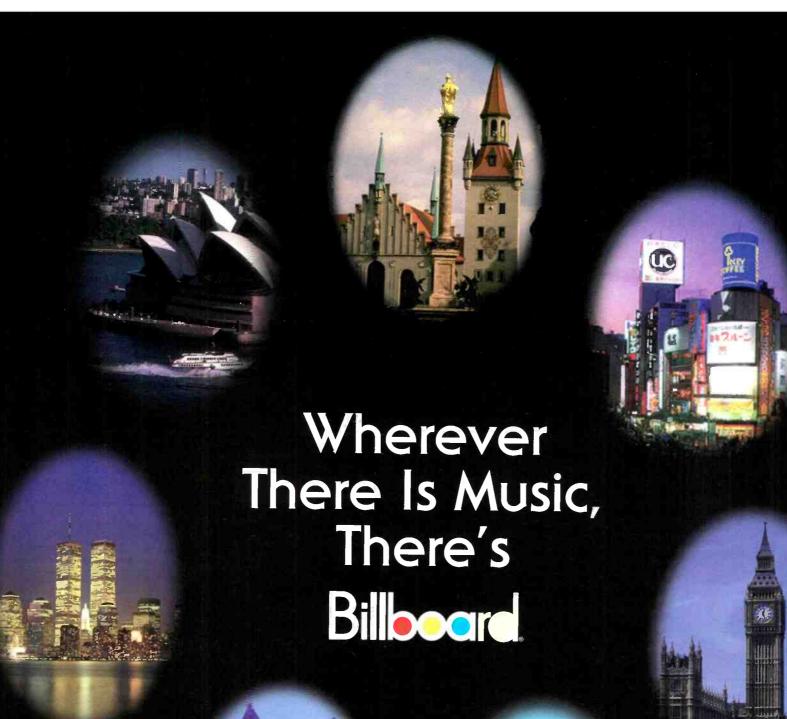














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NEW YORK

LOS ANGELES

NASHVILLE

HONG KONG

TOKYO

LONDON





Quintet without pretense: Pur

Germany's Music-Makers '95

By Wolfgang Spahr

A glance at the German album charts says it all: Pur has been in the Top 100 with its album "Seiltanzertraum" over 100 weeks. The Intercord Records act has sold 1.5 million copies of the disc. Yet in spite of its success, the band behind singer Hartmut Engler-percussionist Roland Bless, keyboardist Ingo Reidl, bass player Joe Crawford and guitarist Rudi Buttas-has remained a quintet without pretensions. Their latest tour attracted more than a half-million fans. Their new album, "Abenteuerland," has hit No. 1 on the album chart, selling more than 1 million units.

"We're going to top the sales figures for Westernhagen's 'Affentheater' with 'Abenteuerland,'" predicts Herbert Kollisch, managing director of Intercord. "And then, when we are the company with the best-selling German act under contract, this will be a huge success for a company of our size." Pur comes from Bietigheim near Stuttgart FACT FILE:

Artist: Pur; Album: "Abenteuerland;" Label: Intercord; Management: Live Act Music GmbH; Publisher: Kick/Arabella/BMG UFA; Booking Agent: Live Act Music GmbH —WOLFGANG SPAHR

PATRICK LINDNER

At a time when everything is getting louder and more and more hectic, there's a growing need for soft and gentle melodies. So it's no wonder that Patrick Lindner ranks among the most popular artists in Germany, Austria and Switzerland. Now 34, he was born in Munich and made his first album for BMG Ariola Media in 1995. The title of the new production is also his motto: "Meine Lieder Streicheln Dich (My Songs Caress You)." The album offers 12 songs to cuddle by Continued on page 68

Despite Downturn, Promising Developments For Swiss Market

By Robbert Tilli and Thom Duffy

Despite the domination of its charts by German and international repertoire, Switzerland continues to nurture its share of domestic talent, and the market's record companies each can claim success with national releases in 1995.

The IFPI reports the value of retail sales in Switzerland reached 499 million Swiss francs (\$365.6 million) in 1994, the most recent full year for which figures are available. The annual increase in retail sales for 1994 was a marginal 2.7%, after a 7.0% increase the year before. The slowdown reflects the overall economic picture in Switzerland, including the declining value of the Swiss franc to the dollar.

The exchange rate—which has dropped from 1.48 to 1.14 francs to the dollar over the past two years—has affected the plans of Switzerland's popular music festivals, such as the Montreux Jazz Festival, to lure international audiences. However, by lowering ticket prices and increasing the number of free outdoor events around Lake Geneva, Montreux organizer Claude Nobs reported drawing some 150 000 fans this year

Continued on page 68





Radio and Domestic Repertoire Drive Austrian Sales Up

By Manfred Schreiber

The rise of larger retailers, the launch of commercial radio and the development of domestic repertoire are among the factors shaping the Austrian music market.

In the first half of 1995, the market has shown a growth rate of 10%, according to Chris Wemcken, president of the IFPI branch in Austria and managing director of PolyGram Austria. "But I expect for the entire year a solid 5%" increase in retail value, he

That would match the 5.2% annual growth in retail sales for 1994 in Austria, as reported by IFPI earlier this year in its regional analysis of world sales. Retail sales reached the equivalent of \$346.3 million in the market, the IFPI reports.

Many independent retailers, however, saw their share of turnover slip from 20% in 1993 to 18.4% last year. Winners were the megastores, discount book chains and big electrical-supply shops

Dr. Harold Th. Beuchel, managing director of BMG Ariola, says, "The structure in the retail field has changed. The trend is going towards the concentration on bigger outlets.

Mag. Hans-Christoph Vonihr, the new general manager of IFPI in Austria, notes that the CD is now the dominating sound carrier in Austria. The domination of the CD is also shown by the market penetration of CD players, which rose from 45% in 1993 to 55%

Continued on page 68



MUSIC-MAKERS

Continued from page 67

penned by the production team of Jean Frankfurter and Irma Holder. Five years after his breakthrough at the Grand Prix der Volksmusik, with this album Lindner has reached a new milestone in his career. His fans awarded him the Bambi, one of the highest awards in German show business. Patrick Lindner also has won the Edelweis and



Patrick Lindn

Hermann-Lons-Preis awards on several occasions. He has won the Goldene Stimmgabel award three times. And he has received numerous gold and platinum discs through the course of his career.

ACT FILE:

Artist: Patrick Lindner; Album: "Meine Lieder streicheln Dich;" Label: BMG Ariola; Management: Link GmbH; Publisher: BMG UFA/Flocke; Booking Agent: Link GmbH —W.S.

FUN FACTORY

"The good-time dance machine par excellence" is the description offered by one critic of Fun Factory, who hail from Hamburg. They have long since advanced to international status with border-crossing hits. Singles such as "Groove Me," "Take Your Chance," "Close to You" and "Pain," along with

"Close to You" and "Pain," along with the Fun Factory debut album "Non Stop!" have scaled the Germany pop and dance charts and gained the act a following in Canada, the U.K., Sweden, the Asia Pacific markets, Finland, Poland, France, Italy and, most recently, the U.S. The lineup of Fun Factory is international in flavor as well Frontwoman Marie-Anett is from France; dancer, rapper and background singer Smooth T. hails from



Fun Factory

Italy; dancer Steve is from Germany, and rapper Rod D is from the U.S. Fun Factory, produced by Bulow Aris and released on edel, refuse to let their music be pigeonholed in any way. "The main thing is that it grooves, kicks and beeps and that people have a good time," says Smooth T of their hit-making style.

FACT FILE:

Artist: Fun Factory; Album: "Non Stop!"; Label: edel company; Management: none; Publisher: LR Music / Warner Chappell; Booking Agent: Partner College —W.S.

LA BOUCHE

La Bouche managed to accomplish something newcomers normally only dream of. With the debut single, "Sweet Dreams," released on the Hansa label, they stormed the European charts and even made it to the top of the highly competitive German market, reaching gold status with sales of 250,000 units.

La Bouche—the duo of D. Lane McCray Jr. and Melanie Thornton—had barely come to terms with their success when the follow-up single, "Be My Lover," got off to a flying start and reached No. 1 on the

German single chart. With more than 400,000

sold units, this single is platinum-bound.



La Bouch

What better way of ringing in the release of their first album, "Sweet Dreams"? Within a few weeks of the album's release, the disc went Top 5 on the charts. At the same time as the album release, the single "Fallin' In Love" was released in the U.S. to launch their career in America. In Germany, the single rapidly entered the Top 20. This successful duo is produced by Ulli Brenner and Amir Saraf, who have already enjoyed international acclaim with Le Click.

FACT FILE:

Artist: La Bouche; Album: "Sweet Dreams"; Label: Hansa; Management: MJT Voices; Publisher: Warner Chappell; Booking Agent: MJT Voices —W.S.

REAL McCOY

"We have been active for six years, and since then we've been writing and producing our music ourselves," says O-Jay, alias Olaf Jeglitza, the man behind Real McCoy. The Hansa Records act who cracked the Top 5 on the Billboard Hot 100 late last year with "Another Night" began its streak of international success in 1989 when, as M.C. Star & The Real McCoy, their debut disc, "It's On You," hit No. 1 in 12 countries and sold 2 million copies. A string of Top 20 hits followed—"Pump Up The Jam Rap," "Don't Stop" and "Make A Move."

With their American breakthrough on Arista Records, Real McCoy emerged as a trio, featuring O-Jay, Patsy (Patricia Petersen) and 18year-old Vanessa Mason, and the moniker M.C. Star—suggesting a rap act—was dropped. "I don't really have anything in common with that



Real McCoy

[style] in our songs," says O-Jay. Success in the U.S. also opened the door to work with top songwriters, such as Billy Steinberg, known for his work with the Bangles, Madonna and Whitney Houston, and producer Shep Pettibone, who has also worked with Madonna, Janet Jackson and the Pet Shop Boys. In Europe, Real McCoy has worked with the Ace OI Base production team of Ekman & Adebratt. All

contributed to the resulting album, "Another Night," which has gone Top 20 in the U.S. and sold more than 1 million copies in America, while also achieving hit status from the U.K. to Japan.

FACT FILE:

Artist: Real McCoy; Album: "Another Night;" Label: Hansa; Management: Hansa; Publisher: EMI Music; Booking Agent: Hansa

HEINZ RUDOLF KUNZE

Heinz Rudolf Kunze, Germany's most highbrow singer/songwriter, is in great demand, not just as a musician but as a composer as well. He has written songs for Milva and Hermann Van Veen, among other stars. On top of this, Kunze wrote the German libretto for the musical "Miss Saigon." His musical career began in 1980 when he won the German Pop-Nachwuchs Festival in Wurzburg for newcomers to the pop scene. Since then, 16 albums by Heinz Rudolf Kunze have been released on WEA, produced by Kunze himself together with Heiner Lurig and Peter Miklis. His tours have always sold out.

Kunze's success is documented by numerous awards. In 1982, for instance, he won the Willy Dehmel-Preis award, the Berliner Wecker cabaret prize, endowed by Konstantin Wecker, the Deutscher Schallplattenpreis [German Record Prize], which Kunze received from the Phono Academy for his second album, "Eine Form Von Gewalt," and the RTL Sonderlowe Award in the new German song category. **FACT FILE:**

Artist: Heinz Rudolf Kunze; Album: "Der Golem aus Lemgo;" Label: WEA; Management: Eickelberg; Publisher: Various; Booking Agent:

(German coverage continues on page 70.)



SWISS MARKET DEVELOPMENT

Continued from page 67

Another promising development in the market is the recent approval by the Swiss government of broadcast licenses for 23 stations in the country's southwestern states. Another two dozen or so local radio licenses for the more heavily populated northeastern states are expected to be approved through the coming year.

MULTILINGUAL MARKET

With artists recording in the country's three primary languages of German, Swiss and French, Switzerland can claim one of the most unusual and divergent musical cultures in Europe. Music executives have identified three musical scenes coexisting in the market.

"There is the Swiss-German language rock scene in Bern; the rave and techno scene in Zurich; and the French-language scene in the westernmost states," the managing director of EMI Switzerland, Erwin Bach, commented earlier this year to Music & Media.

commented earlier this year to *Music & Media*.

Here's a look at some of the market's top domestic artists: The Swiss-German rock act Zuri West has spent 14 weeks at No. 1 on the Swiss album chart with the eponymous 1994 album released by Welt Records through Sound Service Wigra. The album has sold 160,00 units, surpassing triple-platinum status in the market, says Martin Gerber, promotion manager for Sound Service Wigra. He also notes that veteran singer/songwriter Polo Hofer, with career sales of a half-million, is enjoying success with his latest album on the Schnautz imprint.

Patent Ochsner, who perform in Swiss-German dialect, have gained platinum status (50,000 units sold) with their 1994 album "Gmues" on BMG Ariola Switzerland, as have their labelmates Gotthard with their 1994 hard-rock release "Dial Hard," says Hans Perret, director of international A&R for BMG Ariola Switzerland.

Swiss independent COD-Tuxedo retains the rights to Patent Ochsner's 1993 debut album, "Fischer," which has also gone platinum. The company also is known for licensing U.S. roots labels such as Hightone in Switzerland and is preparing the release of an album called "On Broadway" by bluesman Philipp Fankhauser, produced by

Dennis Walker, known for his work with Robert Cray, and featuring the Memphis Horns. One of the company's best-selling titles this year is a sampler called "Women's World Music," reports managing director Hans Raymondaz.

Musikvertieh, the local distributor for Warner Music Switzerland, also has an in-house label, called Muve, whose best-seller of the year is female singer Sina, whose eponymous debut has sold 40,000 copies. Her new follow-up album, "Unbeschrieblich Wieblich." featuring the Nina Hagen song of the same name, has sold 35,000 units since its release in September, says product manager Roger Ziegler.

Leading Swiss Euro-dance artist DJ Bobo will have his third album,

"Just For You," released this month on Fresh Music, informs promotion manager Rolf Tanner.



DJ Bobo

FROM CABARET TO "VOLKSMUZIK"

With the biggest roster of local talent, PolyGram Switzerland has specialized in Swiss-German repertoire, ranging from cabaret artists to "Volksmuzik" singer/songwriters. Among the company's best-sellers are Peter Reber, formerly of the trio Peter, Sue & Marc who will have two "Greatest Hits" sets out this

month; the humor act Kliby & Caroline; folksinger Nella Martinetti; cabaret artist Peach Weber; and the duo Cabaret Marcello. The company also has seen strong sales by techno-pop artist Yello, signed to Mercury/PolyGram in Germany, and French songwriter Stephan Eicher, signed to Barclay/PolyGram in France.

Created two years ago, Sony Music Switzerland has built its local roster with such signings as bluesy singer/songwriter Cyrano, singer David Leech and the rock act Wooloomooloo, says Norman Block, managing director of Sony Music Switzerland.

EMI Switzerland, meanwhile, has specialized in cabaret and children's repertoire. The label's trio Cabaret Rotstift recently marked its +1st year in the music business and has spun off Schlieremer Chind, a group with repertoire aimed at children. Together, these two performing entities have career sales levels exceeding 1 million units. EMI also is now working with former PolyGram hard-rock act China. The latest addition to its pop roster is Familie Trueb, reports promotion manager Alexander Naepflin.

K-Tel has moved beyond its success in the compilation field with the launch of its in-house label Blue Martin, whose roster includes such artists as Jeff Turner, a country artist from Australia, signed direct to the Swiss company; film composer John Parr, whose forthcoming album is titled "A Man With A Vision"; and rock acts Transit and Mud Slick.



AUSTRIAN SALES UP

Continued from page 67

in 1994

Domestic repertoire in 1994 had a market share of 8.2%, the same as in 1993. Folk music increased from 4.0% to 4.6%, and classical music rose marginally from 9.0 to 9.1%. International repertoire fell marginally from 78.8% to 78.1%. In the first half of 1995, the market share of international pop rose to 81.5%, while domestic pop slipped to 5.6% and classical 8.1%.

Among best-selling albums that received platinum and multiplatinum certification from the IFPI in the preceding year were catalog titles from international and domestic artists alike, including Dire Straits, Hubert von Goisern, ABBA, Queen, Tina Turner, Bon Jovi, Bryan Adams, Brunner & Brunner, Mariah Carey, Rainhard Fendrich, Kastelruther Spatzen and the Nockalm Quintett.



From left: PolyGram's Wemcken; Kurt Ostbahn; BMG's Buechel; EMI-Columbia's Krapfenbacher

LABEL MARKET-SHARES

PolyGram, together with its Amadeo label, was the 1994 market leader among the IFPI member companies, with a 20.5% share, followed by BMG Ariola and EMI, both with 17.0%; Warner with Continued on page 72



Guess who will be

NO. 1 IN GERMANY?

at Christmas

[The EMI Electrola X-Masterpieces]





German Newsline

THE CRANBERRIES' second album "No Need To Argue" (Mercury/PolyGram), leads the list of the five best-selling albums in Germany for the first nine months of 1995. Rounding out the Top 5 are The Kelly Family's "Over The Hump" (Ke-Life/edel); Vangelis



Cranherries

"1492: Conquest Of Paradise" (EastWest); the compilation set "Bravo Hits 10" (Warner Special Marketing); and Die Doofen's "Lieder, Die Die Welt Nicht Braucht" (BMG Ariola)

VANGELIS will get priority treatment from EastWest Germany

for his new album "Voices," following the million-selling success in the market of "1492: Conquest Of Paradise." The title single from the new album is getting exposure in TV spots on RTL, SAT.1 and DSF, as well as through a tie-in with world boxing champion Henri Maske, who helped spark the blockbuster success of "1492." Says Jurgen



Otterstein, general manager of EastWest Germany, "This album will be just as successful as '1492: Conquest Of Paradise' was.'

THREE NATIONAL ACTS are featured in a new marketing campaign launched by WEA Records. "We want to increase the national share in the German album charts," says WEA's chief, Gerd Gebhardt. Retailers are getting additional support to market the



new Juliane Werding album "Alles Okay," produced by Andreas Baertels. The teen group Bed & Breakfast had tremendous reactions on a promo tour for its album "Stay Together." And there has been excellent reaction in the shops for Unemployed Ministers and their album "Noch Kaputt."

HERBERT GRONEMEY-ER is benefiting from a major EM1 promotion via Europe's plugged," VIVA's "Cele-

bration" and other television performances. The German superstar's new "Unplugged" and "Live" albums saw big advance orders in anticipation of their Oct. 31 release, reports EMI chief Helmut

"TWO TOGETHER," an album featuring French piano star Richard Clayderman and veteran German star James Last performing international hits, has been released by Polydor, in the wake of strong sales for previous collaborations by the two artists.

EUROPOP, the independent-focused music conference and festival, will be staged for the second time May 9 to 12, 1996, in Friedburg, Germany.

How To Get A Hit: Publishers' Strategies For Storming The Charts

The role of the modern-day music publisher is constantly changing. Nowadays, it pays to explore new avenues of exposure since competition is ficrce on well-trodden paths. Billhoard correspondent Ellie Weinert asked , some of Germany's top publishers what priorities they pursue to get their copyrights onto the charts. Here are excerpts from their replies:

EMI MUSIC PUBLISHING

'We consider ourselves to be A&R-oriented music publishers," says Peter Ende, of EMI Music Publishing, "Our primary goal lies in increasingly building up national repertoire while attending to the exploitation of our international catalogs.

Ende believes it is crucial to discover writers or acts at an early stage to provide guidelines for demos and help place productions with record companies. For example, four years ago EMI Music financed the demos for a young German rap group called Die Fantastischen Vier and helped them land a deal with Sony Music. The group's most recent album, "Lauschgift," peaked at No. 2 this year on the German chart. EMI Music has also helped develop the careers of the female vocal group Valeries Garten, the Jeremy Days and upcoming singer/songwriter Michael van Dyke. It has signed deals for such dance acts as Slam, DJ Hooligan, Sweetbox and Stefan Raab—all chart-breakers today. Future priorities include Wiebke Schröder, the duo Avalance and singer Lisa Lagoda.

WARNER/CHAPPELL MUSIC PUBLISHING

"There is no cut-out plan to making hits," says Norbert Masch, creative director of Warner/Chappell Music. "For me, a project has to be outstanding, and I've got to have a good feel for it. was the case with the signing of writer/producers Michael Münzing and Luca Anzillotti when they started out with their



Masterboy



Prince Ital Joe & Marky Mark

group Off and the track "Electric Saisa, "recalls then, the team has gone on to worldwide success with Snap.

"This year, we had at least 25 local acts in the charts," Masch, "since we represent publishing for U96, Culture Beat, Captain Hollywood, Scooter, Loft, Sin With Sebastian, Masterboy, World's Apart, Prince Ital Joe & Marky Mark, and Fun Factory. A publisher also must have credibility in a certain field to attract other writers in the genre, says Masch, explaining that "we have a strong presence in the dance sector [while] we have a deficit in the German rock field, where BMG UFA has strong credibility.

BMG UFA MUSIC PUBLISHING

The primary duty of the music publisher today is providing financial support to production operations so they can concentrate on their creativity, says Hartwig Masuch of BMG UFA Music. He cites the example of the Berlin-based Low Spirit label, with whom BMG UFA began working four years ago. Since then, the label has brought forth a string of successful hits by such acts as Marusha, Westbam, Mayday and RMB.

Masuch also notes the role of bringing people together in new ventures. "We provided the basis for some of the joint ventures that BMG Ariola entered into on the record side," he explains, such as labels by the management companies Gun and Goldrush, as well as the newly founded Hansa label, Dolce Vita, which all were publishing co-operations set up with us prior to the deals with BMG Ariola

BMG UFA represents the publishing for DJ/producer Alex Christensen as well as album acts, such as Die Artze, Peter Maffay, Camouflage. Die Toten Hosen and others. This autumn, the company can boast copyrights in the U.K. charts with hits by the Nightcrawlers, Jam & Spoon, Westbam, Gompie and Smokie, and MN8. "This is proof that our policy is truly paying off," says

POLYGRAM SONGS

"Our activities vary from case to case, according to needs," says Jost van Os of PolyGram Songs. "When developing acts are in the embryo stage, it is of primary importance to create the infrastructure for the artist in order to provide the maximum amount of support-from song-picking to the financing of demo recordings or live shows, from setting up contacts with producers, booking agents and managers to acquiring a record deal."

Examples of promotional activities by PolyGram Songs for local artists in 1995 include video support for Schwester S. (MCA), tour support for Rödelheim Hartreim Projekt (MCA), independent radio promotion for Grooveminister (BMG Ariola), club promotion for the Garfield single "Cool Cat" (Metronome) and video support for Illegal 2001 (MCA).

Future priorities for the company, says Van Os, include the Turkish group Ünlü, whose debut album will be released on Polydor Germany early next year, as well as by PolyGram in Turkey. "We have employed external product manager Christian Reinecke, formerly of Motor Music, to oversee all pre-marketing activities, from cover design to video shoot to booking to merchandising contracts for Ünlü," says Van Os.

SONY MUSIC PUBLISHING

"With new partners, we first always try to find where the shoe fits," says Mike Weller of Sony Music Publishing. "Then we individually decide upon what is required. One partner may be in need of [club] promotion, the other requires tour support. And still another may require cost-sharing for demo productions. Personal time and professional advice are more important than drawing checks. In many cases, it is just a matter of linking up the right contacts at the right time.

This past year, Sony Music Publishing scored hits with an array of domestic German acts: Enigma, Sandra, Claudia Jung, Andreas Martin, Fury In The Slaughterhouse, Jam & Spoon and Selig, as well as Pur and Westernhagen (via Kick Musikverlag).

KICK MUSIKVERLAG

Alexander Elbertzhagen of Kick Musikverlag says the company has two priorities: "German pop-rock productions are a traditionally strong segment for Kick and, secondly, there are productions which can be marketed internationally. In both cases," says Elbertzhagen, "the company is intensively involved in all decision-making. We play an active part in all areas, from the demo stages and choice of producer up to the marketing and promotion

This year, Kick's biggest success is with Pur, whose album "Abenteuerland" has entered the chart at No. 1 and sold more than 1 million copies in its first month of release. On another level, the company has achieved a noteworthy reaction with Paddy Goes To Holyhead and the group's album "Ready For Paddy" (Holyhead/Indigo). "For the first time," says Elbertzhagen, "we took all measures except distribution into our hands. After all the major record companies turned the group down, we are especially pleased that we were rewarded for being so courageous and are proud of a Top 50 chart peak.

On the international front, Kick represents Sandy Reed, whose WEA album "I Believe" has sold 150,000 units in Japan, and the Austrian duo Papermoon on BMG Ariola, which has had a hit in Japan with the single "Lucy's Eyes.

PEERMUSIC

Michael Karnstedt of peermusic puts the emphasis at the company on in-house A&R, which involves bringing together producers and production teams, and songplugging-particularly for new artists who may break through with a cover version. He cites "Are You Ready To Fly," a former hit for Rozalla currently in the charts by Dune on Motor Music, as one of several examples.

Continued on page 74

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AUSTRIAN SALES UP

Continued from page 68

12.8%; Sony with 12.7%; Koch with 7.6%; Echo with 5.7%; emv EXCLUSA with 2.0%; the newly launched MCA with 1.9%; Bellaphon with 1.5%; and GIG with 1.3%.

Chris Wemcken has been head of PolyGram in Austria for the past four years and believes the company will retain its position as market leader. "I recognize a trend toward an up-to-date Austrian product, for example," Wemcken says, "with new releases of our national artists STS, Kurt Ostbahn and Ludwig Hirsch."

At BMG Ariola, Dr. Harald Th. Buechel observes that "We have the smallest international repertoire of all major record companies here, and therefore we are the most active company in the national [domestic repertoire] field." The company's leading domestic acts include Rainhard Fendrich, Hubert von Goisern, Papermoon and Trapped Instinct.

For EMI Columbia Austria, international repertoire helped fuel a 12% increase in turnover in the first half of 1995, reports managing director Erich Krapfenbacher. "But we also are active in the



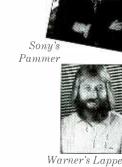
EVA

national pop field with EVA, Tony Wegas and our new hope, Ausseer Hardbradler," he adds.

According to Martin Pammer, managing director of Sony, the domestic roster has been on the rise with such artists as Unique 2, Orange Baboons, Simone and Mat Schuh.

Manfred Lappe, managing director of





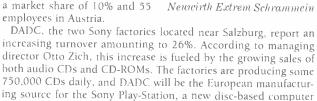
Mat Schuh

Warner Music Austria, expects a strong autumn for his company. The share of international pop at Warner amounts to more than

90% and classical music 7.5%. "Our national group Neuwirth Extrem-Schrammeln has shown a continuous upward trend," Lappe explains.

PASSAGE TO INDIA

On the retail front, Virgin this spring opened its third megastore in Austria, in St. Poelten, following outlets in Vienna and Linz. The U.K. retailer now has a market share of 10% and 55 employees in Austria.





Sonu's Zich

employees, has branches in six European countries, as well as in the U.S. and Canada.

BROADCAST BUSINESS

Koch International, the independent Austrian

record company, is expanding and recently

opened its first CD plant in Bombay, India, in

cooperation with Rajes Art Printers, with a capacity of 15,000 CDs daily. Koch, with 650

Until now, the state-owned radio and television company ORF has had a monopoly in Austria, offering two nationwide TV stations, ORF 1 and ORF 2, and four radio stations; Oe 1 with most-

A recent court ruling declared that
Austria was breaching European Union
regulations by not allowing private stations. Recently, the first independent
radio station, Antenne Steiermark in
Styria, went on air, making radio history
in Austria.

ly classical music and cultural programs Oe R, a regional program with mostly music from the '50s and '60s; Oe 3, a pop station; and Blue Danube Radio, an English-language station that also features French, Italian and German program elements. A recent court ruling declared that Austria was breaching European Union regulations by not allowing private stations. Recently, the first independent radio station, Antenne Steiermark in Styria, went on air, making radio history in Austria.















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PUBLISHERS' STRATEGIES

 $Continued\ from\ page\ 70$

"Our artists and producers have our high-standard peermusic studio at their disposal for experimentation," says Karnstedt. "Furthermore, they have the possibility of conducting remixes at all our affiliated companies around the world, as well as realizing a creative exchange of ideas with our international composers, arrangers, producers and mixers."

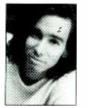
Peermusic also provides promotional support in conjunction with the corresponding record company, often shares video-production costs and offers support with radio and club promotion. Among the current priority copyrights for peermusic are "Running (The Future Is Now)" and "Razzia II—This Club Is Closed" by M, "La Musica Latina" by Paella 303, "Everybody Dance" by La Esperanza, "Captain Jack" by the group of the same name and "Herz Zu Herz" by Blümchen.

Germany's Top Producers: Who's Who

BY ELLIE WEINERT

FELIX GAUDER

At 23, Felix Gauder is already one of Germany's most successful producers. The classically trained native of Stuttgart teamed up in 1991 with manager Andreas "Bär" Läsker, who helped launch his career. His first dance project, God's Groove (Black Flame/Intercord), yielded the Top 10 club hit "Prayer IV-V (We Can Fly)." After various



Felix Gauder

dance releases, things really began picking up for Gauder when in 1994 the single "Back To Nature" from the God's Groove album "Elements Of Nature" (Logic) cracked the Top 50 on the German singles chart. In the past year, Gauder has enjoyed major success with E-Rotic (Intercord), including a string of hit singles from the album "Sex Affairs" and Das Modul (Urban/Motor Music), which also has yielded Top 5 hits from its album "Musik Mit Hertz." Recently, Gauder was able to boast that four of his productions were in the charts simultaneously.

TONY CATANIA & INGO KAYS

When Axel Alexander, head of A&R at BMG Ariola Hamburg, brought jazz singer John Larkin together with Dortmund-based producers Tony Catania and Ingo Kays, all they had as a creative seed was Larkin's scat-vocal riffs. After three weeks in the studio, they emerged with "Scatman," the single by Scatman John, which has hit No. 2 on the German chart, sold 600,000 units in the market and gone Top 10 all over Europe, prompting its U.S. release. A follow-up single, "Scatman's World," has gone Top 5 in Germany, while the album of the same name has been a best-seller in Germany,

Switzerland, Poland, Hungary, the Czech Republic and Japan.

Sicilian-born Catania had been working for two years with veteran German producer Frank Farian when he teamed up with Kays to launch the pop band The Bardo. But it was with techno-dance that the duo made its mark, beginning with D.J. Hooligan on the Dance Street label, and subsequent productions and remixes for the likes of Haddaway, Real McCoy, Odessey and Marusha. After the success of Scatman, the duo produced the single "Wonderful World" for U.S. singer Leroy Gomez, former frontman of the group Santa Esmaralda, who is signed to EastWest Records

in Hamburg for an upcoming album.

MOSES P.

with Scatman John

Tony Catania, Ingo Kays

A black German-American from the Frankfurt area, producer Moses P. had always wanted to be a lawyer and was intrigued by the way legal phrases were used on the "Perry Mason" TV series. To this day, a fascination with spoken or rapped words takes priority in his productions. In 1989, Moses P. enjoyed his first hit when "Twilight

Zone" (Logic) peaked at No. 27 on the German singles chart. A year later, he teamed up with Thomas Hofmann and founded the rap act Rödelheim Hartreim Projekt. Their debut album, "Direkt Aus



Moses P., Thomas Hofmann

Rödelheim (Direct From Rödelheim)," released by MCA Germany in 1994, has sold more than 130,000 units. Meanwhile, the "Live" album by the Rodelheim Hartreim Projekt has entered the charts and surpassed sales of 30,000.

This year, a second album production from Moses P. took off as well. A 22-yearold rapper of German/In-

dian descent named Sabrina, recording as Schwester S. (Sister S.), debuted with the album "S Ist Soweit (The Time Is Right)" on MCA Germany. It has sold more than 130,000 copies and yielded the Top 15 hit "Ja, Klar." Schwester S.'s second album, "Hier Kommit Die Schwester," was released in the second half of this year, and she was awarded the VIVA Comet Award as best breakthrough hip-hop artist.

ANNETTE HUMPE

One of Germany's few female musician/producers, Annette Humpe has achieved notable success in the past year with Lucilectric (BMG Ariola) and the a cappella pop group Die Priezen

(Hansa/BMG). She and her sister Inga were at the forefront of the Neue Deutsche Welle (German New Wave Music) with their group Neon Babies in 1978. After chart success with the new wave/punk group Ideal (WEA) in the early '80s, Annette Humpe produced the single "Codo" by her group DÖF (WEA), which topped the German charts for six weeks. She continued to gain chart success recording with her



Annette Humpe

sister, first as Humpe & Humpe, and later as Swimming With Sharks. In 1991, she was brought together by manager/publisher George Glueck with a young East German group, Die Prinzen. The collaboration has yielded four hit albums, including this year's "Schweine."

In late 1994, Glueck linked Annette Humpe with the duo of Lucy

Continued on page 76



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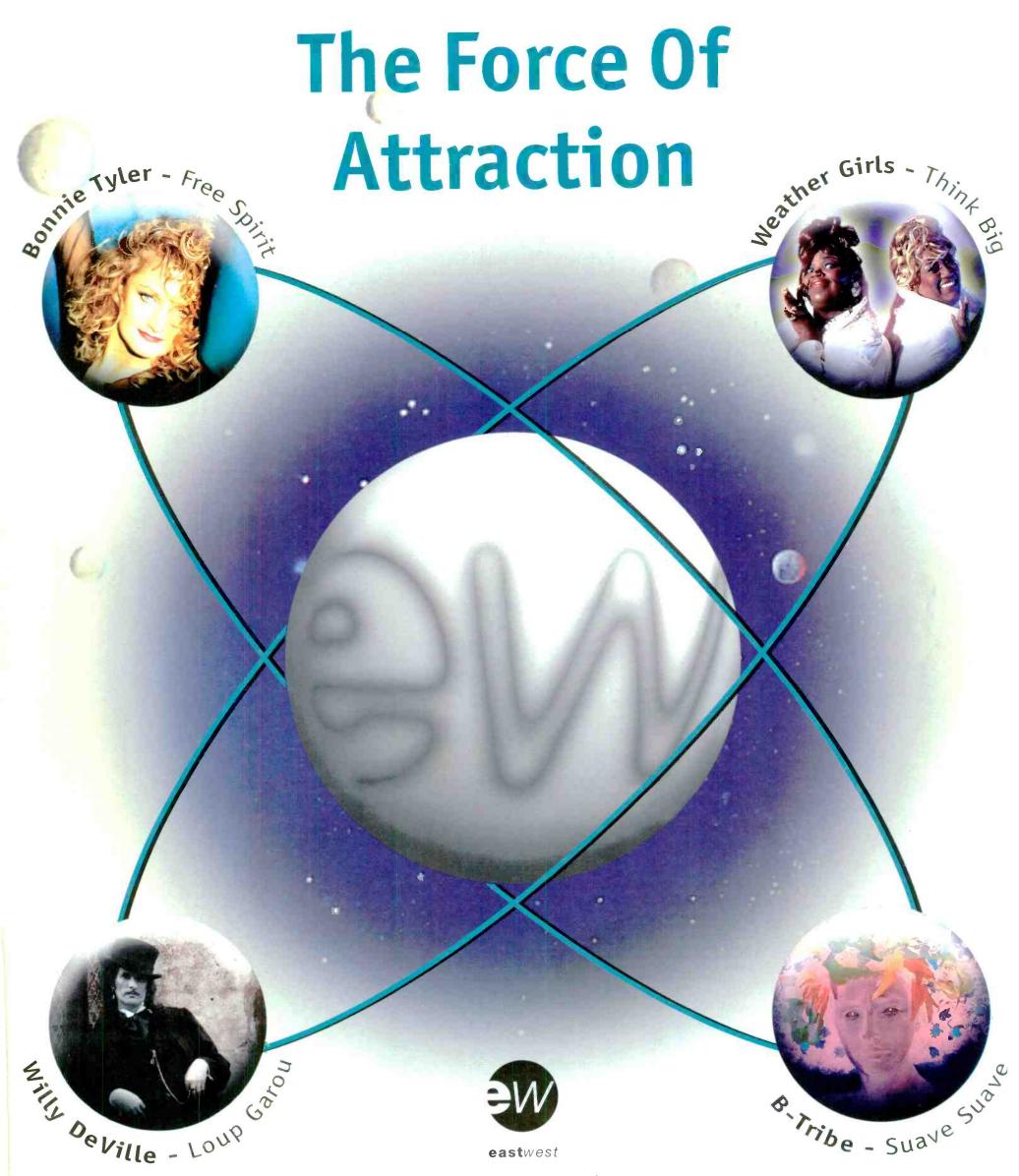
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More To Follow ...







TOP PRODUCERS

Continued from page 74

van Org and Ralf Goldkin, known as Lucilectric. Their debut single, "Mädchen (Girl)," hit No. 2 in Germany and Austria, while an album of the same name was a Top 15 best-seller in Germany. Lucilectric won the German music industry's Echo Award as the Best New Artist.

DIETER FALK

For the past three years, keyboardist and musician Dieter Falk has been a runner-up for the Echo Award as the most successful German producer. At next year's awards, his chances should be better than ever; the new album, "Abenteuerland," which he produced for Intercord artists Pur, is breaking sales records since debuting at No.

I on the German album chart. For the past decade, Falk has made a name for himself as one of Germany's best keyboardists. In 1989, he achieved his first major chart success, producing the female singer Pe Werner, whose four albums since for Intercord have been consistently strong sellers.

He teamed up in 1990 with Pur when the group's debut album, "Unendlich Mehr (Endlessly More)," reached No. 45 on the German chart. Their 1993 album, "Seitänzertraum (Tightrope Walker's Dream)," entered the chart at No. 5 and has remained in the Top 30 more than



Dieter Falk

two years after its release, selling more than 1.5 million units. In addition to his breakthrough with Pur. Falk has enjoyed an international success story with Sandy Reed, whose album "I Believe" (WEA), has sold 150,000 copies in Japan.

The Force Behind The Hits: Germany's Top Tunesmiths

DAVID BRANDES

Intercord Records act E-Rotic scored a string of Top 10 hits in Germany this year with "Max, Don't Have Sex With Your Ex," "Sex On The Phone" and "Fred Come To Bed," and also saw chart action from Austria to Australia. The composer behind E-Rotic is 26-yearold David Brandes. Brandes wrote those songs together with Felix Gauder and co-produced them with John O'Flynn (a pseudonym for Bernd Meinunger), who co-wrote other tracks on the album. Brandes started a singing career at age 16 and in 1993, co-founded his own studio. Bros-Musik, in Loerrach. Many of Brandes' songs were cowritten with Bernd Meinunger, whom he describes as "my biggest promoter, a man who has opened innumerable doors for me." He has worked with Domenico Livrano, producer for DJ Bobo. Among his other projects this past year were: "Move Me Stranger" by Heart Attack, "Eagle Fly" by Apanachee, mixing dance and chants, and the rave track "All My Love" by Thanee, for which O'Flynn wrote the lyrics, and the new album "Rhythm Of My Life" by Irene Cara on -WOLFGANG SPAHR

RALPH SIEGEL

One of the most successful German writers, producers, and publishers celebrated his 50th birthday in Munich on Sept. 30—Ralph Siegel, one of the most influential celebrities in the music business and a tirpless promoter of German Parks.

and a tireless promoter of Germanlanguage music productions. Siegel, who for many years was active in the German Association of Music Publishers, has written thousands of songs, which have been on records selling millions of units. Over the course of his long career, Siegel has written songs for more than 100 artists, including Udo Jurgens, Peter Alexander, Katja Ebstein, Nicole, Engelbert, Demis Roussos, Lena Valaitis, the Bellamy Brothers and many others.



One of Siegel's greatest international Siegel

achievements came with the artist Nicole, who won the Grand Prix International Song Contest with Siegel's song "Ein Bisschen Frieden." Among the citations he has won are the Paul Lincke Ring, the Goldene Europa, the Bambi and the Goldene Stimmgabel awards, and the Order of Merit of the Federal Republic. Siegel has also written the musicals "Corrida," "Winnetou" and "Clowns," his latest work. His 50th birthday milestone was marked by numerous radio and television programs paying tribute to his work. —W.S.

BERND MEINUNGER

As a lyricist, Bernard Meinunger is the biggest name around when it comes to national music productions. Now 50 years old, Meinunger has been in the music business for 17 years. After studying economics in Munich, he worked in the academic world for a few years and then devoted himself entirely to his hobby —music. "I have always played in bands, and one day I just started to write lyrics," says Meinunger, whose major success this year has been as a co-writer on the E-Rotic album "Sex Affairs"



Meinunger

with David Brandes and Felix Gauder. At first, Meinunger worked closely with Ralph Siegel, who gave him his first chance in the business. "I have worked with almost all German-language artists," says Meinunger, "and with almost all the composers."

Meinunger has written pop songs for, among others, Peter Alexander, Cindy Berger, Roberto Blanco, Andy Borg, Claudia Jung and Brunner & Brunner. He has written rock songs for Drafi Deutscher, Peter Maffay and Wolfgang Petry, and folk songs for Gaby Albrecht, Wolfgang Fierek and Marianne & Michael, to name just a few. He has represented Germany seven times at the Grand Prix International Song Contest, sharing a top prize with composer Siegel for "Ein Bischen Frieden," performed by Nicole. In recent years, Meinunger has been working as a writer and producer for such artists as Gaby Albrecht, E-Rotic and Hanne Haller, with whom he runs the Cosima music publishing company.

—W.S.

IRMA HOLDER

Irma Holder's big breakthrough as a lyricist came in 1978 with Udo Jurgens and the song, "Ist

Udo Jurgens and the song, "Ist Das Nichts?" She has written more than 50 songs for Howard Carpendale, including such hits as "Hello Again." In 1986, Holder won the GEMA Willi-Dehmel-Preis award. In 1992, she received the Echo Award as lyricist of the year. She has collaborated with Jean Frankfurter for more than six years now and has written all the lyrics for Patrick Lindner, the Kastelruther Spatzen and the Hofmann Sisters. She took part in the



Holder

Schlagerfestspiele Pop Festival with Kristina Bach and the song "Rendezvouz Mit Dem Feuer." In 1992, Holder won the Grand Prix International Song Contest in Zurich with Stefanie Hertel and "Uber Jedes Bacherl Geht A Bruckerl."

Koch International has just released the new album by the Kastelruther Spatzen, "Das Ertse Gebot Ist Die Liebe," for which Holder wrote all the lyrics. The music was composed by Jean Frankfurter and the album produced by Toni Kellner. Irma Holder is currently working on the new Patrick Lindner Christmas CD and a new Fernando Express album.

—W.S.

GERD GRABOWSKI

The singer, composer, lyricist, producer and percussionist Gerd Grabowski started by playing in numerous bands, appearing under the pseudonyms Alexander Marco and Tony Bell, among others. He

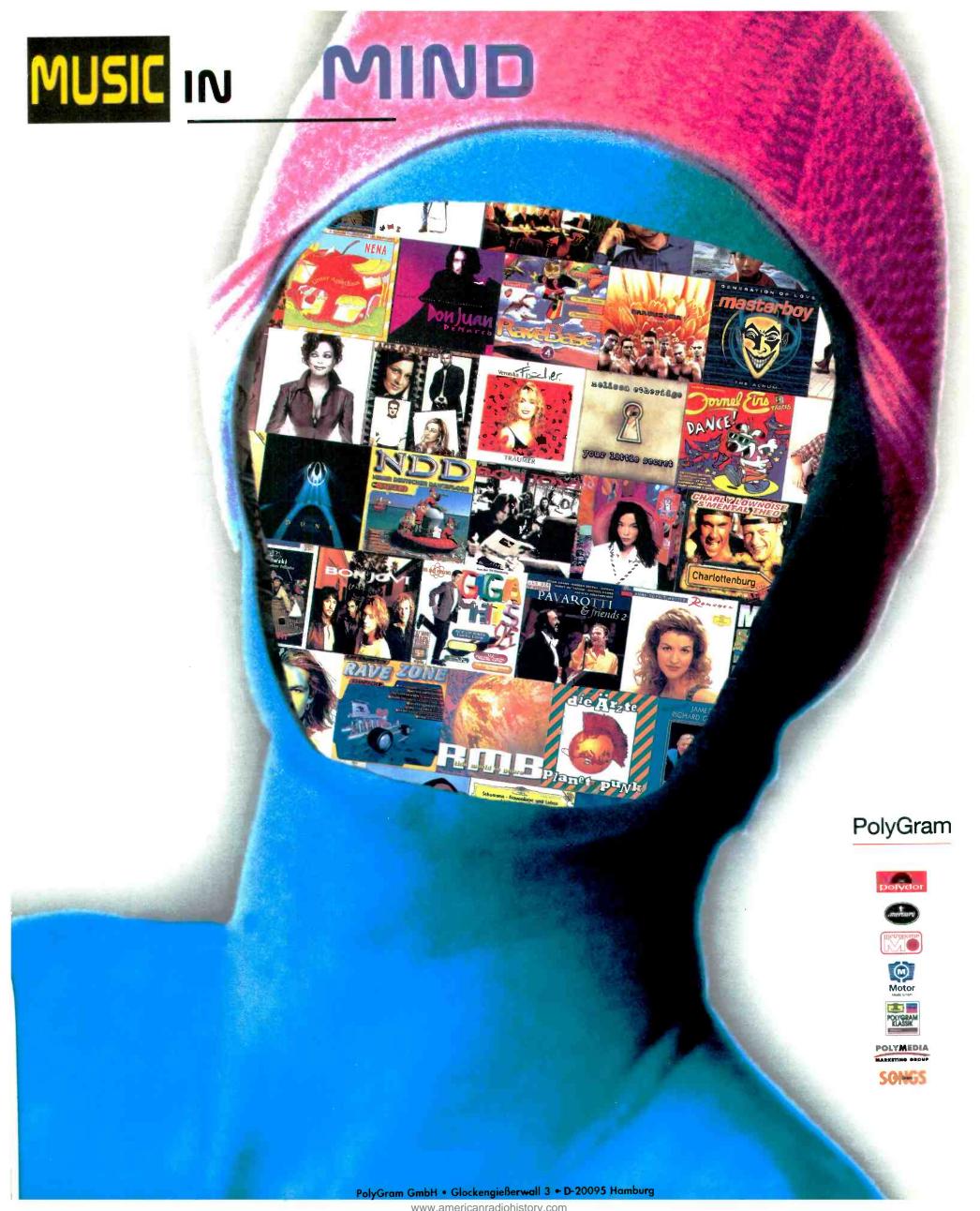
was a drummer until, at the age of 18, he started to write lyrics and compose. In 1978, he had his first hit as a songwriter with "Schachmatt" by Roland Kaiser. There followed songs for Audrey Landers, Mireille Mathiieu, Juliane Werding, Andrea Jurgens, Laura Branigan and Heino. He also wrote the hit "The Spanish Night Is Over" for Engelbert Humperdinck. He commenced a singing career as G.G. Anderson, initially with



Grabowski

English repertoire and later with German songs. Grabowski has won a total of more than 40 gold, platinum and double-platinum awards. Under the name G.G.Anderson, he was very successful with his latest single, "Komm Mit Mir Im Fruhling Nach Venedig," and has followed it up with his current single, "Last uns nie mehr auseinandergehen." Both are on his recently released album "Ich Lieb Dich." Grabowski discovered and produced two musicians from his back-

Continued on page 78





TUNESMITHS

Continued from page 76

ing band, which has since had outstanding success as the Wildecker Herzbuben. Most of their material has been written by Grabowski and Engelbert Simons.

—W.S.

JEAN FRANKFURTER

Known as Jean Frankfurter, composer Erich Liesmann, 47, has been working together with Germany's most successful lyricist, Irma Holder, for years. After studying German and music in Frankfurt, Liesmann in 1969 began to compose his own songs. He landed his first hit with "Butterfly" sung by Daniel Gerard. That was followed by hits recorded by Costa Cordalis, Paola and Andy Borg. One of the climaxes of this early period was Liesmann's participation in the

Grand Prix Der Volksmusik in Paris with Ireen Sheer and the song "Feuer." In the early '80s, he had considerable success with the group Arabesque, which was for many years very popular in Japan. The lead singer of this group was the pop singer Sandra, who today has a successful solo career. Together with Irma Holder, Erich Liesmann helped launch the career of Patrick Lindner. Today they write for such artsists as Stefanie Hertel, Marianne & Michael, the Hofmann Sisters, Kristina Bach, die Paldauer and the Fernando Express group



Frankfurter

In 1993, Frankfurter was awarded the Echo Award as composer of he year.

—W S

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Classics In Germany: Budget Titles Help Unit Sales Climb 20%

By Wolfgang Spahr

The German classical-music market is increasingly dominated by mid-price and low-price repertoire. Price wars are waged for mar-

ket share with budget series and boxed sets. Socalled "rummage-sale tables" have been set up on city streets just to get rid of the masses of product on retailers' shelves.

Germany's Phono Association reported the sale of 21.6 million classical-music CDs in 1994. This represents an increase in units of 20% compared to 1993. In terms of value, however, most of the increase came from low-price releases.

In 1994, classical music had a value-share of 7.8% in total turnover for the audio market, which



Best-seller: Pavarotti

totals \$4 billion. For the first six months of 1995, 7.4 million classical music CDs were sold. In terms of units sold, this represents a drop of 9.8%. Without the low-price offerings, things would have been even worse. A good example of professional marketing of inexpensive classical-music recording media is displayed by Karussell, a division of PolyGram. For only \$6.50 per CD, they offer such well-known classical artists as Herbert von Karajan, Placido Domingo, Luciano Pavarotti, Jose Carreras, Karl Bohm, Pinchas Zukerman, Eugen Jochum, Lorin Maazel and Sir Colin Davis on its Belart and Heliodor labels.

More than 5 million Belart CDs have been sold across Europe. Karussell recently launched its Heliodor label to attract young people. "To meet the demands of the different consumer profiles in the classical market, it is not sufficient to offer only one classical catalogue," says Karussell managing director Werner Klose. "Karussell Classics offers you the ideal complete range with the three programs [of] Belart, Heliodor and DDD Classic Masters. The successful Belart program addresses itself to classical newcomers of every age. Heliodor is especially created for young people, and the DDD Classic Masters will inspire the fans of digital recordings."

RESEARCH RESULTS

Market research of the classical field has been performed by the German Broadcasting Corporation, ARD. "Interest in classical music predominates above all among older people," the ARD study states. "It is only in recent years that there has been a marked boom in the classics among young people."

More than one-third of the listeners of nationally broadcast

More than one-third of the listeners of nationally broadcast Klassik Radio are between 14 and 34 years old. Education level and gender have no influence on the choice of this classical-music station, according to market researchers.

In the opinion of Michael Brueggemann, manager of classics marketing at Sony Classical, the budget series accounts for between 12 and 13% of total sales. A similar estimate is given by Oliver Schulten, managing director of PolyGram Classics, regarding the expansion possibilities for budget CDs in the classical market.

"We plan to continue the budget series on our three labels," he says. According to Schulten, however, PolyGram still sees its focus

as the full-price market and entered the low-budget business primarily for strategic reasons. But he says many newcomers to classical music start with the cheap CDs and move on to the full-price albums.

STARS SELL

An EMI analysis shows that mega-stars still sell best, even after many years. In addition, recordings sell well that are connected with a particular event, whether it's a concert with major media coverage or a film featuring classical music.

Schulten at PolyGram Classics says the decrease in full-price classical sales is due to a current lack of sensational releases, but also to the end of the vinyl-to-CD transition, which fueled sales for many years. In addition, there are no major events to initiate buying impulses, he says. On the other hand, reports on classical music in the media have increased considerably.

Twenty percent of PolyGram classic releases are new productions. The company's list of best-sellers includes "Pavarotti & Friends," "The Three Tenors," Jessye Norman's "Just The Best" and "Carmen Symphonies" with Anne Sophie Mutter, and "A Night In The Opera" on the Decca label.

Roman Rybnikar, head of EMI Classics, says that EMI's best-sellers in the classical field are "Canto Gregoriano," Vanessa-Mac's "The Violin Player," "Best Of Classics '94," Anne Sophie Mutter's "Vier Jahreszeiten" and Nigel Kennedy's "Vier Jahreszeiten."

PLAYING OUTDOORS

On the live-performance scene, Hoffmann Konzerte, the 25-year-old concert agency in Mannheim, has had major success with open-air classical concerts. Staged at historical sites in town centers or against the backdrop of romantic parks and castle grounds, these concerts have offered a unique experience praised by visitors and the media alike.

For some years now, Hoffmann Konzerte has been staging openair tours across Europe with artists including Jose Carreras,

Oliver Schulten at PolyGram Classics says the decrease in full-price classical sales is due to a current lack of sensational releases, but also to the end of the vinyl-to-CD transition, which fueled sales for may years.

Placido Domingo and Monserrat Caballe. Audience figures in recent years have nearly doubled, with total attendance for an open-air performance this year by Jose Carreras in Germany totalling between 8,000 and 12,000.

"In contrast to events like this, classical concerts in concert halls, designed for a capacity of between 1,000 and 2,000, have decreased by 20% to 25% compared to previous years," says company founder Matthias Hoffman. Hoffman Konzerte is involved in promotion of a recently announced world tour by the Three Tenors—Luciano Pavarotti, Jose Carreras and Placido Domingo—and plans further activity in the U.S. In its home market, meanwhile, the firm has been developing a new 17,000-capacity amphitheater southeast of Berlin.

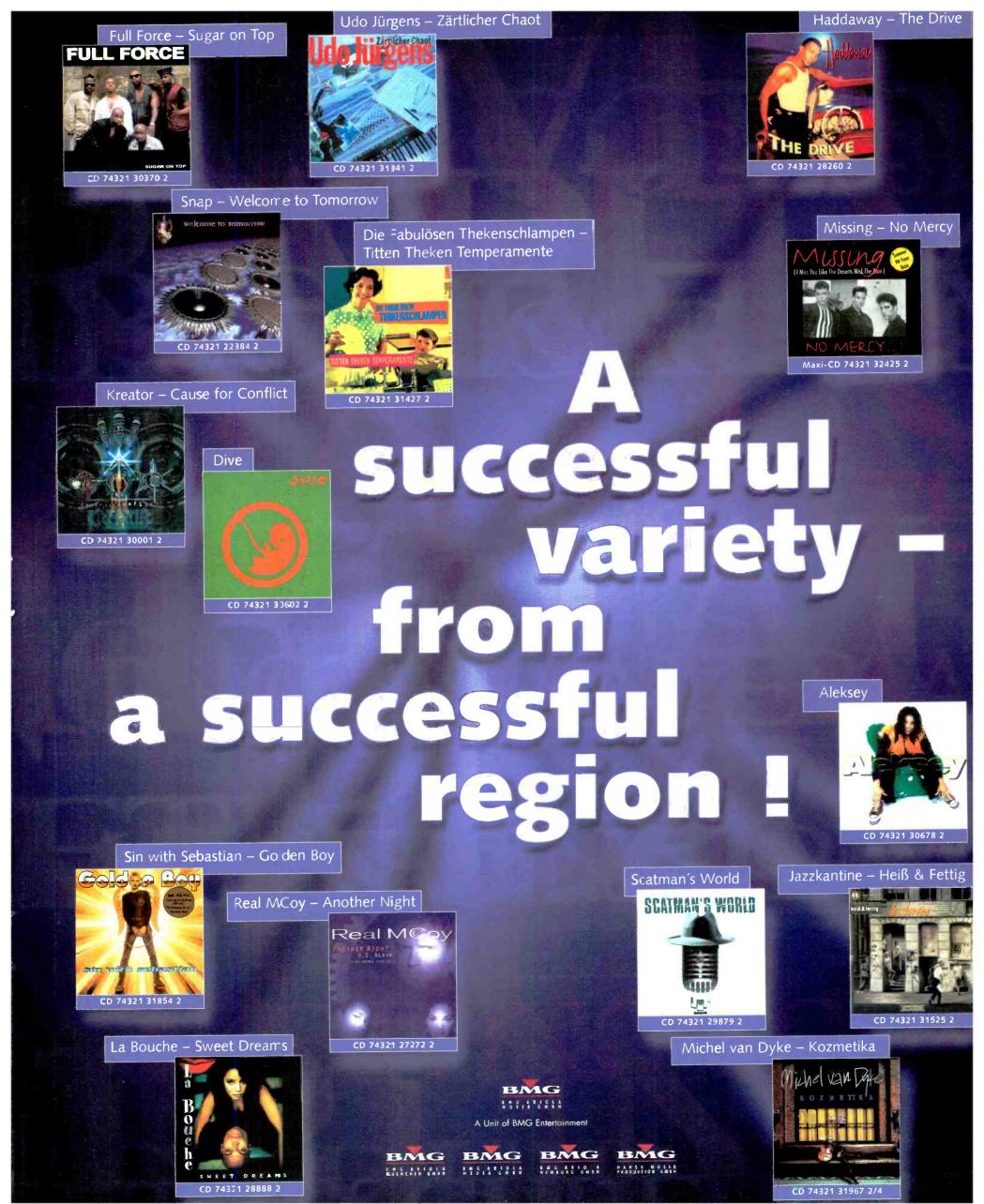




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LIFELINES

BIRTHS

Girl, Lucia Morris, to Matt Pierson and Beth Kittay, Sept. 17 in Norwalk, Conn. Father is senior VP of jazz for Warner Bros. Records.

Boy, Andrew Michael, to Sue and Tom Kiss, Oct. 11 in Cleveland. Parents are owners of My Generation Records and Tapes, an independent music store in Westlake, Ohio.

Girl, Julia Claire, to Dave and Debbie Carroll, Oct. 14 in New Milford, Conn. Father is VP of purchasing for CD One Stop.

Girl, Victoria Ashley, to John Gerard Brennan and Alison Marie Brennan, Oct. 17 in New York. Father is a member of the Jerky Boys.

Girl, Madison Theodora, to Lynda and Wayne Olivieri, Oct. 19 in Bridgewater, N.J. Mother is an underwriter and supervisor for Chubb & Son Insurance Corp., which insures major artist tours around the world. Father is a singer/songwriter who has worked with Jon Bon Jovi, Skid Row, Huey Lewis, and other artists

Boy, John Owen, to Clay and Sara Bradley, Oct. 20 in Nashville. Father is director of writer/publisher relations at BMI Nashville. Great-grandfather is Country Music Hall of Fame member Owen Bradley.

MARRIAGES

Stacy Braunstein to Glenn Carr, Oct. 12 in Brooklyn, N.Y. Bride is national publicity manager for Arista Records.

Kathryn Danyluk to Jeff Albright, Oct. 14 in Malibu, Calif. Bride was former features editor of the Network 40 trade publication. Groom is president of the Albright Entertainment Group, a PR firm that represents such artists as the Doors, Robby Krieger, Vince Neil, Ric Ocasek, Pat Benatar, and Damn Yan-

Michael Lefferts to Jackie Klein Prescott, Oct. 21 in North Miami, Fla. Groom is senior VP/GM of Warner Bros. Publications in Miami.

Don Gerard to Anna Marie Juenger, Oct. 31 in Urbana, Ill. Groom is bass player for Roadrunner recording group the Moon Seven

DEATHS

Andre de Vekey, 82, of cancer, Oct. 12 in Benalmadena, Malaga, Spain. De Vekey headed Billboard's first international headquarters in London during the '60s and '70s.

Frank W. Hanshaw Sr., age unknown, after a lengthy illness, Oct. 21 in Atlanta. Hanshaw was a booking agent whose career spanned several decades. While at Duke University in the '30s, he became publicist and manager of Les Brown and the Duke Blue Devils. In 1937, he joined booking agency Rockwell-O'Keefe. When that company evolved into General Artists Corp., Hanshaw headed its offices in New York, Cincinnati, and Miami. While serving overseas in World War II, he formed the only combat big band in Europe composed of servicemen, which toured Europe after the war. Returning to General Artists, he worked with such artists as Nat "King" Cole, Bobby Darin, Stan Kenton, and Conway Twitty. He is survived by his wife, Jayne; son, Frank Jr.; and grandchildren, Katherine and Andrew. He was preceded in death by a sister, Annette, a singer in the early days of radio.

Jeff Rabinovitz, 38, of heart failure, Oct. 30 in Los Angeles. Rabinovitz

was VP of sales for Columbia Tri-Star Home Video. He began his video career at Ingram Distribution and later joined Sony Video Software in New York, where he held several key marketing and sales positions before joining Columbia TriStar in 1991. He is survived by his wife, Kathy.

Florence Greenberg, 82, of complications from a stroke, Nov. 2 in Hackensack, N.J. Greenberg was founder of Scepter Records (see story, page

Send information to Lifelines, c/o Billboard, 1515 Broadway 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Spearheading AIDS Effort. Michael Franti, leader of Capitol group Spearhead, is congratulated after performing at LIFEbeat's "UrbanAID" show at Madison Square Garden in New York. "Positive," the current single and video from Spearhead's debut album, "Home," is an account of a young black man's decision to get tested for AIDS. Shown, from left, are Franti; Patsy Fleming, national AIDS policy director for the Clinton administration; and Tim Rosta, executive director of LIFEbeat.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway New York, N.Y. 10036.

NOVEMBER

Nov. 11-15, Special Music CD Packaging, design exhibition, the One Club Gallery, New York. 212-979-1900

Nov. 12-14, Seventh Annual EPM Entertainment Marketing Conference: "Extending Your Promotional Reach," Universal City Hilton & Towers, Los Angeles, 312-988-3700

Nov. 11. Juvenile Diabetes Foundation Presents The 23rd Annual Promise Ball, honoring Tony Bennett, Waldorf-Astoria Hotel, New York.

Nov. 13, "Getting Songs Into Soundtracks,"

panel presented by the Los Angeles Music Network, the Derby, Los Angeles. 818-769-6095.

Nov. 13, "Children's Music Grows Up," seminar presented by the New York chapter of NARAS, location to be announced, New York. 212-245-

Nov. 15, Nordoff-Robbins Music Therapy Foundation's Eighth Annual Silver Clef Award Dinner And Auction, honoring Eric Clapton, Roseland, New York. Sunny Ralfini, 212-541-7948.

Nov. 15-18, 11th Jazz Times Convention. Loews New York Hotel, New York. 301-588-4114.

Nov. 16, "Opportunities In Broadcasting," seminar presented by On the Air Studios, Sobelson School, New York. Richard Bianco, 212-362-

Nov. 16-17, Telco Video Platforms 101 Summit, co-sponsored by the Interactive Television Assn. and Video Information Provider Consulting, ANA Hotel, Washington, D.C. 202-408-

Nov. 16-19, National Assn. For Music Therapy 46th Annual Conference, "Music Therapy: Exploring Frontiers, Expanding Horizons," Westin Galleria Hotel, Houston. 301-589-3300.

Nov. 20, "The Making & Breaking Of The Independent CD," symposium presented by the Los Angeles chapter of NARAS, A&M Chaplin Sound Stage, Los Angeles. 310-392-3777.

Nov. 20, "Hip-Hop: Where It's At," panel and performance sponsored by the Chicago chapter of NARAS, the Dome Room, Chicago. 312-786-

Nov. 29, Tenth Annual Salute To The American Songwriter, presented by the National Academy of Songwriters, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 213-463-7178.

Nov. 30, Women's Health Luncheon '95, sponsored by Sony Music Entertainment, proceeds to benefit the Kristen Ann Carr Fund and Home Alive, at Sony Music, New York. 212-833-

DECEMBER

ed by the Songwriters' Hall of Fame and the

National Academy of Popular Music, Tramps, New

Dec. 4, "Entertainment Law: The Year In

Review," presented by the Entertainment, Arts &

Sports Law Section of the New York State Bar

York. Bob Leone, 212-957-9230.

Dec. 4, 18th Songwriter Showcase, present-

GOOD WORKS

OUR HELPS FEED HUNGRY: As a result of Clint Black's four-month 1995 tour, 288,731 pounds of food were collected from fans at the entrance of his shows and distributed to local citizens in need. Almost 600,000 meals were supplied through this campaign. The donations were in partnership with USA Harvest, which says it is the largest all-volunteer food organization

in the U.S. Contact: Maureen O'Connor or Jason Padgitt, 310-201-8800.

WEAR & FIGHT HUNGER: Cartoonist Garry Trudeau, creator of "Doonesbury," has created a special design specifically for the Hard Rock Cafe Signature Series T-shirt Collec-

tion, a portion of proceeds from which will be donated to World Hunger Year, founded in 1975 by the late singer/ songwriter Harry Chapin and radio talk-show host Bill Ayres. It is a nonprofit group committed to ending world hunger and poverty by addressing their root causes and promoting self-reliance. The Hard Rock T-shirt series has raised more than \$3 million for environmental and humanitarian causes. Contact: Jill Siegel or Michael Steinberg, 212-333-7728.

A GOOD DEAL FOR ALL: Passport Music Distribution in Denver has started a holiday season campaign Assn., Marriott Marquis, New York. 518-487-Dec. 6, Billboard Music Awards Show, Coliseum, New York. Mary Runco, 212-536-5267.

Dec. 7, ACLU Of Southern California Annual Bill Of Rights Dinner, honoring Capitol Records president/CEO Gary Gersh, Sheraton Universal Hotel, Los Angeles. Meegan Ochs, 213-977-9500 x214.

Dec. 16, Living Legends Of Gospel Concert And Awards, presented by Our Gospel Legacy, a nonprofit organization, Robert Lee Frost Auditorium, Los Angeles. 310-649-1304.

JANUARY

Jan. 5-8, Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 800-237-

Jan. 8-10, 19th National Nightclub & Bar Convention And Trade Show, Bally's Grand Hotel, Las Vegas. 601-236-5510.

Jan. 21-25, MIDEM, Palais des Festivals, Cannes, France. 212-689-4220.

FFRRUARY

Feb. 28, 38th Annual Grammy Awards, Shrine Auditorium, Los Angeles. 310-392-3777.

NEW COMPANIES

Grindstone Records, formed by Ian Hunt and Don Schneider. An independent record label that forms creative partnerships with its artists, allowing them creative autonomy and an opportunity to create their own sublabels. Roster includes the Obvious, Lime Shy, and Mannish. 447 South Robertson, Suite 201, Beverly Hills, Calif. 90211; 310-246-0779.

Perco Artist Development, formed by Perry Cooper. A full-service company providing publicity, touring, media development, marketing, public relations, and tour consultation. Cooper was most recently VP of artist tour development at Atlantic Records; prior to that, he was VP of artist relations and media development. 2025 Broadway, Suite 28J, New York, N.Y. 10023; 212-

Cash Flo Records Co., formed by Michael Hayes and Bobby Midnight. An independent label focusing on hip-hop, rap, and R&B, distributed by Select-O-Hits. First release is "Who You Wit" by Mid-South Untouchables. Send demo tapes and bios to A&R Department, c/o Maurice Crowley, Cash Flo Records, 1116 W. 7th St., Suite 186, Columbia, Tenn. 38401; 615-379-3336.

Bahoomba Music, formed by Robert Smith. An independent label presenting exclusively New York City performers, including blues, R&B, and rock artists. Smith was formerly a manager with the New York-based Record World chain. The label's first release is "Do It In Style" by blues/rock act Rust Charles. 847A Second Ave., Suite 294, New York, N.Y. 10017; 718-591-4382.

EboniStone Production, formed by Patrick B. Jarrett. A full-service music company with subsidiary divisions Bouvier Records and Bouvier Publishing. P.O. Box 8544, Universal City, Calif. 91618; 818-989-0292.

called the Music Donation Program. Through a campaign with Passport's retail accounts, parents and children who donate CDs, cassettes, and readalongs will receive a \$1 discount on the purchase of their next Walt Disney Records CD, cassette, or readalong. Participating Passport accounts will donate the merchandise to their favorite local charities. The program was the brainchild of Pass port's Paula Singer. Contact: David Ross, 303-292-9333 ext. 103.

Merchants & Marketing

PETALLING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER * ACTIVE • ACCESSORIES

Burlington's 6,000 Titles Of Pure Pop

Store Named NARM's Indie Retailer Of The Year

■ BY ED CHRISTMAN

BURLINGTON, Vt.—In 1980, when John Crandell decided to open his Pure Pop record store here, all he had was a dream, \$5,000, and a 3,000-title record collection. Today, he and co-owner Jay Strausser have turned that initial investment into a store that annually generates \$1.5 million in sales and received the National Assn. of Recording Merchandisers' independent retailer of the year award in March.

Crandell explains Pure Pop's success by saying, "One of the strengths of the indie store is letting the marketplace determine what kind of a



store you should be. If you are in tune with the market, you will tailor your inventory."

Pure Pop's market is the Burlington metropolitan area, which has a population of 130,000. In Burlington itself, there are 40,000 people, including the students of the University of Vermont and Trinity, Champlain, and St. Michael colleges. It is, Strausser says, "a pretty intelligent music market."

Early on, the store struggled, but it hit its stride when customers began asking for reggae. Around that time, Strausser, who had a deep love of the genre, began to stock it intensely. "Reggae really helped to build the store," says Crandell.

Back then, imports were very important to the business, and the store cultivated that market as well, bringing even more customers into Pure Pop. Over the years, the Pure Pop owners have capitalized on musical trends by staying in touch with their customers



and building the store into a successful business.

Crandell, 40, says he got his start in the music industry at the Handleman Co., working as a sales rep for the last four years of the '70s. He says he kept his eyes open looking for an opportunity to start a record store, and a friend suggested that he try to do so in Burlington. Crandell went there and "loved it right off."

Initially, Pure Pop, which is named after Nick Lowe's first solo album, "Pure Pop For Now People," shared a 1,000-square-foot space with two other businesses, a used-paperback merchant and a stained-glass store. That store was across the street from the present location, the basement of a three-story building on College Street and South Winooski.

One year later, the store moved into its present location, although at the time it measured only 800 square feet. It is now 1,400 square feet. At the time of the move, Strausser, who was working in the store, decided to become a partner and invested \$5,000.

Coinciding with his ownership of Pure Pop, Strausser got into the concert promotion/booking agent business; he began booking and staging concerts for local bands. Today, that business is known as All Points Booking, which reached its "pinnacle" in staging Grateful Dead concerts the last two years in Highgate, Vt., where 65,000 people showed up each year. Strausser claims those shows were the largest concerts ever to take place in Vermont

Each partner works about 20-25 hours per week, and the store has a manager, Michael Bassett, who oversees a staff of nine employees, including buyer Amy Donath.

Currently, the store, which charges \$1 less than suggested list price, carries approximately 6,000 titles. Of those, 1,500 are alternative rock titles, 1,200 are classic jazz, and 500 are ambient and acid jazz. In order to maximize space, the store frequently orders product from suppliers, instead of keeping stock on hand. Pure Pop achieves seven inventory turns a year.

Crandell says that the store is anxiously awaiting the implementation of source tagging so it can take its CD
(Continued on page 85)



There are 10 members of the Pure Pop staff, including, from left, manager Michael Bassett and buyer Amy Donath. (Billboard photo)

Hollywood Casino Betting On Sell-Through

Atlantic City Co. Offers Low Vid Prices, Film Memorabilia

BY SETH GOLDSTEIN

NEW YORK—The studios may have an odds-on favorite in Hollywood Casino, a gambler's outlet for sellthrough videos. As the name states loud and clear, Hollywood Casino has tied its future to the gaming public's fascination with filmmaking and memorabilia. That future includes sales of cassettes at prices comparable to

what mass merchants charge.
The studio store in the company's

The studio store in the company's Sands Hotel & Casino in Atlantic City, N.J., which opened in mid-July, pegged Warner Home Video's "Batman Forever" at \$11.95 for its preferred customers, who would pay as much as \$19.96 elsewhere. While movies range up to \$20, most Hollywood Casino releases run \$7-\$13.

Anyone can become a preferred customer by signing up for an Ambassador card at the hotel, says Thomas Cantone, VP of studio and retail marketing for Hollywood Casino's HWCC Development Corp. Those names become part of a million-name mailing list solicited periodically for cassette purchases.

Without benefit of advertising or promotion, Cantone says, Hollywood Casino sells 4,000 tapes per month. Sales since the first of the year, when the studio merchandising program got rolling, total 35,000 units. That figure does not include Hollywood Casino's newest wrinkle in Atlantic City, the Epic Buffet. Guests dine among movie props bought in Italy and browse among (Continued on page 94)



Banks of video monitors feature movies on sale at the Sands casino in Atlantic City, N.J. Movie studios donate display materials.

EAZA E

November 28

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Customer Relations Paramount At One-Stop Topline's Personal Touch Is Key To Its Longevity

■ BY FRANK DICOSTANZO

NEW YORK-Having celebrated its 20th anniversary as a family-owned one-stop, Topline Record Distributors Inc., based in New York's Woodside neighborhood in Queens, might credit its longevity to a combination of the philosophies "keep your ear to the street," "know thy customer," and "if it ain't broke, don't fix it.'

Founded in 1975 by Larry Abosch, the operation began as a small retail/wholesale record store in Queens Plaza, not far from the 59th Street Bridge. Within four years, Abosch relocated to a larger, 5,000square-foot warehouse a short drive away in the Woodside area, where the one-stop remains today.

'Topline has always been an oldstyle, customer-friendly type of onestop," says Mitchell Abosch, 36, who took over the day-to-day operation from his father about five years ago. Keeping the business in the family, the younger Abosch went into partnership with his brother-in-law, Rich Docyk, 38, about three years ago.

With \$5 million in sales, the onestop, which employs 12, services more than 120 stores, mostly in the New York boroughs, Westchester County, Connecticut, and Delaware. All orders are shipped the day they are received. Because the one-stop is easily accessible to its accounts, nearly 40% of all product is purchased direct from the facility. "Our customers enjoy visiting our warehouse, shopping for deals, and seeing the music in front of them," says Mitchell

Although his father, Larry, is now involved with the business only on a part-time basis, Mitchell makes it clear that he has no intention of deviating from the business course his father set. in motion. "He believes in a 'steady but sure' way of doing things, and I haven't seen any reason to change that." he

Despite the myriad changes that have taken place in the music industry over 20 years, Larry Abosch maintains that fair prices, targeted selection, and service are key ingredients to running a one-stop. And, above all, keeping in tune with the customer allows Topline



opline, a one-stop in Woodside, N.Y., is a family-run business, started by Larry Abosch in 1975. Pictured, from left, are his son-in-law Rich Docyk, Abosch, and his son Mitchell

to draw new customers while still servicing many of its original accounts.

Naturally, price competition is always a topic of discussion in the onestop business. Unlike many one-stops that run one-week specials on new releases, Larry Abosch says, "our deals run from one to six months. depending on the record and our ability to replenish our stock at a discount."

Unfortunately, he continues, the major labels are making it increasingly difficult for one-stops like Topline to stay competitive, given the tendency to charge high return penalties and the staging of new-release shipments.

Mitchell Abosch describes the move toward higher return penalties on unsold merchandise as "killer fees." Those penalties squeeze an already tight profit margin, he says.

'It's incredible," he adds. "The majors have already raised the penalty to 10% [for returns], and when you combine that with the competition coming in from out of the area, it just makes it harder for us to do business.

Larry Abosch says that the streetdate issue has unfairly hurt New York one-stops. Street-date violations are rampant in the New York market, he says. In order to allow one-stops time to prepare product and ship it to accounts in time for Tuesday street dates, the majors ship product to onestops on Friday.

In the past, Topline has been found in violation of street-date policies,

which resulted in a temporary loss of receiving product on Friday. But Larry Abosch claims that Topline was just responding to out-of-state one-stops, which take advantage of extra days "to penetrate our customer base.

He says that those one-stop sellers are so eager to enter the New York market that they're willing to absorb overnight shipping fees just to get an edge. "All that does is drive up costs and end up hurting all of us," Larry

"The labels are not policing streetdate violations properly," he continues. "They are doing a half-ass job on this, and we are suffering because of it."

One way to counter the problem, he suggests, is for the industry to switch to a universal street date of Friday, since most retailers want the big albums for the weekends, when the most customers are in their stores.

Despite the street-date problems and high return penalties, Mitchell Abosch is anything but pessimistic about the future of the operation. "There are still plenty of people hoping to go into the record business. Besides, he adds, "our list of new [accounts] is gradually increasing all the time.'

Topline has not computerized its inventory management, nor is it considering adding multimedia product to its mix. "The one thing about being a one-stop like ours is that you can't really buy that type of product until there's a definite demand for it." For now, Mitchell adds, the company is satisfied to stay on the cutting edge of music rather than technology.

"You know, nothing has ever really

taken the place of 45 singles when it comes to promoting albums," says Larry Abosch. "Cassingles and CD singles just don't compare to the power those hit-driven singles had.

On the promotional side, Topline mails 500 copies of its catalog out every two months and works with labels and retailers to coordinate in-store displays, contests, and giveaways, "We've worked with Sony to help promote instore events with groups like Korn and Sponge," Larry Abosch says.

Topline mainly stocks new releases (Continued on page 85)

newsline...

ALLIANCE ENTERTAINMENT, the independent distributor and wholesaler of music, reports that third-quarter sales jumped 31% to \$183 million from \$139 million a year ago. But net profit fell to \$1 million from \$3 million. The company attributes the drop to "slower-than-expected growth in the company's one-stop segment resulting from flat sales in the music industry and a longer and more costly than anticipated transition in moving to a larger, more efficient California warehouse, including the interest costs of carrying excess inventory." But New York-based Alliance points out that operating cash flow rose 42% to \$13 million and gross margins went up to 20%

VIACOM says that revenues from its Blockbuster Video stores increased 21% in the third quarter to \$615 million and that operating profit rose 26% to \$192 million. The gains were mainly due to the addition of 410 stores worldwide since Sept. 30, 1994. The results from Viacom's Blockbuster Music chain were not as impressive. Revenues from the music stores rose 6.1% to \$125.8 million from \$118.5 million, while operating earnings declined 44% to \$3.3 million from \$5.9 million in the same period a year ago.



THE NATIONAL ASSN. OF RECORDING MERCHANDISERS says that the trade show at its annual convention at the Sheraton Washington Hotel in Washington, D.C., March 22-24 will occupy 60,000 square feet, the largest space ever. And the trade floor will be open 20 hours next year, up from

13 at the San Diego convention this year. Applications for trade show booth space must be received by Jan. 31.

READER'S DIGEST ASSN. has formed a five-year \$75 million strategic alliance with PBS to develop and distribute TV series, miniseries, and specials focusing on family entertainment for the network. The programs will then be adapted to home video, audiobooks, books, online content, CD-ROMs, and other products, for which Reader's Digest will have the worldwide direct marketing rights. Meanwhile, Pleasantville, N.Y.-based Reader's Digest reports that revenues from books, home video, and music rose 3% in the first fiscal quarter to \$515.5 million. However, when factoring out favorable currency exchanges in Europe, revenues declined 1%.

REPUBLIC PICTURES HOME VIDEO says it has renewed a deal with Showtime through December 1996. Los Angeles-based Republic has domestic home-video rights to 15 new Showtime properties. Republic also says it has formed a multiyear ageement with PolyGram U.K., which will distribute titles for Republic Entertainment International.

THE MOTION PICTURE ASSN. announces that an anti-piracy crackdown on street vendors in Mexico City netted more than $30{,}000$ unauthorized copies of movie videocassettes in October alone. The titles seized included "Braveheart," "Nell," "Casper," "Species," "Congo," and "The Little Mermaid."

DOVE AUDIO, the audiobook company, reports that third-quarter revenues increased 48% to \$3.4 million from \$2.3 million a year ago. Net income was \$362,000, compared with a loss of \$80,000 last year. The numbers were up, the Beverly Hills, Calif.-based company says, because of 'increased sales volume from Dove's product line, including its recently published book titles." The company has also formed a subsidiary to



 $\textbf{FOX LORBER HOME VIDEO} \ \ \text{has been stepping up its acquisition of critically}$ acclaimed foreign and independent films for video distribution, including the Australian Oscar winner "Breaker Morant," three of Eric Rohmer's classic French romantic comedies, and John Cassavetes' first two movies as a director. Orion Home Video distributes Fox Lorber product.

 $\textbf{SENSORMATIC ELECTRONICS}, \ which \ markets \ anti-theft \ electronic \ article$ surveillance technology, says first-quarter revenues rose 40% to \$267 mil-



lion from \$191 million a year ago. But net income declined to \$17 million from \$20 million. The Deerfield Beach, Fla.-based company says it is "considering how we might centralize certain functions to

eliminate redundancies, reduce expenses, and provide better business con-

EXECUTIVE TURNTABLE

DISTRIBUTION: WEA Corp. in Burbank, Calif., promotes Lawrence Weiss to executive VP, operations, and Michael J. White to executive VP, administration, and general counsel. They were both senior VPs.

HOME VIDEO: Allan Golden is promoted to VP of sales for PolyGram Video in New York. He was senior director of sales.

Terrel Frey is promoted to national video/laser buyer for Alliance Entertainment Corp. She was laser/video buyer for Alliance subsidiary Abbey Road Distributors

ENTER*ACTIVE: Geoffrey Selzer is appointed VP of creative development for Disney Interactive's edutainment and multimedia group. He was an independent producer and



designer of interactive CD-ROMs. Roger Holdredge is named VP,

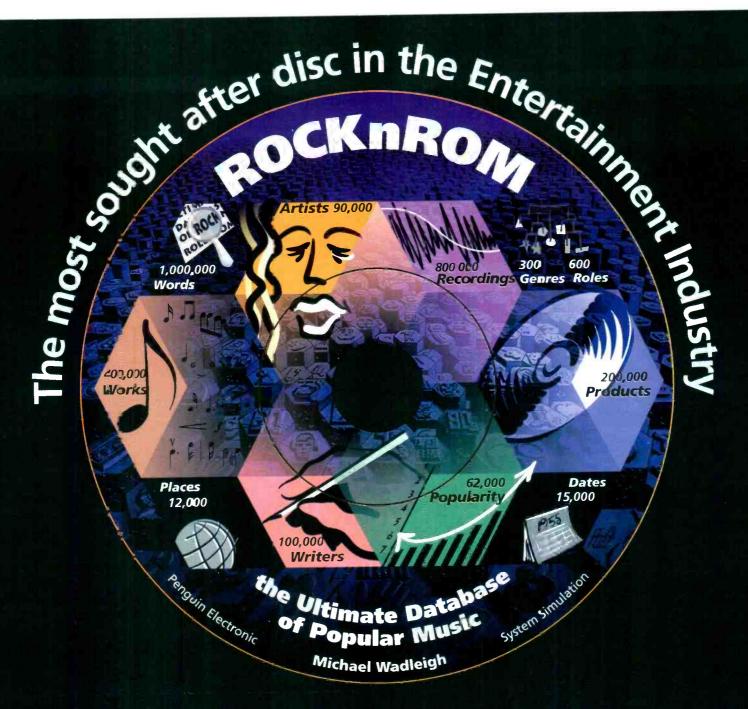
alternative sales, at the Bureau of Electronic Publishing in Parsippany, N.J. He was VP of sales and marketing for Continuum Records.

Atlantic Records in New York names Sandy Smallens senior director of multimedia. He was director of media/interactive services

RELATED FIELDS: Robert A. Vanourek is appointed president/COO of Sensormatics Electronics Corp. in Deerfield Beach, Fla. He was president/CEO of Recognition Internation-

Macrovision Corp. in Sunnyvale, Calif., names Mark S. Belinsky VP, worldwide theatrical and pay-perview anti-copy systems, and Patrice Capitant director of engineering. They were, respectively, VP/GM at Electronic Marketplace Systems and engineering manager/technical strategist at Radius.

Information for the Merchants & Marketing Executive Turntable should be sent to Terri Horak, Billboard, 1515 Broadway, New York, NY 10036. Photographs are wel-



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Abbey Road Distributors Virgin Invades East Coast; Kemp Mill Seeks Chap. 11 OK

by Ed Christman

 $V_{
m IRGIN\ SPACE}$: Virgin Retail, with five stores in California, is gearing up for its invasion of the New York metropolitan area. That will begin in February, with the opening of what is being touted as the largest record store in the U.S., a 70,000-square-foot site in Times Square. That store will be the first of as many as eight superstores-excuse me, I mean megastores—that the chain plans to build in the New York area over the next few vears.

The company has already signed a lease for a 30,000-square-foot store in Westbury, N.Y., on Long Island, which will open at the end of next year, according to Ian Duffell, president/CEO of Virgin Retail's North America operations. Duffell says he hopes to complete a deal for another Manhattan store that could open before the Westbury outlet.

In addition to New York, Virgin is looking for locations in Boston, Philadelphia, Washington, D.C.,

Miami, and Orlando. Fla., and is very close to signing deals in two of those cities. according to Duffell.

Meanwhile, out West, Virgin is enjoying the opening of what Duffell is already calling its

most successful store in the U.S., a 53,000-square-foot, multimedia outlet in San Francisco, which opened Aug. 17. Although he declines to specify a revenue projection, Duffell says that store is probably the No. 1 store on the West Coast and probably will be the third-highest-grossing music combo store in the U.S., behind the two Tower stores on Broadway in Manhattan. (Of course, next year, he expects the Virgin Times Square location to topple them and become the No. 1 sales-volume store in the country.)

In addition, Virgin is readying a 25,000-square-foot store in Burbank, Calif., which will open in a few weeks, Duffell says. That store is in the Media City Center complex and has some impressive traffic-drawing neighbors, including Ikea, Barnes & Noble, and an AMC stadium-style cinema with 36 screens. The Virgin store will have 200,000 cars going past its doors each day, and hopefully, more than a few will

Duffell says that Virgin will complete its presence in California when it lands a location in West Los Angeles. But it clearly isn't done with the West, as it plans to have a store open north of the border, in Vancouver, by the end

GET AROUND: Over the last month, Retail Track has been out and about, trekking across the U.S. going to conventions and visiting stores, and hasn't had a chance to document a couple of retail happenings

In Washington, D.C., the Kemp Mill Chapter 11 reorganization plan has been approved by the creditors committee and is winging its way to the chain's creditors, who have to vote on it. According to people familiar with the process, the plan calls for Kemp Mill to come up with slightly more than \$3 million by Jan. 15, of which \$2.25 million is for unsecured creditors.

In order for the plan to be approved, it must pass two tests: It has to be accepted by 50% of the unsecured creditors, and they must represent at least 75% of the outstanding debt.

If Kemp Mill does come up with the cash, it would represent a payout of about 23 cents per dollar for unsecured creditors and would allow the chain to be an ongoing concern, although one with a sharply reduced presence. If Kemp Mill fails to come up with the money, the chain will be liquidated.

Kemp Mill fell on hard times when Best Buy invaded the Washington market and started slugging it out with the Circuit City chain. Kemp Mill hasn't been the only chain caught in the crossfire. Carteret, N.J.-based Nobody Beats the Wiz closed down three Washington stores in August (Billboard, Aug. 26) and six more in October, leaving only four stores in operation there.

As usual. Nobody Beats the Wiz isn't. talking about its plans in the area. But the industry is watching closely to see if the

Wiz is planning to close down its remaining Washington stores and run from that market with its tail between its legs.

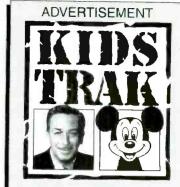
Or is the Wiz positioning to go headto-head with Circuit City and Best Buy by bringing its superstore concept, which includes its core business of home-electronics hardware, to Washington? Until now, the Wiz stores in Washington have carried only homeentertainment software.

If the Wiz doesn't makes its stand in Washington, it will in the next year or two, as it's clear that Best Buy plans to invade the Wiz's turf in the Northeast. Already, the Minneapolis-based company has at least one site in New Jersey, and when the chain goes into a market, it usually opens stores in clusters. Moreover, if you follow the direction of Best Buy's expansion, it looks as though New York, Connecticut, and Massachusetts are all on the agenda.

HEADED NORTH: A few weeks back, I reported on Tower Records/ Video closing one of its New York stores (Billboard, Oct. 28). That was the second store the chain had closed in as recently as a month or so; it also shut down a 10,000-square-foot store in the suburbs of Atlanta.

Unlike other chains, which routinely sift through their portfolios to close weak stores, Tower has closed less than 10 stores in the company's history, says Russ Solomon, chain presi-

But life goes on for the West Sacramento, Calif.-based chain. It will open next week a 22,000-square-foot outlet in Denver and plans on debuting its first Canadian store in Toronto in mid-December: a 25,000-square-foot, fourstory outlet at the corner of Yonge and



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BURLINGTON'S 6,000 TITLES OF PURE POP

(Continued from page 81)

inventory out of Alpha security "keepers." That move would allow Pure Pop to increase its inventory, he says. (The

store currently uses an electronic article surveillance system made by 3M, placing EAS tags on product protected by the keeper.)

Jazz is a growing force for the store,

When Billboard visited the store, the Pure Pop hit wall, shown above, contained titles from Phish, Ani DiFranco, Fugazi, Bjork, Shane MacGowan, and Primus. (Billboard photo)

which concentrates on the classic jazz artists. "We are not an adult contemporary store at all," says Crandell. Also, he notes that rap is on the decline, but that soul and R&B are on an upswing. Pure Pop carries only about 300 titles of those genres because of space limitations. But since there are so many R&B and soul titles available, the store rotates the albums it does stock.

Current top-selling albums are from the Smashing Pumpkins, Grateful Dead, John Hiatt, Alanis Morissette, Joan Armatrading, Cypress Hill, Natalie Merchant, Joan Osborne, Stevie Ray Vaughan, and Tha Dogg Pound.

CD sales far outpace cassettes, at a rate of 4-to-1. "We were never really a cassette store; before CDs, LPs dominated," says Crandell.

The Burlington market has an abundance of competition, according to the Pure Pop co-owners. There are six record stores in the downtown area and almost as many in outlying strip centers and malls.

"It is fascinating—when we look at the number of record stores in this market—to watch our store grow and [know that we] have done enough things right to get recognition.'

The industry will become even more aware of Pure Pop, a SoundScan reporter, as it recently joined the marketing group the Coalition of Independent Music Stores (Billboard, Nov.

Despite Pure Pop's success, the partners have yet to make expansionary moves. "We have considered opening a second store," says Strausser. "But we don't want to lose our focus on being the best music store that we can

TOPLINE RECORDS

(Continued from page 82)

and best-selling catalog titles, mainly in the CD format. Of the 2,000 album titles that Topline offers, less than 100 are available on cassette. Alternative rock, urban rap, R&B, and pop account for 75% of sales. Dance and rap singles, including 12-inch vinyl, CD-5, and cassingles make up the remaining 25% of sales.

Along with a strong focus on independent labels, such as Profile, Caroline, and Red, in addition to the majors, Mitchell Abosch points out, a solid part of the business is vinyl. "Vinyl customers are very loyal, and the prices have held steady over the last three

years." he says.

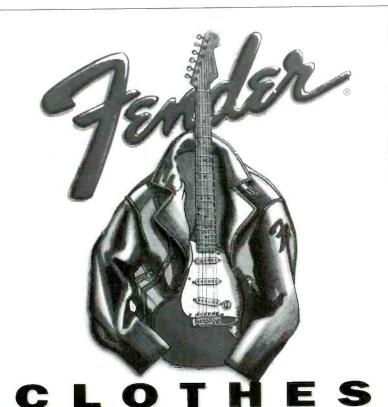
Currently, Mariah Carey, Annie Lennox, Janet Jackson, Xscape, AZ, Junior Mafia, KRS-ONE, TLC, and the "Dead Presidents" soundtrack are among the one-stop's hottest sellers.

Yet, despite the hits that come and go, the ever-changing technology, the mega-mergers and the superstores, one thing will never change at Topline, says Larry Abosch, and that's the personal relationship the one-stop has cultivated with its customers. "Our customers can call up and talk to any of the principals in this business at anytime and get a quick answer to their questions," he concludes. "How many owners will still do that?'



Satriani At Tower. Relativity Recordings artist Joe Satriani promotes the release of his new self-titled album at a Tower Records store in San Francisco. Shown, from left, are Jim Portnick, Tower store manager; Chris Hollis, West Coast regional sales, Relativity; Satriani; and Kevin Burns, artist management, Bill Graham Management.





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Top Pop. Catalog Albums...

	υĮ	h i ah® aaraina vinail	U
THIS	LAST	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) TITLE	WKS. ON
		* * No. 1 * *	
1	1	KENNY G.▲5 ARISTA 18767 (10.96/16.98) MIRACLES- THE CHRISTMAS ALBUM 2 weeks at No. 1	4
2	2	BOB MARLEY AND THE WAILERS ▲ 5 TUFF GONG 846210*/ISLAND (10,98/16,98) LEGEND	22
3	_	MARIAH CAREY ▲³ COLUMBIA 64222 (10.98 EQ/16.98) MERRY CHRISTMAS	1
4	15	CAROLE KING ▲¹º COLUMBIA 34946 (7.98 EQ/11.98) TAPESTRY	51
5	4	NINE INCH NAILS ▲² TYT 2610* (9.98/15.98) PRETTY HATE MACHINE	11
6	3	BEASTIE BOYS ▲ 5 DEF JAM 527351/ISLAND (7.98 EQ/11.98) LICENSED TO ILL	15
7	6	PINK FLOYD ▲ ¹³ DARK SIDE OF THE MOON CAPITOL 46001* (9.98/15.98)	23
8	7	PINK FLOYD ▲10 COLUMBIA 36183* (15.98 EQ/31.98) THE WALL	23.
9	5	SOUNDTRACK ▲ 8 GREASE POLYDOR 825095/A&M (9.98/15,98) GREASE	51
10	10	BOYZ II MEN ▲ 5 MOTOWN 530231 (9.98/15.98)	50
11	21	JANIS JOPLIN A ² COLUMBIA 32168 (5.98 EQ/9.98) GREATEST HITS	184
12	9	JIMI HENDRIX ● THE ULTIMATE EXPERIENCE MCA 10829 (10.98/17.98)	28
13	8	JIMMY BUFFETT ▲² SONGS YOU KNOW BY HEART MCA 5633* (7,9&/11,98)	232
14	12	VAN MORRISON ▲ ² BEST OF VAN MORRISON POLYDOR 41970/A&M (10.98/16.98)	25
15	11	JOURNEY'S GREATEST HITS COLUMBIA 44493 (9.98 EQ/15.98) JOURNEY'S GREATEST HITS	235
16		HARRY CONNICK, JR. ▲ COLUMBIA 57550 (10.98 EQ/16.98) WHEN MY HEART FINDS CHRISTMAS	10
_17	13	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98) THE CELTS	19
18	16	ENYA ▲³ WATERMARK REPRISE 26774/WARNER BROS. (10.98/15.98)	211
19	14	SMASHING PUMPKINS ▲ ³ SIAMESE DREAM VIRGIN 88267* (9.98/15.98)	2
20	17	JAMES TAYLOR ▲ ⁷ GREATEST HITS WARNER BROS. 3113* (7.98/11.98)	233
21		BOYZ II MEN ▲ CHRISTMAS INTERPRETATIONS MOTOWN 6365 (10.98/16.98)	11
22	23	THE DOORS ▲ 3 BEST OF THE DOORS ELEKTRA 60345/EEG (12.98/19.98)	218
23	22	CREEDENCE CLEARWATER REVIVAL ▲ ² CHRONICLE VOL. 1 FANTASY 2* (10.98/17.98)	140
24	26	THE BEATLES ▲ ⁸ SGT. PEPPER'S LONELY HEARTS CLUB BAND CAPITOL 46442* (10.98/16.98)	112
25	19	STEVE MILLER BAND ▲6 CAPITOL 46101 (7.98/11.98) GREATEST HITS	230
26	18	GRATEFUL DEAD ▲³ WARNER BROS. 2764 (7.98/11.98) THE BEST OF SKELETONS FROM THE CLOSET	125
27	_	MANNHEIM STEAMROLLER ▲ A FRESH AIRE CHRISTMAS AMERICAN GRAMAPHONE 1988 (9.98/14.98)	36
28	20	ELTON JOHN ▲□ GREATEST HITS ROCKET 512532/ISLAND (7.98/11.98)	223
29	28	MEAT LOAF ▲ 12 CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98) BAT OUT OF HELL	202
30	24	METALLICA ▲⁴AND JUSTICE FOR ALL ELEKTRA 60812/EEG (9.98/15.98)	221
31	34	MADONNA ▲ 6 THE IMMACULATE COLLECTION SIRE 26440*/WARNER BROS. (13.98/18.98)	35
32	25	AC/DC ▲ 10 ATLANTIC 92418/AG (10.98/15.98)	129
33	35	THE BEATLES ▲5 CAPITOL 97039* (15.98/31.98)	44
34	32	THE BEATLES ♠° CAPITOL 46446 (10.98/16.98) ABBEY ROAD	78
35	30	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98) DISNEY CHILDREN'S FAVORITES VOLUME 1	27
36	37	ORIGINAL LONDON CAST ▲ PHANTOM OF THE OPERA POLYDOR 831273/A&M (10.98 EQ/16.98)	82
37	_	AMY GRANT ▲ 2 HOME FOR CHRISTMAS A&M 0001 (10.98/16,98)	18
38	29	EAGLES ▲ ²² GREATEST HITS 1971-1975 ELEKTRA 105*/EEG (10.98/15.98)	235
39	_	MANNHEIM STEAMROLLER ▲ 4 AMERICAN GRAMAPHONE 1984 (9.98/14.98) CHRISTMAS ALBUM	36
40	27	U2 ▲ ¹⁰ ISLAND 842298* (10.98/16.98) THE JOSHUA TREE	188
41	38	METALLICA ▲³ MEGAFORCE 60396/EEG (9.98/13.98) RIDE THE LIGHTNING	212
42	31	PATSY CLINE ▲6 GREATEST HITS MCA 12* (7.98/12.98) GREATEST HITS	223
43	36	LED ZEPPELIN ▲¹º LED ZEPPELIN IV ATLANTIC 82638/AG (10,98/15.98)	202
44	_	THE BEATLES ▲ 5 1962-1966 CAPITOL 97036 (15.98/31.98)	31
45	39	METALLICA ▲³ ELEKTRA 60439/EEG (9.98/15.98) MASTER OF PUPPETS	211
46	33	ERIC CLAPTON ▲ TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 800014/A&M (7.98 EQ/11.98)	232
47	42	ALICE IN CHAINS ▲ 3 COLUMBIA 52475 (10.98 EQ/15.98)	6
48	_	THE BEATLES CAPITOL 46443* (14.98/26.98) THE BEATLES	26
49	_	AEROSMITH ▲8 GREATEST HITS COLUMBIA 57367 (7.98 EQ/11.98)	218
50	_	SANTANA A ² COLUMBIA 33050 (7.98 EQ/11.98) GREATEST HITS	36
atalog a	Ibums egisteri	are older titles which have previously appeared on The Billboard 200 Top Albums ng significant sales. ● Recording Industry Assn. Of America (RIAA) certification for	chart sales

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.

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Merchants & Marketing

NARAS Grammy Panel Pending

WHAT'S NEW: An effort to persuade NARAS to establish a nominations review committee for the children's music and spoken-word Grammy categories is gathering steam. Howard Leib, New Yorkbased entertainment attorney, founder of trade group Children's Entertainment Assn., and organizer of the annual Kids' Entertainment Seminar, says that a NARAS-selected screening panel met Oct. 11 at NARAS headquarters in Los Angeles. "We went through about 100 music and 40 spoken-word submissions to see if they qualified as children's releases," says Leib, noting that "about a dozen" did not.

The screening committee consisted of Leib; Gary Landis, PD, Radio AAHS; Lianne Sterling, of independent children's recording artists the Bumblebeez; Lisa Marie Nelson, president of children's label Bright Ideas Productions; Dave Kinnoin, independent children's artist (Child's Play, Billboard, Oct. 7); and Mark Jaffe, executive VP/GM of Warner Kids.

For the upcoming Grammy Awards, the balloting will still be determined by NARAS, although Leib says that the screening committee was a promising development. Now, he says, a proposal to create a kids' nominations review committee is in the works and must be filed by February 1996 to affect the 1997 Grammys.

"We're looking to set up the same kind of committee as the classical and jazz categories have," says Leib. It would work like this: all submissions would be listed on an initial ballot, which would be voted on by NARAS' general membership. The top 20 or 30 of these titles would be listened to and voted on by the nominations review committee, which would whittle them down to the final five nominees in each category. Nelson, notes Leib, is pushing for the creation of a third category, children's song of the year.

"Anyone who wishes to help put the proposal together or to contribute in any way to this effort can contact me or Lianne Sterling," says Leib. Sterling, who represents CEA on the project, can be reached through E-mail at LYST65A@Prodigy.com.

In other CEA-related news, the trade organization, in conjunction with NARAS, the New York State Bar Assn., and KES, is presenting a free panel discussion Monday (13) at New York's Children's Museum of Manhattan. "Children's Music Grows Up," moderated by Leib and underwritten by a grant from BMI, includes panelists Karan Bunin, independent children's artist; Chris Cerf, composer/lyricist; Jill Jarnow, music buyer, Noodle Kidoodle: Lynn Orman, publicist, KidSource Entertainment; Jill Person, president, independent label A Gentle Wind; and Kathy Silberger, editor, Radio AAHS Magazine. The main topic, according to Leib, is "where the kids' industry is headed," with emphasis on "current avenues of marketing for live artists.'

Leib says that the fourth annual KES will take place June 28-29 in New York, at a venue to be determined. A new panel, he adds, will be



by Moira McCormick

populated by Hanna-Barbera executives and will focus on developing animated characters.

SING A KIDSONG: Warner Kids is relaunching the companion audio line to WarnerVision's multimillion-selling "Kidsongs" video series. Three song albums, "What I Want To Be," "A Day At Old MacDonald's Farm," and "Cars, Boats, Trains, Planes," hit stores Sept. 26. They contain songs from their video counterparts, plus bonus tracks. New packaging ties in with the video line's look; Warner Kids expects a promotional boost from the "Kidsongs" television series, in its second season on PBS.

INGLE BELLS: New Yuletide albums include Jessica Harper's "Not A Traditional Christmas" (Alacazam!/Alcazar, Waterbury, Vt.); "Kid Rhino Fun Pack: Holiday Sing Along Workshop," with songs from Rosenshontz, Gene Autry, Fred Flintstone, Tom Paxton, and Sharon, Lois & Bram, among others; Peter (Continued on next page)

Billboard_®

FOR WEEK ENDING NOVEMBER 18, 1995

Top Kid Audio

	-			
THIS WEEK	LAST WEEK	WKS, ON CHART	Compiled from a national sales reports collected ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTION	sample of retail store and rack soundScan® d, compiled, and provided by TITLE
			N. ST	
1	3	11		O. 1 * * * NEY: WOL I 60 YEARS OF MUSICAL MAGIC
2	6	3		WINNIE THE POOH: TAKE MY HAND
3	l	10	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
4	2	6		HE MUSIC OF DISNEY'S CINDERELLA
5	4	11		EY: VOL. II - 60 YEARS OF MUSICAL MAGIC
6	7	6	BARNEY BARNEY MUSIC 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
7	5	11	SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS
8	NE	W Þ	SING-ALONG WALT DISNEY 60882 (10.98 Cassette)	DISNEY'S CHRISTMAS
9	8	11	BARNEY ▲ ² SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
10	14	2	READ-ALONG PO WALT DISNEY 60262 (6.98 Cassette)	OCAHONTAS: THE SPIRIT OF GIVING
11	NE	NÞ	CEDARMONT KIDS CLASSICS BENSON 054 (3.98/6.98)	CHRISTMAS CAROLS
12	15	10	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
13	9	11	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98	RETURN TO POOH CORNER EQ/13.98)
14	10	10	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
15	11	11	SING-ALONG ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING
16	16	10	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
17	12	6	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
18	NE	V >	CEDARMONT KIDS CLASSICS BENSON 058 (3.98/6.98)	CHRISTMAS FAVORITES
19	24	10	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
20	13	11	VARIOUS ARTISTS FEATURING LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS
21	17	10	MY FIRST SING-ALONG WALT DISNEY 60623 (5.99 Cassette)	ACTIVITY SONGS
22	19	10	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
23	18	10	MY FIRST READ-ALONG WALT DISNEY 60259 (5.99 Cassette)	SIMBA'S HIDE & SEEK
24	20	10	READ-ALONG THE LION K WALT DISNEY 60257 (6.98 Cassette)	KING: FAR FROM THE PRIDE LANDS
25	21	11	VARIOUS ARTISTS	MICKEY UNRAPPED

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1995, Billboard/BPI Communications, and Soundscan, Inc.

Bill Laswell Baptizes New Label Meta

META-BOLISM: Bill Laswell is plainly vying with the Godfather of Soul for the title of the Hardest Working Man in Show Business. With two of his own labels, Axiom and Sub Meta, already in place, the musician/producer has launched another imprint, Meta, which, like Sub Meta, is distributed by Caroline.

Meta, which will specialize in the release of what Caroline calls "oral ambient ethno-environmental sound pictures," made its debut last week with the release of "Baptism Of Solitude," an album of readings by the expatriate American writer Paul Bowles, who was recorded at his home in Tangier, Morocco, by Laswell and his longtime collaborator Nicky Skopelitis. Laswell created the ambient music tracks that accompany the texts.

Laswell says that the label is a collaborative effort with Janet Rienstra, who formerly ran the Gang of Seven spoken-word label. "She really created the label, the majority of the ideas for what we're doing," Laswell says. "She selected all the texts... with me doing the soundtracks."

You can think of Meta's output as "literary world beat." Its next release, tentatively due in January, will be a remastered reissue of Material's incredible 1989 album, "Seven Souls," on which the Laswell-led unit accompanied William S. Burroughs' readings from his novel "The Western Lands." The album will include three new remixes by Laswell and Jah Wobble, Tim Simenon, and Terre Thaemlitz. Says Laswell, "For me, it was always a really important project. Maybe it was too early."

Following later in '96 will be "The Assassin," a compilation by Peter Lamborn Wilson devoted to the 11th-century Persian mystic and leader of the "hashishin" Hassan i



(Continued from preceding page)

Alsop's "Chris Moose Holidays" (Moose School Productions, Topanga, Calif.); the Re-Bops' "Oldies For A Cool Christmas" (Re-Bop Records, Marshfield, Vt.), and "The Miracle Of Christmas," narrated by Morgan Brittany (Madacy Music Group, Montreal).

KIDBITS: Stu Moden and JoAnn Grossman, producers of New York's West End Gate Children's Theatre, a major showcase for on-the-rise kids' performers, began booking two new series in two additional venues: the West Side Kids' Theatre at Lincoln Square Synagogue and the Kids' Theatre at the Knitting Factory ... Joe Scruggs' newest release, "Ants" (Shadow Play Records, Austin, Texas), has scored a Parents' Choice Gold Award . . . Toronto's winsome Sphere Clown Band was "a big hit" at Scotland's international Edinburgh Festival, according to Sphere's Patricia Silver, who quoted Scottish TV . Nashville-based Dennis Scott's 1990 song "Before You Grow" appears not only on Kathie Lee Gifford's Warner Kids release "Dreamship (Lullabies For Little Ones)," but on the all-star compilation "Big Country For One And All"



by Chris Morris

Sabbah, with readings by Burroughs' late colleague Brion Gysin, Burroughs, Iggy Pop, Patti Smith, and others.

Laswell says he's unsure about how many Meta projects will be released: "If people want more of it and like it, then it continues." But he believes that the time is right for a label oriented toward spoken word. "I think people are paying more attention, and there's more interest in this area," he says.

QUICK HITS: Creed Taylor's noted jazz label CTI Records has signed an exclusive distribution deal with Port Washington, N.Y.-based Koch International . . . SST Records will consolidate its operations at new quarters in Long Beach, Calif. The move, which will be complete by March 1996, will bring together the label, founder Greg Ginn's studio, and the SST Superstore, the retail outlet currently located on the Sunset Strip in West Hollywood, Calif.

Feedback Inc. Music Distribution in Glendale Heights, Ill., has signed an exclusive distribution deal with Scratchie Records. The label is cooperatively owned by D'Arcy Wretski and James Iha of the Smashing Pumpkins, Kerry Brown of Catherine, Adam Schlesinger of Ivy, producer Jamie Stewart, and publicist Jeremy Freeman (Billboard, June 10) . . . Concrete Marketing's Bob Chiappardi has started a new rock label, Slab Recordings, to be distributed by AEC Music Distribution. The New York-based imprint's first release will be a debut album by the L.A.-based alternative trio Maple.

Slab will utilize Concrete's 40-person staff to work its records; its lone dedicated staffer is A&R man Dave

Rick Jeffery, former sales and operation manager at Sausalito, Calif.-based Real Music, has joined former executive VP of Real Music Gary Chappell at Chappell's new company, Boulevard Entertainment, as director of operations, alternative sales and distribution, and A&R. Contemporary jazz guitarist Phil Sheeran has founded Passage Records in Seattle. In a unique twist, the company will not fund its recordings, but will lease finished masters for five- to eight-year periods, with rights reverting to the artists at the end of the deals.

Kent Entertainment Group in Los Angeles, operated by Morey Alexander, has started a rap division, First Kut Music. The company, a joint venture with Samoan Mafia Records, will release a new album, "Occupation Hazardous," by former Island Records rap act Boo-Yaa T.R.I.B.E.

LAG WAVING: Carolyn Wonderland has to admit that her music is saddled with some popular misconceptions.

The Houston-based singer is frequently tagged as a blues artist; in fact, her group, the Imperial Monkeys, was named best blues band in 1994 and 1995 at the Houston Music Awards.

But the music on the group's new album, "Play With Matches," on Norwich, Vt.-based Big Mo Records, though blues-tinged, is mostly straight-ahead rock'n'roll.

Wonderland believes that her band is tagged with the blues handle "mostly because of the covers we do ... I can't write a blues song to save my life. I'm 22. I've lived a charmed life."

She also sighs when the constant comparisons to Janis Joplin are brought up. "I guess people are trying to pigeonhole me sometimes," she says. "I holler sometimes, I'm from

Texas . . . It's really flattering, but I get scared."

What is indisputable about Wonderland is that she boasts an enormous and expressive voice that belies her youth. She's been performing in Houston since her early teens; she recalls, "When I was 17, somebody wrote about me, and then nobody would serve me drinks."

Years of performing on the local club scene has resulted in a heap of kudos for Wonderland and her group. In addition to being selected best female vocalist in the '94 Houston Music Awards, Wonderland and her guitarist, Eric Dane, have been tagged best songwriters, while bassist Chris King and drummer Leesa Harrington were picked as tops on their instruments as well.

Long a local fixture, the band has been increasing its out-of-town touring schedule in recent years. "We're headed off to the West Coast from the middle of November to the middle of December," Wonderland says. Watch out for dates in Colorado, Arizona, and Northern and Southern California







Coconut Grove. Jef Lee Johnson performed songs from his debut Coconut Grove Recording Co. release, "Blue," at Spec's Music in Coconut Grove, Fla. Pictured, from left, are Pan Courtelis, president, CGRC; Johnson; Ann Lieff, president, Spec's Music; and Peter Wetherbee, GM, CGRC.



(Music For Little People/Warner Bros.).

The Enter*Active File

CD-Match Software Reduces Guesswork

■ BY MARILYN A. GILLEN

LOS ANGELES-Faced with consumer frustration and return rates running as high as 30% on some popular titles, computer-software suppliers and retailers are aiming to take the technical guesswork out of buying CD-ROMs.

In a hi-tech spin on Garanimals tags, a new program initiated by the Interactive Multimedia Assn. will let consumers match printouts of their computers' exact system capabilities with corresponding system-requirements listings on instore boxes. Consumers venturing into stores with their wallet-size

guides are advised not to buy anything with requirements higher than those listed on their personal printouts in such categories as CPU speed, memory, and hard-drive

Dubbed "CD Match," the program includes free diagnostic consumer software, designed to analyze a user's computer and sort the findings into select categories; a

The 186% increase in CD-ROM title sales during the past year is a

publisher initiative, urging the adoption of uniform CD Match onbox guidelines keyed to the computer printouts; a retail program, encouraging in-store distribution of the diagnostic software; and a manufacturer tie-in, which encourages bundling the software with computer hardware products, as well as with gaming magazines and other appropriate distribution sources.

strong signal that consumers want the entertainment, education, communication, and information benefits offered by today's multimedia PC systems and software," says Philip Dodds, IMA president. "However, the extraordinarily high



return rate of CD-ROM titles due to incompatibility is a clear indication that these same consumers are confused and frustrated with determining which multimedia titles will run on their systems."

The IMA is soliciting support for the program and expects to announce its initial slate of industry supporters at a press event later this month, according to IMA VP of marketing Ken Christie. The group will begin getting diagnostic software into the hands of consumers by the Christmas '95 buying season, Christie says, but the full impact of the program will probably not be felt until Christmas

"On-box labeling will start to show up in force in spring '96, and by summer you will see a lot of [diagnostic] software in the hands of consumers," he says. "At that point, we'll also kick in a retail program to complement distribution through magazine bundles, if we decide that's necessary. So by next Christmas, the CD Match system should be fully implemented.

The Annapolis, Md.-based IMA, which boasts some 400 members, will work with other groups, such as the Software Publishers' Assn., to try to ensure uniformity of label-

ing guidelines, Christie says.
"When people buy computers, they don't necessarily know what's in them," Christie says. "And so the result can be that they end up buying titles that aren't meant for their machine, and that results in more returns to the store and in more calls to a developer's technical-support staff. That translates to less profitability for everybody, and that's what we're trying to over-

Net Surfers Meet Mallrats At Eshop Plaza

'Cybermall' Graphics, Services Take Shopping To New Level

LOS ANGELES—Online retailing tries yet another tactic this fall with the launch of Eshop Plaza, a "cybermall" concept with more than a few new twists.

Among them, according to COO Will Poole, are personal shop assistants, an advanced "customer tracking" feature, 3D shopping environments, and extensive coupon promotions. "What you'll see very quickly is that this is not like any other 'online mall' you've ever been in before," says Poole. "The depth and speed of the graphics and the overall excitement of the shopping experience take it to that next step.

The plaza opens this month with only a few tenants, but some key ones. Among the two flagship shops

are Tower Records and the Good Guys, who will share the virtual plaza with direct-sales specialists Spiegel, 1-800-Flowers, and Insight

Direct, a PC sales company. Some 25 new tenants are expected to join within the next year, culled from the ranks of traditional "bricks

and mortar" retailers, direct-sales specialists, and online-only retailers.

As in real-world malls, there will be limited-term category exclusives for flagship tenants, Poole says, "so that we have time to work with our merchants to help them build their businesses."

A partnership philosophy is key to Eshop Inc.'s strategy. The San Mateo, Calif.-based company will make its money by taking a percentage of transactions generated online, meaning that it is in all parties' best interests to generate large sales numbers, Poole says.

Individual merchants will promote their own stores (Good Guys is flagging the store in its newspaper circulars. Tower will do the same in its Pulse magazine, and 1-800-Flowers is mentioning it to callers), while Eshop plans its own marketing blitz behind the entire plaza.

Traditional retailers (those with real-world equivalents) may offer in-store the free software required to access the site. The software will also be made available for download online (at http://www.eshop.com) or by calling an 800 telephone number; users do not need to have existing Internet access to visit the site.

It is the dedicated software that allows for the rich shopping environments that will be a trademark of all Eshop stores, Poole says, though each will have its own distinct look and feel. Tower has created a bright, hi-tech, 3D store with countless aisles to wander through, while Insight Direct lets visitors roam inside a virtual computer during their browsing.

All Eshops can also be "personalized," Poole says, based on an individual customers' stated interests, needs, and tastes. In the Tower store, for instance, a customer can pick three favorite genres; on subsequent visits, a personassistant will recommendations in those areas. Signage, new-release posters on the walls, and special coupon offers will also be based on the customer

A unique "tracking" feature enables merchants to note where any customer browses or lingers on a number of visits. "If they note that someone looked around in the jazz department a lot but didn't make a purchase there. Tower could come back in a subsequent week and say, 'Hey, we see that you have an interest in jazz. Would you like a tour of our jazz-essentials department? And here's a coupon for \$3 off your first purchase there,' " Poole says.

MARILYN A. GILLEN

Is FM Quality PROGRESSIVE NETWORKS wasn't exactly courting the music industry with its RealAudio encoder/decoder release this spring (Billboard, April 15), but that hasn't stopped a number of record labels and radio stations from putting the AMquality, audio-streaming technology to

> gramming with the click of a mouseand with no download delay.

> So it'll be interesting to see what happens with the release of RealAudio 2.0, which is now available in beta version at http://www.RealAudio.com and promises to offer "near-FM quality" soundalbeit only in mono-and a "live" broad-

work within their Internet World Wide

Web sites, allowing visitors to instantly

sample new tunes or hear radio pro-

New Real Audio

cast capability.

"With 1.0, we were up front about saying that this isn't going to give you pristine sound," says Rob Glaser, Progressive Networks president/CEO. "We saw it as a breakthrough for spoken-word, sports broadcasts, and programs like NPR's 'All Things Considered.'

Version 2.0, however, promises "crisp, clear sound" when delivered over a 28.8 modem, Glaser says, and is targeted squarely at online music-delivery appli-

Other improved features in the new version, which launches officially in January '96, are support for live "netcastwhich will allow for such things as simulcasts of concerts; open architecture, to enable integrated RealAudio third-party applications; and synchronized multimedia capabilities, which use the RealAudio "stream" to drive a synchronized multimedia presentation.

"It's more like a slide show than video," says Glaser of the visual-sync feature. "But it's a whole lot easier for people at home to access, and the creative possibilities are pretty vast.

More than 150 Web sites currently offer RealAudio 1.0, and more than 600,000 "players" (the free software required to access the feature) have been downloaded, Glaser says.

FROM THE 'INEVITABLE' FILE: One client taking an interest in Progressive Networks' RealAudio, says Glaser, is fellow Seattle company Muzak. "They're looking at the rise of virtual malls and virtual stores [online] and thinking, 'Someone's got to program their in-store music," Glaser says.

BITS AND BYTES: Software publisher Enteractive Inc. (no relation) has inked a deal with Bon Jovi guitarist Richie Sambora to publish a CD-ROM exploration of the musician and his technique. The disc, due in fall '96, will include guitar lessons led by Sambora, among other elements...The interactive fitness field gets another contender early next year in the form of "Tony Little's Private Trainer." The CD-ROM, led by the Florida-based fitness guru, will mark the debut of the new IBM Interactive Media publishing division . . . Tower Records has added Launch, the CD-ROM magazine, to its list of interactive

Got something to share? E-mail the Enter*Active File with quibbles and newsbits at MGillenbb@AOL.com.



Key Concern. New York's Hard Rock Cafe recently hosted an interactive multimedia music contest to raise money for Second Harvest and Food for Survival, two groups dedicated to alleviating hunger. The event, which featured contestants playing Lonestar Technologies' interactive instrument the Key, included sponsorship from WarnerVision Entertainment and Atlantic Records, among others. Shown, from left, are Richard Rosen, product manager, WarnerVision; Asagai Barton, third-place winner; Eddie Gunn (kneeling), secondplace winner; Randy Jackson, guitarist for Zebra; Larry Richenstein, president, Lonestar Technologies; and Robert Madison, director of communications. Food for Survival

Home Video

SIVA Meet Finds Higher Barriers

Group Itself Also May Be In Merger Talks

■ BY SETH GOLDSTEIN

NEW YORK—The chasm got a little wider at the Special Industry Video Assn. annual meeting held here earlier this month. In two days of lively discussions about the possibilities offered by the Internet, the promise of digital videodisc, and the longevity of plainvanilla VHS, special-interest aspirants heard-again-the difficulties of getting their projects into stores.

It's long been accepted that the studios, if they were interested in nontheatrical programming at all, only consider topics with series potential mapped out well beyond the first couple of releases. Now, producers who attended the Nov. 1-3 meeting in New York found that independents have adopted the same attitude.

BMG Video GM Joe Shults and Poly-Gram Video president-in-waiting Bill Sondheim made it clear that neither was interested in building a line from a single title. "I can't undertake anything where there's not a line extension," said Shults. PolyGram will "walk away" from one-of-a-kind proposals, agreed Sondheim, who voiced concern about getting the most from hard-won retail exposure.

As a result, many nontheatrical sup-



pliers are focusing more on direct response, including some with strong brand recognition. Bob Potter, home video director for National Geographic, said mail order accounts for 90% of its nature documentary sales. Columbia TriStar Home Video, which does much better with Nat Geo's children's line, brings in the other 10%. Direct response is the difference between success and failure of such special-interest genres as documentaries and travel, according to consultant Dick Kelly of Cambridge Associates in Stamford, Conn.

The SIVA conference gave the 265registered attendees plenty to chew on. After two years in Los Angeles, the annual meeting returned to the East Coast—and to rave reviews. The majority of those present liked the content, as evidenced by the fact that few deserted sessions on branding, retail trends, and the cyberspace selling of video.

Ironically, this best of the six SIVA

conventions may have been the last under the auspices of an independent organization. SIVA, in financial difficulties, is casting about for a merger and a chance to reach a broader retail audience. Although president Paul Caravatt and board members were mum, sources indicate that the Video Software Dealers Assn. has been approached about an affiliation.

"We're always looking for opportunities," says VSDA VP Bob Finlayson, "but I can't comment on any discussions we may or may not be having with SIVA."

Whatever the arrangement, SIVA would expect to retain a separate identity, befitting an organization that represents a \$900 million-a-year segment of the

(Continued on page 93)



For The Mick. Tom Molito, executive VP of Cabin Fever Entertainment, presents a check to Merlyn Mantle, widow of New York Yankee great Mickey Mantle, who died this summer, for Mickey Mantle's Foundation, which encourages organ donations. Cabin Fever will also donate proceeds from future sales of its video The 500 Home Run Club." Fans can purchase the cassette, a tribute to the 14 ballplayers who hit 500 home runs, for \$9.95 by calling 1-800-55-FEVER

Turner Classics To Hit Retail As Vids; Allied President/CEO Merkle Resigns

KO'S RETURN: Turner Home Entertainment is preparing to exploit its parent company's newest cable franchise in the cassette market. The Classic Movie Channel will debut next year at retail as Turner Classic Movies, beginning with a repackaged and revitalized RKO Pictures series. THE put the entire RKO line, long a sell-through staple, on moratorium earlier this year in an effort to clear the way for the new label. But THE isn't saying much.

'It's very premature at this stage," says THE's Joe Swaney. "Nobody would like to comment." He expects an

announcement in mid-1996; the best time, sources indicate, would be on or just before the Video Software Dealers Assn. convention in Los Angeles next July.

A hint of things to come was dropped by THE strategic planning director Vito Mandato, who spoke on a branding panel held during the Special Interest Video Assn. conference in

New York Nov. 1-3. Mandato called the proposed label "a natural brand extension" of a popular cable service that has draws on Turner's huge library.

The MGM catalog bought in 1986 won't appear as Turner Classic movies until the MGM/UA Home Video distribution license expires in 2001. A source indicated that THE would have the MGM production of "Annie Get Your Gun," starring Howard Keel and Betty Hutton, but longstanding, seemingly intractable rights problems are said to make that impossible for MGM/UA or the Turner unit.

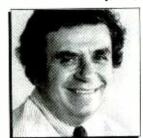
UN THE MOVE: James Merkle has resigned as president/CEO of Allied Digital Technologies. Co-chairmen William Smith and George Fishman will take over his responsibilities until a successor is found. A company spokesman refused further comment, but one Wall Street analyst says that Merkle took the fall for "a fiasco" in Clinton, Tenn., where Allied this summer relocated the cassette-duplicating facility of recently acquired Hauppauge, N.Y.-based HMG Digital Technologies.

"It was a first-class screw-up," the analyst says, resulting in dubbing delays that affected various customers, including Handleman's Anchor Bay Entertainment (Billboard, Oct. 21). At one point, Anchor Bay output was said to have been 1 million units in arrears. The problems, alluded to in Allied's last statement, have since been resolved. Allied had sales of \$157 million for the fiscal year ended July 31.

Karren Crossier, former video buyer for defunct rackjobber Rank Retail Services, is seeking opportunities. She can be reached at 216-549-2284.

LOT SHOT: Mass merchants do it, groceries do it, so why shouldn't video retailers do it? "It" is charging vendors for the privilege of placing product on store shelves, otherwise known as slotting fees. The idea isn't new, but stores haven't availed themselves of the opportunity to create a new line on their income statement. Until now, at least.

One distributor who attended the East Coast Video Show in Atlantic City, N.J., last month detected more than



by Seth Goldstein

a modicum of interest in slotting fees among chains. Talk had begun earlier, he maintains: "It seems like it has exploded in the past couple of months." No one we asked could name a chain ready to charge for facings.

Another observer, familiar with the ways of supermarkets, dismisses the strategy. Groceries ask for

slotting fees because they're short of space for B titles. For video stores, the problem is limited open-to-buy budgets. What's really needed, he says, is a price decrease, which retailers can try to negotiate with distributors.

Anyway, rental is the wrong arena for slotting fees, according to our grocery-savvy source: "If it made sense anywhere, it would make a helluva lot more sense in sellthrough." That's where the big, general merchandise retailers put their clout into play when their purchases number in the tens of thousands per title.

But let's not sell specialty retailers short. For game suppliers, a discussion with stores "is like a real estate meeting," says a chain executive who has attended several. "Retail is riding a high horse in interactivity. There's too much product and too little space, more so than in video." However, those format lines are converging, he believes: "To me, it's a problem down the road. It's natural progress."

CASHING IN: You could say that distributor Ingram Entertainment pre-empted slotting fees when it landed Giant Video/West Coast Entertainment. Ingram, which began structuring the deal during the May VSDA convention, is said to have paid Giant \$2 million-\$3 million to ensure the continued growth of a new, expanding customer. Giant previously bought mostly from Sight & Sound, which reportedly loaned the chain \$750,000. "It's not an exclusive," says West Coast's **Steve Apple**. "We have relationships with other distributors as well."

UAV Entertainment's Budget Pricing Is Proving Profitable

■ BY TRUDI MILLER ROSENBLUM

NEW YORK-When it comes to budgetpriced videos, UAV Entertainment of Charlotte, N.C., does it all. Its 1,800 video titles—all priced under \$20 and most under \$10—include children's titles, exercise, how-to, and classic TV shows.

The company is its own producer, manufacturer, rackjobber, and distributor; creates its own merchandising tieins; and has recently expanded its offerings to include CD-ROM and music CDs and cassettes



UAV was launched in 1985 and has product in 60,000 retail accounts nationwide. Most of them are mass merchants, supermarkets, drugstores, and convenience stores; video and music stores are a new account base for the company. Customers think they're getting their money's worth.

Michael Sacks, buyer for the 164-store Hill's Department Store chain, based in Boston, says UAV has been especially good "at giving us great promotional ideas. We do a number of promotions with them." One, called Saturday Morning Matinee, runs throughout the year. "They follow up very closely on all pur-chase orders," Sacks adds. "They know the pressures of a buyer and make sure everything falls into place."

Unit costs and margins are what convinced Hill's in the first place, "Our aggressive retail price structure is key to our success," says UAV CEO Jerry Pettus Jr. "We're a manufacturer selling direct to retail, so we don't require a lot of margin to operate and grow. We can put product out at a low retail price that offers a lot of value to the con-

For example, UAV has a line of 60minute animated children's classics ("Treasure Island," "Swiss Family Robinson," etc.) in clamshell packaging at the impulse price of \$4.99 each. UAV also provides full-rack programs for retailers, making it easy to stock

Nontheatrical kids' titles often have a hard time getting publicized. UAV circumvents the problem by creating its own value-added packaging and tie-ins. For example, its upcoming animated title "Secret Of The Hunchback" (due Feb. 28 in clamshell packaging for \$9.99) is offered with a set of character tattoos and a Hunchback miniposter, with a sticker on the package that says "Free Toy Surprise Inside Each Video."

The company will also release numerous "Hunchback" tie-ins, including a CD-ROM, a T-shirt, and a book-andtape set (part of the company's new "Talking Storybooks" line). In addition, UAV is providing retailers with a pointof-purchase poster and die-cut floor display units. Co-op advertising completes

the picture.
"That's certainly one of our key mar-(Continued on page 93)

BILLBOARD NOVEMBER 18, 1995 www.americanradiohistory.com

'Little Women' Gift Set For Females Of All Ages

Critically Acclaimed Title Has Cross-Generational Appeal

BY MOIRA McCORMICK

CHICAGO—An unusually packaged, aggressively priced gift set created for the Columbia TriStar Home Video release "Little Women" aims to capitalize not only on the movie's appeal to a female audience but on its almost universal critical approval.

"Little Women," which was released to rental in June, made its \$19.95 debut as a sell-through title Oct. 31. The gift set, priced only \$10 more, comprises the video, a silver-plated locket with satin cord, a paperback novelette of the film, and a lacquer box with the video's holiday-theme art reproduced on its lid. The lacquer container can be used to house the cardboardsleeved video or as a jewelry box.

In a significant departure from the norm, the "Little Women" gift set's packaging is a usable part of the attraction. The shiny, cobalt-blue box opens to show decorations resembling a dollhouse version of the March sisters' home, complete with working drawers in the bedroom—an acknowledgement of the PG-rated movie's cross-generational appeal.

"Women account for 66% of the buying of sell-through titles," says Lon von Hurwitz, Columbia TriStar marketing VP. "Obviously, 'Little Women' is a title that appeals to women and their daughters. [We see a] high intent to purchase: This is exactly the kind of product that families would want for their home video libraries."

Retail seems to agree. Paul Rosen, director of purchasing for 85-unit



Palmer Video in Union, N.J., says that the chain pre-ordered 150 "Little Women" gift sets, as well as 1,500 units. "When I first saw the suggested retail price, I thought it was a mistake," says Rosen. "Gift sets are usually \$59.95

or \$79.95—\$29.95 seemed too good a price.

In fact, he says, the "particularly attractive price" was the main selling point for Palmer Video, plus the quality of the movie. "We're putting about four gift sets in each store initially; I think we'll do pretty well with it."

The decision to create a gift setwhich von Hurwitz says Columbia TriStar had only done once before, with a "Frosty The Snowman" video and plush toy-stemmed from the fact that the movie was released theatrically 11 months ago. Despite glowing reviews and positive word-of-mouth during its theatrical run, von Hurwitz says, "things can change in 11 months, awareness being one of them.'

Presale interest in the gift set, though, was sufficient to propel initial orders "into six figures," which, von Hurwitz says, tripled expectations.

"Innovative packaging can make a huge difference.

The identification of "Little Women" as a strong holiday gift item for mothers and daughters-intensified by the movie's extensive Christmas settingsderives not only from its obvious attraction for women, but from its status as one of the best-reviewed films of the year. Von Hurwitz says that prerelease research conducted by Frank Magid and Associates bears that out.

"Columbia TriStar Home Video had never done research that tested our commercial approaches," he says, "but we've become more aggressive in that area. We made three different television commercials for the video release and brought in Magid and Associates to test them with consumers.'

The first commercial, called "Magic Eyes," used special effects (including morphing) on footage of a young girl to show the film's multi-ethnic appeal. A second version concerned itself strictly with reviews, while a third demonstrated the film's intergenerational attraction. "Intuition can fool you." says von Hurwitz. "We thought 'Magic Eyes' would be the favorite, but it was the critical-acclaim commercial that got the most positive response."

In the final, hybrid version of the commercial, elements from the other two augmented the great-reviews spot. Columbia played up "Little Women" as a great gift item with appeal as a movie for mothers, daughters, and grandmothers to enjoy.

Billboard.

Top Video Rentals...

-	_	_					
THIS WEFK	AST WFFK	ON CHART		L SAMPLE OF RETAIL STORE RENT	AL REPORTS.		
THIS	IACT	WKS	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers		
			**	★ No. 1 ★ ★ ★			
1	1	8	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson		
2	4	3	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman		
3	2	5	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline		
4	3	4	CASPER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman		
5	6	4	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange		
6	5	5	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marlon Brando		
7	NE	:wÞ	THE SANTA CLAUSE (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen		
8	8	3	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade		
9	11	3	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker		
10	7	13	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman		
11	9	8	KISS OF DEATH (R)	FoxVideo 8782	David Caruso		
12	19	2	TALES FROM THE 'HOOD (R)	HBO Home Video 91217	Nicolas Cage Clarence Williams III David Alan Grier		
13	13	6	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne		
14	10	14	JUST CAUSE (R)	Warner Home Video 13623	Helen Mirren Sean Connery		
15	14	3	VILLAGE OF THE DAMNED ♦ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Christopher Reeve		
16	NE	wÞ	JURY DUTY (R)	Columbia TriStar Home Video 06723	Pauly Shore		
17	17	2	THE PEREZ FAMILY (R)	Hallmark Home Entertainment 75043	Marisa Tomei		
18	12	7	MAJOR PAYNE ◆ (PG-13)	MCA/Universal Home Video	Alfred Molina Damon Wayans		
19	15	5	THE BASKETBALL DIARIES (R)	Uni Dist. Corp. 82323 PolyGram Video 8006358993	Leonardo Dicaprio		
20	NE	w >	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood		
21	18	11	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Mia Kirshner Chris O'Donnell		
22	NE	₩►	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Minnie Driver Val Kilmer		
23	21	2	PANTHER (R)	PolyGram Video 8006363093	Jim Carrey Kadeem Hardison		
24	16	6	ONCE WERE WARRIORS (R)	New Line Home Video	Courtney B. Vance Rena Owens		
25	NE	w Þ	OLDEST LIVING CONFEDERATE (NR)	Turner Home Entertainment 4177 Cabin Fever Entertainment CF115	Temuera Morrison Diane Lane		
26	20	7	LOSING ISIAH (R)	Paramount Home Video 32836	Donald Sutherland Jessica Lange		
27	29	30	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins		
28	38	18	CINDERELLA (G)	Walt Disney Home Video	Morgan Freeman Animated		
29	25	6	ROOMMATES (PG)	Buena Vista Home Video 410 Hollywood Pictures Home Video	Peter Falk		
30	22	12	THE QUICK AND THE DEAD (R)	Buena Vista Home Video 2559 Columbia TriStar Home Video 73513	D.B. Sweeney Sharon Stone		
31	ΝE۱		STUART SAVES HIS FAMILY (PG-13)	Paramount Home Video 3627	Gene Hackman Al Franken		
32	24	5	NEW JERSEY DRIVE (R)		Laura San Giacomo Sharron Corley		
33	27	9	HIDEAWAY (R)	Uni Dist. Corp. 42520	Saul Stein Jeff Goldblum		
34	32	2	FARINELLI (R)	Columbia tristar Home video /3463	Christine Lahti Stefano Dionisi		
35	37	9	A GOOFY MOVIE (G)	Walt Disney Home Video	Enrico Loverso		
36	35	12	MAN OF THE HOUSE (PG)	Buena Vista Home Video 4658	Animated Chevy Chase		
37	26	12	NOBODY'S FOOL (R)	Buena Vista Home Video 4703	Jonathan Taylor Thomas Paul Newman		
38	36	6	JEFFERSON IN PARIS (PG-13)	Paramount Home video 32941	Jessica Tandy Nick Nolte		
39	33	12		Buena Vista Home Video 4708 MCA/Universal Home Video	Greta Scacchi		
40	34	20	BILLY MADISON ◆ (PG-13)	Uni Dist. Corp. 82395	Adam Sandler Michael Douglas		
			DISCLOSURE (R) fication for a minimum of 125,000	Warrier Horne Video 13575	Demi Moore		

gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

UAV ENTERTAINMENT'S BUDGET PRICING IS PROVING PROFITABLE

(Continued from page 89)

keting thrusts--to have high-quality children's products that tie in together at a very aggressive price point," says Pettus.

'Secret Of The Hunchback,' " he adds, "is a totally different version of the original story, with a surprise ending. It's very heartwarming, with a lot of humor and original music. We wanted something where, even if you had bought a traditional version of the story on video, this one would still have a lot of merit because it's so different.'

UAV is covering its bet with an animated "Hunchback Of Notre Dame" from the '70s that follows the traditional story line. It will be available for one year only, for viewers whose interest may be piqued by "Secret."

Other, soon-to-be-released children's

titles with aggressive tie-ins include "Young Pocahontas," "Snow White And The Magic Mirror," and "Alice In Wonderland." Each will be available in various formats, including an interactive CD-ROM for \$14.99, a Talking Storybook (book and tape) for \$4.99, or a Precious Collector's Pak, combining a full-length animated video and a character doll for

Earlier this year, UAV released "Karate Masters" and "Dance Masters," two kids' instructional videos hosted by the stars of the "Mighty Morphin Power Rangers." The 45-minute, \$9.99 tapes were packaged with a page of Swap Tops, similar to the milk caps called Pogs, and supported by the actors' mall appearances and in-store autograph sessions.

But children's titles are the toddlersized portion of the picture. UAV's biggest seller in its 10-year history remains "Kathy Ireland's Total Fitness Workout," which shipped more than 500,000 units, according to Pettus. And the company has just released super-model Rachel Hunter's "Take Charge" exercise series, beginning with two 40-minute titles, "Power Cardio" and "Power Conditioning."

Each has a suggested retail price of \$12.99, but Pettus says many retailers are selling them for \$9.99. Consumers who buy both tapes can mail in a rebate coupon for \$3 and knock the price down to \$7. "Rachel is very aggressively going out and promoting [the videos] on various talk shows, so it's picking up a lot of TV coverage," says Pettus.

On Oct. 3, UAV reissued 16 tapes of "The Andy Griffith Show" for \$6.99, each with a life-sized Barney Fife P-O-P display. The tapes, originally released at \$19.99, contain three episodes apiece. Consumers who buy three tapes can mail in for a free "Andy Griffith" cast T-shirt.

UAV launched its CD-ROM line last year. The company licenses about 12 titles a month and develops 12 more in-house every three months. "We have a very hot line of \$6.99 CD-ROMs with 12 games on each disc-they're doing extremely well,' says Pettus. "That's in addition to the CD-ROMs that correspond to our original animated productions." UAV offers budget music tapes for 99 cents to \$1.99 and CDs for \$3.99-\$7.99.

Pettus says he wants to "aggressively grow" music and CD-ROM, display various media together in new merchandising fixtures, and "constantly look at every opportunity for expansion

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CABIN FEVER

'Showgirls' To Get R Edit; DVD's Future Pondered

by Eileen Fitzpatrick

HE NAKED TRUTH: MGM/UA Home Video is vehemently denying a trade report that Blockbuster Video will have a hand in editing "Showgirls" to a R rating in order to get around the chain's no-NC-17 policy.

The story was later retracted, but MGM/UA executives are said to be frantic about finding a way to appease the chain and others who object to the movie's numerous erotic scenes. (Shelf Talk wonders if anyone will resist stocking the title in quantity on the grounds that it's a real stinker. We doubt it, but they should give it

some thought.)
The compromise, according to a statement from the com-

to a statement from the company, is that "Showgirls" director Paul Verhoeven has

been asked to deliver an "edited for video" version.

"Paul Verhoeven is solely responsible for editing the film," MGM/UA says, "and no video retailer has participated in the editing process." Edited and NC-17 rental versions of "Showgirls" slink into stores Dec. 26.

The bowdlerized cut will eventually be used to appease mass merchants, which tend to shy away from hard R titles and completely ignore NC-17. When the title is repriced, it will remain a tough sell.

MGM is still wondering who will distribute a sell-through "Showgirls," since the studio itself is handling rental. Warner Home Video, which sells MGM/UA product to stores, pulled the title from the schedule when a conservative chill ran through Time Warner. The parent previously dumped the controversial rap music label Interscope. WEA Distribution, however, will be responsible for packing and shipping "Showgirls."

The studio isn't worried about rental, since the market is handled by about 10 major distributors. "It only takes a few phone calls to cover the country," says an MGM source.

No decisions regarding sell-through have been made. That appears to be next year's problem, yet another for a movie that isn't worth the aggravation.

DVD DOUBTS: The president of high-end laserdisc supplier Voyager, **Bob Stein**, put his spin on the great digital videodisc debate, saying the technology is great but his money is on CD-ROM and the Internet.

"I can't image how DVD is going to capture the imagination of CD-ROM or the Internet," said Stein at a Laser Disc Assn. and Interactive Multimedia Assn. meeting in Los Angeles Oct. 20.

As a creative medium, Stein acknowledged, laser "is dead," but he doubts that studios will take full advantage of DVD's potential. "Clearly the movie industry is very happy recycling movies for home

video," he said. "In the long run, that's not a good idea."

At the meeting, consultant Marc Finer admitted that content will be limited by legal issues, such as collecting royalties when a video game, soundtrack, and movie appear on one disc. "I don't know if any of these ideas will see the light of day, because it's up to the studios to decide the content," he said. "But the potential is there."

Countering Stein's opinion, Finer said that Hollywood is ready for the challenge. "Movie studios may be lim-

rited in what can be done," Finer added. "But they are passionate about doing something."

Adams Media Research president **To**m

Adams said that pricing and software support problems have to be overcome. "The \$500 price point is iffy," Adams said. "And if the product is just vanilla, there will be more excitement about what's happening with the computer."

What's ahead for the video market? By the turn of the century, Adams predicted, sell-through revenues will surpass the rental market, so don't turn in your VCRs yet.

FOX SHAPES UP CLAUDIA: Although the deal was announced more than six months ago, CBS/Fox Video has just put the finishing touches on the marketing plans for "Claudia Schiffer Perfectly Fit."

The supermodel workout series will feature cross-promotions with Neiman Marcus and Evian.

Four videos are in the series: "Perfectly Fit Abs," "Perfectly Fit Legs," "Perfectly Fit Buns," and "Perfectly Fit Arms." Celebrity trainer Kathy Kaehler puts Schiffer through the paces on the tapes, priced at \$14.98 each and available Dec. 18.

In January, Neiman Marcus stores will feature the video in a gift-with-purchase promotion. Customers who purchase \$50 worth of merchandise will receive a copy of the behind-the-scenes video of "Perfectly Fit," a Neiman Marcus backpack, and a bottle of Evian.

Evian also kicks in a vacation sweepstakes, with the winner receiving a trip to the Evian Spa in France. Entry forms for the sweepstakes will be available at retail locations and in each Schiffer video.

To encourage maximum retail exposure, CBS Fox hired celeb photographer **Herb Ritts** for the video cover art. Of course, Schiffer's face and arresting figure will dominate.

Other marketing elements include TV ads, talk shows, and even a few in-store appearances. A launch party will be held at New York's Fashion Cafe, which is a co-venture between Schiffer and two of her supermodel associates.

Top Video Sales...

Billboard

THIS WEEK	LAST WEEK	S. ON CHART	COMPILED FROM A	NATIONAL SAMPLE OF RETAIL STORE SALES		of of	5.0	
Ŧ	LAS	WKS.	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of	Rating	,
1	1	4	CASPER ♦	★★ NO. 1 ★ ★ MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci	1995	PG-13	3 2
2	2	135	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Bill Pullman Animated	1950		2
3	3	35	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill	1995	+	+
4	26	2	THE SANTA CLAUSE	Walt Disney Home Video	Harrison Ford Tim Allen	1994	+	1
5	4	5	LEGENDS OF THE FALL	Buena Vista Home Video 3633 Columbia TriStar Home Video 78723	Brad Pitt	-	1	
6	5	19	PLAYBOY: THE BEST OF PAMELA	Playboy Home Video	Anthony Hopkins	1994		+
7	6	6	ANDERSON A LITTLE PRINCESS	Uni Dist. Corp. PBV0790	Pamela Anderson	1995	+	+
8	+	w Þ	BATMAN FOREVER	Warner Home Video 19100	Liesel Matthews Val Kilmer	1995	G	+
9	7		PLAYBOY: REAL COUPLES-SEX	Warner Home Video 15100 Playboy Home Video	Jim Carrey	1995	PG-13	1
_	+ -	12	IN DANGEROUS PLACES JANET JACKSON: DESIGN OF	Uni Dist. Corp. PBV0777	Various Artists	1995	NR	
0	9	3	A DECADE 1986/1996	A&M Video 6577	Janet Jackson	1995	NR	
1	8	9	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	
2	15	12	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	
3	11	114	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	1
4	13	12	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	1
5	24	3	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	t
6	16	6	STARGATE	Live Home Video 60222	Kurt Russell	1994	PG-13	-
7	19	3	PENTHOUSE: 1995 PET OF THE YEAR PLAY-OFF	Penthouse Video	James Spader Various Artists	1995	NR	+
3	10	10	MORTAL KOMBAT-THE ANIMATED VIDEO	WarnerVision Entertainment 50793-3 New Line Home Video	Animated	1995	-	-
)	NEV	N Þ	PLAYBOY: MAKING LOVE SERIES-VOL. 1	Turner Home Entertainment 4010 Playboy Home Video		+	PG	
)	36	2	BON JOVI: LIVE FROM LONDON	Uni Dist. Corp. PBV0778	Various Artists	1995	NR	
1	21			PolyGram Video 8006392193 Columbia Music Video	Bon Jovi	1995	NR	
		3	INDIGO GIRLS: WATERSHED	Sony Music Video 49195 Walt Disney Home Video	Indigo Giris	1995	NR	
	22	36	THE LION KING	Buena Vista Home Video 2977	Animated	1994	G	2
	12	46	RETURN OF THE JEDI	FoxVideo 1478	Mark Hamill Harrison Ford	1983	PG	1
	30	5	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	1
	14	56	THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	1
	28	10	PENTHOUSE: BEHIND THE SCENES	Penthouse Video WarnerVision Entertainment 50785-3	Various Artists	1995	NR	1
	20	11	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	1
	17	6	CLEAR AND PRESENT DANGER	Paramount Home Video 32463	Harrison Ford Willem DaFoe	1994	PG-13	1
	NEW	/	SUMMER CAMP WITH TRUCKS	WarnerVision Entertainment 59009-3	Hootie & The Blowfish	1995	NR .	1
	RE-EN	ITRY	SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video Paramount Home Video 47021	Animated	1995	NR	1
1	31	10	ABSOLUTELY FABULOUS SERIES 1, PART 2	BBC Video	Jennifer Saunders			-
1	27	27	FORREST GUMP	FoxVideo 8259 Paramount Home Video 32583	Joanna Lumley	1995	NR	1
+	35	61	RESERVOIR DOGS		Tom Hanks Harvey Keitel	1994	PG-13	2
+	23	3	PENTHOUSE: EARL MILLER'S	Live Home Video 68993 Penthouse Video	Tim Roth	1992	R	14
+	25	-	GIRLS OF EUROPE	WarnerVision Entertainment 50789-3 Miramax Home Entertainment	Various Artists	1995	NR	19
1	-	22	THE CROW BEAVIS & BUTT-HEAD: CHICKS	Buena Vista Home Video 3034 MTV Music Television	Brandon Lee	1994	R	19
+	18	-	N' STUFF ◆ ABSOLUTELY FABULOUS SERIES	Sony Music Video 49684	Animated	1995	NR	14
-	38	10	2, PART 1	BBC Video FoxVideo 8260	Jennifer Saunders Joanna Lumley	1995	NR	19
1	29		ABSOLUTELY FABULOUS SERIES 2, PART 2	BBC Video FoxVideo 8261	Jennifer Saunders Joanna Lumley	1995	NR	19
	34	10	SCHINDLER'S LIST ♦	MCA/Universal Home Video Uni Dist. Corp. 82133	Liam Neeson Ben Kingsley	1993	R .	29
1	40	13	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated		G	24.

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ 1995, Billboard/BPI Communications.

FOR WEEK ENDING NOVEMBER 18, 1995

SIVA MEET

(Continued from page 89)

sents a \$900 million-a-year segment of the home video market—the consumer dollar value according to Kelly. His statistical profile, a regular feature of SIVA meetings, estimated a 9.5% improvement on the 1994 total of \$823 million; Kelly predicted a \$24 million, or 2.7% increase, to \$925 million in 1996.

Four genres comprise special interest—exercise, sports, documentaries, and travel—but in fact Kelly's largest category is "other," a grab-bag of subject matter that's also growing the fastest. Kelly said it will jump to \$295 million in 1996 from \$195 million in 1994. If exercise did half as well, special-interest spending would cross the \$1 billion mark next year, based on his projections.

Unfortunately, exercise is in reverse gear, plummeting to \$190 million from \$248 million in three years, a "relatively sharp" 23% decline, Kelly noted. The drop came as no surprise to special-interest vendors or to Gary Ross, president of Suncoast Motion Picture Co. and executive VP of parent Musicland Group. A worthy competitor to movies, special interest is 13% of Suncoast's sell-throughonly revenues from 400 stores, trailing family titles (20%), action/adventure (17%), and comedy (16%).

Ross, who won SIVA's Pioneer Award for Suncoast's devotion to special-interest videos, said that exercise has been losing ground for 18 months as consumers have tired of new celebrities doing the same routines. "They have filled their shelves," he said. "We need something different." Exercise is still 20% of Suncoast's sales, trailing sports at 24%.

But the genre is being crowded by Japanese animation, or anime, described by Ross as "the fastest-growing category in the whole store." Part of Kelly's "other" genre, anime currently holds a 13% share in Suncoast, a few notches below the Playboy Video line, another strong performer.

Anime has an additional attraction for Ross: 95% of the selections sell for more than \$10, he said. In contrast, 33%-55% of his special-interest inventory is less than \$10. "Mass merchants love it," Ross said, "but we don't like to see prices" below \$19.95 suggested list for "at least a year" after street date.

The Internet may be a revenue source down the road. "Eventually, we're going to be on a [World Wide] Web site," Ross said. Cyberspace was the subject of a SIVA panel that promoted the Web as a new merchandising tool. The upshot: Do it if you can afford the \$5,000-\$10,000 it costs to create a well-planned and designed Internet site.

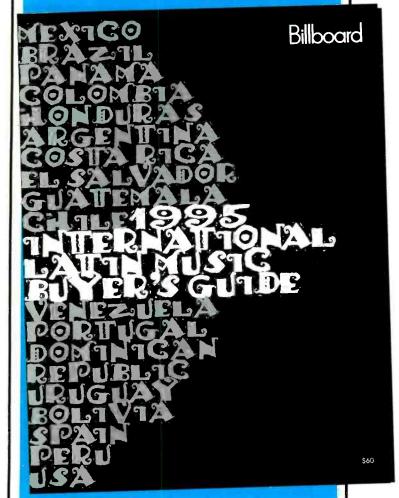
However they reach consumers, special-interest programs should benefit from the sell-through surge that Kelly predicted will jump to 615 million cassettes in 1996 from 570 million this year and 510 million in 1994. Rental, by contrast, is expected to slip

2 million units to 40 million next year. Kelly anticipates sales of 300,000 DVD players next year, all in the fourth quarter. Their immediate impact will be minimal, but he thinks the installed base should rise to 3.7 million in 1998. "It's relatively nice growth," Kelly said, enough to kill laserdisc sales. DVD will begin to generate sizable special-interest revenues by then.

Nevertheless, Kelly advised his audience not to ignore VHS. With recorder/player sales this year expected to top 16.2 million units, digital formats "aren't the be-all people suggest," he said.



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HOLLYWOOD CASINO

(Continued from page 81)

tapes of the productions on display. Among them are "Ben Hur" and "Cleopatra," each of which has sold 2,000-3,000 copies.

"This is working big time," Cantone says. "The numbers are where we'd like them to be." Hollywood Casino has created a 4,500-square-foot retail space at the Sands but has stocked it with only 500 titles from the majors and several nontheatrical labels, including Arts & Entertainment, Home Box Office, and Showtime.

"We're not in the video store business," Cantone says. "We didn't want endless shelf after endless shelf of product." However, Hollywood Casino is designing a bigger Atlantic City location to complete what Cantone calls "the Hollywoodization of the property."

The studios appear every bit as enthusiastic. Cantone says that "they've come to us" with merchandising support, for the obvious reason that "we're doing marketing for them." Hollywood Casino patrons skew older than the crowd that usually frequents video stores, he adds. "I would say the majority don't go there."

'We're not in the video business. We didn't want endless shelf after endless shelf of product'

Warner has been particularly eager to lend a hand. The studio provided the Sands with a Batman and a Batmobile for an in-store appearance on the Oct. 31 street date of "Batman Forever."

Atlantic City represents the cutting edge for Hollywood Casino, which hopes to replicate the concept elsewhere. The casino in Aurora, Ill., is being upgraded; Tunica, Miss., should follow. Combined, says Cantone, Hollywood Casino covers the East, Midwest, and Southern markets while targeting approximately 10 more sites in Texas, North Carolina, Kansas, and Mexico, among others. Cantone predicts that over the next five years, "gaming will explode again."

When Hollywood Casino began exploiting its Aurora mailing list, it drew the attention of nearby M.S. Distributing. "We made them a proposal," says M.S. president Tony Dalesandro, who won a contract covering retail and direct.

Dalesandro likes the results: "For a niche player, they do very well." And they're no slouches at negotiating price. Dalesandro says, "[Cantone] made us really sharpen our pencils on this."

He's less enthusiastic about other gambling-and-cassette trials, in which casinos haven't made a similar commitment to the Hollywood theme. "The results aren't as spectacular."

If other casinos do Hollywoodize, home video success could follow. "There seems to be a high correlation between gamblers, movies, and the love of golf," Dalesandro says.

Billboard.

FOR WEEK ENDING NOVEMBER 18, 1995

Top Music Videos...

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETA REPORTS COLLECTED, COMPILED, AND PROVID TITLE, Label Distributing Label, Catalog Number	ED BY SoundScan®	lype	Suggested List Price
_	╁	>	★ ★ NO. 1 ★	Performers	F	S
1	NE	.w▶	LIVE INTRUSION Americanvisuals American Recordings 3-38424	Slayer	LF	24.98
2	NE	w Þ	LINE FROM AUGUS	Stevie Ray Vaughan & Double Trouble	LF	19.9
3	1	4	DESIGN OF A DECADE 1986/1996 A&M Video 6577	Janet Jackson	LF	19.9
4	5	21	PULSE A Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.9
5	4	6	THE WOMAN IN ME PolyGram Video 8006336605	Shania Twain	LF	19.9
6	6	2	EL CONCIERTO Wea Latina 11639	Luis Miguel	LF	19.98
7	2	2	LIVE FROM LONDON PolyGram Video 8006392193	Bon Jovi	LF	19.9
8	7	20	VIDEO GREATEST HITS-HISTORY ▲² Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
9	3	2	SUMMER CAMP WITH TRUCKS WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98
10	13	97	OUR FIRST VIDEO A ** Dualstar Video WarnerVision Entertainment 53304	Mary-Kate &	SF	12.95
11	8	87	LIVE AT THE ACROPOLIS A 5 BMG Video 82163	Ashley Olsen Yanni	LF	19.98
12	9	14	REBA LIVE	Reba McEntire	LF	19.98
13	10	50	MCA Music Video Uni Dist. Corp. 12743 HELL FREEZES OVER ▲²	Eagles	LF	24.98
14	1	38	Geffen Home Video Uni Dist. Corp. 39548 YOU MIGHT BE A REDNECK IF △	Jeff Foxworthy	VS	7.98
15	12	6	Warner Reprise Video 3-38416 EVERLASTING GLORIA			-
16	16	81	Columbia Music Video Sony Music Video 50128 LIVE	Gloria Estefan	LF	19 98
17	14		Curb Video 177706 WATERSHED	Ray Stevens	LF	16.98
		4	Columbia Music Video Sony Music Video 49195 THE BOB MARLEY STORY	Indigo Girls Bob Marley And	LF	19.98
18	18	54	Island Video PolyGram Video 4400823733 THE 3 TENORS IN CONCERT 1994 A*	The Wailers Carreras, Domingo,	LF	14.95
19	19	62	WarnerVision Entertainment 50822-3 GREATEST HITS-FROM THE BEGINNING	Pavarotti (Mehta)	LF	29.98
20	15	7	Warner Reprise Video 3-38430 LIVE IN AUSTRALIA	Travis Tritt	LF	14.98
21	NE		J2 Communications 06699 DEAD AHEAD	Elton John	LF	29.95
22	17	9	Monterey Home Video 31131	Grateful Dead	LF	24 95
23	23	58	BARBRA-THE CONCERT Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
24	30	38	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
25	28	9	PERRY COMO'S CHRISTMAS CONCERT Teal Entertainment Video Treasures 5001-3	Perry Como	LF	19.98
26	20	27	AN HOUR WITH TIM Curb Video 77742-3	Tim McGraw	LF	14.98
27	24	30	NO QUARTER (UNLEDDED) WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
28	26	60	BOYZ II MEN THEN II NOW ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
29	22	51	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
30	25	101	LIVE SHIT: BINGE & PURGE ▲9 Elektra Entertainment 5194	Metallica	LF	89.98
31	36	96	MARIAH CAREY ▲ Columbia Music Video Sony Music Video 49179	Mariah Carey	LF	19.98
32	27	21	PARALLEL Warner Reprise Video 3-38426	R.E.M.	LF	19.98
33	RE-E	NTRY	VISIONS OF GREGORIAN CHANTS Quality Video, Inc. 61006	Benedictine Monks	LF	10.95
34	35	48	THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189	Eric Clapton	LF	14.95
35	RE-E	NTRY	THE COMPLEAT BEATLES ▲ MGM/UA Home Video 700166	The Beatles	LF	19.95
36	32	44	ABBA GOLD: GREATEST HITS ● PolyGram Video 4400855493	Abba	LF	19.95
37	NEV	N Þ	THE ISLE OF VIEW WarnerVision Entertainment 3-38419	Pretenders	LF	19.98
38	33	50	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 50114	Sade	LF	19.98
39	29	16	KEEPER OF THE STARS MCA Music Video Uni Dist. Corp. 11315	Tracy Byrd	SF	9.98
10	34	102	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX		-	\dashv

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. @1995, Billboard/BPI Communications.

URGENT UPBRIE ON THE BOX OFFICE EVENT OF THE BERR....

Apollo 13 Will Splashdown One Week Ahead Of Schedule!



Retail Availability Date: 11/21/95
Nationally Advertised Availability Date: 11/24/95

This updated release date also affects Apollo 13: To The Edge And Back, Apollo 13 Letterboxed, Apollo 13 Spanish version and expands retail eligibility dates with cross promotional partners. Laserdisc street dates are not affected.





'Top Gun' Flies Over The 300,000-Unit Mark

TOP GUN" TOPS 300,000: Pioneer Entertainment has now sold more than 300,000 cumulative units of Paramount's "Top Gun" on laserdisc, thanks to a sales boost from recent shipments of the new THX edition, according to Rick Buehler, Pioneer Entertainment director of sales and marketing.

With this recent acceleration, "Top Gun" joins the two all-time best-selling laserdiscs, "Jurassic Park" and "Terminator 2: Judgment Day," in the upper stratosphere of titles that have sold 300,000-400,000 copies. "Top Gun" has been released in various laser versions—as has "T2"—but Pioneer expects the new THX edition to add at least 50,000 units to the movie's overall laserdisc sales.

The new "Top Gun" disc (wide or pan-scan, THX, AC-3, \$39.98) was mastered from a new 35 mm interpositive made from the original negative under the supervision of director Tony Scott.

LEW WASSERMAN was one of many esteemed guests at the Laser Disc Assn.'s 15th anniversary luncheon, held Oct. 20 at the Sheraton Universal Hotel in Los Angeles. LDA director Judy Anderson, speaking of MCA's chairman emeritus, says, "We were thrilled that he came." The 160 attendees included LDA board members and assorted executives from the movie, video, and consumer-electronics industries.

The LDA luncheon celebrated the laserdisc format, indulged in optical

disc nostalgia, and honored industry pioneers Ken Kai, Jim Fiedler, John Messerschmitt, Jack Reilly, David Paul Gregg, and Biff Gale (Laser Scans, Billboard, Oct. 21). "The mood was charged and very upbeat," says Anderson. "A wonderful time was had by all." Interestingly, LDA (which was the Laser Vision Assn. until five years ago) was born in the same hotel in November 1980.

WILDER BUNCH: Warner has just released a director's cut of Sam Peckinpah's classic western "The Wild Bunch" in two new laserdisc versions (wide, AC-3, CLV, \$39.98; CAV, extras, \$99.98). The CAV boxed set includes behind-the-scenes footage, rare audio interviews with Peckinpah and cast, and an illustrated booklet. Both versions present the director's full vision and an intact 2.35:1 widescreen aspect ratio.

NEW FROM WARNER: Out now are "Batman Forever" (wide, AC-3, side three CAV, \$39.98), "Never Say Never Again" with Sean Connery (wide, CLV/CAV, \$39.98), "Free Willy 2" (wide, \$34.98), and Sam Peckinpah's "The Getaway" with Steve McQueen and Ali MacGraw (1972, wide, side three CAV, \$39.98).

ULTRA STREET FIGHTER: MCA/Universal recently bowed a "Street Fighter" special edition (wide, extras, \$69.98) that includes audio commentary by director Steven de Souza, a making-of featurette,

LASER SCANS

by Chris McGowan

excerpts from the Capcom "Street Fighter" video games, a sampling of the "Cyberwalk" Internet site for "Street Fighter," storyboards, production photos, and deleted scenes.

MORE FROM MCA: Also new are

a nicely priced "Casper" (wide, THX, \$34.98), a double bill of "The Killers"/ "Criss Cross" (\$59.98), "New Jersey Drive," "The Android Affair," "The Haunting Of Seacliff Inn," "Village Of The Damned," "The Cure," "Slaughterhouse Five" (from the Kurt Vonnegut novel) and Steven Soderbergh's "The Underneath" (each wide, \$34.98).

MAGE recently bowed Arthur Penn's offbeat "The Missouri Breaks" with Marlon Brando and Jack Nicholson (1976, wide, \$49.99), based on a Thomas McGuane script. Also featuring Brando, plus Faye Dunaway and Johnny Depp, is "Don Juan De Marco" (wide, \$39.99). And Image has "The Perez Family" (wide, \$39.99) and an impressive new version of Fox's "The Towering Inferno" (1974, wide, THX, \$49.98) with Paul Newman, a celebrity-packed cast, and the theatrical aspect ratio of 2.35:1.

ELLINI & SPIKE: Voyager has launched two impressive new laserdiscs in its Criterion Collection. Federico Fellini's "Amarcord" (1974, (Continued on next page)

Billboard

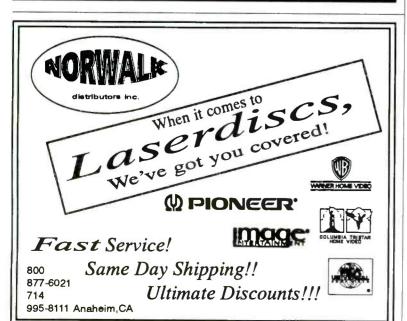
FOR WEEK ENDING NOVEMBER 18, 1995

Top Laserdisc Sales

WEEK	2 WKS. AGO	ON CHAR	COMPILED FROM /	A NATIONAL SAMPLE OF RETAIL STORE SALES I	REPORTS.			ted
THIS WEEK	2 WKS	WKS. (TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
				*** No. 1 ***				1
1	2	5	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
2	1	7	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
3	3	23	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	29.9
4	7	3	CASPER ♦	MCA/Universal Home Video Uni Dist. Corp. 42571	Christina Ricci Bill Pullman	1995	PG-13	34.9
5	4	41	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
6	5	35	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	- 59.98
7	NE	N Þ	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Image Entertainment 5396	Sandra Bullock Bill Puliman	1995	PG	39.99
8	NE	NÞ	ROB ROY	MGM/UA Home Video 105410	Liam Neeson Jessica Lange	1995	R	44.98
9	6	27	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
10	NE	N Þ	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	39.9
11	8	5	DON JUAN DEMARCO	New Line Home Video Image Entertainment 4027	Johnny Depp Marlon Brando	1995	PG-13	39.99
12	11	11	OUTBREAK	Warner Home Video 13632	Dustin Hoffman Morgan Freeman	1995	R	39.98
13	10	15	STAR TREK GENERATIONS	Paramount Home Video Pioneer Entertainment (USA) L.P. 32988	William Shatner Patrick Stewart	1994	PG	44.98
14	NEV	٧Þ	THE FOG	New Line Home Video Image Entertainment 2846	Adrienne Barbeau Jamie Lee Curtis	1980	R	49.99
15	9	7	THE QUICK AND THE DEAD	Columbia TriStar Home Video 73516	Sharon Stone Gene Hackman	1995	R	34.95
16	14	3	KISS OF DEATH	FoxVideo Image Entertainment 8782-85	David Caruso Nicolas Cage	1995	R	39.98
17	18	17	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	39.98
18	12	3	THE MADNESS OF KING GEORGE	Hallmark Home Entertainment Image Entertainment 3182	Nigel Hawthorne Helen Mirren	1995	NR	39.99
19	NEV	V P	RE-ANIMATOR	Elite Entertainment Image Entertainment 4323	Jeffrey Combs David Gale	1985	NR	49.95
20	13	9	CLERKS	Miramax Home Entertainment Image Entertainment 3618	Brian O'Halloran Jeff Anderson	1994	R	39.99
21	15	33	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
22	20	3	JANET JACKSON: DESIGN OF A DECADE 1986/1996	A&M Video 6577	James Spader Janet Jackson	1995	NR	29.98
23	NEV	/▶	VILLAGE OF THE DAMNED ◆	MCA/Universal Home Video Uni Dist. Corp. 42524	Christopher Reeve	1995	R	34.98
24	22	21	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Kirstie Alley Tom Cruise Brad Pitt	1994	R	39.98
24					DIMU CIII	1		

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ 1995, Billboard/BPI Communications.





LASER SCANS

(Continued from preceding page)

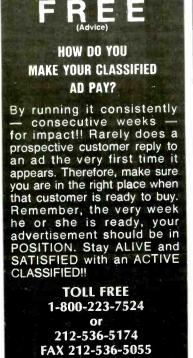
wide, \$69.95) is poignant, lyrical, and funny in its semi-autobiographical account of life in the director's hometown of Rimini, Italy, in the '30s, with soundtracks in both English and Italian

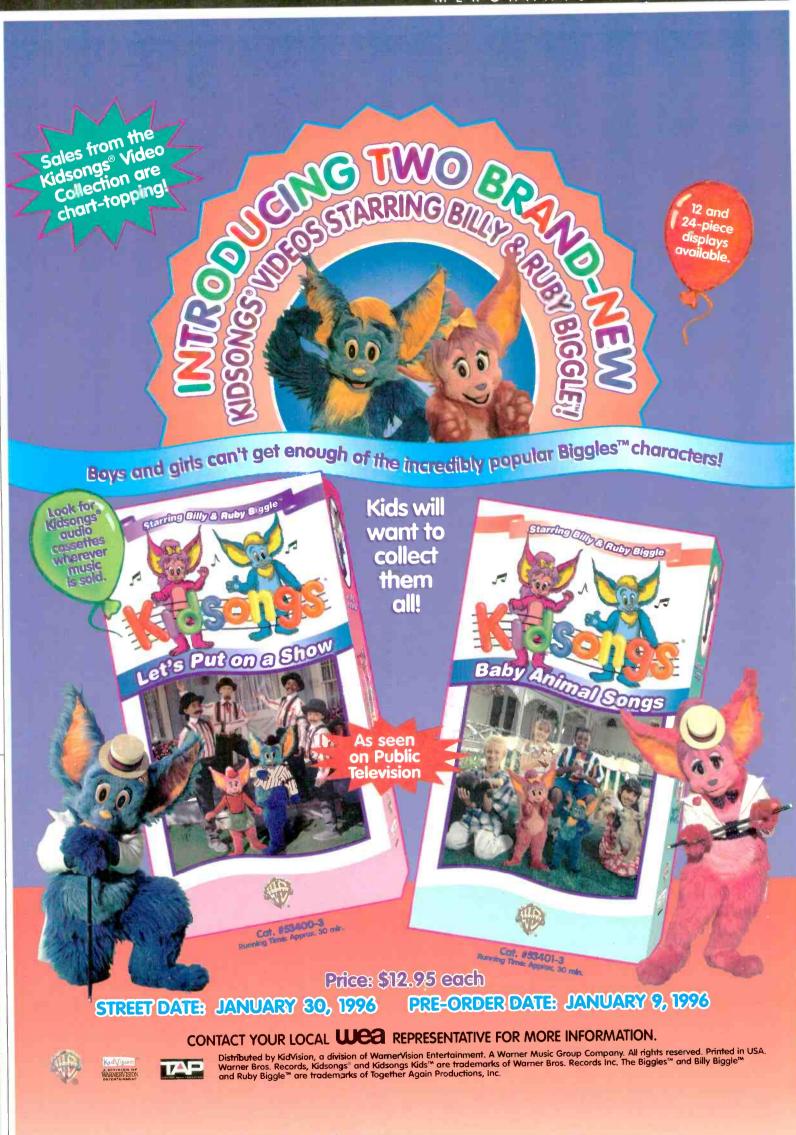
Spike Lee's "Do The Right Thing" (1989, wide, CLV/CAV, extras, \$124.95) is an ambitious, controversial, and powerful film. The special edition includes audio commentary by Lee, cinematographer Ernest Dickerson, production designer Wynn Thomas, and actress Joie Lee; a 60-minute "making of" documentary, exclusive rehearsal and production footage; production stills; clips from other Lee films, and a bonus track by rapper Chuck D. Also out is the moving wartime tale "In Which We Serve" (1942, \$49.95), a collaboration by Noel Coward and David Lean.

RIDER" REDUX: Columbia TriStar has launched an outstanding special edition of Dennis Hopper and Peter Fonda's "Easy Rider" (1969, wide, extras, \$59.95), which includes an audio commentary track by Fonda and Hopper.

Also new from Columbia TriStar are "Mickey One" with Warren Beatty (\$39.95); "Nina Takes A Lover" (\$34.95); "Farinelli" (wide, \$34.95); three Jack Nicholson films, "Five Easy Pieces," "The King Of Marvin Gardens," and "The Last Detail" (all pan-scan, \$34.95); the boxed set "The Three Stooges: Comedy Classics" (\$99.95); and the special edition "Earth Vs. The Flying Saucers" (extras, \$34.95), which includes a video interview with Ray Harry-hausen (who did the special effects) conducted by Joe Dante, plus story-boards and other supplemental materials.

UNCUT CLIVE: MGM/UA releases an unrated director's cut of Clive Barker's "Lord Of Illusions" on disc Jan. 17 (\$34.98).





SOPRANO CABALLE BLURS OPERA, POP

(Continued from page 1)

Mom is Montserrat Caballé, widely regarded as the world's finest soprano. She and daughter Montserrat Martí have released an album of operatic duets, "Two Voices, One Heart." that has stirred the opera world.

The album was released by BMG in Germany on Sept. 16 and in Spain on Oct. 16. The company's Spanish and German affiliates have slightly different views on how to sell the first album by the 62-year-old diva from Barcelona, Spain, and her 23-year-old daughter.

In the crossfire, completely inno-

cent and doubtless bemused, is leading Catalan singer/songwriter Joan Manuel Serrat, also from Barcelona and a BMG artist.

In Germany, the single from the album will be a version of Serrat's "Mediterraneo." In Spain, the label affiliate is keen for the Serrat to be ignored by radio in favor of the single "El Bolero," taken from a Spanish zarzuela, or operetta.

Caballé gained widespread attention in 1992, when she was already at the front of a Spanish-led trend toward mass-appeal opera on the heels of the Barcelona Olympics and the World Exposition in Seville, Spain, alongside fellow Catalan José Carreras and Madrid-born Placido Domingo.

"Eternal Caballé," a double album released in 1992 by BMG/RCA across Europe, sold hundreds of thousands of units. In Germany, it sold more than 100,000 and made Caballé a star of German television variety programs.

Perhaps more significantly, though, the German CD version contained three versions of Spanish pop songs:

"Barcelona" with Freddie Mercury. "Hijo De La Luna" by Mecano's José Maria Cano, and "Paraules D'Amor" by Serrat.

The result is that the German market adores Caballé and her pop-opera, but the Spanish are proud of their serious soprano and her promising daughterand in any case, there are several versions of "Mediterraneo" and the other pop songs already available in Spain.

"The versions by Caballé and her daughter are fine, but they add nothing for the Spanish public, which is familiar with the originals," says Sandra Rotondo, head of classical music at BMG/Ariola Spain. "Serrat, Ana Belen, and Paloma San Basilio all have versions of 'Mediterraneo' on the mar-

The cover of the German version of "Two Voices, One Heart" boasts a photo of Caballé alone. The Spanish album sports a photo of mother and daughter together.

Although both versions have "Mediterraneo" and another Serrat song, "Sarta," the Spanish version includes three extra songs that were recorded in August originally to replace the Serrat compositions.

They are two Spanish-language songs by Gioacchino Rossini and one by Frenchman Camille Saint-Saens. The recordings were directed by David Giménez, a nephew of Car-

At press time, there were no plans for a U.S. release of the album.

Caballé made her debut in 1956 and has performed some 3,800 times (compared to Maria Callas' 600 performances), recorded more than 80 albums, and mastered about 90 roles. Callas named her as her only true successor. Caballé's possible successor, Martí, was training to be a dancer before a torn ligament forced her to abandon ballet classes.

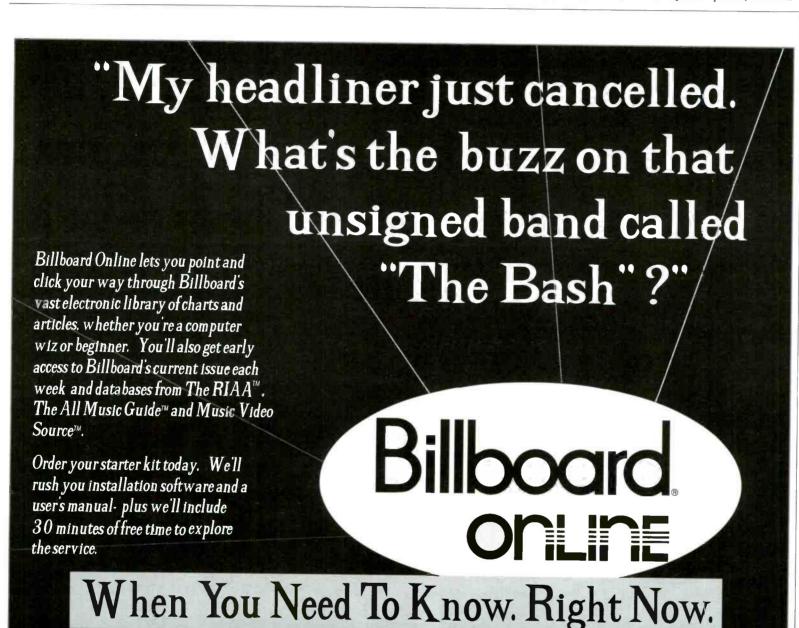
Caballé recounts how she and her tenor husband, Bernabe Martí, were urged by Carlos Caballé, her brother and manager, to attend the 1992 audition of a new opera soprano.

"When we discovered that the new singer was our daughter, we suffered a tremendous shock," says Caballé. "To discover that the would-be dancer had a voice was a surprise, and when she finished singing we were crying with emotion. When my daughter saw us crying, all she could say was, 'Did I sing that badly?"

The first time the two sang together on stage was at London's Royal Festival Hall in October 1993. Martí says, "it is easy to imagine the fear I felt when I first sang in front of my mother. She and Maria Callas are the two opera figures who have most impressed me.

Critics say that Marti's voice lacks the depth of her mother's, but they add that it is likely to mature. Caballé jokes, "There is a big difference between her voice and mine, as there is between her physique and mine there is no comparison.

Caballé recalls that she weighed 60 kilos (132 pounds) when she was her daughter's age, but hormone problems led her to put on weight. Martí is slender, and the pair strike a touching contrast when they perform together, often holding hands.



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Reviews Previews



► ALICE IN CHAINS

PRODUCER: Toby "
Columbia 67248 obee" Wright & Alice In Chains

Fans of early Alice In Chains will be delighted to know that the Seattle band has returned to its trademark grungy sound, following a detour into more melodic terrain on the "Jar Of Flies" E.P. melodic terrain on the Sar Of Fles E.I. Lead single "Grind" and similarly styled tunes like "Brush Away," "Sludge Factory," and "Shame In You" typify the "new old" sound. Occasionally, the self-titled album veers into the R.E.M.-style acoustic guitar arrangements of "Jar Of Flies" (see "Heaven Beside You"). Otherwise, it's a characteristically heavy, plodding, and powerful album that Alice aficionados will embrace as a work that speaks to them.

FLEETWOOD MAC

Time
PRODUCER: Fleetwood Mac & Richard Dashut

Warner Bros. 45920

In its 30-year history, Fleetwood Mac has had its share of personnel changes. Each time the group has added members, it has sought out the best undiscovered song writers on the planet. Now it has added Dave Mason and Bekka Bramlet (Delaney & Bonnie's daughter), who share song-writing duties with Billy Burnette, despite the fact that neither has a particularly fresh songwriting voice these days. Even the legendary Christine McVie's contribu-tions lack the fire of her past work. A disappointing effort.

R & B

► ASANTE

Asante Mode PRODUCERS: Various

Columbia 57845

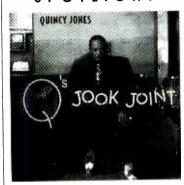
Quartet delivers soothing vocals capable of pleasing classic R&B fans as well as new-jack hipsters. Select tracks yield a You've Done" and the Isley Brothers cover "Don't Say Goodnight," yet incorporate enough original elements to fend off ripoff notions. Other tracks offer smooth grooves in the G-funk vein, such as "Don't Push Me Away" or the near-retro sounding "Why?" Act's diversity could spell career longevity—a rare commodity in R&B these days. Album's production credits span the generations, with the teams of Denzil Foster & Thomas McElroy and Tony "A.D." Perez & Kevin Perez

COUNTRY

Reprise 46051

Country music's conscience continues to uphold traditional standards while pushing the envelope of the future. The ghosts of Bob Wills, Hank Williams, and Lefty Frizzell brush against Mexicali rhythms and R&B grit. Full-tilt country at its best. When's the last time a country album boasted a sitar alongside a pedal steel and trumpet, sax, and trombone?

SPOTLIGHT



QUINCY JONES Q's Jook Joint

ODUCER: Quincy Jones

Qwest/Warner Bros. 45875 The man who assembled the "We Are The World" choir outdoes himself with an album with cast and credits that read like a compendium of late 20thcentury popular music. Most important, "Q's Jook Joint" is a fantastic piece of music, encompassing R&B, rap, soul, jazz, pop, and rock—and featuring living legends and rising stars, from Ray Charles to Babyface to new comer Tamia. Material ranges from Duke Ellington's "Do Nothin' Till You Hear From Me" (with Phil Collins) to remakes of "Rock With You" and "Stuff Like That" to new tunes including the title track, R. Kelly's "Heaven," and
"You Put A Move On My Heart," featuring Tamia. One of the most ambitious projects in recent memory and another feather in the cap of a gifted, unfathomably accomplished music man.

RAP

► GENIUS/GZA

Liquid Swords

PRODUCERS: RZA, 4th Disciple

What's amazing about Wu-Tang Clan's output isn't the sheer volume; it's the fact that every successive release is badder and better than the last one. And following the collective's landmark 1993 effort, "Enter The Wu-Tang: 36 Cham-bers," came solo shots from Method Man, Ol' Dirty Bastard, and Raekwon Featuring Tony Starks. Now there's one from Genius. It offers more twisted dope beatology (off-kilter noise, pock-marked beats, narcotic grooves) accompanying equally witty verbal schemes. Other members of the crew, including Method Man, make appearances here, and they all prove to be mighty rhyme warriors.

REGGAE

★ ZION TRAIN

Homegrown Fantasy

PRODUCER: Zion Train
China/Mesa/Bluemoon 92643 A wonderfully fluid and futuristic meld of techno-ska and '90s rootsy churn-a-dub. Guest vocalist Molara and dynamic DJ Afrikan Simba cast a cross-cultural trance on cuts "The Healing Of The Nation," "Get Ready," and the oceanic "One World, One Heart." This Brit blast of dancehall discontent was a critical sensation in the U.K. last summer, as well as a European club magnet, and it's lost no momentum in its protracted trip to the States. Drink in the consciousness, and let the dream take you.

SPOTLIGHT



THE ROLLING STONES

StrippedPRODUCERS: Don Was & The Glimmer Twins Virgin 41040

Album of live concert and live inrehearsal recordings by the legendary Rolling Stones is more than just a collection of well-recorded classics ("Not Fade Away," "Street Fighting Man," "Wild Horses," "Angie," and Bob Dylan standard "Like A Rolling Stone," to name a few). It is a showcase for the Stones as they sound best, stripped of the pageantry of their stadium tours and offered up with only their rock'n'roll roots showing. Acoustic-guitar interplay between Keith Richards and Ron Wood is as inspired as Mick Jagger's vocals are intimate and impassioned. A vivid document of a band whose greatness only increases with time. (Multimedia CD, compatible with IBM and Macintosh computers, contains interactive material and a bonus video.)

BUNNY WAILER Hall Of Fame: A Tribute To Bob Marley's 50th Anniversary

PRODUCER: Bunny Wailer Ras Records 3502

This marks the fifth album-length effort by the commercially stalled Bunny Livingston to either pay "tribute" to the late Bob Marley or to recast the modern Marley/Wailers

legacy to Bunny's maximum marketable benefit—a move begun when Bunny changed his surname to Wailer circa 1976. Coinciding with this latest concoction is the

VITAL REISSUES™

JOHN COLTRANE

PRODUCERS: John Coltrane & Bob Thiele

GRP/Impulse! 169
These 1967 recordings are some of the last that John Coltrane made—cancer would take his life less than six months with a quartet that included his wife, Alice, on piano, longtime bassist
Jimmy Garrison, and drummer Rashied Ali. Only one track from this session was ever released, and the set as a whole compiled by Alice Coltrane and son Ravi-details the modern jazz master's exploration of far-flung harmonic spaces and new improvisational attacks. Most likely, progressives alone will delight in the mournful, nearly religious aura of "Seraphic Light"; the shifting, shimmering tonalities of the title cut; the frantic, truncated lines of "Tranesonic"; and "Jimmy's Mode," which spotlights a rumbling, emotive solo by Garrison. Also includes three alternate takes.

SIDNEY RECHET In Paris—Volume 1

REISSUE PRODUCER: none listed Disques Vogues/BMG 68357

Composer/soprano saxophonist Sidney Bechet was famous in Europe as a musician whose artistry elevated jazz to classical heights. This recording pre-serves two of his orchestral ballets. "La Nuit Est Une Sorciere" is a romantic work dotted with catchy, recurring themes, and "La Colline Du Delta" is a many-timbred thing, evoking such musical tableaux as a gospel church service or a harn dance. These pieces service or a barn dance. These pieces show a complexity of orchestration exceeded only by Duke Ellington, although Bechet was not the arranger—charts for "La Nuit" were by James Toliver, and those for "La Colline" were by Gerard Calvi. Bechet performs on 1953's "La Nuit" but died five years before "La Colline" was recorded in 1964.

SPOTLIGHT

Released

KRONOS QUARTET

PRODUCERS: Judith

Nonesuch 79394

Released 1985-1995

The past decade has seen Kronos

develop from new-wave classical

provocateurs to one of the most prolif-

ic and important commissioners/per-

formers of genre-busting new music. Among the more than a dozen eclectic,

electric selections on this remarkable

retrospective is the acrid arioso from

Henryk Górecki's "Quasi Una Fanta-

sia"; "Asleep" from Kronos' peerless collaboration with nuevo tango genius

Astor Piazzolla; "Mother Nozipo" from the hit "Pieces Of Africa"; and Samuel Barber's elegiac "Adagio" in its origi-

leased material is not nearly enough of

nal form. A brief bonus disc of unre-

a good thing (where is the group's definitive take on Television's "Mar-

quee Moon"?), but it does contain a

new, fire-breathing version of Jimi Hendrix's "Purple Haze."

rancorous legal battle Bunny is waging against the Marley family to gain control of the Tuff Gong label, which is why this

record is packaged with a plethora of the label's early logos. So what we get is a tac-

tically charged but sonically tepid 50-odd-

self individually." Sadly, that's one difference between Bunny and Bob.

track roundup of Marley tunes that aims to get Bunny basking in Bob's reflected sales glow. As Bunny awkwardly asserts in liner commentary regarding the song "We And Dem": "Bob wasn't concerned about him-

▶ JAY PÉREZ

The V-o-i-c-e PRODUCERS: Jay Pérez, Jerry De La Rosa

Sony Discos 81690

Riotously diverse package showcases mighty pipes of grainy baritone as Pérez neatly traverses slick ranchera, solemn country, and soulful pop while singing in Spanish and English. Still, the slinky reggae cover of "Let's Get It On" plainly shows that Pérez's true vocal personality lies closer to Marvin Gaye than to

LATIN

★ ATERCIOPELADOS

El Dorado

RCA/BMG 26204

On second album, sterling Colombian quartet lays down a hip Latin/punk rock groove topped off by Andrea Echeverri's multifaceted vocal stylings. Tuneful, pop-leaning "Bolero Falaz" and "Sueños Del 95" could draw nibbles from Latin PDs.

NEW AGE

DOUG SMITH

Deep Heart

PRODUCER: John Archer

Honest 1011

Doug Smith put out a couple of earlier albums on American Gramaphone, and although he's with a new label, he's brought the AmGram crew along, including producer John Archer and keyboardist Ron Satterfield. On his third album, he explores some more inviting melodies with his intricate, finger-picking technique. Accompanied by sparse percussion and keyboards, he explores some fansion and keyboards, he explores some tall-ciful evocations on originals, such as "Mystic Morning," and shows his Michael Hedges-inspired tapping technique on "Two Handed Paradox." He also turns the Moody Blues' "Nights In White Satin" into a subtle reverie and reinvents the old easy-listening tune "Ebb Tide."

CLASSICAL

* SCHUBERT: PIANO TRIO IN E-FLAT, OP. 100 The Mozartean Players (Steven Lubin, Stanley Ritchie, Myron Lutzke)

PRODUCER: Paul F. Witt Harmonia Mundi USA 907095

A strikingly lovely performance on period instruments of this enchanting staple of the chamber repertoire. Steven Lubin's fortepiano playing is of special interest. In marked contrast to contem porary instrument style in this work, it is relaxed yet rhythmic, giving the work a more elegiac character than usual. The disc includes an unnecessary second version of fourth movement and, at 59:23, is a bit skimpy.

★ THE GOLDEN DREAM: 17th CENTURY MUSIC FROM THE LOW COUNTRIES The Newberry Consort (Drew Minter, David Dou-

glass, Mary Springfels) with Marion Verbruggen, Paul O'Dette

PRODUCER: Robina G. Young
Harmonia Mundi USA 907123

This attractive disc conjures up the musical atmosphere of the Netherlands and Belgium in the 17th century. In a varied program of an unusual repertoire of hausmusik, no one piece stands out, but as a whole, they give a sense of period culture in which the arts resided not in the courts but in the middle class. Performances are low-key yet extremely enjoy-able. Countertenor Drew Minter is a

ALBUMS ■ SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (J): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums to manner cially 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 John Lannert, 1814 Fern Valley Road, Louisville, KY York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203.Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.); Havelock Nelson (rap/N.Y.); In Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

BILLBOARD NOVEMBER 18, 1995 www.americanradiohistory.com

Reviews & Previews



► SKEE-LO Top Of The Stairs (4:18.

PRODUCERS: Walter Kahn, Skee-Lo WRITER: Skee-Lo

PUBLISHERS: Orange Bear/Arphyltoine BMI Sunshine/Scotti Bros. 78057 (c/o BMG) (CD single) Skee-Lo follows up his surprise break-through debut, "I Wish," with another surprise. "Top Of The Stairs" is an

extremely radio-friendly, uptempo funk/hip-hop track that proves that the rapper is no one-hit wonder. For a hard-er-edged excursion, be sure to check out the Street Radio mix and the Hood mix. This song can also be heard in the film

► SHAGGY FEATURING KEN BOOTHE The Train Is Coming (4:06)

PRODUCERS: Robert Livingston, Shaun Pizzonia WRITERS: K. Boothe, O. Burrell

PUBLISHERS: PolyGram International/Livingsting,

Virgin 11059 (c/o Cema) (cassette single The performer who scored a major smash with his unique summer anthem "Boombastic" roams into new territory with his latest track. Shaggy delivers a ragamuffin rap over a chug-a-lug reggae beat and wavering female vocals. Yet another tune that is featured in the motion picture "Money Train.

► GREEN DAY Geek Stink Breath (2:13)

PRODUCERS: Rob Cavallo, Green Day WRITERS: B. Joe, Green Day

PUBLISHERS: WB/Green Daze, ASCAP
Reprise 7866 (c/o Warner Bros.) (cassette single) The first single from Green Day's second major-label outing roars, rattles, and rolls. Already a deserved hit at modern and album rock radio formats, this concise and catchy single contains a healthy dose of blazing guitar riffs, cheery punk vocals, and pounding drums. Worth a whiff.

PAULA ABDUL Ain't Never Gonna Give You Up

(3:28) PRODUCER: Elliott Wolff

WRITERS: E. Wolff, H. Tee, B. Abrahms, M. Calderon, K. Thornton, S. Watters

PUBLISHERS: EMI-Virgin/Color Me Badd & Me Good ASCAP; Irving/Howie Tee, BMI

REMIXERS: Robert Livingston, Shaun Pizzona Virgin 11060 (c/o Cema) (cassette single) Latest offering from Abdul's underap-preciated "Head Over Heels" collection is a springy pop/funk ditty that features a harmonious vocal appearance by Color Me Badd. The song is riddled with festive Staxx musical references and amusing sing-along refrains. Single fits snugly in the pocket of current radio trends, so this should meet with positive feed-back from top 40 and crossover radio programmers. Just in case, check out the Livingsting remix for a smoother, more urban mood.

ERASURE Fingers And Thumbs (Cold Summer's

PRODUCERS: Thomas Fehlmann, Gareth Jones, Era-

WRITERS: Clarke, Bell
PUBLISHERS: Musical Moments/Minotaur/Sony

U.K./Sony Tunes, ASCAP REMIXERS: Tin Tin Out, Dub On The Moon

Mute/Elektra 9412 (cassette single

The previous "Stay With Me" was criminally overlooked by radio, but this second single from the enduring British synth-pop duo's fine new eponymous album has an NRGetic sound that will ring familiar with programmers. As always, singer Andy Bell is the picture of soulful emotion and acrobatic range, while partner Vince Clarke draws sounds from keyboards like few can. Added pleasure comes from Tin Tin Out's rave-ish remix, which should play well with fans of Fun Factory, and Dub

On The Moon's hearty, club-ready house music interpretation.

CLUBZONE FEATURING RICARDO LYTE AND BEVERLI SKEETE Passion Of The Night (3:34)

RODUCER: Mike Koglin WRITERS: M. Koglin, R. Lyte PUBLISHER: not listed REMIXERS Clubzone

Logic 59031 (c/o BMG) (CD single)

There is not one new idea to be found on this pop/NRG romp, but it has all of the elements to become one of the irresistible guilty pleasures of the winter season. Skeete belts and vamps with respectable diva prowess, while Lyte's thin party rapping is serviceably amusing and infectious. Start shaking that tambourine now and keep it going throughout the CD single's half-dozen festive remixes.

FUNK'E RAY Fallin' In Love (3:45)

PRODUCER: Funk'e Ray WRITERS: D. Hamilton, A. Hamilton

PUBLISHER: not listed REMIXER: Felix Sama

Funk'e Fever/Pandisc 124 (cassette single) The Hamilton, Joe Frank & Reynolds pop chestnut is revived with a chilled but percussive hip-hop/soul groove. Funk'e Ray infuses the gaps between the song's original verses with lighthanded love talk that will play extremely well with teenage girls. With its smooth production and charming vocals, this single is ripe for crossover radio picking.

MACHEL Come Dig It (3:43)

PRODUCER: Machel Montano WRITER: M. Montano
PUBLISHER: Masuso/Nectarine, BMI

Delicious Vinyl/Capitol 10252 (c/o Cema) (cassette

Rambunctious newcomer stirs up a stew of dancehall, hip-hop, and disco flavors within this percolating foot-stomper. His gruff and throaty style contrasts with winding keyboard flourishes that sound like they are straight outta da '70s. You will be chanting the chorus to yourself after the first listen and looking to twitch every time you encounter the Shel Shok's rumbling remix.

R&B

► BRIAN McKNIGHT Still In Love (3:58)

ODUCER: Brian McKnight WRITERS: B. McKnight, B. Barnes PUBLISHER: not listed

Mercury 1520 (c/o PolyGram) (cassette single)

McKnight edges closer to the top of the R&B crooner's heap with this caressing ballad. His engaging voice scales to falsetto heights with tingly results, while a blend of quasi-orchestral strings and subtle'n'slow funk rhythm give the song cinematic depth. A single with universal appeal from the exceptional album "I Remember You.

NEW & NOTEWORTHY

THE TONY RICH PROJECT Nobody Knows

PRODUCER: Tony Rich WRITERS: J. Rich, D. DuBose
PUBLISHERS: Joe Shade/Stiff Shirt/D'Jon Songs, BMI REMIXER: Edward "Eddie F." Ferrell LaFace 4115 (c/o BMG) (cassette single)

Wonder who the next Babyface is? Here he is. Ironically, Rich's delightfully romantic, richly soulful debut can be heard on Babyface's own LaFace Records. This R&Bspiced pop ballad is etched with endearing, sensitive lyrics as well as sharp live instrumentation that nicely matches Rich's quietly effective tenor vocal range. Though none of the Eddie F.'s remixes are as strong as the top 40-friendly album version, all have the hip-hop flavor needed to get over with crossover and R&B radio programmers. A fine

introduction to an artist with excep-

tional promise.

AFTER 7 Damn Thing Called Love $\langle 4{:}08\rangle$ PRODUCERS: Babyface, Jon B WRITER: Jon B.

PUBLISHERS: Sony Songs/Yab Yum/Vibzelect, BMI Virgin 11039 (c/o Cema) (cassette single)

Vocal group serves up its best single in a long while with this sleek and shuffling R&B ballad, which is yet another fruitful songwriting and production col-laboration between Babyface and protégé Jon B. After 7 manages to avoid being overshadowed by delivering vocals that are sweetly harmonious and rife with unusual lead phrasing. The end result is a combination of upfront and behind-the-scenes chemistry that will sound just dandy over radio airwaves. From the noteworthy album "Reflec-

YWFC Up On It (no timing listed) PRODUCER: Mario Winans WRITER: M. Winans

PUBLISHERS: Tiff Ann Dann/Jerem White, BMI

Big Doggie 201 (CD single)

R&B radio programmers should nibble on this crunchy slice of soul vibe. Sexy vocals slink through a slick, slow, jeep/hip-hop beat, while an uptempo bit o' rapping kicks in midway through the funk. Get up on it.

COUNTRY

▶ JOHN MICHAEL MONTGOMERY Cowboy

PRODUCER: Scott Hendricks

WRITERS: B. DOuglas, J. Woods PUBLISHERS: EMI-Tower Street/EMI-Blackwood, BMI

Atlantic 6534 (7-inch single) Lyrically, this single covers territory that has been explored numerous times by various artists in the past. Nevertheless, Montgomery's winning delivery and Hendricks' deft production make this an enjoyable outing. With lots of energy to wake programmers up, this should find a welcome home at country

► DAVID LEE MURPHY Out With A Bang

PRODUCER: Tony Brown WRITERS: D.L. Murphy

PUBLISHERS: N2D/Brian's Dream, ASCAP MCA 55153 (c/o Uni) (7-inch single)

Murphy made have gotten off to a slow start, but his career has rapidly gained momentum with his last two singles.

This uptempo ode to good times should further endear him to country radio programmers and listeners. Murphy has a distinctive voice and unique phrasing that never gets lost in the production. Sounds like another hit for the artist who may well prove to be a defining figure of '90s twang.

LINDA DAVIS Some Things Are Meant To Be

(3:31) PRODUCER: John Guess WRITERS: M. Garvin, G. Payne
PUBLISHERS: Noctural Eclipse/Michael Garvin/BMG-

Careers/Ensign, BMI Arista 2896 (c/o BMG) (7-inch single)

There is no denying that Davis has a great voice, a photogenic image, and a lovely personality. Unfortunately, such assets do not always add up to airplay, which is something that has mostly eluded Davis so far. All that could change with this single. The song starts off with a haunting and edgy feel, building toward a chorus that is more pleas

ing each time it comes around. A solid song and strong performance that could could take this talented artist to the

COOTER BROWN Pure Bred Redneck (3:00)

PRODUCERS: Joe Scaife, Jim Cottor WRITERS: D. Sigmon, G. Ashworth, B. Causey PUBLISHERS: Star North/NewNee, BMI

Reprise 7945 (c/o Warner Bros.) (7-inch single) String together every cliché you have ever heard about rednecks, set them to a country/dance beat, and you have the recipe for this song. There is nothing wrong with Brown's vocals, they would just sound much better wrapped around a good song.

DANCE

► THE BUCKETHEADS Got Myself Together

PRODUCER: Kenny "Dope" Gonzalez

WRITER: K. Gonzalez PUBLISHER: K-Dope, ASCAP

REMIXERS: Kenny "Dope" Gonzalez, "Little" Louie

Henry Street/Big Beat 95697 (c/o Atlantic) (12-

The follow-up the multiformat smash "The Bomb! (These Sounds Fall Into My Mind)" rides a similar, retro-minded disco/house groove. Gonzalez continues to be adept at straddling the fence between innovation and nostalgia by casting familiar loops and sound bits inside a rhythm arrangement that lesser talents will be copying for months to come. If the A-side jam does not fill your every turntable requirement, dip into the bonus cut, "Sunset," another vigorous, tribalinduced house dub. Smokin' stuff.

► D:REAM Shoot Me With Your Love (6:57)

PRODUCERS: D:Ream, Tom Frederikse WRITERS: P. Cunnah, T. Hegarty PUBLISHERS: Pumphouse Songs/EMI, BMI REMIXERS: Loveland, Junior Vasquez, D:Ream

Sire 9357 (c/o Elektra) (CD single)
U.K. dance/pop act previews its imminent second album, "World," with an ebullient disco/house spinner that sparks with optimistic lyrics and a joyful vocal by front man Peter Cunnah.
The chorus builds to anthemic proportions in the context of the track's rattling percussion and rolling piano lines. Of the remixes, Junior Vasquez's has the strongest stateside appeal, though nothing quite matches the tire-less and oh-so-contagious tone of the album version.

▶ JAY WILLIAMS Look Me Up (10:46)

PRODUCER: Jay Williams WRITERS: N. Harris, A. Felder

PUBLISHERS: Willmot/Golden Horizon/EMI-April/6-String, BMI

REMIXER: Junior Vasquez

Nervous 20151 (12-inch single)

It has been way too long since Williams heated up the dancefloor with his church-styled baritone belt-ing. He is poised for a big comeback with a suave rendition of the Blue Magic soul hit. Williams' production is sleek and wrapped in gorgeous strings and weighty house beats, while ever-visible post-producer Junior Vasquez's reconstruction is more forceful and accessible to underground club formats. A tight edit could win approval from crossover radio programmers. Something to consider once Williams is reinstated as one of clubland's dominant voices.

AC

PFR Trials Turned To Gold (2:28)

PRODUCER: not listed

WRITER: K. Green

PUBLISHER: EMI-April, ASCAP Sparrow/Brentwood 71589 (CD single)

This quick and to-the-point pop/rocker solidly reaffirms the fact that not all Christian music sounds the same. This crisply produced jam has the texture of a Grateful Dead rocker, but with even-handed, overtly spiritual lyrics. A way-cool choice for triple-A and open-minded album rock radio sta-

JARS OF CLAY Like A Child (4:35)

PRODUCER: not listed
WRITER: D. Haseltine, C. Lowell, S. Mason, M.

PUBLISHER: Pogostick/Bridge Building/Brentwood, BMI Essential/Brentwood 1452 (CD single)
And if PFR does not convince you to rethink your position on Christian pop music, then this acoustic-rock quartet should. Coming on like a cross between Hothouse Flowers and the Rembrandts, this act offers an open letter to God, pondering the ills of the

world with words that are, by turns,

questioning and philosophical. Triple-A taste makers should dig the track's layered arrangement of Celtic whistles, acoustic guitars, and percussion.

ROCK TRACKS

► BLIND MELON Toes Across The Floor (3:04) RODUCERS: Andy Wallace, Blind Meloi

WRITER: Blind Melon PUBLISHER: Not listed

Capitol 10276 (c/o Cema) (CD single)

It is an eerie feeling to listen to late singer Shannon Hoon's vocal performance here. The gentle, acoustic opening soon segues into a melancholy hook filled with ominous rock lyrics. Hoon's vocal sounds like it was inspired by Perry Farrell, but the rock arrangement is uniquely Blind Melon. From the album "Soup."

JEWEL You Were Meant For Me (3:13)

PRODUCER: Juan Patino

WRITERS: J. Kilcher, S. Poltz PUBLISHERS: Wiggly Tooth, ASCAP; Polio Boy, BMI

Atlantic 6416 (CD single) Jewel's sweet-lipped vocal soothes and soars on this emotional track, which gently resides somewhere between a pop ballad and light rock. Modern rock and triple-A programmers might want to

leased tracks, which are also included on

check out the three impressive unre-

KORN Shoots And Ladders (3:39)

PRODUCER: Ross Robi WRITERS: Korn

the CD single.

PUBLISHER: Goat Head? ASCAP Immortal/Epic 7116 (c/o Sony) (CD promo)

It has taken a few months, but Korn is finally making some headway with album and modern rock radio programmers. Korn's latest, which is slightly remixed from its original album version, should stir up even more airplay for the band. The nursery-rhyme lyrics take on an evil twist as Korn integrates a mean-spirited interpretation of "Knick Knack, Paddy Whack" into the already edgy melody.

PAW Max The Silent (3:52) PRODUCERS: Clif Norrell, Paw

WRITERS: Hennessy, G. Fitch, P. Fitch PUBLISHERS: Cyperpope/Dinky Tone/Camel Force,

A&M 104 (c/o PGD) (CD single)

Album rock radio programmers who are clamoring for a straightforward but slightly aggressive rocker should dig this Paw. Lightning-fast guitar riffs rumble and wail over a folksy rock vocal. The hook might not jab you immediately, but those who bother to probe a bit deeper will find a worthy listen.

RAP

MAIN ONE: THE GHETTO CHILD Check Da

Skillz (3:24) PRODUCER: Ski

WRITERS: R. Rivera, D. Willis

PUBLISHERS: Hittage/Harmony, ASCAP; Biggie, BMI
Select 47 (maxi-cassette single)

Bronx, New York, rapper issues respect for those who hold it together in the street, as well as the those who are "pumping the underground beats . . keep it real." Main One succeeds in accomplishing exactly that on this spare and simple head-bobber, which matches his rhymes with a chantable chorus and solid singing by guest Red Handed. Dope and hard enough for purists and clean enough to make the transition to pop radio. Check it. And then go for the legit, full-length throwdown "Birth Of The Ghetto Child.'

ILL BISKITS God Bless Your Life (4:16)

PRODUCER: Myke Loe WRITERS: D. Durant, M. Warren PUBLISHERS: Stale Biskits/327, ASCAP

Atlantic 6477 (CD single)

Produced by Myke Loe, Ill Biskits make their grooves abstract and matter-offact. The street-smart lyrics are delivered by Kleph and Deeda's unusual rap style, which echoes over a hypnotic backbeat. Good fixins'.

BILLBOARD NOVEMBER 18, 1995

SINGLES PICKS (): New releases with the greatest chart potential. CRITICS CHOICE (*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).



MUSIC

THE PRETENDERS: THE ISLE OF VIEW

70 minutes, \$19.98

Released simultaneously with the album of the same name, this artful collector's item captures the Pretenders in a live acoustic performance at an ethereal London studio. Backed by a classical string ensemble, the Duke Quartet, Chrissie Hynde's voice shines like a ruby on such classic numbers as "Brass In Pocket," "2000 Miles," "Back On The Chain Gang," "Chill Factor," and 10 others. This "concert," whose roots stem back to the band's recording sessions for its 1994 album "Last Of The Independents," will get a stint on PBS stations in December as part of their annual fall pledge drive before making its way to retail.

INDIGO GIRLS: WATERSHED

Epic Music Video 66 minutes, \$19.95

Uplifting longform finger-paints its way through 10 years of songwriting, performance, video-making, and all the experiences that have come along with them. Videos spanning Indigo Girls' career com-prise "Closer To Fine," "Hammer And Nail," "Least Complicated," and others, and the even better news for fans is there is positively no "filler" here. Each of the interviews and slices of life were selected with tender loving care by Amy Ray and Emily Saliers and include early performances at local Athens, Ga., clubs, album release parties, and various occasions passing the time with friends. And to show they do in fact have a sense of humor, the Girls include such tidbits as an excerpt from a local cable access show from 1985 and the unrelentingly playful video for "Galileo" in which they explore some of their possible previous lives.

JVC/SMITHSONIAN FOLKWAYS VIDEO ANTHOLO-GY OF MUSIC AND DANCE OF THE AMERICAS

Approximately 700 minutes, \$299 for complete se Exhaustive collection of videos and wonderfully informative accompanying books takes folk and world music fans on a journey around the Americas—from North America to Central and South America and the Caribbean-in a mélange of music, dance, and other cultural celebrations. A yearslong labor of love created by a superb research and production staff from Smithsonian/Folkways Recordings, the clamshell-packaged set (which can only be purchased in whole) explores a cornucopia of commu-nities, traditions, and tastes in contexts that make sense to all viewers. Hefty price tag makes this one a best bet for libraries. schools, and community centers. (Contact:

CHILDREN'S

GUMBY: THE MOVIE

Before there was a bloated purple dinosaur, there was a lean, mean, green dude named Gumby who began life on "The Howdy Doody Show" and took his show on the road to greater distances than his creators ever dreamed possible. This Claymation feature film concluded its theatrical run just last month and makes its video debut amid a much-heralded promotional push from WarnerVision. The story swirls around the green one's exploits with his new band, the Clayboys, and old pal Pokey. Warner's curiously planned street date of Dec. 26 won't do much for pre-holiday shoppers; nevertheless, retailers can expect interest from children as well as Gumby's devoted older following when the video hits the shelves.

FIREWATCH

30 minutes, \$29.95

A unique take on the live-action video

medium, this program is a combination history lesson and instructional guide for children, parents, and teachers alike. As well as taking viewers into the dispatch room, on a ride in a real hook-and-ladder with a firefighting crew, and into the heat of several raging fires, the safety program includes an informative narrative, commentary from firefighters, and sporadic multiple-choice questions that serve to entertain as well as educate. Each video also comes packaged with a firesafety activity book that helps illustrate the material covered within. (Contact: 800-991-2120.)

THE LITTLE CROOKED CHRISTMAS TREE

30 minutes, \$12.95

Christopher Plummer narrates the video version of a beautiful children's book that brings home the true meaning of Christmas. Enhanced by brightly colored still drawings, the story unfolds with delicate wonder as it tells of the little fir tree that sacrifices its place with the finest of the crop at a Christmas tree farm to shelter a tired dove who comes seeking a place to nest. Because the tree spends so much time protecting the dove and her new family from the elements, it develops a hump in its trunk that leaves it out in the cold when families come seeking the perfect tree but leads eventually to the perfect surroundings. Chock-full of subtle environmental messages and other good things, this one is for the entire family.

FARMYARD FAMILY CHRISTMAS

30 minutes, \$12.95

Old McDonald would literally have a field day with this new Christmas creation, which finds a barnyard of baby animals ringing in the holidays with a sleigh-load of original tunes. Doctored live-action footage of piglets, bunnies, horses, chicks, sheep, puppies, and more features the creatures running through renditions of "Critter Christmas," "Deck The Stalls," "We Wish You A Hairy Christmas," "Up On The Barn Roof," and other like-minded salutations. This is so silly it borders on the absurd. But hey, 'tis the season to be jolly, and there are plenty of good tidings to be found

DOCUMENTARY

VIRTUAL REALITY

95 minutes, \$29.95

None other than Timothy Leary takes the role of commander in chief for this mean-dering journey into cyberspace. The video primarily comprises minute-by-excruciating-minute footage from one of Leary's workshops on virtual reality that continually harks back to his favorite topic: questioning authority. As with most of Leary's latter-day lectures, the jewel of ideas he espouses are so deeply embedded in the rough that in the end it is just too painfully difficult to excavate them. Making matters even more surreal is the fact that the entire program seems set to what sounds like a laugh track for a Sunday night sit-com. (Contact: 310-398-4949.)

GHOST CARS

60 minutes, \$19.95

Proving that there's something for every one on the special-interest video shelf, Adam West hosts this look at the world's most mysterious and unusual automobiles. Although there is no Batmobile to be found here, the garages are filled with other unique wonders such as the "Phantom Cosair," the legendary Indy 500
"Death Car," and some of the state-of-the art bulletproof presidential cars. West also investigates cars belonging to stars from Elvis Presley, James Dean, and Clark Gable; the dream machines of the '50s; and some of the most luxurious custom cars in the world. Besides providing plenty of autos for viewers to ogle at, the program is filled with folklore that will keep their minds and imaginations revved up as well.

MONEY: HISTORY IN YOUR HANDS

31 minutes \$19.95

Supported by a dramatic classical score and the commanding voice of narrator James Earl Jones, this video reveals what is per haps money's greatest value: its ability to recall history. Co-produced by the American Numismatic Assn. and Professional Numismatists Guild, the program traces the culture, art, religion, and politics of various societies from the Middle Ages to the present, from the Middle East to North America. Jones takes viewers on a brief trip to the Franklin Mint in Philadelphia and several coin shows, where he turns up some truly unusual gems. Novice coin collectors and historians certainly will get their money's worth with this program. (Contact: 800-367-9723)

D-DAY TO BERLIN

New Line Home Video/Turner Home Entertainmen 50 minutes, \$24.95

Stirring documentary provides a window on World War II through the eyes of an unusual guide: Academy Award-winning director George Stevens. Commissioned to capture the war by Gen. Eisenhower, Stevens set about his task using his own camera and a crack squad including William Saroyan, Irwin Shaw, and Ivan Moffat. Narrated by Stevens' film producer son, the human drama, action, and romance here seem torn from the pages of a screenplay; however, this package is no Holly wood production and not all scenes are for the faint of heart. Released after the glut of D-Day-related tributes, this WWII buffs' dream come true should stand tall on retail shelves.

THE CHASE

45 minutes, \$19.95

No, this is not a traditional action/adventure film. The Weather Channel's second tornado related title blows in boasting up-close, personal journeys with some of the most daring thrill-seekers of all: tornado-chasers. Beginning with an advisory that viewers should not try this themselves, the program proceeds to venture into the storm with the "chasers, many of whom are trained meteorologists, who dodge softball-sized hail, facade-leveling winds, and more to capture nature's wrath on film. As well as offering their personal video collections, several of the daredevils provide narration from the front lines. Between bombardments, the program provides onscreen definitions of tornado lingo. For additional storm sights and sounds, check out the previously released "Target: Tornado." (Contact: 404-434-6800)

INSTRUCTIONAL

BREAST ENLARGEMENT: WOMAN TO WOMAN

70 minutes, \$19.95 With such issues as proper procedure

and silicon vs. saline still confusing and frightening to many women, this video is welcomely informative. Co-produced with the Breast Cancer Center in Van Nuys, Calif., this video features frank talk with doctors-who discuss how to select the best surgeon for the job, when not to have the surgery, and some of the potential complications and solutionsand women who have undergone breast augmentation or reconstruction surgery. As well as covering cosmetic breast enlargement, the program also briefly examines the effects of breast cancer and plastic surgery in general. (Contact: 801-595-8800)

THE SECRET TO SENSATIONAL CHEERLEADING **AUDITIONS**

RD & MZ Productions

Girly-girl instructional video, the brainchild of New Orleans Saints cheerleader Missy Zeno, promises the inside track on everything aspiring dancers need to succeed at making the squad. Flanked by three high school cheerleaders who talk about the travails of camp, try-outs, and competition, Zeno demonstrates proper stretching techniques, eye-catching moves that novices can incorporate into their routines, improper posture, and more.

For what it's worth, buyers will find packaged with each video a wallet-size Missy Zeno card. (Contact: 504-769-6459)



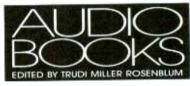
TOTAL DISTORTION Pop Rocket/Electronic Arts

rate PC/Macintosh CD-ROMs, \$64.95 The first game to feature a producer as superhero, "Total Distortion" is a genre-blazing "music video adventure game," in which survival depends on creating videos to sell to hard-to-please programmers back on Earth. Fail, and you'll be stuck forever in the Distortion Dimension, where you've gone in search of exotic footage. Set within an offbeat and engrossing 3D world, the adventure is peopled with vividly imagined rockstar archetypes (goth-rocker Edgar Death, thrash queen Betty Pink) and studded with an original soundtrack. The editing suite, into which gamers load accumulated footage, allows custom creation of videos that can be saved to disc. Set within this larger storyline are a series of smaller puzzles and games that add up to a promised 50 hours of play.

MTV'S BEAVIS AND BUTT-HEAD IN VIRTUAL STUPIDITY

Viacom New Media

vs 95 PC CD-ROM Looking for a video game that "doesn't suck"? You're in luck, buckethead. In their first romp into ROM, the stars of MTV's popular animated series bring their trademark sick wit to a game in which the ultimate goal is "eternal coolness." Set within this larger game, which features the voice of creator Mike Judge and music by Primus and Gwar, are a series of "minigames," including spitting off a roof (points rack up for the number of people and objects hit) and a tennis variant in which the lads shoot tennis balls at yuppies. It's rude, it's crude, it rules



The best-selling author of the "Burke"

RATMAN: THE ULTIMATE EVIL By Andrew Vachss Read by Tony Roberts Warner Audio Video Entertainment

series and an attorney working exclusively on youth cases, Vachss sheds a glaring light on the sinister world of child prostitution in this grim and compelling tale. Batman is shocked to learn of a crime network that sells children into sexual slavery and arranges trips to countries where these practices are legal. As he investigates, he also learns the secret behind the murder of his own parents when he was a child. His relentless pursuit of the truth as he tracks down the kingpins and topples their evil crime empire makes for exciting, suspenseful listening. Roberts does an outstanding job creating a distinctive voice for each character and effectively portraying Batman's complex psyche: outwardly a dark avenging angel, inside a frightened child who never recovered from his parents' death. In addition to providing an action-filled tale, this audio educates the listener about a terrible situ-

ation that cries out for government reform

and law enforcement. Following the story

is a startling series of facts and statistics

on the child sex industry compiled by

investigative reporter David Hechler

SILENT NIGHT By Mary Higgins Clark Read by Jennifer Beals Simon & Schuster Audio

2 hours (abridged), \$16.00. Best-selling mistress of suspense Clark

returns with a holiday tale that's both a gripping, nail-biting thriller and a touching story of faith, hope, and redemption. Catherine Dornan's husband is in a New York hospital with leukemia at Christmastime; Catherine and her two young sons are on their way to visit him, when Catherine accidentally drops her wallet, which contains a St. Christopher medal that the younger son, Brian, believes will save his father's life. The wallet is picked up by Callie, an impoverished mother struggling to make a life for herself and her daughter while being shadowed by the recurring appearance of her vicious, escaped-convict brother. Brian slips away from his mother and follows Callie, leading to danger, terror, and ultimately, a satisfying and uplifting conclusion. Beals' performance effectively captures the mood of the piece and the personality of the characters, making this a very enjoyable stocking stuffer. The hardcover version is already near the top of the bestseller lists.

JEREMY THATCHER, DRAGON HATCHER By Bruce Coville Read by Bruce Coville and the Words Take Wing Repertory Company Listening Library

Listening Library launches its new children's fantasy imprint, Words Take Wing, with four titles, including this lively audio production of Coville's 1992 book, aimed at kids aged 8-12. Young Jeremy Thatcher buys a mysterious, shining ball at a magic shop that turns out to be a dragon's egg. Jeremy takes on the responsibility of hatching the egg and caring for the baby dragon, Tiamat, who turns out to be quite a handful. Coville skillfully mingles fantasy with the realism of everyday life: in addition to keeping feisty Tiamat out of trouble, Jeremy has to deal with a schoolyard bully, an unfair teacher, and an "icky" girl who has a crush on him (icky, that is 'til he actually gets to know her and finds out she's pretty cool). Over the course of the entertaining story, Jeremy learns that growing up means taking responsibility, knowing when to let go, and accepting loss -but it doesn't mean having to give up dreams, imagination, or creativity. Coville gives a spirited reading, with his repertory company of actors supplying the characters' voices. Packaged in a colorful clamshell, this is a fine addition to Listening Library's impressive catalog of quality children's audios.

THE SILVER LINING By various authors Read by various readers BMP Ltd.

This well-done collection of poems read by popular actors is the first of a planned series with all profits going to charities including Paul Newman's Hole in the Wall Gang camp and St. Jude's Children's Hospital. Highlights include Jeremy Irons' thoughtful, reflective reading of D.H. Lawrence's "Snake"; John Hurt's performance of David Harsent's chilling "Playback," a view of the end of the world; Leonard Nimoy's performance of his own "I Will Think Of You"; and Patrick Cargill's charming reading of his poem "If He Could Talk," a humorous piece in which the poet imagines what his dog is thinking on their daily walks. The collection also includes poems by Emily Dickinson, William Shakespeare, Edgar Allan Poe, T.S. Eliot, and others; performers include Michael York, Kirk Douglas, James Earl Jones, Patrick Stewart, and Martin Sheen. Occasional touches of music and sound effects add to the atmosphere. The only drawback is the price, which is steep for such a short collection; it is, however, for a good cause.

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Country Klatch. Following a Mercury artist showcase at the recent Country Radio Broadcasters' miniseminar in Charlotte, N.C., delegates pose for a quick one. Pictured, from left, are artist Kim Richey, Interep Radio Store's Lynn Kite, artist Keith Stegall, Mercury's Larry Hughes, CRB president Ed Salamon of Westwood One, Interep Radio Store's Kay Olin, and Mercury's Pat Surnegie and Nor-

'Tis The Season For Radio Wars

Stations, Labels Battle Over Holiday Shows

BY KEVIN CARTER and MARK MARONE

Once again, it's time to recapture that childlike holiday spirit while listening to colorful phone calls between irate PDs and frustrated label promotion reps.

Stations are busily planning competing holiday shows and demanding free acts. Labels are again choosing which station will be less annoyed when the smoke clears. And as label reps note, the problem is getting worse, if that's possible.

Negotiations for these shows have left many label executives-a number of whom would only discuss the issue anonymously—claiming that "this is the worst thing I've ever had to deal with.

Major-market modern rock stations and modern-leaning top 40s seem to be having the best luck with acts so far. Smaller markets, by some accounts, are faring less well. And some major acts are already unavailable. As WKQX (Q101) Chicago PD Bill Gamble says, "All of a sudden, there are a lot of tours in Japan."

The public trauma has started with suburban New York rocker WRGX (X107) scooping top 40 WHTZ (Z100) by announcing the lineup for Z100's Jingle Ball early and giving away tickets. Meanwhile, crosstown rocker WAXQ (Q104)'s holiday show is scheduled the same day as Z100's bash.

Besides the station crossfire they become caught in, the label reps who spoke to Billboard had a slew of objections to holiday shows. Among them:

 Free shows don't always mean more airplay. As one label's VP of promotion says, "Many radio stations don't truly support the record in advance of the artist's appearance. I see stations. basically treating [our artists] like whores, and then they wonder why those artists become leery.

• Stations want stars. "The labels would like to expose a new band, but radio wants us to deliver a name band, usually someone who could conceivably be shared across format boundaries. That's when the trouble starts," says Warner Bros. national promotion director Dave Lombardi.

• Some executives wonder if it's worth spending money for acts to play three songs in a 20,000-seat venue with 10 other acts. "That ends up helping the station far more than the individual artist," says Columbia Records' senior VP of promotion Jerry Blair. By contrast, Blair says, after a smaller Z100 Presidents Of The United States Of America show, Columbia saw an immediate 25% increase in CD sales.

The Presidents, along with Foo Fighters and Alanis Morissette, are among major modern rock acts that will be largely unavailable for holiday shows due

to "prior commitments." Morissette is touring smaller venues through next month, but will play shows for KROQ Los Angeles and Z100's Jingle Ball with Blues Traveler, the Dave Matthews Band, Natalie Merchant, Soul Asylum, Collective Soul, and the Goo Goo Dolls.

WKQX hasn't announced its Christmas show lineup yet, but Gamble says that he is having few problems with his show, compared to stations in smaller markets or ones that started planning late. "People are going to do New York, Chicago, or L.A. But they might not want a political nightmare over St. Louis or Milwaukee.

That may be unavoidable. WLUM Milwaukee has tightened its playlist, adding only one record in recent weeks. GM Steve Sinicropi says the move is directly related to a lack of label support. "Labels should prepare for a long, arctic winter," he says.

Stations may soon have problems of their own. There are reports that one major concert promoter held meetings with various label executives recently to seek a moratorium on free shows. Promoters have an interest in halting such shows, and many label reps reportedly feel this would be a good opportunity to get off the hook with radio; it was hoped that this sentiment would spread and that future station events could be coordinated through regular concert-promotion channels.

The modern vs. mainstream rock issue is at the heart of many disputes. Judging from some label executives' comments, the preference seems to be toward modern rock. Despite mainstream rock's campaign for greater label respect, one VP says, "the modern rockers seem to have a greater immediate impact on record sales, plus they're more aggressive with their marketing."

As another label executive says, "At the end of the day, it still puts us in a no-win situation. The games between radio and our artist put us right in the middle of the radio wars, and that can only jeopardize our artists.

This story appeared in Airplay Monitor.

Radio BET Should Fill 'Hole In Marketplace' Joint Venture 2nd Network Radio Attempt

■ BY CARRIE BORZILLO

LOS ANGELES-After an unsuccessful attempt to launch an R&B radio network on its own, Black Entertainment

entertainment

Network is hoping that Radio BET, its joint venture with SJS Entertainment, will fare better.

Created in conjunction with Stratford Research and born out of the old BET Radio Network, Radio BET is set to bow in mid-November. Affiliates have not yet been announced.

The network will offer programming and services to R&B, top 40/rhythm, and urban AC stations nationwide that will be based primarily on the network's existing shows. Longform speciality programming will also be offered by Radio BET; however, details for the first show were not finalized at press time.

What is finalized is "Video Soul

Music Minutes," based on BET's flagship music video program, "Video Soul," which will consist of 60-second interview vignettes offered five times a day, Monday through Friday.

Additionally, "Comicview Quick Clip Of The Week," based on BET's stand-up comedy show, "Comicview," and "Screen Scene," which focuses on interviews with Hollywood celebrities, will be provided as 60-second vignettes, delivered five times daily, Monday through Friday.

Radio BET will provide affiliates with three daily faxes: "Radio BET's News Briefs," "Radio BET Sports," and "In The Groove," a topical morningshow prep service.

This project has been a long time coming," says Steve Saslow, president of the New York-based SJS Entertainment, which syndicates such urban radio shows as "An Evening With . . ." and such rock programs as "In The Studio."

We took the existing BET Radio Network off the air a year ago and are ready to relaunch it, now that we have the input from urban radio across the country," Saslow savs.

He adds that he found a "hole in the marketplace. There's no one providing stations that reach the African-American population with a full-service news network for music-based radio stations."

In 1993, BET launched BET Radio Network with its own in-house staff (Billboard, Sept. 18, 1993). Similarly, MTV tried its own in-house radio unit before teaming with Westwood One for the MTV Radio Network this summer (Billboard, July 29).

The difference between Radio BET and BET Radio Network is that the latter network did not offer news and comedv services.

Jeff Lee, president of BET Networks, says of BET Radio Network's fate, "There was nothing wrong with it; we just didn't do the clearance the way it should be. Now, instead of cable people doing radio, we have radio people doing radio. We couldn't do it by ourselves.'

Another important element of Radio BET is the cross-promotion that can be done between radio and video. For instance, air personalities at affiliate stations will guest VJ on "Video Soul."

In addition, SJS will set up radio tours for the celebrities on "Video Soul" so that affiliates can interview the top names in music and show business

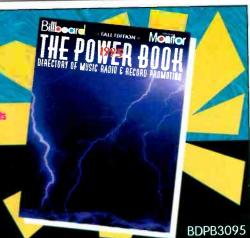
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Rural America Prime Radio Fodder, Says Interep Report

NEW YORK—The rural regions of America represent a \$650 billion, increasingly upscale marketplace that is better reached by radio than by other media.

This is the message of a new report compiled by the Interep Radio Store, which points out that the rural population has decidedly different lifestyle and media preferences than its urban counterpart.

"In a country that often believes that bigger is better, we have shown in this study that smaller markets and outlying areas—sometimes overlooked by national advertisers—are pockets of untapped buying power," says Marla Pirner, Interep's executive VP/director of research.

The report reveals that top growth areas in rural America are manufacturing, recreational, and retirement communities. In addition, rural residents, who represent one-third of the nation's adult population, are shown to favor broadcast media over print or cable, ac-

cording to 1994 data from Simmons Research. They rate below average for heavy use of magazines, newspapers, and cable television. Country is the preferred radio format, reaching about one-quarter of the rural population each week, or 13 million listeners. Country radio reaches more rural residents than any national magazine or primetime network television show, the study says. Other preferred radio formats, in order of preference, are AC, news, and top 40/album radio.

Interep's research concludes that since the majority of rural dwellers are married and own homes, they are prime candidates for products associated with family living, such as household appliances, furniture, and hardware. They are also more likely than urban dwellers to own and purchase equipment, clothing, and vehicles relating to outdoor activities; to have pets and children; and to belong to a church or synagogue.

CHUCK TAYLOR

SUMMER '95 ARBITRONS

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WLKW	adult std	5 4	4.8	5 4	4.9	6.0						
WPRO	N/T	5.3	3.8	5.1	4.5	5.3						
WWBB	oldies	5.1	5.7	6.4	5.8	4.5						
WSNE	AC	6.1	4.3	4.4	4.1	4.4						
WWKX	top 40/rhythm	3.7	3.9	3.9 3.2	3.9	4.3						
WCTK	country	3.5	4.1	3.2	4.6	3.8						
WHJJ	N/T	48	4.5	4.5	4.4	3.5						
WWRX	cls rock	4.5	3.8	4.6	4.9	3.4						
WBRU	modern	3.7	3.8	3.2	3.4	3.3						
WDGE	modern	_	_	_	_	2.6						
MIMN	top 40/rhythm	1.4	1.2	1.4	1.5	2.0						
WCRB	classical	1.3	1.7	1.7	1.5	1.7						
WAAF	album	1.5	1.3	1.4	1.2	1.5						
WBZ	N/T	1.4 1.1	1.4	1.9	18	1.5						
WBCN	modern	1.1	9	10	.9	1.4						
WBOS	album	.6	1.4	1.4	1.0	1.2						
WBSM	N/T	1.0	1.1	1.5	1.1	1.2						
WEHN	top 40	1.5	1.4	1.2	1.8	1.2						
WSAR	N/T	-	.8	. 6	.4	1.2						
WZLX	cls rock	6	1.1	.7	1.2	1.2						
WBCS	country	.6	1.3	1.5	1.3	1.0						
WHIM	country	.7	. 8	1.4	1.2	1.0						
WODS	oldies	.9	1.4	1.0	1.0	1.0						
	AKRON, OH	0-	-(6	7)								

		AKRON,	OHIO-	-(6	57)		
	WQMX	country	8.3	7.5	7.6	6.7	7.6
	WONE-FM	album	5.3	7.0	6.7	8.2	6.4
	WAKR	adult std	4.1	5.0	4.3	5.9	5.5
	WKDD	AC	5.4	4.7	5.0	5.5	5.4
	WGAR	country	5.2	5.6	5.2	4.8	5.1
	WNIR	N/T	5.9	6.5	6.0	7.4	4.9
	WMJI	oldies	5.9	5.7	5.8	5.2	4.7
	WZAK	R&B	4.0	3.3	4.2	3.4	4.3
	WDOK	AC	6.8	5.7	5.7	4.3	4.1
	WMMS	modern	3.2	4.0	4.4	3.4	4.1
	WNCX	cls rock	4.8	4.2	4.1	4.8	4.0
	WKNR	sports	2.8	29	1.8	2.4	3.2
	WRMR	adult std	3.2	2.7	3.2	3.0	3.2
١	WWWE	N/T	3.1	2.0	2.6	2.5	2.9
	WQAL	AC	3.4	3.1	3.2	3.8	2.6
	WENZ	modern	2.4	2.6	2.3	2.2	2.4
	WLTF	AC	2.5	2.5	2.4	2.4	2.1
		OMAHA.	NEB	-(7	1)		
	KGOR	oldies	6.6	60	1 2	C C	0.7

	OMAHA,	NEB	—(7	71)		
KGOR	oldies	6.6	6.0	4.2	6.6	8.7
KQKQ	country	10.5	13.5	9.5	9.6	8.3
KEZO-FM	album	8.3	8.0	9.2	7.6	8.1
WOW-FM	country	7.4	6.3	7.2	8.5	7.6
KFAB	N/T	8.0	11.6	9.4	6.1	7.2
KXKT	country	7.3	5 0	7.2	8.0	7.1
KEFM	AC	6.6	9.5	6.5	6.8	6.8
KESY	AC	6.6	9.6	6.1	4.4	5.9
KKCD	cls rock	2 7	4.5	4.2	5.3	5.2
KGDE	modern	2.8	2.5	3.7	5.6	4.8
KKAR	N/T	5.7	4.4	4.7	4.3	4.6
WOW-AM	country	5.4	3.0	3.1	3.9	4.1
KRRK	modern	3.9	3.7	3 4	2.4	2.9
KOIL	adult std	3.7	3.0	3.7	3.2	2.5

DES	MOINES,	IOV	VA-	—(9	(0)	
KGGO	album	14.0	14.0	13.6	17.3	14.9
WH0	N/T	14.4	14.8	13.8	14.1	13.0
KUJY	country	12.6	11.3	12.8	12.9	10.1
KSTZ	AC	10.4	8.7	7.5	7.4	8.4
KIOA-AM-FM	oldies	5.6	7.2	6.7	6.3	7.2
KLYF	AC	8.8	6.5	5.9	6.0	6.7
KRNT	adult std	4.0	5.5	4 6	4.8	5.5
KHKI	country	4.4	3.5	3.9	2.7	4.8
KFMG	album	4.8	4.9	6.1	6.9	4.5
KRUU	country	2.0	2.7	3.9	3.1	4.3

CO	LUMBIA,	S.C	.—	(91)	
WWDM	R&B	17.1	16.4	17.5	17.6	20.
WCOS-AM-FM	country	10.6	13.1	13.0	11.9	9.
WNOK	top 40	6.5	9.8	8.0	9.1	8.
WARQ	album	3.9	4.9	4.8	4.6	7.3
WTCB	AC	63	7.4	6.7	7.4	6.
WSCQ	adult std	6.8	4.3	5.1	6.7	5.
WFMV	religious	4.4	5.1	7.7	5.6	5.1
WMFX	cls rock	7.7	5.2	5.1	4.3	5.
WOMG	oldies	4.2	6.0	5.3	4.2	4.2
WVOC	N/T	7.4	7.9	5.1	4.8	3.9
WHKZ	country	4.0	2.2	3.9	3.5	3.9

39

(40)

35 | 32

NEW >

WHKZ	country	4.0	2.2	3.9	3.5	3.9
CHAT	TANOOGA	. TE	NN	l.—	(97	')
WUSY	country	22.9	20.5	22.9	20.2	19.5
WDEF-FM	AC	9.8	8.8	98	9.6	10.4
WSKZ	cls rock	7.7	7.6	7.1	9.2	9.9
WJTT	R&B	8.4	93	6.6	5.8	6.9
WDOD-FM	country	3.6	4.5	4.5	4.1	4.3
WGOW	N/T	3.2	3.9	3.1	2.7	4.0
WZST	top 4D	_	1.9	5.0	5.3	3.8
WNOO	R&B adult	2.5	29	3.1	3.1	3.5
WLMX	AC	5.2	4.5	4.0	4.6	3.0
WOGT	oldies	4.5	3.9	2.1	2.4	3.3
W KXJ	top 40	3.2	3.2	3.4	3.2	3.1
WFXS	N/T	3.0	3.0	2.3	1.4	2.6
WDOD-AM	adult std	2.1	2.5	1.4	3 8	2.1

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WKS. WKS. ARTIST (1) AS I LAY ME DOWN 2 ♦ SOPHIE B. HAWKINS 26 KISS FROM A ROSE 2 21 1 ◆ SEAL (3) ONLY WANNA BE WITH YOU 3 3 ◆ HOOTIE & THE BLOWFISH (4) **BACK FOR GOOD** 4 5 15 **◆ TAKE THAT** (5) **ROLL TO ME** 6 6 14 ◆ DEL AMITRI RUN-AROUND 6 4 24 **♦ BLUES TRAVELER** RUNAWAY 7 8 12 **◆ JANET JACKSON** I CAN LOVE YOU LIKE THAT 8 8 7 ◆ ALL-4-ONE (9) CARNIVAL 9 12 **◆ NATALIE MERCHANT** 11 (10) TIL I HEAR IT FROM YOU 10 10 14 **♦** GIN BLOSSOMS BLESSED (11) 14 19 **◆** ELTON JOHN 12 FANTASY 11 9 11 ◆ MARIAH CAREY I'LL BE THERE FOR YOU 13 12 13 26 **◆ THE REMBRANDTS** DECEMBER (14) 16 17 14 ◆ COLLECTIVE SOUL * * * AIRPOWER * * * (15) **EXHALE (SHOOP SHOOP)** 20 **♦ WHITNEY HOUSTON** 16 I COULD FALL IN LOVE 15 14 17 ◆ SELENA 17 17 IN THE HOUSE OF STONE AND LIGHT 15 51 ◆ MARTIN PAGE 18 19 I KNOW 18 41 **◆ DIONNE FARRIS** YOU ARE NOT ALONE 19 13 11 15 **♦ MICHAEL JACKSON** COLORS OF THE WIND 20 18 16 22 **◆ VANESSA WILLIAMS** RUNAWAY (21)22 23 **♦ THE CORRS** YOU'LL SEE (22) 28 2 MADONNA ALBUM CUT/WARNER BROS I'D LIE FOR YOU (AND THAT'S THE TRUTH) 23 21 21 **◆ MEAT LOAF** GOOD INTENTIONS 24) TOAD THE WET SPROCKET 26 29 FOREVER TONIGHT ◆ PETER CETERA & CRYSTAL BERNARD 25 23 22 12 * * * HOT SHOT DEBUT * * * **(26)** NEW ONE SWEET DAY **◆ MARIAH CAREY & BOYZ II MEN** 27) 30 31 ◆ GOO GOO DOLLS ANTS MARCHING (28) 25 25 ◆ DAVE MATTHEWS BAND I'LL STAND BY YOU 27 26 35 **◆ PRETENDERS** LET ME BE THE ONE 30 24 **♦ BLESSID LINION OF SOLUS** 24 11 DO YOU SLEEP? ◆ LISA LOEB & NINE STORIES (31) 31 30 WATERFALLS 32 29 28 (33) I WILL REMEMBER YOU 33 34 ◆ SARAH MCLACHLAN 34) BREAKFAST AT TIFFANY'S 36 35 5 **◆ DEEP BLUE SOMETHING 35**) 34 39 HOOTIE & THE BLOWFISH 3 TLANTIC ALBUM CUT 32 27 CAN I TOUCH YOU...THERE? 36 **♦ MICHAEL BOLTON** (37) **ROCK STEADY** NEW > BONNIE RAITT WITH BRYAN ADAMS BELIEVE IN YOU 38) 38 38 JUDE COLE

Hot Adult Contemporar

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability © 1995, Billboard/BPI Communications

WALK IN THE SUN

BEAUTIFUL LIFE

HOT ADULT CONTEMPORARY RECURRENT 1 LET HER CRY ATLANTIC 87231 **♦** HOOTIE & THE BLOWFISH HAVE YOU EVER REALLY LOVED A WOMAN? 2 3 1 6 ◆ BRYAN ADAMS YOU GOTTA BE 3 2 2 12 TAKE A BOW 4 5 6 12 ◆ MADONNA ALL I WANNA DO 5 ◆ SHERYL CROW 7 8 35 HOLD MY HAND 6 6 5 10 ◆ HOOTIE & THE BLOWFISH IF YOU GO 7 10 10 28 **♦ JON SECADA** I BELIEVE 8 **♦ BLESSID UNION OF SOULS** WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO 9 9 9 32 WATER RUNS DRY 10 4 ◆ BOYZ II MEN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

ROCK SOLID KNOWLEDGE Introducing ROCK TRACKS Two artist-by-artist listings of every title 10 appear on Billboard's "Album Rock Tracks" (1981-95) & "Modern Rock Tracks" (1988-95) charts. With Complete Chart Data On Each Rock Track: Chart debut date • Peak position • Total weeks charted • Album title • Label and album number • Top 25 Artists photos • Detailed, accurate artist biographics • Title notes • More! Plus: Song Title List • Top 100 Artists • Artists With The Most # 1, Top 100 & Chartes Charted Hits • Top Hits Of Each Year, Each Decade or All-Time • Chronological # 1 Hits List Publication date: Dec. 1995 Partal sample page from *Album Rock: Tracks" section Plus: Top Plus Artists Artists Section Plus: Top Plus Artists Section Top Plus: Top Plus: Top Plus: Top Plus Artists Section Top Plus:
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♦ BRUCE HORNSBY

ACE OF BASE

ids today. Cinematic portraits of the young don't come more raw and contro-versial than this summer's "Kids." Folk Implosion provided the film's soundtrack. The band's single, "Natural One," is No. 10 on the Modern Rock Tracks chart.

"It started out as an instrumental track that really didn't have much direction," says singer Lou Barlow, perhaps better known as the leader of Sebadoh. "We submitted it for the movie, and they rejected it. So when we were putting [our] record together after the movie had already been made, we decided to strip it down and put vocals on it. All told, I think we spent six hours on it."

Barlow doesn't share much of the public's horror at the movie's graphic depiction of underage

TRACK TITLE

NAME A BOY NAMED GOO

MY FRIENDS

PERRY MASON

COMEDOWN

CUMBERSOME

GRIND

TOMORROW

RAININ'

HARD AS A ROCK

YOUR LITTLE SECRET

HAND IN MY POCKET

GEEK STINK BREATH

I'LL STICK AROUND

POSSUM KINGDOM

AND FOOLS SHINE ON

GOOD INTENTIONS

THE WORLD I KNOW

SIMPLE LESSONS

LOCK AND LOAD

PURE MASSACRE

LIKE A ROLLING STONE

TIL I HEAR IT FROM YOU

(YOU'RE) MY WORLD

YOU OUGHTA KNOW

CABIN DOWN BELOW

ELASTIC FIRECRACKER

ONLY WANNA BE WITH YOU

IN THE BLOOD

BREADMAKER

RADAR GUN

ALL OVER YOU

PIRANHA

TAXMAN

WARPED

SOLITUDE

STONE THE CROW

DEJA VOODOO

DROWNING

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sex, drug use, and violence. "I wasn't particularly disturbed by it. I felt the movie was depressing. But at the same time, I didn't really see [the kids] as animalistic or inhuman. The idea of young kids having sex and being unpro-



tected, I just can't be shocked by it. I don't know why.
"I liked the finished product a lot. It seemed

ARTIST

AC/DC

3 weeks at No. 1 ◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.

◆ RED HOT CHILI PEPPERS

◆ OZZY OSBOURNE

◆ MFLISSA ETHERIDGE

♦ SEVEN MARY THREE

◆ ALANIS MORISSETTE MAVERICK/REPRISE

◆ ALICE IN CHAINS

◆ SILVERCHAIR

REPRISE ◆ FOO FIGHTERS

NTERSCOPE

◆ BLUES TRAVELER

◆ BROTHER CANE

◆ TOAD THE WET SPROCKET

KENNY WAYNE SHEPHERD

GIANT HOOTIE & THE BLOWFISH

♦ BETTER THAN EZRA

THE BOTTLE ROCKETS

ESD/TAG/ATLANTIC

ROLLING STONES

◆ ALANIS MORISSETTE

◆ TRIPPING DAISY
ISLAND

◆ EDWIN MCCAIN

LAVA/ATLANTIC

DOWN

FASTWEST/FFG

STEVIE RAY VAUGHAN

◆ RED HOT CHILI PEPPERS

◆ HOOTIE & THE BLOWFISH

♦ GIN BLOSSOMS

JOE SATRIANI

RELATIVITY

TOM PETTY

ELEKTRA/EEG

◆ SILVERCHAIR

BROTHER CANE

BOB SEGER & THE SILVER BULLET BAND

♦ COLLECTIVE SOUL

◆ CANDLEBOX

◆ GREEN DAY

◆ TOADIES

◆ SPONGE

EASTWEST/EEG

◆ BUSH
TRAUMA/INTERSCOPE

to inspire people. People were either disgusted by it, truly disturbed by it, or just liked it. There was a real wide range of people's opinions.

"It seemed a little strange that we would be asked to score a movie about skate kids, because I'm pretty alienated from that—those kids [in the movie] are young. And I didn't act like that when I was younger. I just played guitar.'

Not that there weren't armies of skate rats prowling western Massachusetts' Pioneer Valley, where Barlow grew up. "In order to learn how to skateboard, it was like motocross; you had to get out there and totally damage yourself before you get good at it. I wasn't into doing that in front of a crowd full of people. It's far too embarrassing. I minded my own business."

FOR WEEK ENDING NOVEMBER 18, 1995 Billboard ...

No. 1

THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA

BULLET WITH BUTTERFLY WINGS ◆ SMASHING PUMPKINS

* * * AIRPOWER * * *

* * AIRPOWER * *

Rock Tracks

Billboard_®

FOR WEEK ENDING NOVEMBER 18, 1995

Modern Rock Tracks

. ¥	Κ Κ	WKS	WKS ON ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	4	5	8	ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
2)	2	4	5	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
3	1	1	15	NAME A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
4	3	3	7	GEEK STINK BREATH INSOMNIAC	◆ GREEN DAY REPRISE
5)	6	7	12	POSSUM KINGDOM RUBBERNECK	◆ TOADIES INTERSCOPE
6	5	2	14	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICAN	JNITED STATES OF AMERICA
7	7	6	13	HAND IN MY POCKET JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
8	10	12	5	FRIENDS OF P.	◆ THE RENTALS MAVERICK/REPRISE
9	8	9	9	I'LL STICK AROUND	◆ FOO FIGHTERS ROSWELL/CAPITOL
(10)	12	13	5	NATURAL ONE	FOLK IMPLOSION LONDON/ISLAND
_				"KIDS" SOUNDTRACK COMEDOWN	♦ BUSH
11	9	8	18	SIXTEEN STONE QUEER	TRAUMA/INTERSCOPE ◆ GARBAGE
(12)	13	15	9	GARBAGE HOOK	◆ BLUES TRAVELER
(13)	16	18	7	FOUR ONE OF US	→ JOAN OSBORNE
(14)	15	17	8	RELISH	BLUE GORILLA/MERCURY
				★ ★ ★ AIRPOWE	R★★★ BUSH
(15)	31	-	2	SIXTEEN STONE	TRAUMAVINTERSCOPE
16	11	10	13	A GIRL LIKE YOU GORGEOUS GEORGE	◆ EDWYN COLLINS BAR NONE/A&M
				★ ★ ★ AIRPOWE	ALANIS MORISSETTE
(17)	27	34	4	JAGGED LITTLE PILL	MAVERICK/REPRISE
(17) (18)	19	19	4	AGGED LITTLE PILL ★★★AIRPOWE GRIND ALICE IN CHAINS ★★★AIRPOWE	ER★★★ ◆ ALICE IN CHAINS COLUMBIA
				AGGED LITTLE PILL ★★★AIRPOWE GRIND ALICE IN CHAINS ★★★AIRPOWE CUMBERSOME AMERICAN STANDARD	ALICE IN CHAINS COLUMBIA ER ★ ★ SEVEN MARY THREE MAMMOTH/ATLANTIC
18	19	19	4	### AIRPOWE GRIND ALICE IN CHAINS ### AIRPOWE CUMBERSOME AMERICAN STANDARD TOMORROW FROGSTOMP	P ★ ★ ALICE IN CHAINS COLUMBIA ER ★ ★ SEVEN MARY THREE MAMMOTHATIANTIC SILVERCHAIR EPIC
18) 19)	19	19	4	JAGGED LITTLE PILL	ALICE IN CHAINS COLUMBIA ER ★ ★ SEVEN MARY THREE MAMMOTH/ATLANTIC SILVERCHAIR EPIC HEATHER NOVA BIG CAT/WORK
18	19 21 18	19 27 14	4 22	JAGGED LITTLE PILL	ALICE IN CHAINS COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA A SEVEN MARY THREE MAMMOTHATIANIU SILVERCHAIR EPIC HEATHER NOVA BIG CATIWORK COLUMBIAREPRISE COLUMBIAREPRISE
18 19 20 21	19 21 18	19 27 14 16	4 22 12	JAGGED LITTLE PILL	A ALICE IN CHAINS COLUMBIA ER ★ ★ SEVEN MARY THREE MAMMOTH/ATLANTIC SILVERCHAIR EPIC HEATHER NOVE BIG CAT/WORK TOAD THE WET SPROCKET COLUMBIA/REPRISE NATALIE MERCHANT LELEKTRA/EEG
18 19 20 21 22	19 21 18 17 20	19 27 14 16 23	4 4 22 12 6	JAGGED LITTLE PILL	ALICE IN CHAINS COLUMBIA ER ★ ★ SEVEN MARY THREE MAMMOTH/ATLANTIC SILVERCHAIN FILE HEATHER NOVA BIG CAT/WORK TOAD THE WET SPROCKET COLUMBIA/REPRISE NATALIE MERCHANT ELEKTRA/EE SILVERCHAIR EPIC SILVERCHAIR EPIC SILVERCHAIR EPIC PAINS
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18 19 20 21 22 23 24 25	19 21 18 17 20 22 26 14	19 27 14 16 23 26	4 22 12 6 5 2	JAGGED LITTLE PILL	ALICE IN CHAINS COLUMBIA ER * * SEVEN MARY THREE MAMMOTHATLANTIC SILVERCHAIR EPIC COLUMBIA/REPRIS NATALIE MERCHANT ELEKTRA/EE SILVERCHAIR EPIC ARNCILE PRICALL EPIC ERRORE SILVERCHAIR EPIC PRANCILE PRICALL EPIC EPICALL EPIC EPICALL EPIC EPICALL EVERCHAIR
18 20 21 22 23 24 25 26	19 21 18 17 20 22 26 14 32	19 27 14 16 23 26	4 22 12 6 5 2	JAGGED LITTLE PILL	ALICE IN CHAINS COLUMBIA ER * * SEVEN MARY THREE MAMMOTHATIANTIC SILVERCHAIR FPIC HEATHER NOVA BIG CATIVORS FOAD THE WET SPROCKET COLUMBIA/REPRISE NATALIE MERCHANT ELEKTRAVEG RANCIE FRIGE RANCIE EPITAPE CAPITO COLLECTIVE SOUL
18 20 21 22 23 24 25 26 27	19 21 18 17 20 22 26 14 32 NE	27 14 16 23 26 — 11 — W ▶	4 22 12 6 5 2 13 2	JAGGED LITTLE PILL	ALICE IN CHAINS COLUMBIA ER * * * SEVEN MARY THREE MAMMOTH/ATLANTIC SILVERCHAIR EPIC HEATHER NOVA BIG CAT/WORK TOAD THE WET SPROCKET COLUMBIA/REPRISE NATALIE MERCHAINT ELEKTRA/EE SILVERCHAIR EPICAP RANCID EPICAP CAPITOI COLLECTIVE SOUL ATLANTIG LISA LOEB & NINE STORIES
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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations and 66 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 900 detections (Modern Rock) for the first time. Videoclip availability. P1995, Billboard/BPI Communications



Week of October 29, 1995

- 1 Fantasy / Mariah Carey
- @ Fairground / Simply Red
- (3) Roll With It / Dasis
- Runaway / Janet Jackson
- (5) Lost In You / Matt Bianco
- ® Endorphinmachine / ♣
- T Scatman's World / Scatman John 6 Rock And Roll Is Dead / Lenny Kravitz
- (9) Kiss And Tell / G. Love And Special Sauce
- M Walk This World / Heather Nova
- 1 Warped / Red Hot Chili Peppers
- 10 Downtown Venus / P.M. Dawn 13 Do You Sleep? / Lisa Loeb & Nine Stories
- (1) Country House / Blur
- (§ Naked And Sacred / Chynna Phillips
- (Jump To My Love / Incognito
- Abriendo Puertas / Gloris Estefan 🔞 l'41 Be There For You / The Rembrandts
- 19 Money / Ragga Twins
- Dike A Rolling Stone / The Rolling Stones
- Take Me Higher / Diana Ross
- 2 3 Is Family / Dana Dawson
- 23 I Could Fall In Love / Selena
- 2 Come Into My Life / Gerry DeVeaux
- 3 Sentimental / Deborah Cox (8) When Love & Hate Collide / Def Leppard
- Tunnel Vision / Lenny Kravitz
- Exhale / Whitney Houston
- 29 You Learn / Alanis Morissette 3 Geek Stink Breath / Green Day
- 3 Naked / Reef
- @ Are You Ready? / Pebbles
- 3 Chuck. E's In Love / Rickie Lee Jones
- 3 Strength / Tohko Furuuchi
- S Scatman / Scatman John (9) The Hearts Filthy Lesson'/ David Bowie
- 37) Ainokotoha / Spitz
- 3 Could It Be I'm Fallin' In Love / Regina
- @ Sunday To Saturday / Take That 49 Wake Me When It's Over /
- Candy Dulfer Featuring David Sanborn 1 Breakin' Away / Kim Wilde
- @ R To The A / C.J. Lewis
- To Love You More / Celine Dion
- 49 You Are Not Alone / Michael Jackson 49 You Don't Understand Me / Roxette
- Thank You / Boyz II Men
- 4 Hello Again Mukashikaraarubasho -My Little Lover
- (8) Pull Un To The Bumper / Patra
- Who Can I Run To / Xscape
- M Smoke Gets In Your Eyes /
- Jerry Garcia Band Selections can be heard on

"Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: http://www.infojapan.com/JWAVE/

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BILLBOARD NOVEMBER 18, 1995 www.americanradiohistory.com

More Questions Of Arbs' Validity Emerge; Stern Does Pittsburgh; Infinity Pays Up

As FAST As Arbitrend results for August-October are rolling in, so are questions about their accuracy. First, the results:

In New York, Emmis urban duopoly WQHT (Hot 97) and WRKS maintained the lead, though both were off—the former 6.6-6.2, the latter 6.1-5.3.

KLVE took over No. 1 in Los Angeles, with a 4.8-5.7 hop, while **KPWR** switched places to No. 2. Even so, its share upped 5.3-5.5.

WGCI and WGN held onto the top spots in Chicago. The biggest news: WLIT's jump from 3.7-4.1, moving the AC from No. 9-4. Could it be impact from the station's direct-mail promo video, mailed to residents last quarter?

Questions have arisen concerning the validity of sampling in New York, L.A., Miami, and Dallas, in addition to the markets named here last week. One source says that an Arbitron official admitted to mistakenly overweighing by 13% Los Angeles Hispanics in the 25-54 demographic. And at press time, broadcasters in Buffalo, N.Y., insisted that Arbitrends and the fall book not be released because of sampling problems. We'll have more on the issue next week.

On a sunnier front, Howard Stern, who enjoyed swell summer ratings across a majority of the nation's top 10 metros, has been signed on at modern rock WXDX (the X at 106.7) Pittsburgh (replacing Steve Frankenberry, who moves to nights). Stern debuted Nov. 7, the day his new book, "Miss America," was released. The move into Pittsburgh gives Stern a total of 23 markets nationwide.

Other Stern news: Boss Infinity paid \$1 million to the U.S. Treasury as part of its "indecency" fine over the jock's airwave antics. Balance remaining: \$715,000. It's the largest fine ever paid by a licensee, according to FCC chairman Reed Hundt.

The M Street Journal has released

format totals for '95. Country remains on top, with 846 commercial stations nationwide, though it's down nine stations, 0.5%, from last year.

In all, the format commands 11.9% of the nation's radio dial. Next in line are news/talk (up 0.4%), AC (down 1.2%),



by Chuck Taylor with reporting by Douglas Reece

oldies (down 0.3%), and adult standards (up 0.4%). The most dramatic shift is in modern rock. Last year, 51 stations made a playlist staple out of **Green** Day; now, there are 129 (3.4% of stations).

PROGRAMMING: BREAKING UP

WIBF Philadelphia breaks from the WDRE Underground Network to go local as "Philly's modern rock." PD Jim McGuinn will do afternoons.

One month after returning to the station for afternoon drive, Bob Harvey is the new PD/music director of KIKF/KYKF Los Angeles/Anaheim, Calif. PD duties had been held on an interim basis by Carrie Dunne, who remains assistant PD/assistant MD. Harvey formerly programmed KCKC San Bernardino, Calif., and hosts a cable country music show.

John Roberts has been named PD at KIKK Houston, moving from CISN Edmonton, Canada. Gary Moss is out.

KRPM-FM (K106) Seattle, which bills itself "Kickin' Country," has

applied for the calls KCIN. The previous calls will remain on simulcast KRPM-AM.

KECR San Diego, which planned to simulcast WFLZ Tampa, Fla., until pending owner Jacor decided what to do with the station, has become KHTS and is currently simulcasting the soft AC format of WFLZ's duopoly partner, WDUV. Meanwhile, crosstown KFMB-FM (Star 100.7) shifts from hot AC to top 40/adult modern rock.

KHQT (Hot 97.7) San Jose, Calif., now simulcasting triple-A, officially ends the Hot 97.7 era with a call-letter flip to KFFG.

PEOPLE: WINDS OF CHANGE

With WBBM-FM (B96) Chicago APD/morning-show producer Ric Towers' exit last week, former music coordinator Jeff Andrews will handle producer duties . . . Chicago radio legend Fred Winston is doing weekends at WPNT (FM100).

Ken "Spider" Webb exits WRKS New York for mornings at crosstown WBLS.

Longtime GM David Meszaros exits WZGC (Z93) Atlanta. No details were available at press time.

KITS (Live 105) San Francisco has named air personality Roland West MD, following Steve Masters' recent departure for Way Cool Records. Music coordinator Aaron Axelson is upped to AMD, and Web Fingers, formerly surf and ski reporter, nabs the 6-10 p.m. shift.

Barry Pope, most recently with KXOK (Mix 97.1) St. Louis, is the new morning man at R&B adult KDIA San Francisco. PD Bob Jones moves to afternoons, replacing A.J. Kemp. At KXOK, PD Mike Love does mornings.

WYCD (Young Country) Detroit afternoon host Karen Dalessandro has left to join crosstown WWWW (W4) for middays. Former W4 midday host Brenda Matthews moves to nights, where she replaces Jason Dean, now at sister station KSAN San Francisco. No replacement has been named at WYCD.

After 10 months of sporadically keeping the chair warm, **Keil Lamont** is the new late-night host at **WJLB** Detroit... APD **Jeffrey Charles** is doing nights at R&B adult **WALR** (Kiss 104.7) Atlanta, replacing **Don Thaxton**.

KKDA Dallas begins staffing its new FM sister, KRNB, with Steve Woods and Valerie Moore in the mornings. Woods and Moore come from KFI Los Angeles and KKDA, respectively. Although his time slot is undetermined, Tommy DuPree will also make the move from KKDA.

Chris Huff exits KPLX Dallas, where he was MD and hosted the 1-3 p.m. shift. Programming assistant Theresa Whitney becomes acting MD.

Following last week's arrival of M.C. Spice as the new morning man at WPGC-AM (Flava 1580) Washington, D.C., Brian Bond goes from part time to middays. Stef Lover heads from middays to nights. C.J. goes from mornings to overnights.

KEGE-FM (the Edge) Minneapolis shifts Brian Davis from 10 p.m.-1 a.m. to evenings and fills the gap with Matt Brooke from WRKQ Canton, Ohio. Davis replaces Doug Peterson, now at WHTZ (Z100) New York.

KKAT Rises To No. 1, Despite Many Hurdles

Billboard_®

OF THE WEEK

MICKELSON

PD

JOHN Marks

VP/Ops

KKAT Salt Lake City

AFTER EIGHT consecutive down books, KKAT Salt Lake City rebounded in the summer Arbitrons, climbing 6.0-6.6 12-plus and reclaiming the market's No. 1 country position from rival KSOP for the first time in a year.

For two years, KKAT has been enveloped in a whirlwind of controversy that erupted when former morning man Ken Simmons was arrested and charged with exposing himself to a child at a

department store.

'That created a public relations problem for us. It took awhile to recoup from that," says VP of operations John Marks. "There is no way to market yourself out of the PR problem that we had. The only thing you can do is ride out the storm and wait for public opinion to bounce back."

After Simmons was fired, the station brought in a new morning team, Gary and Scotty, but they were unable to over-

come the negative perception of KKAT the incident left. They were fired after about a year. "They were hard-working individuals," Marks says, "but coming in the aftermath of [the Simmons incident] was hard, and we were forced to make a change in the morning show again."

The next hire, Kidd Cassidy from KWNR Las Vegas (where he was known as John Potter), seems to be working out much better. He joined KKAT in April, and the station immediately marketed his arrival with an aggressive TV, outdoor, and direct-mail campaign. For the fall, the station is also running the Filmhouse "Birthday Bucks" contest.

In addition to its image challenges, KKAT has had to contend with a dramatically changing marketplace. Since the sign-on of KUBL earlier this year, Salt Lake City has become a city with five country stations. Of those, four posted ratings gains in the summer book. Only KSOP lost shares, dipping 6.7-6.1 12-plus.

Fifty-five radio signals cover the market, which has a population of 1.1 million. That, says KKAT PD Jim Mickelson, "keeps us on our toes. It's always difficult to get to No. 1, but the toughest part is maintaining that position."

When KUBL signed on, some observers predicted that KKAT would be the hardest hit, because it skews younger and because the No. 2 station is often the most adversely affected by a new competitor. Although that hasn't happened yet, KKAT's programmers are wary.

"We didn't really know what to expect," Marks says. "We still don't. This last book does not tell the whole story. It's the first chapter and verse. Obviously, we did not discount [KUBL]. They are viable and worthy competitors. It literally is a book-to-book scenario, but we don't take anything for granted."

KKAT's music mix is approximately 70% current and 30% gold, according to Mickelson. He takes a few songs from the early '80s but generally uses 1985 as his gold cutoff point.

Here's a p.m. drive hour: Terri

Clark, "Better Things To Do"; Garth Brooks, "Somewhere Other Than The Night"; Jeff Carson, "Not On Your Love"; David Lee Murphy, "Dust On The Bottle"; Wynonna Judd, "No One Else On Earth"; Aaron Tippin, "That's As Close As I'll Get To Loving You"; Billy Dean, "Billy The Kid"; Vince Gill, "Whenever You Come Around"; Faith Hill, "Let's Go To Vegas"; Holly Dunn, "Daddy's Hands"; Tracy Byrd, "Love Lessons"; Collin Raye, "Love, Me";

Wade Hayes, "Don't Stop"; Lee Roy Parnell, "When A Woman Loves A Man"; and Patty Loveless, "You Will."

Musically, KKAT, KSOP, and KUBL are similar, according to Marks. The differences among the stations lie primarily in presentation. KSOP is "more subdued and conservative in the on-air approach," says Mickelson.

Marks describes KUBL's approach as "a very highly produced presentation. Hype and production are the two words that describe their on-air approach. Their jocks and production are extremely high-energy and high-tempo."

The market's other two stations are quite different. KBKK is "a 50/50 mix of gold and currents, and their gold goes back into the '60s and '70s," Marks says. KRGO, meanwhile, recently shifted to a "hodgepodge... [of] the greatest hits of all time, a combination of [standards], country gold, and currents," according to Mickelson. Marks adds, "It's one of the weirdest things you've ever heard."

KKAT, meanwhile, has been licensing the "Young Country" handle since April. "Our audience appeal and draw has always been in the younger cells," says Marks. "People see us as the young, hip, exciting station in this market. [We found] a name that fit the perception.

"KKAT was young before young was a formatic approach," he says. "We were the first to intentionally skew as a younger-demo country station in the U.S. That was dictated by audience. Salt Lake City is a young market, so we had to lower our demo to a younger core. We were there before Alliance [Broadcasting, owner of the Young Country handle] and (Continued on page 110)

newsline...

PAUL ALLEN has been elected executive director of Country Radio Broadcasters. Allen's broadcast experience includes VP of London Broadcasting and co-owner/manager of London's AM station, WAKM Franklin, Tenn.

LAURA WALKER was named charter president/CEO of the WNYC Foundation and will lead WNYC-AM-FM New York. She has worked at National Public Radio and Carnegie Center.

RAMON PINEDA was named president of Caballero Spanish Media, which represents 140 Hispanic stations in the U.S. Pineda comes from Spanish-language GEMS International Television, where he was director of advertising sales. Caballero is owned by the Interep Radio Store.

ROY DEUTSCHMAN is the new GM of WGRX Baltimore, departing VP/GM duties at crosstown WXYV/WCAO.

DENNIS CONSTANTINE'S Constantine Consulting will open a West Coast office in Seattle Nov. 27, to be headed by Jason Parker.

STATION SALES: WRPL Wadesboro, N.C., to Bible Broadcasting Network from WRPL Partnership for \$925,000 cash and a \$1.5 million donation certificate; KIBZ/KKNB Lincoln, Neb., to Triathlon Broadcasting for \$3.225 million.

WTNY-AM-FM Watertown, N.Y., and WMSA St. Lawrence, N.Y., from Black River Broadcasting to WFRG Inc. and WIBX/WLZW Utica, N.Y., from Black River to Forever Broadcasting. Total for the deals: \$5.6 million.

Music Video

PPOGPAMMING

'Culturevision': Diversity In Video

Public-Access Show Has Multicultural Approach

■ BY DOUGLAS REECE

LOS ANGELES—Multiculturalism has found a new home in the music video program "Culturevision," which aims to expand the repertoire of video television by exposing its viewers to a wide cross-section of international acts.

Mitchell Nelson-Race's iconoclastic weekly program, which bowed July 3 on public-access Channel 17 in Manhattan, bills itself as "New York's only multicultural, multi-ethnic, multiracial" video show.

"The main goal of the show is to give everybody a chance to be exposed to sounds and shades that are beyond what the media is representing at this time," says Nelson-Race. "Hopefully, that will help remove people's fears and bridge the gaps between them."

Nelson-Race, whose background includes programming video and music for the Hard Rock Cafe, Planet Hollywood, and the Motown Cafe, sees "Culturevision" as an attempt to break away from racial and ethnic stereotypes and expand viewers' musical tastes.

"VH1 and MTV don't give people

"VH1 and MTV don't give people enough of a push in the direction of diversity," says Nelson-Race. "Although their acts may be from different cultures or ethnic backgrounds, they still only play mainstream artists. 'Culturevision' represents the diversity of internationalism."

A recent show exemplifies the global mix found on "Culturevision." The program aired the following clips: Vanessa-Mae's "Red Hot"; Gloria Estefan's "Abriendo Puertas"; Deep Forest's "Deep Forest"; B-Tribe's "Nanita"; Papa Wemba's "Yolele"; and Arrested Development's "United Front."

Videos such as these contribute to a light, world beat flavor. However, Nelson-Race welcomes harder-edged sounds, pointing to Shonen Knife's "Tomato Head" clip as an example of a more aggressive style of music that has aired on the show. "It's very unusual to see five Japanese girls playing rock," says Nelson-Race. "I like to use these kinds of images to break traditionally held perceptions about people."

Another artist the video programmer



sees as defying public expectations is Vanessa-Mae. "Culturevision" is airing "Red Hot" and "Toccata & Fugue In D Minor," two clips by the Singaporeborn, 16-year-old classical violinist.

Angel Records national publicist Randy Haecker has embraced "Culturevision" as a new channel for exposing Vanessa-Mae.

"This is definitely a viable program," says Haecker. "MTV's world music video program, [Earth To MTV] is defunct, so we see this as filling a void." Haecker adds, "The two episodes of 'Culturevision' I've seen have videos you don't see in rotation anywhere else.

Here are artists that might not get exposure on [national] programs."

Frank Ceraolo, director of marketing for Epic Records, says that Nelson-Race's program provided supplemental exposure of Gloria Estefan's Spanish clip, "Abriendo Puertas," to the show's predominantly white audience.

"The approach for this album was to focus on the Latin market and give the Anglo market a break, because they may have been a little overindulged with [Estefan's last album] 'Hold Me, Thrill Me, Kiss Me,' " says Ceraolo. "But 'Culturevision' allowed us to get the clip some exposure outside the Latin fan base, because it's open to everything."

Although the show has been on the air for only four months, Nelson-Race has already tweaked the presentation and production of "Culturevision."

Initially, he hosted the show, conducting artist interviews with acts such as Barrio Boyz and George Gonzales. However, this soon changed, as Nelson-Race determined that the host portions of the show needed to be cut in order for him to dedicate more time to production and promotion. He also felt that his rough footage clashed with the polished look of the videos.

"When we went from my hi-8 stuff to a really cool shot on a clip, the show just lost something, because the [music] video is so much cleaner," he says.

Hunter Is Prez At MTV Latino; PSAs Give Youth The Power

HOLA, HUNTER! MTV Latino senior VP of international operations Tom Hunter has been upped to president of the 24-hour Spanish-language cable television network. Hunter replaces Dick Arroyo, who exits. MTV Latino reaches more than 6 million homes throughout Latin America and the U.S.

MUSIC VIDEO ATTACK: Several entertainment industry executives met with leaders from the research and health industries to discuss the relationship between violence, drugs, and the media.

The Entertainment Industries Council seminar, titled "Drugs, Violence, and Youth: Tragedies and Truth Symposium," was held Oct. 19 in Los

Angeles. Among those in attendance were representatives from the Music Video Assn., Recording Industry Assn. of America, Video Software Dealers Assn., and American Federation of Television and Radio Artists.

During the symposium, keynote speaker Dr. Lee Brown of the Office of National Drug Control Policy singled out music videos and gangsta rap as the "worst offenders" in the media for exposing youth to the negative imagery of violence and drug use. Dr. Brown said that he does not advocate censor-

ship, but promotes "self-regulation" and "self-monitoring" of the media in the future.

The NDCP has created a publicawareness campaign that aims to empower youth with the ability to better interpret what they see and hear in the media. The campaign consists of 21 TV public service announcements and nine radio spots with the theme "You Have the Power."

Several music and music video executives in attendance agreed to participate in the campaign, which is expected to begin in early 1996.

Interested programmers and labels can obtain more information on the "You Have the Power" program at 800-

MVA's Laurel Sylvanus facilitated a breakout session on music and music video at the EIC symposium. At the session, the group expressed its frustration that none of the government organizations recognize the music and music video industries' existing community-service campaigns. As a result, the group agreed that it needed to better publicize its community efforts in the future.

NN PROMO GOES WILD: The Nashville Network recently wrapped up its ambitious multimarket promotion for the country dance program "Wildhorse Saloon." The hourlong dance series travelled to 21 cities in

search of the best two-steppers and country line dancers.

Four winners were chosen from the 84 participants, and they claimed the titles of best female line dancer, best male line dancer, and best two-stepping couple. Each winner received \$5,000. TNN is airing the final rounds of the competition throughout November.

The "Wildhorse Saloon" competition was held in local shopping malls in several cities, including Mobile, Ala., Tulsa, Okla., Knoxville, Tenn., and Charlotte, N.C.

"This promotion creates awareness of the show in the markets we visit, but it also builds up enthusiasm within our loyal viewership," says Mike Weinstock, director of marketing services

for Group W Satellite Communications, which handles marketing and distribution for TNN.

Weinstock says that TNN is already planning to do the promotion again next year.

ASHION FRENZY: MTV Networks has been bitten by the fashion bug. Both MTV and VH1 are planning new high-profile fashion events.

The VH1 Fashion & Music Awards, held Dec. 3 at the Lexington Armory in New York, will celebrate the link between fashion and music with such ground-

breaking awards categories as designer of the year, most fashionable artist, and (this is no joke) best hair and makeup in a music video. Can The Eye nominate **Courtney Love** for the latter category? Just asking.

Atwood

The event will be hosted by "Wings" star Steven Weber and "ER" star Julianna Margulies, and Elton John, the Pretenders, and k.d. lang are scheduled to perform.

Meanwhile, MTV aims to dress up its programming a bit with "Fashionably Loud," which is billed as "MTV's first annual rock'n'fashion show." The program, which was taped Nov. 1 in Manhattan, features supermodels and celebrities on the runway with live performances by Coolio, Elastica, and Chris Isaak. "Fashionably Loud" is scheduled to air in February.

In other video fashion news, Cindy Crawford will quit as host of MTV's "House Of Style" at the end of this season. No replacement has been named.

ATANIC VERSES: Actor Kirk Douglas has a cameo in the forth-coming Don Henley clip "The Garden Of Allah." The veteran actor tackles the challenging role of Satan for the clip, which was shot in the Los Angeles area.

The Eye is now open on the Internet. Send comments to brett213@ix.netcom.com.

PRODUCTION NOTES

LOS ANGELES

Antoine Fuqua recently shot Homicide's "Get What You Came Fo" for Propaganda Films.

Steve Hanft is the eye behind Rocket From The Crypt's "Born In

NASHVILLE

Daryle Singletary's "Too Much Fun" was directed by Steven T. Miller and R. Brad Murano. Ken Byrnes produced, while Chuck Hatcher directed photography.

NEW YORK

Pierre Vudrag is the eye behind Ride's "Live Light" clip.

Brett Ratner recently shot D'Angelo's "Cruisin'," which was executive-produced by Jonathan Jardine and produced by Philip Dolin. The director of photography was Marco Mazzei. Ratner also shot Incognito's "Where Did We Go Wrong" clip. John Benet produced, while Jardine executive-produced. The director of photography was Jim Fealy.

British director Mark Humphrey is the eye behind Machel's "Come Dig It." Karen Sadler executive-produced, while Suzanne Coldwell produced. The director of photography was Oliver Bokelberg.

Marty Thomas directed Devante's "Gin And Juice." The clip was lensed by Maz Makhani and produced by Lara M. Schwartz. Lisa Penn and Randi Wilens executive-produced.

Christopher Robinson directed Smooth The Hustler Featuring Trigga's "Broken Language." Glenn Batte produced, while Marcus Smith directed photography. Adam Litwinski is the eye behind

Adam Litwinski is the eye behind 22 Brides' "Lullaby."

OTHER CITIES

Stephane Sednaoui directed Tricky's "Pumpkin" in London for Propaganda Films.

Paddy's Home. Montell Jordan chills out between takes of his latest clip "Paddy's Home," which is a Pop/Art Film Factory production. Pictured, from left, are Jordan, actress Krish Hampton, and director Daniel Zirilli.

BILLBOARD NOVEMBER 18, 1995

www.americanradiohistory.com

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



- 14 hours daily 1899 9th Street NE, Washington, D.C. 20018

- Washington, D.C. 20018

 1 L.L. Cool J, Hey Lover
 2 Groove Theory, Tell Me
 3 Mariah Carey, Fantasy
 4 Salt-N-Pepa, Ain't Nuthin' But A She Thing
 5 Boyz II Men, Vibin'
 6 Whitney Houston, Exhale
 7 Craig Mack, Making Moves With Puff
 8 T.L.C., Diggin' On You
 9 N.P.G., The Good Life
 10 Deborah Cox, Sentimental
 11 Janet Jackson, Runaway
 12 Pure Soul, I Want You Back
 13 Brandy, Brokenhearted
 14 Monica, Like This And Like That
 15 Diana Ross, Take Me Higher
 16 Faith Evans, You Used To Love Me
 17 Coolio Feat. L.V., Gangsta's Paradise
 18 Gerald & Eddie Levet, Sr., Already Missing You
 19 Stevie Wonder, Treat Myself
 20 Patra, Pull Up To The Bumper
 21 Xscape, Who Can I Run To
 22 Coolio, Too Hot
 23 Goodie Mob, Cell Therapy
 24 The Pharcvde, Runnin'

- 24 The Pharcyde, Runnin' 25 Mary J. Blige, (You Make Me Feel Like) A.. 26 Silk, Hooked On You

- 27 Anointed, It's In God's Hands Now 28 Monica, Before You Walk Out Off My Life 29 Maysa, What About Our Love? 30 Monifah, I Miss You

* * NEW ONS* *

R.Kelly, You Remind Me Of Something Terry Ellis, Wherever You Are Terry Ellis, Wherever You Are D'Angelo, Cruisin'
Xavier, Saturday Song Brian McKnight, Still In Love Capleton, Wings Of The Morning Michael Rose, Short Temper Blahzay Blahzay, Danger Blanzay Bianzay, Danger Machal, Come Dig It Neneh Cherry, Trouble Man La Bouche, Be My, Lover Skee-Lo, Top Of The Stairs Island Inspirational All-Stars, Don't Give Up



Continuous programming 2806 Opryland Dr., Nashville, TN 37214

i Collins Ave ni Beach, Fl. 33139.

Eightball & MJG, Break 'Em Off

L.L. Cool J. Hey Lover

Bone Thugs-N-Hai

Larry Loc, I'm Having Flashbacks Bones Thugs-N-Harmony, East 1999 Monica, Before You Walk Out Of...

Coolio Feat. L.V., Gangsta's Paradis Whitney Houston, Exhale Mystikal, Y'all Ain't Ready Yet

Asante, Look What You've Donr Camp Lo, Coolie High Capleton, Wings Of The Mornin, Collective Soul, The World I Kno D'Angelo, Cruisin'

David Josias, Mind Blowing D.O.C., Return Of The Livin' Dead Down, Stone The Crow

Down, Stone The Crow
5th Ward Boyz, One Night Stand
Funkmaster Flex, Safe Sex, No Freaks
Heather Nova, Walk This World
J'son, Take A Look
Kool G. Rap, Fast Life
Korn, Shoots & Ladders
La Bouche, Be My Lover
Mack Da Maniak, What Goes Up
Mic Geronimo, The Natural
Otis & Shugg, Keep It On The Real
OTR Clique, Life Goes On
R. Kelly, You Remind Me Of Something
Raekwon, Incarcerated Scarface

Raekwon, Incarcerated Scarface Red Hot Chili Peppers, My Friends Rolling Stones, Like A Rolling Stone Skee-Lo, Top Of The Stairs

Soulty, Cash Money Sugar Ray, 10 Seconds Down Terry Ellis, Where Ever You Are

NEW

mony. 1st Of Tha Month

Click, Hurricane

AMERICA'S NO. 1 VIDEO

BOX TOPS

- Kenny Chesney, All I Need To Know
 Vince Gill, Go Rest High On That Mountain
 George Strait, Check Yes Or No †
 Martina McBride, Safe In The Arms Of...
 Travis Tritt, Sometimes She Forgets

- 6 Faith Hill, It Matters To Me
- 7 Clay Walker, Who Needs You Baby 8 John Michael Montgomer, No Man's Land 9 Shania Twain, The Woman In Me 10 Daryle Singletary, LLet Her Lie 11 Blackhawk, I'm Not Strong Enough To Say 12 Aaron Tippin, That's As Close As I'll Get... 13 Little Texas, Life Goes On 14 Reba McEntire. On Marchine

- 14 Reba McEntire, On My Own 15 Alan Jackson, Tall, Tall Trees
- 14 Reba McEntire, On My Own
 15 Alan Jackson, Tall, Tall Trees
 16 Sawyer Brown, 'Round Here
 17 David Lee Murphy, Dust On The Bottle †
 18 Tim McGraw, Can't Be Really Gone †
 19 Helen Darling, I Haven't Found It Yet †
 20 Pam Tillis, Deep Down †
 21 Terri Clark, When Boy Meets Girl †
 22 Ty Herndon, Heart Half Empty †
 23 Wade Hayes, What I Meant To Say †
 24 Ty England, Smoke In Her Eyes †
 25 John Berny, If I Had Any Pride Left At All †
 26 Lisa Brokop, She Can't Save Him
 27 Trisha Yearwood, On A Bus To St. Cloud †
 28 Shelby Lynne, I'm Not The One
 29 Mark Chesnutt, Trouble
 30 Neal McCoy, If I Was A Drinkin' Man
 31 Lee Roy Pamell, When A Woman Loves A Man
 32 Rick Trevino, Save This One For Me
 33 Kim Richey, Those Words We Said
 34 Bryan White, Rebecca Lynn
 35 Chely Wright, Listenin' To The Radio †
 36 John Prine, Ain't Hurtin' Nobody
 37 Emilio, It's Not The End Of The World
 38 Brett James, I'l Could See Love
 39 Hutchens, Knock, Knock
 40 Prairie Oyster, Such A Lonely One
 41 Bellamy Brothers, We Dared The Lightning
 42 Asleep At The Wheel, Lay Down Sally
 43 Kate Wallace, Saving It All For You
 44 Rhett Akins, She Said yes

- 42 Asleep At The Wheel, Lay Down Sally
 43 Kate Wallace, Saving It All For You
 44 Rhett Akins, She Said Yes
 45 Jeff Carson, The Car
 46 The Mavericks, Here Comes The Rain
 47 Tracy Byrd, Love Lessons
 48 James House, Anything For Love
 49 Rob Crosby, The Trouble With

- 48 James House, Anything For Love 49 Rob Crosby, The Trouble With 50 Bobbie Cryner, I Just Can't Stand To Be...

* * NEW ONS* *

Dwight Yoakam, Nothing Joe Diffie, Bigger Than The Beatles Martina McBride, Wild Angels Paul Overstreet, We've Got To Keep On . . .



Continuous programming 1515 Broadway, NY, NY 10036

- 1 TLC, Diggin' On You 2 Coolio Feat. L.V., Gangsta's Paradise 3 Presidents Of The United States, Lump 4 Red Hot Chili Peppers, My Friends **
- 4 Red Hot Chill Peppers, my Errerius 5 Bush, Come Down 6 Goo Goo Dolls, Name 7 Alanis Morissette, Hand In My Pocket 8 Smashing Pumpkins, Bullet With Butterfly 9 Whitney Houston, Exhale 10 Janet Jackson, Runaway

MUSIC TV

Continuous programming 11500 9th St N St Petersburg, FL 33716

- 11 Salt-N-Pepa, Ain't Nuthin' But A She Thing

- 11 Salt-N-Pepa, Ain't Nuthin' But A She Thing
 12 Green Day, Geek Stink Breath
 13 Brandy, Brokenhearted
 14 Hootle & The Blowfish, Time
 15 Melissa Etheridge, Your Little Secret
 16 Mariah Carry & Boyz II Men, One Sweet Day
 17 Collective Soul, The World I Know
 18 Foo Fighters, TII Stick Around
 19 Toadies, Possum Kingdom
 20 Joan Osborne, One Of Us
 21 Lisa Loeb & Nine Stories, Do You Sleep?
 22 Heather Nova, Walk This World
- Heather Nova, Walk Th Rentals, Friends Of P.
- 24 Garbage, Queer
- 24 Garbage, Queer
 25 Mariah Carey, Fantasy
 26 AC/DC, Hard As A Rock
 27 R.E.M., Tongue
 28 L.L. Cool J., Hey Lover
 29 Take That, Back For Good
 30 L.V., Throw Your Hands Ur
 31 Coolio, Too Hot
 32 Deep Blue Something, Breakdast
 33 Meat Loaf, I'd Lie For You

- 29 Take That, Back For Good
 30 L.V., Throw Your Hands Up
 31 Coolio, Too Hot
 32 Deep Blue Something, Breakfast At Tiffany's
 33 Meat Loaf, I'd Lie For You
 34 Natalie Merchant, Carnival
 35 Edwyn Collins, A Girl Like You
 36 Madonna, You'll See
 37 Groove Theory, Tell Me
 38 Edwin McCain, Solitude
 39 Panelid Time Deep Lie

- 38 Edwin McCain, Solitude
 39 Rancid, Time Bomb
 40 Ozzy Osbourne, Perry Mason
 41 Xscape, Who Can I Run To
 42 Sophie B. Hawkins, As I Lay Me Down
 43 Jodeci, Love U 4 Life
 44 Toad The Wet Sprocket, Good Intentions
 45 Tha Dog Pound, Let's Play House
 46 White Zombie, More Human Than Human
 47 311, Don't Stay Home
 48 Stone Temple Pilots, Interstate Love Song
 49 Blues Traveler, Hook
 50 Silverchair, Tomorrow

- ** Indicates MTV Exclusive

* * NEW ONS * *

Michael Jackson, Earth Song Michael Jackson, Larth Song
Passengers, Miss Sarajevo
Monica, Before You Walk Out Of My Life
The Pharcyde, Runnin'
Elastica, Car Song
Natalie Merchant, Wonder



- 1 Faith Hill, Let's Go To Vegas
 2 Aaron Tippin, That's As Close As I'll Get...
 3 George Strait, Check Yes Or No
 4 Trisha Yearwood, On A Bus To St. Cloud
 5 John Michael Montgomery, No Man's Land
 6 Shania Twain, The Woman In Me
 7 Daryle Singletary, I Let Her Lie
 8 The Mavericks, Here Comes The Rain
 9 Neal McCoy, If I Was A Drinkin' Man
 10 Travis Tritt, Sometimes She Forgets

- 11 Little Texas, Life Goes On
 12 Vince Gill, Go Rest High On That Mountain
 13 Clay Walker, Who Needs You Baby
 14 Reba McCritire, On My Own
 15 Ken Mellons, Rub-A-Dubbin'
 16 Alan Jackson, Tall, Tall Trees
 17 Kenny Chesney, All I Need To Know
 18 Martina McBride, Safe In The Arms Of...
- 18 Martina McBride, Safe In The Arms Or...
 19 Helen Darling, I Haven't Found It Yet
 20 Ty Herndon, Heart Half Empty21 Wade Hayes, What I Meant To Say
 22 Jeff Carson, The Car
 23 Lee Roy Pamell, When A Woman Loves A Man
 24 Tracy Byrd, Love Lessons
 25 Mark Chesnutt, Trouble
 26 Bobbie Cryner, I Just Can't Stand To Be
 27 Bryan White, Rebecca Lynn
 28 Tim McGraw, Can't Be Really Gone
 29 Pam Tillis, Deep Down
 30 Doug Supernaw, Not Enough Hours In

* * NEW ONS*

James Bonamy, Dog On A Tool Box Lisa Brokop, She Can't Save Him Faith Hill, It Matters To Me The Bellamy Brothers, We Dared The Lighting



Continuous programming 1515 Broadway, NY, NY 10036

- Janet Jackson, Runaway 1 Janet Jackson, Runaway
 2 Melissa Etheridge, Your Little Secret
 3 Manah Carey & Boyz II Men, One Sweet Day
 4 Gin Blossoms, Til I Hear It From You
 5 Whitney Houston, Exhale
 6 Meat Loaf, I'd Lie For You
 7 Natalie Merchant, Carnival
 8 Blues Traveler, Run Around
 9 Sophie B. Hawkins, As I Lay Me Down
 10 Mariah Carey, Fantas
 11 Eiton John, Blessed
 1 Seal Kies Form A Pero.

- 12 Seal, Kiss From A Rose
- 13 Joan Osborne, One Of His
- 14 k.d. lang, if I Were You 15 Hootie & The Blowfish, Time 16 Hootie & The Blowfish, Only Wanna Be 17 TLC. Waterfalls 18 Alanis Morissette, Hand In My
- 15 Hootie & The Blowfish, Time
 16 Hootie & The Blowfish, Only Wanna Be With You
 17 TLC. Waterfalls
 18 Alanis Morissette, Hand In My Pocket
 19 Edwin McCain, Solitude
 20 Bonnie Raitt With Bryan Adams, Rock Steady
 21 Goo Goo Dolls, Name
 22 Lisa Loeb & Nine Stories, Do You Sleep?
 23 Take That, Back For Good
 24 Dionne Farris, I Know
 25 Fleetwood Mac, Little Lies
 26 Blues Traweler Hook

- 25 Fleetwood Mac, Little Lies 26 Blues Traveler, Hook 27 Deep Blue Sornething, Breakfast At Tiffan 28 Philip Bailey & Phil Collins, Easy Lover 29 Aretha Franklin & George Micha, I Knew Y 30 Selena, I Could Fall in Love

* * NEW ONS * *

Michael Jackson, Earth Song Pretenders, Sense Of Purpose Passengers, Miss Sarajevo

THE CLIP LIS

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 18, 1995.



Martina McBride, Safe On The Arms Of Love Sarah McLachlan, I Will Remember You Tracy Bird, Love Lessons Mariah Carey, Fantasy Reba McEntire, On My Own Tim McGraw, Luke It, I Love It John Raitt, They Say It's Wonderful Brian Wilson, Do It Again Jann Arden, Could I Be Your Girl Michael Bolton, Can I Touch You...There Jon Secada/Shanice, If I Never Knew You Selena, I Could Fall In Love Shaggy, Boombastic
Simply Red, Fairground
Michael Jackson, You Are Not Alone
Mariah Carey, Fantasy
TLC, Waterfalls
Coolio Feat. L.V., Gangsta's Paradise
Seal, Kiss From A Rose
Janet Jackson, Punayay Jon Secada/Shanice, if I Never Knew You Selena, I Could Fall In Love Nestor Torres, El Dorado Terri Clark, Better Things To Do Deep Forest, Marta's Song Eagles, Learn To Be Still Gloria Estefan, It's Too Late Vince Gill, Go Rest High... Sophie B. Hawkins, As I Lay Me Down Hootie & The Blowfish, Only Wanna Be With You Janet Jackson, Runaway Red Hot Chili Peppers, Warped ED SED



Craig Mack, Makin' Moves...
Blahzay Blahzay, Danger Danger
Mack Da Maniak, What Goes Up
Monifa/Heavy D., I Miss You
Fab 5, Blah
Aaron Hall, Curiosity(Remix)
Earth Gyrlz, Love Of Mine
Barbara Tucker, Stay Together
Mariah Carey, Fantasy(ODB Remix)
Isaac Hayes, Walk On By
Raekwon, Incarcerated Scarface
J. Quest, Anything
Group Home, Livin' Proof
Fat Joe, Success Fat Joe, Success
Temptations, Some Enchanted Evening

Craig Mack, Makin' Mo



Continuous programming Hawley Crescent London NW18TT

Red Hot Chili Peppers, Warped
Bon Jovi, Something For The Pain
Edwyn Collins, A Girl Like You
AC/DC, Hard As A Rock
Nick Cave & The Bad Seeds, Where The Wild Roses Grow
Diana King, Shy Guy
Scatman John, Scatman's World
Lenny Kravitz, Rock & Roll...
Meat Loaf, I'd Lie For You
Cypress Hill, Throw Your Set In The Air
N-Trance FL Ricardo Da Force, Stayin' Alive
U.2, Hold Me, Thrill Me, Kiss Me, Kill Me



Continuous programmi 2806 Opryland Dr Nashville, TN 37214 Geoff Moore, Home Run

Geoff Moore, Home Run DC Talk, Wish We'd All Been Ready Rich Mullins, Brother's Keeper Michael W. Smith, Cry For Love Walter Eugenes, I Need You Tony Vincent, Must Be The Season 4 Him, The Ride Of Life Point Of Grace, Gather At the River Tramaine Hawkins, Who's Gonna Carry You?

Clay Crosse, Time To Believe Kathy Troccoli, Go Light Your World Out Of The Grey, Gravity Carolyn Arends, Seize The Day Imagine This, Love Is Every Petra, Think Twice (new)



One hour weekly 216 W Ohio Chicago, IL 60610

Electrafixation, Never Electrafixation, Never
Elastica, Car Song
Blind Melon, Toes Across The Floor
Toad The Wet Sprocket, Good Intentions
Gregory Gray, Pope Does Not Smoke Dope
Jesus And Mary Chain, Reverence
Drag Mules, Send Away
Fledgling, Soloman's Crown
Collective Soul, The World | Know
Shetter, Here We Go
Mike Watt, E Ticket Ride
Smashing Plumpkins - Rullet With Smashing Pumpkins, Bullet With... Rusted Root, Ecstasy Dead Milkmen, Peter Bazooka Presidents Of The United States, Lump



1/2-hour weekly 46 Gifford St Brockton, MA 02401

Ruth Ruth, Uninvited Pennywise, Same Old Story Schtum, Skydiver The Nixons, Happy Song Faith No More, Evidence Supergrass, Alright Alice In Chains, Grind Afice In Chains, Grind Menswear, Daydreamer Rentals, Friends Of P. Dead Milkmen, Peter Bazooka Natalie Merchant, Wonder Cake, Jolene

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CHAPMAN'S MAINSTREAM RADIO 'HEART'

(Continued from page 15)

both as a Christian and as a member of the human race. Christmas is a time when people are more open to that message.'

"Christmas Is In The Heart" is from the album "The Music Of Christmas," which features Chapman performing such holiday classics as "O Come All Ye Faithful" and "Angels We Have Heard On High" interspersed with original material

The single is one of the new songs written by Chapman and features Sparrow labelmate CeCe Winans on background vocals.

The album was released in late September and is currently No. 3 on Billboard's Heatseekers and Top Contemporary Christian charts. It is No. 133 on The Billboard 200. It is being released in Canada as a mainstream album.

Sparrow has hired independent promoters Mike Leventon and Sandy Lifson to work the record at AC radio. (Both were involved in the mainstream radio success of Michael W. Smith and Kathy Troccoli.) Joe Redmond of MARCO Productions will work the record to mainstream country.

The videoclip was shot in Montreal and produced by Thom Oliphant for Cloudland Productions

Sparrow has gone to mainstream radio before, servicing Chapman's single "The Great Adventure" to country and "I Will Go There With You" to AC

Jenny Lockwald, Sparrow's VP of marketing, says that even though the songs weren't chart successes, they helped familiarize mainstream radio with Chapman.

"We look at the Christmas record as being a nice setup into the next project," she says, referring to Chapman's planned 1996 album. "It's always exciting to me when we have the opportunity to draw more listeners into his mu-

Though most stations were just receiving the single at press time, programmers seemed open to it. "We tend to bend the rules a lot when it comes to Christmas stuff," says Jon Zellner, PD at KTHT Fresno, Calif. "We'll [play] Kenny G Christmas stuff, whereas we don't play any Kenny G during the year. So the chances are obviously a lot better that it's a Christmas song instead of just a regular

WLAC-FM Nashville PD Billy Shears says, "Right now, Chapman's record is on even ground with everyone else. I haven't decided yet, but we'll give it the same test we would any record: Is it a quality record? I think there's probably less of a stigma today against Christian artists than there ever was before, because Christian music is so much more widely accept-

In addition to pushing the record to mainstream radio, Sparrow is supporting it at retail. Chapman will be featured in Camelot's "Movie Tunes" promotional spots running in movie theaters across the country in Decem-

'The Music Of Christmas' will be placed in a special promotion in Wal-Mart stores and will also be featured in Kmart and Blockbuster circulars in Sunday newspapers nationwide through November and December.

Circuit City, Media Play, and On Cue will feature the album on listening stations in their music departments. Target and Best Buy will feature "The Music Of Christmas" in endcaps during the holiday season.

Chapman will be visible during the holidays as co-host of the Young Messiah tour, a multi-artist holiday bill that features artists performing an updated version of Handel's "Messiah" and contemporary Christmas classics.

The tour, in its last year, will hit 18

major markets between Thanksgiving and Christmas. Chapman will do print, radio, and TV interviews supporting the album

and tour. "The record company decided they wanted to work with us and be a participant for our in-store and advertising promotions," says Ted Singer, senior buyer for Best Buy, who handles Christmas releases. "The expectation is that we'll be in the right place at the right time when the record company has this group on tour and the other promotional aspects they are putting into the Steven Curtis Chapman pro-

motion." Chapman will appear on the "A Sam's Place" Christmas special on TNN Dec. 6, a holiday version of Gary Chapman's successful Sunday night radio show in Nashville's Ryman Auditorium

KKAT RISES TO NO. 1

(Continued from page 108)

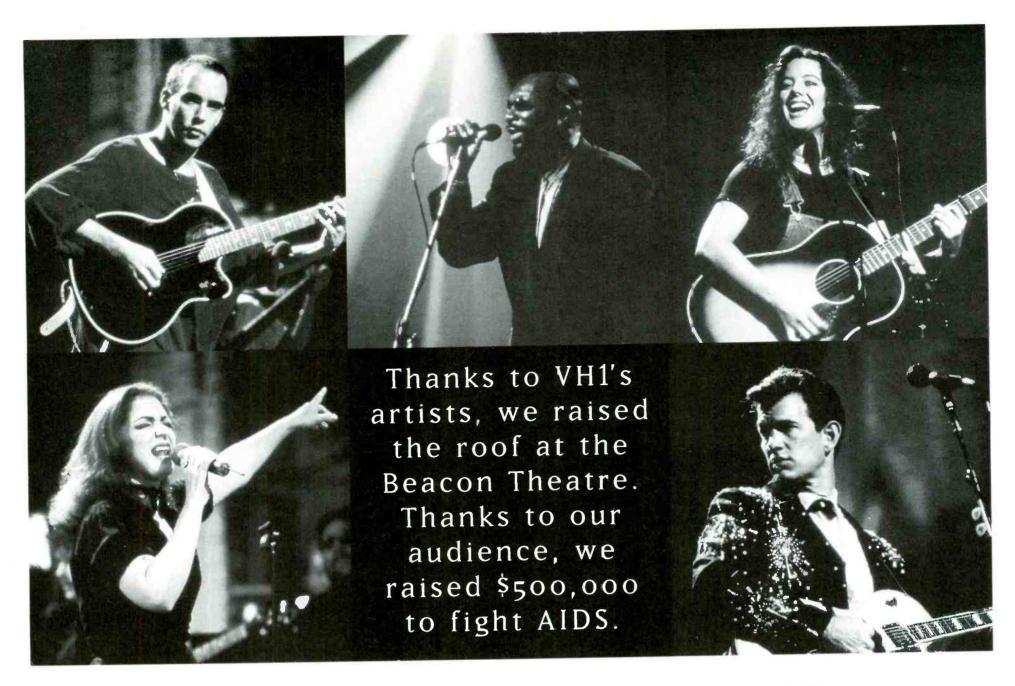
KMLE in Phoenix. We had the 18to 34-year-old listeners before anyone realized that there was [such a] country audience." Despite all the competition, both programmers say that the market wars have remained fairly civil as a result of a gentleman's agreement. In fact, KKAT and KSOP recently took the unprecedented step of co-presenting a George Strait concert. Marks calls the undertaking "an experiment that really seemed to work. We certainly are amenable to more of these cooperative ventures in the future. From a street presence, it's always a battle and it can get a little dicey, but overall—and I can't speak for KUBL-between ourselves and KSOP, everyone understands each other, and we allow each other to mutually co-exist." Mickelson quips,

The programmers' next goal is to reclaim the nearly 12 share they had in the spring of '94. "Nothing is impossible," Marks says. "It may be more difficult than it was. The whole market

"It's a duel with cap guns."

has really settled in and become more competitive [and] more savvy. We don't pin our hopes on getting back to that 12 share, but we think it is doable, and we think we can get back there if we continue to engineer a quality product," he says.

Marks launched his radio career at WPFB Dayton, Ohio, while he was in college. He also worked at WOUB Athens, Ohio, while still in school, then WSAI Cincinnati, where he eventually became PD. After a stint doing nights at WJEZ Chicago, he programmed KAYD Beaumont, Texas, KSSN Little Rock, Ark., and KRPM Seattle before joining KKAT 10 years ago. He also oversees programming at oldies KODJ and N/T KALL. Mickelson started while in college at KWCR Ogden, Utah. He later became assistant GM at KSVN Ogden, then PD at KZAN Salt Lake City. He joined KKAT in 1986, working his way up to music director and then PD. PHYLLIS STARK



VH1 aired the second annual LIFEbeat concert, "The Beat Goes On 2," that rocked the house at the Beacon Theatre in New York. The broadcast, a partnership between VH1 and Ticketmaster, showcased a dynamic line-up that included Gloria Estefan, Isaac Hayes, Chris Isaak, the Dave Matthews Band and Sarah McLachlan. The live event was a hard act to follow, but the telephone pledges during the TV broadcast were just as incredible. Phone lines donated by our partner Ticketmaster, a long-time supporter of AIDS-related causes, enabled us to handle viewers' overwhelming generosity — to the tune of \$500,000!

The war against AIDS isn't over.

But the success of our LIFEbeat concert should help put up quite a fight.







Special Thanks to Arista, Epic, RCA, Virgin and Warner Bros. Records, Todd Oldham, Delsener/Slater Enterprises, and our hosts, Bill Maher and Veronica Webb. Made possible through the support of your local cable television system.

Hot 100 Airplay...

234 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross imprisions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

						_	
TUIC WILL	2 !	LASI WEEK	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK) I -		TITLE
	T		* * NO.1 * *	31	+	+	DDOKENUSASTED
1	. 1	1	PANTASY MARIAH CAREY (COLUMBIA), 5 wks at No. 1	3	3 3	5 14	LET ME DE TUE CANE
2	2	2 2	I KISS FROM A ROSE SEAL (ZTT/SIRE/WARNER BROS)	(40	D) 47	7 8	POSSUM KINGDOM TOADIES (INTERSCOPE)
3	3	2	ONLY WANNA BE WITH YOU HOOTIE & THE BLOWFISH (ATLANTIC)	41	39	31	COMPONE TO LOVE
4	4	1	B11111111111	42	61	. 3	HEY LOVER L.L. COOL J (DEF JAM/RAL/ISLAND)
5	5	19	AS I LAY ME DOWN SOPHIE B HAWKINS (COLUMBIA)	43	42	6	ONE OF US JOAN OSBORNE (BLUE GORILLA/MERCURY)
6) 1	5 5	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)	(44) 48	5	NATURAL ONE FOLK IMPLOSION (LONDON)
7	9	14	NAME GOO GOO DOLLS (METAL BLADE/WB)	45	38	7	GEEK STINK BREATH GREEN DAY (REPRISE)
8	6	18	ROLL TO ME DEL AMITRI (A&M)	46	36	10	A CUDI LUKE VOU
9	8	16	TIL I HEAR IT FROM YOU GIN BLOSSOMS (A&M)	47	44	16	PRETTY GIRL JON B. (YAB YUM/550 MUSIC)
10	7	24	CARNIVAL NATALIE MERCHANT (ELEKTRA/EEG)	48	43	6	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF (MCA)
11	10	32	RUN-AROUND BLUES TRAVELER (A&M)	49	62	3	SET U FREE PLANET SOUL (STRICTLY RHYTHM)
12) 12	15	BACK FOR GOOD TAKE THAT (ARISTA)	50	49	4	FRIENDS OF P. THE RENTALS (MAVERICK/REPRISE)
13	11	13	GANGSTA'S PARADISE COOLIO FEATURING L.V. (MCA SOUNDTRACKS)	51	50	16	I WANNA B WITH U FUN FACTORY (CURB EDEL)
14	13	12	TELL ME	52	54	5	YOU REMIND ME OF SOMETHING R. KELLY (JIVE)
15) 16	29	DECEMBER COLLECTIVE SOUL (ATLANTIC)	53	53	5	YOUR LITTLE SECRET MELISSA ETHERIDGE (ISLAND)
16	14	25	I CAN LOVE YOU LIKE THAT ALL-4-ONE (BLITZZ/ATLANTIC)	54	57	7	I'LL STICK AROUND FOO FIGHTERS (ROSWELL/CAPITOL)
17	21	14	HAND IN MY POCKET ALANIS MORISSETTE (MAVERICK/WB)	55	_	1	THE WORLD I KNOW COLLECTIVE SOUL (ATLANTIC)
18	17	6	DIGGIN' ON YOU TLC (LAFACE/ARISTA)	56	64	4	DANGER BLAHZAY BLAHZAY (FADER/MERCURY)
19	19	3	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)	57	59	2	TIME HOOTIE & THE BLOWFISH (ATLANTIC)
20	22	3	YOU'LL SEE MADONNA (MAVERICK/WARNER BROS.)	58	56	21	HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)
21	25	8	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING (RAINMAKER)	59	60	4	HOOK BLUES TRAVELER (A&M)
22	18	37	WATERFALLS TLC (LAFACE/ARISTA)	60	65	6	ANYTHING 3T (MJJ/550 MUSIC)
23	37	3	BEAUTIFUL LIFE ACE OF BASE (ARISTA)	61	51	18	TOMORROW SILVERCHAIR (EPIC)
24)	26	16	ANTS MARCHING DAVE MATTHEWS BAND (RCA)	62	70	2	BE MY LOVER LA BOUCHE (RCA)
25	20	23	YOU OUGHTA KNOW ALANIS MORISSETTE (MAVERICK/WB)	63	_	1	GLYCERINE BUSH (TRAUMA/INTERSCOPE)
26	24	14	LUMP THE PRESIDENTS OF THE USA (COLUMBIA)	64)	68	5	MAGIC CARPET RIDE THE MIGHTY DUB KATS (SM:) E/PROFILE)
27)	31	8	MY FRIENDS RED HOT CHILI PEPPERS (WARNER BROS.)	65)		1	1979 SMASHING PUMPKINS (VIRGIN)
28	27	20	I COULD FALL IN LOVE SELENA (EMI LATIN/EMI)	66	63	10	'TIL YOU DO ME RIGHT AFTER 7 (VIRGIN)
29)	30	5	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS (VIRGIN)	67	66	7	QUEER GARBAGE (ALMO SOUNDS/GEFFEN)
(30)	33	7	WHO CAN I RUN TO XSCAPE (SO SO DEF/COLUMBIA)	68	74	2	BLESSED ELTON JOHN (ROCKET/ISLAND)
31)	41	9	DREAMING OF YOU SELENA (EMI LATIN/EMI)	69	52	23	BOOMBASTIC SHAGGY (VIRGIN)
32	29	27	I'LL BE THERE FOR YOU THE REMBRANDTS (EASTWEST/EEG)	70	_	1	ALL I REALLY WANT ALANIS MORISSETTE (MAVERICK/REPRISE)
33	28	10	DO YOU SLEEP? LISA LOEB & NINE STORIES (GEFFEN)	(71)	_	1	BEFORE YOU WALK OUT OF MY LIFE MONICA (ROWDY/ARISTA)
34)	46	6	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)	(72)	_	5	BOOM BOOM BOOM THE OUTHERE BROTHERS (AUREUS)
35)	40	6	GOOD INTENTIONS TOAD THE WET SPROCKET (COLUMBIA)	73	67	2	AUTOMATIC LOVER (CALL FOR LOVE) REAL MCCOY (ARISTA)
36	23	19	YOU ARE NOT ALONE MICHAEL JACKSON (EPIC)	74	58	11	TIME BOMB RANCID (EPITAPH)
37	34	16	COME DOWN BUSH (TRAUMA/INTERSCOPE)	75	69	7	WALK THIS WORLD HEATHER NOVA (BIG CAT/WORK)
$\overline{}$	Doco	rde u	with the greatest aurolay gains. © 1995 Rillh	L			

Records with the greatest airplay gains. © 1995 Billboard/BPI Comm

HOT 100 RECURRENT AIRPLAY

2 3 1 4 5	5 3 2 3	LET HER CRY HOOTIE & THE BLOWFISH (ATLANTIC) I KNOW DIONNE FARRIS (COLUMBIA) ALL OVER YOU LIVE (RADIOACTIVE/MCA) WATER RUNS DRY BOYZ II MEN (MOTOWN)	14 15 16	12	14	BETTER MAN PEARL JAM (EPIC) GOOD BETTER THAN EZRA (ELEKTRA/EEG)		
1 4 5	3	DIONNE FARRIS (COLUMBIA) ALL OVER YOU LIVE (RADIOACTIVE/MCA) WATER RUNS DRY	-	14	-			
5	2	WATER RUNS DRY	16	14				
5				1	10	THIS IS HOW WE DO IT MONTELL, JORDAN (PMP/RAL/ISLAND)		
-	3		17	13	15	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)		
. }	J	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)	18	10	9	I BELIEVE BLESSID UNION OF SOULS (EMI)		
15	10	WHEN I COME AROUND GREEN DAY (REPRISE)	19	20	19	TAKE A BOW MADONNA (MAVERICK/SIRE/WB)		
6	20	ANOTHER NIGHT REAL MCCOY (ARISTA)	20	19	35	ALL I WANNA DO SHERYL CROW (A&M)		
9	11	LIGHTNING CRASHES LIVE (RADIOACTIVE/MCA)	21	17	7	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)		
8	5	SHY GUY DIANA KING (WORK)	22	21	10	CORDUROY PEARL JAM (EPIC)		
_[1	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)	23	_	7	HAVE YOU EVER REALLY LOVED A WOMAN' BRYAN ADAMS (A&M)		
6	13	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	24	22	36	WILD NIGHT JOHN MELLENCAMP (MERCURY)		
7	14	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)	25	24	12	WHAT WOULD YOU SAY DAVE MATTHEWS BAND (RCA)		
,Т	1 20 YOU GOTTA BE Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.							
7	ô	- 1 6 13	5 SHY GUY DIANA KING (WORK) 1 MONICA (ROWDV/ARISTA) 13 I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.) 14 MARTIN PAGE (MERCURY) YOU GOTTA BE	1 1 1 1 1 1 1 1 1 1	1 1 1 2 2 2 2 2 2 2	5 SHY GUY 22 21 10		

HOT 100 A-Z

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

1 ST OF THA MONTH (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, Isongs, BMI)

AIN'T NUTHIN' BUT A SHE THING (Bed Of Nails, ASCAP)
ALREADY MISSING YOU (Divided, BMI/Zomba.

BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM ANYTHING (To The Tee, BMI) AS I LAY ME DOWN (Night Rainbow, ASCAP/Broken Plate,

ASTLAT ME DUWN (Wight Hambow, ASKAP/Hoken Plate, ASCAP) HL
AUTOMATIC LOVER (CALL FOR LOVE) (Copyright Control)
BACK FOR GOOD (EM Virgin, ASCAP) HL
BEAUTIFUL LIFE (Mega, BM/Careers-BMG, BMI) HL
BEFORE YOU WALK OUT OF BY LIFE/LIKE THIS AND LIKE THAT (Almo,

ASCAP/Salandra, ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI) WBM/HL
BE MY LOVER (FMP/Edition Beam/Warner Chapp

BLESSED (William A.Bong, PRS/Hania, ASCAP/WB

93 BOMDIGI (Stone City, ASCAP/National League

36 BOOMBASTIC/IN THE SUMMERTIME (LivingSting.

ASCAP/Malaco, BMI/PolyGram. ASCAP/Broadley. ASCAP) HL BOOM BOOM BOOM (Chicago Style, ASCAP/Zomba.

BOUM BOUM (Chicago Style, ASCAP/Zomba, ASCAP/Deshane, ASCAP) WBM
BREAKFAST AT TIFFANY'S (Deep Blue Something, ASCAP)
BROKENHEARTED (Human Rhythm, BMI/Chrysalis, ASCAP)-Young Legend, ASCAP/Pecot, ASCAP) WBM
BULLET WITH BUTTERFLY WINGS (Chrysalis, BMI/Cinderful, BMI) WBM
CAN I TOUCH YOU...THERE? (Warner Chappell, ASCAP/MF Botton's, BMM/Zomba BMM/Marner, Tampedage, BMM/Def (Mochet, ASCAP/MF Botton's, BMM/Zomba BMM/Marner, Tampedage, BMM/Def (Mochet, ASCAP/MF)

28

BMI/Zomba, BMI/Warner-Tamerlane, BMI/Out Of Pocket, ASCAP) WBM CARNIVAL (Indian Love Bride, ASCAP)

CELL THERAPY (Organized Noize, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)

 BMI/Cooole MOD, BMI)
 COLORS OF THE WIND (FROM POCAHONTAS)
 (Wonderland, BMI/Walt Disney, ASCAP) HL
 COMEDOWN (Mad Dog Winston, BMI/Warner-Tamerlane, BMI/Tuly Soothing Elevator, ASCAP) WBM
 COME WITH ME (Music Corp. Of America, BMI/Cameo Appearance By Ramses, ASCAP/Vandy, ASCAP/MCA, ASCAP/G.Spot, RMI/Yonaho ASCAP/Petrol Lane, ASCAP/Gasoline Alley, ASCAP) HL

CRUISIN' (Rertram, ASCAP)

DANGER (Copyright Control)
DECEMBER (Roland Lentz, BMI/Warner Chappell,

BMI/ WBM
DIGGIN' ON YOU (Ecaf. BMI/Sony, BMI)
DO YOU SLEEP? (Furious Rose, BMI) HL
DREAMING OF YOU (EMI Virgin, BMI/Chesca Tunes,

ow. BMI) HL/WBM 83 EAST SIDE RENDEZVOUS (A.L.T., BMI/O G Fnius RMI/Overexnosed

LAST SIDE REFULZIVOS IN L. I., BM/LOGEJINUS, BM/LOVERIPOSED, BM/Digs, BM/French Lick, BM/TOD BRIVIN, TOD DOWN, TOD DOWN, FANTASY (Rye, ASCAP/Sony, ASCAP/Metered, ASCAP/POlyGram Int'I., ASCAP/Sine Iam, ASCAP/Ness, Nitty & Capone, ASCAP/MB, ASCAP) HL/WBM FEEL THE FUNK (FROM DANCEROUS MINDS) (Zomba, BM/Loselman, BM/L) UNDA.

(Zomba, BMI/Hookman, BMI) WBM FOREVER TONIGHT (Songs Of PolyGram, BMI/Eric rmen, BMI/New Nonpareil, BMI/WB, BMI) WRM/HI

GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T Boy, ASCAP/D/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders BMI/Songs Of PolyGram, BMI/Madcastle, BMI) HI WBM

ISMI/Songs Of PolyGram, DM/Madcastle, DMI) HIL/MBM.

A GIRL LIKE YOU (FROM EMPIRE RECORDS)
(Edwyn Collins, BMI)

HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New
Perspective, ASCAP) HL

HE'S MINE (All Init, ASCAP/Mo Ken, ASCAP/Mami Wave, 50

ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada BMU/Songs Of PolyGram, BMU/Rubber Band, BMI) WBM/HL HEY LOVER (Rodsongs, ASCAP/LL Cool J, ASCAP/Almo, ASCAP)

54

ASCAP/Almo, ASCAP)
HOOKED ON YOU (EMI Casadida, BMI/Rondor, BMI/Young
Legend, ASCAP/EMI Blackwood, BMI) WBM/HL
HOOK (Blues Traveler, BMI/Irving, BMI) WBM
HOW HIGH (FROM THE SHOW!) (Funky Noble,
ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Careers-

ASCAP/Zomba. ASCAP/Erick Sermon, ASCAP/Careers BMG, BMI/Wu-Tang, BMI) HL/WBM
HURRICANE (Zomba. BMI/Tone Only. BMI/E-40, BMI/B-Legit, BMI/D-Shot, BMI/Suga T, BMI) WBM
I CAN LOVE YOU LIKE THAT (Diamond Cuts. BMI/Wondeland, BMI/Chreinon, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Triends And Angels, ASCAP) HL/WBM
IGE CREAM (Careers-BMG, BMI/Ramecca, BMI/Wu-Tang, BMI) J

Tang, BMI) HL
I'D LIE FOR YOU (AND THAT'S THE TRUTH)

(Realsongs, ASCAP) WBM
I GOT 5 ON IT (Stackola, BM//True Science,
ASCAP/Triple Gold, BM//Jay king IV, BMI/Songs Of All
Nations, BMI/Warner-Tamerlane, BMI/EMI Blackwood
BMI/Two Tuff-Enuff, BMI) WBM/HL

I HATE U (Controversy, ASCAP/WB, ASCAP) WBM
I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP) WBM
I'LL BE THERE FOR YOU/THIS HOUSE IS NOT A
HOME (WB, BMI/Warner-Tamerlane, ASCAP) WBM
IMISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER)

(EMFApril, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM I WANNA B WITH U (Big Ears, BMI/Warner-

I WILL REMEMBER YOU (FROM THE BROTHERS MCMULLEN) (Sony, BMI/Tyde, BMI/Sea ASCAP/Dave Merenda, ASCAP) HI/WBM

ASCAP/DAVE MERENDA, ASCAP/HL/WISM JEEPS, LEX COUPS, BIMAZ & BENZ (EMIApril, ASCAP/Dee Mo Easy, ASCAP/Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Ofts, ASCAP) HL KISS FROM A ROSE (FROM BATMAN FOREVER)

(SPZ, BMI)

90 LAST DAYZ (Bluebag/III Hill Billy's, BMI/Zomba.

90 LAST DAYZ (Bluebag/III Hill Billy's, BMI/Zomba,
BMI/Mad Face, ASCAP/III Posse, ASCAP/Zomba,
ASCAP/Acoustic Lady, ASCAP) WBM
35 LET ME BETHE ONE (Hill & Run, ASCAP/Iosha ASCAP/Barbosa,
ASCAP/Shapro Benstian & Co., ASCAP/BHL/WBM
66 LIQUID SWORDS (GZA, ASCAP/Ramecca, BMI)
38 LOVE U 4 LIFE (EMI April, ASCAP/DeSwing Mob.
ASCAP) HI.

MACARENA (BAYSIDE BOYS MIX) (SGAE, ASCAP) WBM

MAGIC CARPET RIDE (PolyGram, ASCAP) HL MC'S ACT LIKE THEY DON'T KNOW (Zomba, ASCAP/BDP, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP) WBM/HL

MISSING (Sony Tree, RMI) HI MOLLY (SIXTEEN CANDLES) (It Made A Sound BMI/Plunkies, BMI/EMI Virgin, BMI) HI

BMI/Plunkies. BMI/EMI Virgin, BMI) HL
A MOYER LA COLITA (AACI, ASCAP/BMG,
ASCAP/O.B.O. Edicions Musicales Relay, SADIAC) HL
NAME (Scrap Metal, BMI/Metal Blade, BMI/EMI Virgin, BMI) HL
ONLY WANNA BE WITH YOU (Monica's Reluctance To

Lob, ASCAP/EMI April, ASCAP) HL
PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk 85 BM/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HI PRETTY GIRL (Sony Tree, BM/Ecaf, BMI) HL REAL HIP HOP (Straight Out Da Sewer, ASCAP)

THE RIDDLER (FROM BATMAN FOREVER) (Ramecca BMI/Wu-Tang, BMI/Careers-BMG, BMI/Miller, ASCAP) HL

Hot 100 Singles Sales...

SoundScan

1	i. 3	6		TT	1		
THIS WAS	2 8	Mark Cold	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	7,200,300	And a second	DICT SEETS	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
	1		* * NO. 1 * *	(3	8) 5	5	2 HOOKED ON YOU SILK (ELEKTRA/EEG)
1		1	GANGSTA'S PARADISE COUNTRIPOLY ACCOMMISSION TAXABLE	3	9 3	0 :	12 1ST OF THA MONTH BONE THUGS-N-HARMONY (RUTHLESS
2) -	- 1	YOU REMIND ME OF SOMETHING R. KELLY (JIVE)	4	5	1	7 ALREADY MISSING YOU GERALD & EDDIE LEVERT, SR. (EASTWEST/
3	2	2 8	FANTASY MARIAH CAREY (COLUMBIA)	4:	1 3	5	5 RUNNIN' THE PHARCYDE (DELICIOUS VINYL/CAPI
4	3	10	RUNAWAY JANET JACKSON (A&M)	42	2 3	3 1	12 VIBIN' BOYZ II MEN (MOTOWN)
5	5	6	WHO CAN I RUN TO XSCAPE (SO SO DEF/COLUMBIA)	43	3 3	5 2	23 I WISH SKEE-LO (SUNSHINE/SCOTTI BROS.)
6	4	12	TELL ME GROOVE THEORY (EPIC)	44	3	7 2	20 'TIL YOU DO ME RIGHT AFTER 7 (VIRGIN)
(7	7	5	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF (MCA)	45	38	3 1	MACARENA (BAYSIDE BOYS MIX) LOS DEL RIO (RCA)
8) 6	5	BEFORE YOU WALK ALIKE THIS AND MONICA (ROWDY/ARISTA)	(46	52	2 2	2 BULLET WITH BUTTERFLY WING SMASHING PUMPKINS (VIRGIN)
9	8	11	BROKENHEARTED BRANDY (ATLANTIC)	47	29	1	AS I LAY ME DOWN
(10	12	2 10	SENTIMENTAL DEBORAH COX (ARISTA)	(48	56	1 2	SOPHIE B. HAWKINS (COLUMBIA) HURRICANE THE CLICK (SIGN MEDITALITY)
11	10	12	BACK FOR GOOD TAKE THAT (ARISTA)	49	39	2	THE CLICK (SICK WID' IT/JIVE) 1 CAN LOVE YOU LIKE THAT
12	9	12	VOLLARE MET ALONE	50	43	1	2 HOW HIGH
(13	1	- 1	DIGGIN' ON YOU TLC (LAFACE/ARISTA)	51	50	+	2 HE'S MINE
14	14	6	CELL THERAPY GOODIE MOB (LAFACE/ARISTA)	(52	-	3	CRUISIN'
15	11	24	I GOT 5 ON IT LUNIZ (NOO TRYBE)	53	32	+	THROW YOUR SET IN THE AIR
16	X-	1	HEY LOVER L.L. COOL J (DEF JAM/RAL/ISLAND)	54	42	17	7 PLAYER'S ANTHEM
17	25	10	COME WITH ME SHAI (GASOLINE ALLEY/MCA)	55	48	22	ONE MORE CHANCE/STAY WITH I
18	13	13	I LIKE IT, I LOVE IT TIM MCGRAW (CURB)	56	47	8	I HATE U
19	45	2	LOVE U 4 LIFE JODECI (UPTOWN/MCA)	(57)		3	SET U FREE
20	27	14	HEAVEN SOLO (PERSPECTIVE/A&M)	58	49	23	BROWN SUGAR
21	16	4	DREAMING OF YOU SELENA (EMI LATIN/EMI)	59	40	12	CAN I TOUCH YOUTHERE?
22)	22	9	FEEL THE FUNK IMMATURE (MCA)	60	44	24	WATERFALLS
23	15	2	THE RIDDLER	(61)		4	DANGER
24	24	8	METHOD MAN (ATLANTIC) DO YOU SLEEP? LISA LOEB & NINE STORIES (GEFFEN)	62	54	13	BLAHZAY BLAHZAY (FADER/MERCURY) SUMMERTIME IN THE LBC
25	17	5	AIN'T NUTHIN' BUT A SHE THING SALT-N-PEPA (LONDON/ISLAND)	63	57	2	WINGS OF THE MORNING
26	18	4	LIQUID SWORDS GENIUS/GZA (GEFFEN)	(64)		5	CAPLETON (AFRICAN STAR/RAL/ISLAND) THE WOMAN IN ME
27	19	19	SUGAR HILL	65	53	15	SHANIA TWAIN (MERCURY NASHVILLE)
28)	31	6	ANYTHING 3T (MJJ/550 MUSIC)	66	62	4	MONTELL JORDAN (PMP/RAL/ISLAND) BOMDIGI
29	20	21	KISS FROM A ROSE SEAL (ZTT/SIRE/WARNER BROS.)	67	58	21	YOU USED TO LOVE ME
30	23	6	ICE CREAM	68	65	3	I MISS YOU (COME BACK HOME)
31)	46	3	CHEF RAEKWON (LOUD/RCA) WHERE EVER YOU ARE TERRY ELLIS (FACTIVE STATES)	69	00	5	MONIFAH (UPTOWN/MCA) COMEDOWN
32	28	12	PRETTY GIRL	(70)	75	2	BUSH (TRAUMA/INTERSCOPE) PLAYA HATA
33)	34	7	JON B (YAB YUM/550 MUSIC) BREAKFAST AT TIFFANY'S	71	67	10	LUNIZ (NOO TRYBE) CARNIVAL
34	26	26	BOOMBASTIC/IN THE SUMMERTIME	72	69	4	NATALIE MERCHANT (ELEKTRA/EEG) AUTOMATIC LOVER (CALL FOR LOVE
35	21	21	COLORS OF THE WIND	73	60	30	DON'T TAKE IT PERSONAL
36)		1	BEAUTIFUL LIFE	74	71	3	MONICA (ROWDY/ARISTA) LAST DAYZ
37	41	6	ACE OF BASE (ARISTA) NAME	75	72	8	ONYX (JMJ/RAL/ISLAND) TEMPTATIONS
) F	Reco		GOO GOO DOLLS (METAL BLADE/WB) ith the greatest sales gains. © 1995, Billbo				2PAC (INTERSCOPE)

RIDIN' LOW (Rikko, BMI)

21

RIDIN LOW (RIKKO, BMI)
ROLL TO ME (PolyGram, ASCAP) HL
RUN-AROUND (Blues Traveler, BMI/Irving, BMI) WBM
RUNAWAY (Black Ice, BMI/EMI April, ASCAP/Flyte
Tyme, ASCAP) WBM
RUNAWAY (PolyGram) HL
RUNNIN' (Beetjunkye, BMI/EMI Blackwood, BMI/Ephcy, ASCAP) HL
SENTIMENTAL (EMI April, ASCAP/D.A.R.P.,
ASCAP/MB, ASCAP/BMI/Blackwood, BMI/Ephcy, ASCAP)
SCAP/MB, ASCAP/BMI/Blackwood, BMI/Ephcy, ASCAP/BMI/Blackwood, BMI/Ephcy, ASCAP/BMI/Blackwood, BMI/Ephcy, ASCAP/BMI/Blackwood, BMI/Ephcy, ASCAP/BMI/Blackwood, BMI/EMI/Blackwood, BMI/EMI/B

ASCAP/WB, ASCAP/Nuthouse, ASCAP/EMI Blackwood, BMI/Deborah Cox. BMI) WBM/HL

SET U FREE (New York House, BMI/Wax Head, BMI/Wadine Renee, BMI)

BMI/Nadine Renee, BMI)

71 SEXUAL HEALING (EMI April, ASCAP/Bug Pie, ASCAP/Ritz Rights, ASCAP/EMI Blackwood, BMI) HL

76 SOLITUDE (EMI, ASCAP/Harrington, ASCAP/EMI April,

SOMEONE TO LOVE (Sony Tree, BMI/Ecaf, BMI) HL

SOMETHIN* 4 DA HONEYZ (Mo' SWang, ASCAP/Oµ's. BMI/MI. 4 DA HONEYZ (Mo' Swang, ASCAP/Oµ's. BMI/Madcastle, BMI/Chrysalis, ASCAP/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Second Decade, BMI) HL/WBM SUGAR HILL (Tricky Track, BMI)

SUMMERTIME IN THE LBC (FROM THE SHOW!) (Big

Nuts. BMI/EMI April, ASCAP) HL
TELL ME (Almo, ASCAP/Groove 78. ASCAP/Jizog
BMI/Sony Tree. BMI/Dream Team. BMI) WBM/H

89 THROW YOUR HANDS UP/GANGSTA'S PARADISE (Tgirl, BMI/Large Variety. BMI/Jobete. ASCAP/Story Teller, ASCAP/G's Only, BMI/Al Jamatt 9, BMI/Maurice

Thompson, BMI/Feel'n Blue, ASCAP)

77 THROW YOUR SET IN THE AIR (Soul Assasins, ASCAP/MCA, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) HI

'TIL YOU DO ME RIGHT (Sony Tree, BMI/Ecaf,

BMI/Kmel, BMI) HL TIME (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL

87 VIBIN' (Black Panther, BMI/Vanderpool, BMI/Avnaw VIBIN' (Black Panther, BMI/Aanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Bee & Tee, BMI/Butter Jinx, BMI) HL
 WATERFALLS (Organized Noize, BMI/Stiff Shirt, BMI/Belt Star, ASCAP/Tizbiz, ASCAP/Pebbittone, ASCAP/EMI April, ASCAP) HL
 WEST UP! (Base Pipe, ASCAP/Woopteewoo, ASCAP/WB, ASCAP/Gangsta Boogie, ASCAP/Real An Ruff, ASCAP/Mycenae, ASCAP) WBM
 WE'VE GOT IT GOIN' ON (Cheiron, ASCAP/Mega, ASCAP)

WHERE EVER YOU ARE (Two Tuff-Enuff, BMI/EMI Blackwood, BMI) HL WHO CAN I RUN TO (Warner-Tamerlane, BMI) WBM

WINGS OF THE MORNING (Star Of Africa, BMI/Irving,

96 THE WOMAN IN ME (NEEDS THE MAN IN YOU)

(Loon Echo, BMI/Zomba, ASCAP) WBM
THE WORLD I KNOW (Roland Lentz, BMI/Warner
Chappell, BMI)
YOU ARE NOT ALONE (Zomba, BMI/R.Kelly, BMI)

YOU REMIND ME OF SOMETHING (Zomba.

TOP POP TOP

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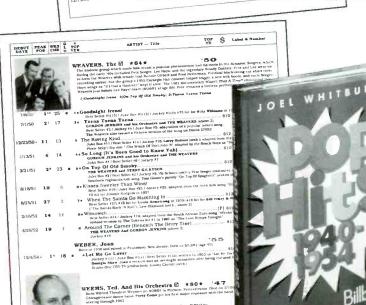
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Bilboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING NOVEMBER 18, 1995



-		_	T		
THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
1	NE	w►	1	* * * NO. 1/HOT SHOT DEBUT/HEATSEEKER IMPACT * * * THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) IN 1 week at No. 1 DOGG FOOD	1
2	2	1	5	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM	1
3) NE	wÞ	1	CYPRESS HILL RIFFHOURS 66001 *COLUMBIA (10.09 501) COLUMBIA (10.09 501) CYPRESS HILL III (TEMPLE OF BOOM)	3
4	3	2	21	ALANIS MORISSETTE A3	+
5	1	+-	-	MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) SMASHING PUMPKINS ACLUSION COLUMN AND THE WARNER PROS. (10.98/15.98) MANUAL COLUMN AND THE WARNER PROS.	+ -
6	_	+-	2	VIRGIN 40861 (19.98/22.98) MELLON COLLIE AND THE INFINITE SADNESS	+-
7) 5	4	2	ALAN JACKSON ARISTA 18801 (10.98/16.98) THE GREATEST HITS COLLECTION	+
8	+-	₩ Þ	69	HOOTIE & THE BLOWFISH ▲ 10 ATLANTIC 82613/AG (10 98/16 98) ■S CRACKED REAR VIEW	1
9	8	5	15	EIGHTBALL & MJG SUAVE 1521/RELATIVITY (10.98/16.98) ON TOP OF THE WORLD SOUNDTRACK ▲ 2 MCA SOUNDTRACKS 11228*/MCA (10.98/17.98) DANGEROUS MINDS	8
10	9	3	4	JANET JACKSON	1
	+	3	<u> </u>	A&M 540399* (11.98/17.98) DESIGN OF A DECADE 1986/1996	3
11	4	<u> </u>	2	OZZY OSBOURNE EPIC 67091 (10.98 EQ/16.98) OZZMOSIS	4
12	7	7	7	MICHAEL BOLTON COLUMBIA 67300 (10 98 EQ/16.98) GREATEST HITS 1985-1995	5
13	11	8	51	TLC ▲ 6 LAFACE 26009/ARISTA (10.98/16.98) CRAZYSEXYCOOL	3
-			4	GREEN DAY REPRISE 46046*/WARNER BROS. (10.98/16.98) INSOMNIAC DEF LEPPARD	2
15		w >	1	MERCURY 528718 (10.98 EQ/16.98) VAULT - GREATEST HITS 1980-1995	15
16	13	10	36	SHANIA TWAIN ▲ 3 MERCURY NASHVILLE 522886 (10.98 EQ/16.98) IS THE WOMAN IN ME	6
17	12	9	7	TIM MCGRAW CURB 77800 (10.98/16.98) ALL I WANT	4
18	16	16	20	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98) TIGERLILY	13
19	18	12	15	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539/RELATIVITY (10,98/15,98) E. 1999 ETERNAL	1
20	14	11	5	REBA MCENTIRE MCA 11264 (10.98/16.98) STARTING OVER	5
21	31	51	8	* * * GREATEST GAINER * * * MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1995 (11.98/17.98) CHRISTMAS IN THE AIRE	21
22	15	13	8	RED HOT CHILI PEPPERS WARNER BROS. 45733 (10.98/16.98) ONE HOT MINUTE	4
23	17	14	6	SOUNDTRACK UNDERWORLD 32438/CAPITOL (9.98/13.98) DEAD PRESIDENTS	14
24	21	17	49	BLUES TRAVELER ▲ ² A&M 540265 (9.98/15.98) FOUR	8
25	19	18	16	SELENA EMI LATIN 34123/EMI (10.98/16 98) DREAMING OF YOU	1
26	24	19	43	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) IS SIXTEEN STONE	17
27	23	20	12	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67291 (7.98 EQ/11.98)	20
28	26	30	56	SOUNDTRACK ▲ ² MCA 11103* (10.98/16.98) PULP FICTION	21
29	20	15	6	AC/DC EASTWEST 61780/EEG (10.98/16.98) BALLBREAKER	4
(30)	NE	N D	1	DWIGHT YOAKAM REPRISE 46051/WARNER BROS. (10.98/16.98) GONE	30
31	25	21	19	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/15.98) IS FROGSTOMP	9
32	30	24	16	XSCAPE ◆ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) OFF THE HOOK	23
33	33	31	10	FAITH EVANS ● BAD BOY 73003/ARISTA (10.98/15.98) FAITH	22
34	27		2	BOB SEGER CAPITOL 99774* (10.98/16.98) IT'S A MYSTERY	27
35	28	22	16	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98) GAMES REDNECKS PLAY	8
36	29	23	57	DAVE MATTHEWS BAND ▲² RCA 66449 (9.98/15.98) UNDER THE TABLE AND DREAMING	11
37	34	25	6	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98) FATHER AND SON	20
38	38	35	8	TRAVIS TRITT WARNER BROS 46001 (10,98/16,98) GREATEST HITS - FROM THE BEGINNING	21
(39)	NEV	v >	1	STEVIE RAY VAUGHAN & DOURLE TROUBLE	
40	32	34	6	EPIC 66817* (10.98 EQ/16.98) GREATEST HITS LISA LOEB & NINE STORIES GEFFEN 24734 (10.98/16.98) TAILS	39
41	36	26	70	CPAL A2	30
41	41	43	11	SEAL ▲² ZIT/SIRE 45415/WARNER BROS. (10.98/15.98) SEAL GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98) ■ A BOY NAMED GOO	15
43	35	38	47	OAPTH PROOF	41
44	22	_	2	GARTH BROUKS ♣° CAPITOL NASHVILLE 29689 (10.98/15.98) THE HITS ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98) ALL WE GOT IZ US	1
(45)	NEV	/	1	CARMAN SPARROW 1439/CHORDANT (10.98/16.98) R.I.O.T.	22 45
46	40	33	80	LIVE A* RADIOACTIVE 10997*/MCA (10.98/15.98) THROWING COPPER	45 l
47	39	29	11	SOUNDTRACK • TVT 6110 (9.98/16.98) MORTAL KOMBAT	10
48	49	48	6	SOUNDTRACK REPRISE 46008/WARNER BROS. (10.98/16.98) FRIENDS	44
(49)	54	59	16	JODECIA THE SHOW THE AFTER DARRY THE HOTEL	2
50	51	52	62	DOVZ II AAPALA &	
	-	-	_	IOHN MICHAEL MONTCOMERY A?	1
51	44	41	32	ATLANTIC 82728/AG (10.98/16.98) JOHN MICHAEL MONTGOMERY	5
<u>(52)</u>	76	73	11	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) IS RELISH	52
) Albu	me with	the are	atost c	ales gains this week. • Recording Industry Assn. Of America (PIAA) contitiontion for soles of 500	

			(8)	NOVEMBER 18, 1995		•••
THIS	LAST	2 WKS AGO	WKS, ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR E	TITLE QUIVALENT FOR CASSETTE/CD)	PEAK
53	55	56	30	WHITE ZOMBIE ▲ ASTRO CREEP: 2000 SC	ONGS OF LOVE, DESTRUCTION	6
54	50	46	15	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
55	45	37	4	K.D. LANG WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT	37
56	43	32	12	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10 98/16.98)	THE SHOW	4
57	37		2	TOAD THE WET SPROCKET COLUMBIA 67394 (10.98 EQ/15	.98) IN LIGHT SYRUP	37
58	52	58	13	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG	52
59	46	39	39	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) ★S NOW THAT I'VE	FOUND YOU: A COLLECTION	13
60) 66	68	16	MONICA ● ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36
61	60	60	15	TOADIES INTERSCOPE 922402/AG (10.98/15.98)	RUBBERNECK	56
62	63	55	18	D'ANGELO ● EMI 33629 (9.98/13.98)	BROWN SUGAR	42
63	74	_	2	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	63
64	42	28	5	CANDLEBOX MAVERICK 45962*/WARNER BROS. (10.98/16.98)	LUCY	11
65	61	53	20	MICHAEL JACKSON ▲ 5 EPIC 59000* (23.98 EQ/32.98) HISTORY: PAST, PRE	SENT AND FUTURE BOOK 1	1
66	58	42	3	SHAI GASOLINE ALLEY 11176/MCA (10.98/15 98)	BLACKFACE	42
67	NE	wト	1	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98) M	TV PARTY TO GO VOLUME 7	67
68	57	49	8	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
				* * * PACESETTER/HEATSEEKE	R IMPACT★★★	
<u>69</u>) 108	105	10	TAKE THAT ARISTA 18800 (9.98/15.98)	NOBODY ELSE	69
70	56	36	4	KRS-ONE JIVE 41570* (10.98/15.98)	KRS-ONE	19
71	62	54	18	FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
72	64	50	8	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	50
73	67	63	23	SOUNDTRACK ▲ 3 WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
74	69		2	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	69
75	77	_	2	SIMPLY RED EASTWEST 61853/EEG (10.98/15.98)	LIFE	75
76	78	69	68	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
77	70	65	13	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
78	53	27	4	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	15
80	68	62	10	JOHN HIATT CAPITOL 33415 (10.98/15.98)	WALK ON	48
	-			JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614/AG (10.98/15.98)	CONSPIRACY	8
81	94	83	16 22	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	64
83	73	47	4	SOUNDTRACK A ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
84	79	70	18	INDIGO GIRLS EPIC 67229 (15.98/24.98) LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	1200 CURFEWS	40
85	81	74	52	EAGLES ▲ GEFFEN 24725 (12.98/17.98)	OPERATION STACKOLA	20
(86)	NE		1	INTRO ATLANTIC 82662/AG (10,98/15,98)	HELL FREEZES OVER	1
87	80	71	17	SHAGGY ● VIRGIN 40158* (10.98/15.98)	NEW LIFE BOOMBASTIC	86 34
88	65	57	3	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
89	89	79	34	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
90	71		2	FAT JOE RELATIVITY 1239* (10.98/16,98)	JEALOUS ONE'S ENVY	71
91	86	66	8	SOLO PERSPECTIVE 549017/A&M	SOLO	66
92	75	44	6	수 NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	6
93	93	82	10	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36
94	121	96	11	MICHAEL W. SMITH REUNION 0106/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
95	105	108	54	BOB SEGER & THE SILVER BULLET BAND ▲2	GREATEST HITS	8
96	96	89	11	CAPITOL 30334* (10.98/15.98) DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (
97	88	75	13	BRIAN MCKNIGHT ■ MERCURY 528280 (10.98 EQ/15.98)	10.98/15.98) IS HOME	89
98	85	67	10	DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98)	SOMETHING SPECIAL	54
99	99	80	6	GLORIA ESTEFAN EPIC 67284 (8.98 EQ/16.98)	ABRIENDO PUERTAS	67
100	101	_	2	PRETENDERS WARNER BROS. 46085 (10.98/16.98)	THE ISLE OF VIEW	100
101	92	85	22	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82746/AG (10.98/16.98)		
102	59		2	MARILYN MANSON NOTHING 92641/INTERSCOPE (9.98/11.98)	AND THE MUSIC SPEAKS SMELLS LIKE CHILDREN	59
103	98	86	57	THE CRANBERRIES A ⁴ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
104	91	72	14	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)		
105	100	_	2	LOUD 66663*/RCA (10.98/16.98) TONY BENNETT COLUMBIA 67394 (10.98/16.98)	UNLT BUILT 4 CUBAN LINX	4
106	95	91	30	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	HERE'S TO THE LADIES	100
107	90	61	4	JOE SATRIANI RELATIVITY 1500 (10.98/16.98)	FRIDAY	1
	**	01	7	202 OATMAN RELATIVITY 1500 (10.98/16.98)	JOE SATRIANI	51

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. Indicates past or present Heatseeker title. 91995, Billboard/BPI Communications, and SoundScan, Inc.

Newsmakers



"Soul" Music. Members of Zoo Entertainment group Wailing Souls chat with executives following a performance at the U.S. Open Surfing Championship in Huntington Beach, Calif. The band is currently on tour promoting its new album, "Live On." Shown, from left, are Dave Kaplan of Surfdog Productions, band member Lloyd "Break" MacDonald, Zoo Entertainment president Lou Maglia, band member Winston "Pipe" Matthews, and band manager Burt Stein.



Digging Up Platinum. BMG Music Canada executives present the Tractors with plaques commemorating double-platinum Canadian sales (200,000 units) of the group's self-titled debut. Shown in back row, from left, are band member Walt Richmond; Jill Snell, manager of artist marketing; and band members Steve Ripley, Casey Van Beek, Ron Getman, and Jamie Oldaker. In front row, from left, are Barry Haugen, sales rep; Dale Peters, Ontario promotions rep; Brian Low, Ontario customer service rep; and Shelley Snell, assistant manager, national media relations.



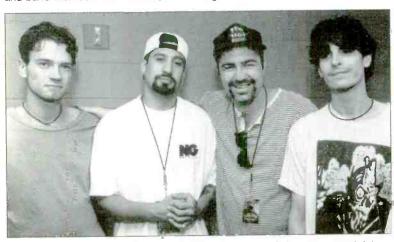
Foreigner In New York. BMG International group Foreigner celebrates the final night of its world tour at New York's Beacon Theatre. The tour was in support of the band's current album, "Mr. Moonlight." Shown, from left, are band members Jeff Jacobs and Mick Jones; BMG International president/CEO Rudi Gassner; and band members Lou Gramm, Bruce Turgon, and Ron Wikso.



Joi To The World. EMI artist Joi, left, has a good time during the mixing of her new album. With her are producer Dallas Austin, center, and Fish from Fishbone, who appears on the album.



Word Displays "Imagination." Word Records artist Scott Krippayne, left, takes a break while recording his label debut, "Wild Imagination," due out in October. Pictured with him are producer Charlie Peacock, center, and Word VP of A&R John Mays.



Palooza Pals. Ruffhouse Records CEO A. Christopher Schwartz congratulates members of Cypress Hill and Dandelion following their performances at the Camden, N.J., date of the Lollapalooza tour. Cypress Hill was on the main stage; Dandelion performed at the Lab side stage in support of its new album, "Dyslexicon." Shown, from left, are Carl Hinds of Bandelion, B-Real of Cypress Hill, Schwartz, and Kevin Morpurgo of Dandelion.



Super Heroes For A Day. Members of Reprise group Poster Children take part in a public service announcement for Fox Television. The band members star as students at a school for super heroes, bringing a message of self-esteem. The band recently played select East Coast dates in support of its current Reprise album, "Junior Citizen," which features the emphasis track "He's My Star." Shown, from left, are band members Jim Valentin and Howie Kantoff, PSA director Cindy Keefer, and band members Rose Marshack and Rick Valentin.

B		b	O	ard. 200. continued FOR WEEK I	ENDIN	G NOVE	MBE	R 18,	199	5
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK	THIS		2 WKS AGO	WKS. ON CHART	T
108	83	76	6	THE MAVERICKS MCA 11257* (10.98/15.98) MUSIC FOR ALL OCCASIONS	58	155	141	119	5	+
109	72	40	3	STEELY DAN GIANT 24634/WARNER BROS. (10 98/16.98) ALIVE IN AMERICA	40	156	153	129	6	+
110	110	104	58	BRANDY ▲ 3 ATLANTIC 82610/AG (9.98/15.98) BRANDY	20	(157)) 167	192	4	+
111	97	78	11	SOUNDTRACK A&M 540384 (10.98/16 98) EMPIRE RECORDS	63	158	160	139	34	+
112	87	45	3	LUIS MIGUEL WEA LATINA 11212 (15.98/22.98) EL CONCIERTO	45	159	125	95	8	+
113	104	77	29	RUSTED ROOT ● MERCURY 522713 (9.98 EQ/15.98) WHEN I WOKE	51	160	162	163	246	+
114	112	100	6	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98) GREATEST HITS	82	_	-	-	-	+
115	82		2	ERASURE ELEKTRA 61852*/EEG (10.98/16.98) ERASURE	82	161	145	142	7	+
116	107	90	85	TIM MCGRAW ▲ 4 CURB 77659 (9.98/15.98) NOT A MOMENT TOO SOON	1	162	148	140	16	+
117	114	109	221	METALLICA AND TO THE STATE OF TH	-	163	158	141	70	1
118	106	99	34	ANNUE LENNOV A	1	164	164	175	14	1
119	113	101	91	CREEN DAY . 1	11	165	143	128	65	
120	122	102	4	GREEN DAY A® REPRISE 45529*, WARNER BROS. (9.98/15.98) IS DOOKIE	2	166	152	123	24	T
_	_			DEBORAH COX ARISTA 18781 (10.98/15.98) IS DEBORAH COX	102	167	172	161	203	t
121	102	81	6	GRATEFUL DEAD GRATEFUL DEAD 14020/ARISTA (13.98/20.98) HUNDRED YEAR HALL	26	168	174	168	88	t
122	130		2	SOUNDTRACK COLUMBIA 67381 (10.98 EQ/16.98) NOW AND THEN	122	169	155	136	31	+
123	119	-	2	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98) SMILE NOW, DIE LATER	119	(170)	NE	L	1	+
124	103	87	11	RANCID EPITAPH 86444* (8.98/13.98) AND OUT COME THE WOLVES	45	171	171			+
125	NE	W >	1	VARIOUS ARTISTS LAVA 92604/AG (10.98/16.98) TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	125		-	160	14	1
126	116	110	12	ALABAMA RCA 66525 (10.98/15.98) IN PICTURES	100	172		NTRY	2	H
127	47		2	ANTHRAX ELEKTRA 61856/EEG (10.98/16.98) STOMP 442	47	173	176	169	52	L
128	120	103	19	LORRIE MORGAN ● BNA 66508 (10.98/15.98) GREATEST HITS	46	174	142	121	12	
129	118	113	16	AFTER 7		175	129	93	6	L
130	124	111	32	DEAL MOODY A	40	176	166	132	31	
-					13	177	186	-	28	
131	123	97	11	COLLIN RAYE EPIC 67033 (10.98 EQ/15.98) THINK ABOUT YOU	40	178	170	162	53	r
32	115	92	14	JIMMY BUFFETT ● MARGARITAVILLE 11247/MCA (10.98/16.98) BAROMETER SOUP	6	179	192	191	31	t
133	NE		1	STEVEN CURTIS CHAPMAN SPARROW 1489/CHORDANT (9.98/13.98) MUSIC OF CHRISTMAS	133	180	182	164	29	t
134	128	118	111	MELISSA ETHERIDGE ▲ SISLAND 848660 (10.98/16.98) YES I AM	15	400	105	102	222	۲
135	135	120	77	OFFSPRING ▲ ° EPITAPH 86432* (8.98/14.98) ■S SMASH	4	181	165	137	69	L
136	137	125	75	SOUNDTRACK ▲ 10 WALT DISNEY 60858 (10.98/17.98) THE LION KING	1	182	154	138	24	L
137	134	115	4	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) IS MIND OF MYSTIKAL	103	183	156	126	58	
138	133	122	87	NINE INCH NAILS ▲² NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98) THE DOWNWARD SPIRAL	2	184	NEV	N Þ	1	
139	NEV	V D	1	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98) DOWN SOUTH HUSTLERS	139	185	151	130	8	r
140	149	145	3	VARIOUS ARTISTS TOMMY BOY 1136 (10.98/15.98) JOCK ROCK VOLUME 2	140					H
141	117	88	6	KOOL G RAP COLD CHILLINY/EPIC STREET 57808*/EPIC (10.98 EQ/15.98) 4,5,6	24	186	179	181	3	L
142)	198	167	11	VARIOUS ARTISTS WORD 0604/EPIC (9.98 EQ/15.98) MY UTMOST FOR HIS HIGHEST	99	187	136	-	2	
143	109	84	6	DAGEEV	22	188	183	190	4	L
44	131	114	31	DETTED THAN EZDA A		189	139	106	3	
45	147	134	155	VENDO CO	35	190	157	194	59	
	- +	-		ORIGINAL LONDON CAST A BOARD CONTRACT AND CO	2	191	195	189	164	
46	150	158	298	POLYDOR 831563' /A&M (10.98 EQ/16.98) PHANTOM OF THE OPERA HIGHLIGHTS	46	192	177	131	19	
47	132	117	88	SHERYL CROW ▲ 5 A&M 540126 (10.98/16.98) ■ TUESDAY NIGHT MUSIC CLUB	3	193	175	-		_
48	127	98	6	MARTINA MCBRIDE RCA 66509 (9.98/15.98) WILD ANGELS	77			177	123	L
49	144	127	8	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) IS GARBAGE	127	(194)	RE-EN	ITRY	10	-
50	161	149	103	TOM PETTY & THE HEARTBREAKERS ▲ GREATEST HITS MCA 10813 (10.98/17.98) GREATEST HITS	5	195	180	180	90	1
51	146	124	13	MORN 10015 (10.30 17.30)		196	163	112	19	ı
				SEVEN MARY THREE	99	197	189	155	9	7
52)	187	195	3	MAMMOTH ATLANTIC 92633/AG (10.98/15.98)	152	198	168	133	9	F
.53	111	94	4	TEARS FOR FEARS EPIC 67318 (10.98/16.98) RAOUL AND THE KINGS OF SPAIN	79	(199)	RE-EN	TRY	6	
1										_

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
155	141	119	5	OASIS EPIC 67351 (10.98 EQ/15.98) (WHAT'S THE STORY) MORNING GLOR	_
156	153	129	6	EMMYLOU HARRIS ASYLUM 61854/EEG (10.98/15.98) WRECKING BAI	L 94
157	167	192	4	CECE WINANS SPARROW 51441 (9.98/13.98) ALONE IN HIS PRESENCE	E 157
158	160	139	34	2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98) ME AGAINST THE WORL	D 1
159	125	95	8	LENNY KRAVITZ virgin 40696 (10.98/16.98) CIRCL	IS 10
160	162	163	246	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.I	D. 6
161	145	142	7	VARIOUS ARTISTS COLD FRONT 6186 (8.98/14.98) CLUB MIX '95 VOLUME	11 142
162	148	140	16	TRACY BYRD MCA 11242 (10.98/15.98) LOVE LESSON	IS 44
163	158	141	70	SOUNDTRACK ▲ 4 EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98) FORREST GUM	P 2
164	164	175	14	BRYAN WHITE ASYLUM 616122/EEG (9.98/15.98)	E 120
165	143	128	65	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) WARNER BROS. 45314 (10.98/15.98) WARNER BROS. 45314 (10.98/15.98)	38
166	152	123	24	CHRIS ISAAK ● REPRISE 45845/WARNER BROS (10.98/15.98) FOREVER BLU	E 31
167	172	161	203	PEARL JAM ▲ 9 EPIC 47857* (10.98 EQ/16.98) IS TE	-
168	174	168	88	YANNI ▲³ PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLI	-
169	155	136	31	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98) THIS IS HOW WE DO I	
170	NE	w Þ	1	SOUNDTRACK VERVE 29310 (10.98/16.98) GET SHORT	
171	171	160	14	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) GREATEST HIT	S 127
(172)	RE-E	NTRY	2	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) IS JARS OF CLA	
173	176	169	52	SADE ▲ 2 EPIC 66686* (10.98 EQ/16.98) THE BEST OF SAD	
174	142	121	12	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98) HS HONOR AMONG THIEVE	
175	129	93	6	DAVID BOWIE VIRGIN 40711 (10.98/16.98) OUTSID	
176	166	132	31	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98) STANDING ON THE EDG	+
177	186		28	VARIOUS ARTISTS WALL DISNEY ROSE (JA 09/15 09) CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGI	C 95
178	170	162	53	WALT DISNEY 60865 (10.98/16.98) CLASSIC DISNET VOL. 1 - 60 YEARS OF MUSICAL MAGII NIRVANA ▲ ³ DGC 24727*/GEFFEN (10.98/16.98) MTV UNPLUGGED IN NEW YOR!	
179	192	191	31	ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98) MADE IN ENGLAND	-
180	182	164	29	SOUNDTRACK A&M 540357 (10.98/16.98) DON JUAN DEMARCO	
181	165	137	69	RONE THUGS-N-HARMONY A	
				RUTHLESS 5526*/RELATIVITY (7.98/12.98)) 12
182	154	138	24	JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) (S) BONAFIDE	
183	156	126	58	BROOKS & DUNN ▲ 2 ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN VARIOUS ARTISTS	1 15
184	NEV	V	1	WALT DISNEY 60863 (9.98/13.98) WINNIE THE POOH; TAKE MY HAND	184
185	151	130	8	VARIOUS ARTISTS RCA VICTOR 62641 (3.98 CD) IDIOT'S GUIDE TO CLASSICAL MUSIC	104
186	179	181	3	HEATHER NOVA BIG CAT 67019/COLUMBIA (10.98 EQ/15.98)	179
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188	183	190	4	EDWYN COLLINS BAR NONE 58 (9.98/14.98) IS GORGEOUS GEORGE	183
189	139	106	3	VARIOUS ARTISTS MOTOWN 53042 (10.98/16.98) INNER CITY BLUES: THE MUSIC OF MARVIN GAYE	106
190	157	194	59	ABBA ▲ POLYDOR 517007//SLAND (10.98/16.98) GOLD	
191	195	189	164	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98) GREATEST HITS	_
192	177	131	19	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98) I WISH	-
193	175	177	123	THE CRANBERRIES A	
(194)				ISLAND 514156 (10.98 EQ/16.98) HS	-
	RE-EN		10	FOURPLAY WARNER BROS. 45988 (10.98/16.98) SARAH MCLACHLAN FUNDAMOR TO THE PROPERTY OF THE P	-
195	180	180	90	NEYTWERK 18725/ARISTA (9.98/15.98) HS	50
196	163	112	19	BON JOVI ▲ MERCURY 528181 (10.98 EQ/16.98) THESE DAYS	9
197	189	155	9	TERRI CLARK MERCURY NASHVILLE 526991 * (10.98 EQ/15.98)	136
198	168	133	9	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98) REACHIN' BACK	115
199	RE-EN		6	SOUNDTRACK UPTOWN 11342/MCA (10.98/17.98) NEW YORK UNDERCOVER	73
200	197	154	41	VAN HALEN ▲² WARNER BROS. 45760* (10.98/16.98) BALANCE	1

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AZ 78

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Eagles 85
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Martina McBride 148

Edwin McCain 174

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Bob Seger

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Take That 69
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RETAIL CHAIN TAKES ON RECORD CLUBS

(Continued from page 1)

offers drive down the perceived value of

Retailers have also griped about the discrepancy between their costs and those of record clubs. Retail accounts can pay up to \$10 per unit wholesale, while record-club unit costs are believed to be \$4-\$5.

Some major labels have recently begun to react to the retail outcry: Last month, MCA Records and Geffen Records announced that they were pulling out of the clubs (Billboard, Nov. 4). This past spring, Virgin Records said it would not renew its record-club contracts (Billboard, April 23).

The new policy established by Penny Lane Records, Tapes And Compact Discs, which operates four stores in the Los Angeles area and one in Sacramento, Calif., represents the first explicit swipe at the clubs by a retailer.

Penny Lane unveiled its cash offer on the back cover of the November issue of its free in-house magazine, Monthly Music Guide. The chain distributes 30,000 copies of the magazine each month; in December, the press run will be increased to 40,000, with 20,000 earmarked for insertion in the local free alternative paper The L.A. Weekly.

Penny Lane's offer cites a typical record-club introductory deal of 10 CDs for the price of one.

"You've seen the ads," the Monthly Music Guide offer reads. "They're hard to miss. Though the selection is very limited, the prices are more than 85% less than the wholesale cost that music retailers pay, even though we buy much larger quantities. That got us thinking—we need a new wholesaler—YOU! And at these prices, you'll reap an extraordinarily large return for your investment!"

Penny Lane suggests that its customers join a record club, selecting titles that can be found in the top 50 of its inhouse chart. The chain says it will pay \$6 for each factory-sealed CD.

The ad continues, "That's it! Your investment at most is \$16.98 (before shipping and handling) for 10 CDs that Penny Lane will give you \$60.00 for. Of course, you should probably quit the

club at this point, or you'll be paying a lot more."

Penny Lane owner Steve Bicksler calls his chain's offer a "symbolic act" and says it will run for the next several months.

Bicksler says, "We're not doing this so much to make money on it. We're really trying to make a statement.

"It's an effort on our part to increase the perceived value of CDs, which we feel has been severely decreased by these record clubs."

Bicksler says that while the policy on the resale of record club product has not been finalized, Penny Lane will probably sell the albums for \$10.99. The chain usually sells \$15.98 list titles for \$12.97.

"We will sell it as new record-club product," Bicksler says. "We will not try to deceive anybody, as far as customers. We will give them the option: When they bring a CD up to the counter, we'll say, 'Would you like a couple of dollars off? We can give you a sealed record-club copy.' It's their choice."

Bicksler says he won't see any response to Penny Lane's offer for at least six to eight weeks, which is the usual fulfillment period for record-club offers.

Asked if consumers will view the Penny Lane offer as a vehicle to protest the clubs, Bicksler says, "They would maybe look at it and possibly take advantage of it. They go, Well, jeez, I can make myself maybe 40 or 50 bucks here."

Regarding any possible fallout from the chain's offer, Bicksler says he hopes the clubs would be "lighthearted" in their response.

"I think they realize too that we're not going to put a dent in [record-club business]." he adds.

BMG Music Service responded to word of Penny Lane's offer with a statement indicating its displeasure.

"BMG Music Service makes every effort to make sure its record-club product does not appear in retail stores, either deliberately or inadvertently," the statement says. "Our club product is not intended for any use other than the per-

sonal use of our club members ... The BMG family of labels and our distribution company believe that we have rights which are being infringed upon, and we will aggressively pursue all legal remedies available to us.

"Furthermore, there would appear to be issues relating to California state tax laws and other codes that the California authorities will undoubtedly be interested in pursuing."

Bicksler responds, "I would challenge BMG to quote the California state tax law that we are in violation of. If there's any evidence of illegal activity, turn it in.

"Furthermore, extortion is still against the law in the state of California, and we don't want to be threatened for them to gain an advantage. There's really nothing specific in this very, very stern notice that I can see."

Barry Reiss, senior VP of business and consumer affairs at Columbia House, the record club jointly operated by Sony Music and Warner Music Group, takes a more benign view of Penny Lane's offer and says there has been no discussion of the policy with the record club's legal counsel.

"Obviously, we're not pleased by it," Reiss says. "But basically, the offer that they've cited is not our offer. Our club membership generally requires our members, in return for their introductory records, to commit to buy a minimum number of additional recordings at full price in order to fulfill their obligation.

"We'd only urge, as a result of the ad, that consumers look carefully at the ad and at their obligations and not expose themselves by trying to terminate an obligation prematurely."

Regarding Penny Lane's implied shot at record-club policies in general, Reiss says, "This is something that's been debated for the 40 years we've been in business. Obviously, it's really two different businesses... The whole industry is in a bit of a downturn right now, or a flat turn, if you will. Clubs are sometimes a scapegoat for these kinds of things."

SONY MUSIC ENTERS DEAL WITH MICHAEL JACKSON, ATV CATALOG

(Continued from page 10)

CBS's publishing lost a significant catalog in the late '70s, when McCartney made a deal to perform as a solo artist on then CBS-owned Columbia Records. One of the terms of his deal was that CBS turn over the Frank Music catalog—once owned by legendary songwriter Frank Loesser—to McCartney's publishing organization.

In 1986, new Sony Music chief Tommy Mottola, a professional manager at Chappell Music early in his career, decided to rebuild the company's fortunes in music publishing. A key acquisition in 1989 was Tree Music, the country music publisher that Sony Music bought for \$20 million.

Michael Jackson acquired ATV

Michael Jackson acquired ATV Music in 1984 from the late Australian businessman Robert Holmes A'Court for about \$70 million.

"Michael understands the impor-

all my tunings of all my songs, and

what the audience basically heard at

the Fez show was an impromptu first

live rehearsal iam between Brian and

me. Happily, it turned out to be one of

the highlights of my entire career, not

including," she added with a laugh,

'some of the wild experiences I may

have slept through or blotted out from

Mitchell delivered five songs—about

a third of the set-from her current

Reprise album, "Turbulent Indigo"; a

new tune tentatively titled "Love Puts

On a New Face"; and such quintessen-

"Happy Birthday" by a crowd cog-

"I won't have to say I'm $51^{1}/_{2}$ any

nowhere near that age. But by the

show's end, much of the house was vis-

ibly moved by the rare and unexpected

experience, which was a harbinger,

perhaps, of Mitchell's renewed empha-

"It's a whole new ballgame now for

me," Mitchell told Billboard, "but it

had to be, because I couldn't have gone

on, considering the difficulties I was

facing in getting the right quality of

sound and presentation—Î needed

joked Mitchell, looking

In return, she was serenaded with

tial Mitchell classics as "Hejira."

nizant of her birthday Nov. 7.

sis on live performance.

tance of copyrights and the role they play in the introduction of new technologies," Sony Corp. of America president/CEO Michael Schulhof said in a prepared statement released Nov. 7. "Today, Sony Music takes its rightful place once again as a major force in music publishing."

Sony Music Publishing president Richard Rowe says that the transaction will "serve as the best possible foundation for growing our music publishing companies worldwide."

Rowe notes that ATV Music also holds works by Little Richard and Lloyd Price, among others.

Sony's publishing relationships include ties with such artist/writers as Bob Dylan, Nile Rodgers, Mariah Carey, Alice In Chains, Leonard Cohen, Neil Diamond, Barry Mann & Cynthia Weil, and Conway Twitty.



Michael Jackson and Sony executives sign the agreement forming Sony/ATV Music Publishing. Pictured, from left, are Jody Graham Dunitz, executive VP, Sony/ATV Music Publishing; Michaelle Anthony, executive VP, Sony Music Entertainment; Michael P. Schulhof, president/CEO, Sony Corp. of America; Jackson; Thomas D. Mottola, president/COO, Sony Music Entertainment; and Richard Rowe, president, Sony/ATV Music Publishing.

COMPUSERVE, PUBLISHERS REACH DEAL

(Continued from page 9)

Fox Agency permitting the upload and download of recordings of member publishers' songs.

The license rate will be based on the new mechanical rate that goes into effect Jan. 1, Murphy says, which is 6.95 cents per transaction (or "download," in online parlance). The Harry Fox Agency will issue licenses electronically, collect royalties under the license, and distribute them to publishers.

CompuServe itself is not being licensed. This was a key point of contention among commercial online services, which have asserted that they are the online equivalent of electronic bookstores or newsstands and not responsible for their content-providers' content. But the settlement agreement includes a guarantee by CompuServe for the obligations of its forum managers to pay royalties under the mechanical licenses issued, according to NMPA counsel Alan Shulman.

CompuServe spokesman Russ Robinson characterizes the agreement as "good for everybody."

"We are the first service that has entered into this kind of licensing agreement, so that's pretty significant for us," Robinson says.

The major commercial online services, which include America Online and Prodigy, are also being aggressively courted by performance right groups seeking to license the services.

"In our view, the commercial online services are responsible for performances of copyrighted musical works which are presented by means of transmissions on their services and should be licensed," says Bennett Lincoff, director of legal affairs for ASCAP.

"Every day that there is no agreement with major commercial online services is another day that ASCAP's members are not receiving their royalties, which they are due for the use of their music by these services," Lincoff says.

ASCAP has already issued several dozen online licenses to a variety of individual Web sites, Lincoff says, but has not yet entered into an agreement with any of the large commercial services.

The online licensing activity can be expected to quicken as the stakes involved rise along with the number of consumers going online and the number of sites they can find offering music to sample.

"There is the potential for this to develop into a very significant revenue source," says NMPA's Murphy, "and we intend to continue to ensure that copyright holders get their just dues from the use of music in this new arena."

MITCHELL DOES RARE LIVE SHOW AT NEW YORK CLUB

(Continued from page 15)

At the Fez, though, she brought out one forest-green solid-body electric guitar that plugs into an electronic tuning device, allowing instant retuning and negating the need for additional instruments

Her pairing with Blade proved uniquely effective. The two instrumentalists, despite their newness together, interplayed with a knowing sense of intuition.

"The truth is it had been my intention to quit music right about the time I appeared last April at the New Orleans Jazz & Heritage Festival," Mitchell told Billboard in an exclusive interview two days after the show. "That appearance was to be my swan song, until two things conspired to keep me in the business. First, I heard about Brian, this great drummer from Shreveport, La., who wanted to play with me, and then Fred Walecki at Westwood Music in Los Angeles built me a prototype of this modified Stratocaster that hooks up to a digital Roland VG8 unit. The VG8 is basically a computerized brain with foot pedals into which are programmed a whole palette of sounds plus more than 30 songs' worth of intricate tunings for the night

"This device has the capacity to hold

that level of delight again. Working in this duo form with a drummer as talented and melodic as Brian is a brandnew musical romance for me, and one like a very few I've had in my career, so we're aiming to do more club appearances fairly soon in places like the Fez and the Viper Room in L.A.

"I almost canceled the Fez show just hours before I went on, maybe fearing it wouldn't work out. But happily there were no boos when I plugged in my electric guitar instead of playing an acoustic. Actually, the Roland brain provides a sound beautifully suited to each song—like, for instance, the nylon-string tonality people are used to on certain things. You also hear a freshness and distinctiveness that's almost orchestral it's so rich. I wanted to blow chords up in size the way Georgia O'Keefe blew up the flowers in her paintings, and now that's possible."

Mitchell added that she's writing new songs and has a host of surprises planned between now and the end of 1996. But she noted that her next Manhattan appearance will not be until Dec. 6, when she attends the Billboard Music Awards telecast at the New York Coliseum to accept the Century Award, Billboard's highest honor for distinguished creative achievement.

BILLBOARD NOVEMBER 18, 1995

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Festivals In U.S., Beyond Adopt Music, Spirit Of Carnival

■ BY ISAAC FERGUSSON

NEW YORK—When a Caribbean-style carnival arrives in a city, the spontaneous joy, creativity, and public involvement it generates virtually ensures growth. Such festivals as Atlanta's Peach Tree Festival, Toronto Day, and San Francisco's May Carnival have, over the past 20 years, adopted more and more elements of Caribbean carnivals.

Tallahassee, Fla., inaugurated its first Caribbean-style carnival in May, when revelers were treated to their first taste of traditional Trinidad-style *jouvert*—dancing in the streets before dawn to steel pan and rag-tag "old mas" bands, with costumes made only from oil and body paints.

San Francisco's carnival on May 28 hosted artisans from Bolivia, Peru, Brazil, Mexico, and Polynesia, as well as such world-class Caribbean carnival designers as Stephen Derek. This event brought in such top soca artists as Sparrow, Superblue, Arrow, Second Imij, and the United Sisters.

In Melbourne, Australia, the 41-yearold Moomba Festival Street Parade, March 11, got a splendid taste of carnival with Trinidad native Roger Phillips' Melbourne Masqueraders' presentation of "Aspects Of The Great Barrier Reef."

Fortunately for Caribbean carnivals, Hurricanes Luis and Marilyn struck in late August, after most carnivals had ended. Still, the Dominican Republic, Antigua, Barbuda, Anguilla, St. Kitts, Nevis, St. Martin, and Dominica were hit with widespread devastation, making carnival reports from many islands difficult.

A hurricane relief concert in New York was organized by local talk/ethnic station WLIB and took place at Downing Stadium on Randalls Island on Sept. 30.

Reggae and calypso artists from across the Caribbean gathered to raise funds to help the hard-hit islands. Beres Hammond, John Holt, Superblue, Winston Soso, Little Vicious, and many others made appearances, but unfortunately, the event was sparsely attended due to the venue's distance from New York's West Indian community, inclement weather, and a disruption of subway service.

At Trinidad's February Carnival, an estimated 4 million people turned the island into a giant party with rum, hot soca, steel pan, and resounding brass orchestras. Rag-tag bands jumped along with fantasy masqueraders bedecked in the phantasmagoric creations of some of the best mas makers.

Stalin became Trinidad's national calypso monarch, his fifth win, dethroning 1994 twin kings Delamo and Luta. Stalin's winning calypso, "Tribute To Sundar Popo," was about Popo, one of Trinidad's most famous East Indian chutney singers.

Trinidad's roadmarch king was Superblue for "Signal For Lara."

Soca monarch was Ronnie McIntosh, who sang Superblue's "On The Road." Calypso queen was Eastlyn Orr for "My Dream" and "Save Our Children." Amoco Renegades were named panorama (steel pan) champions, playing Merchant's "Four Lara Four," a tribute to the Trinidad-born cricket champion.

In Trinidad masquerade action, Hilton Cox emerged as carnival king for his stunning rendition of "Mystic Dawn" from Stephen Le Heung's band, Oceania. Band of the year was Peter Minshall's controversial presentation, "Hallelujah." Allison Brown won carnival queen for her portrayal of "Joy To The World."

Jamaica's fifth carnival, in April, was a smash success, with activities extending to Ocho Rios and other parts of the island. Top soca artists and mas makers from Trinidad joined organizers Byron Lee and the Dragonaires and a slew of Jamaican reggae artists to give the festival, which was imported from Trinidad in 1990, a truly Jamaican character.

On Grenada, where carnival competitions took place July 29-Aug. 15, insurance agent Kim Francis emerged as 1995 carnival queen. The best costume award went to Giessel Flavigyny for her "Genie Of The Land."

Ajama took Grenada calypso monarch honors for "Back On The Road Again." Roadmarch king was Inspector, for his party song "Madness." Panorama champs were JBC New Dimensions playing "The Breeze."

At Barbados' August Cropover Festival, Edwin Yearwood became the first calypso singer to win the calypso monarch, roadmarch king, and soca monarch titles, a triple-win first in Barbados. It was also Yearwood's first bigtime competition, and the winning song was "Obadele," a tribute to Barbadian champion sprinter Obadele Thompson.

Further north on Antigua, where carnival ran July 10-Aug. 8, Smarty Jr. won his third calypso monarch crown. Two of Burning Flames' songs, "Stampede" and "Jim Jam," tied for roadmarch honors. Halcyon Steel Orchestra won the panorama competition.

On Dominica, where carnival was held Feb. 27-28, prior to the island's severe hurricane pounding, carnival king was Andrew Brazi, aka Scrunter. Carnival queen was Darney Wayland, princess was Nikita Bruno, and the star of the teenage pageant was the young, talented Donna Sylvester.

Caribbean carnivals also took place on St. Lucia, St. Vincent, the Virgin Islands, St. Maartens, St. John, Tortola, Anguilla, and Bermuda.

North American carnivals continue to

boom in New York, New Jersey, Georgia, Florida, Texas, Maryland, California, Massachusetts, and Canada.

At Toronto's Carabana in July, panorama winner was the Mississagua Steel Band. New Dimensions were named pan on the move champions, and the junior pan monarch was Gesse Ketchum Pan Vibrations.

There was a tie for the title of Toronto's adult kings: Jason Connell and Courtney Doldron. Connell portrayed "A Mystical Bird" with bandleader Ken de Freitas, and Doldron portrayed "Chaos" with bandleaders Nip Davis



BLACK STALIN

and C. Doldron.

Toronto's adult queen was Danielle Lee (daughter of the legendary Byron Lee), who collaborated closely with designer Stephen Derek.

Portraying "Lady Of Life," Lee was part of Sunrise And Sunset, with Davis and Doldron, whose costumes were also designed by Derek.

Toronto's top band was Kenney Coombs' "The Art of Nature." Road march kings were Ronnie McIntosh and Massive Chandelier for their performance of "On The Road."

Local road march king was Connector for "Wine And Shake Your Bam Bam."

At Brooklyn, N.Y.'s Labor Day Parade Sept. 4 (see story, page 1), Michael Lewis emerged as carnival king for his splendid "Abdul D-Great Sundancer"

from Derek's band D'Midas. Queen of the bands was Wendy Hughes of D'Midas for her portrayal of "Jewel Of The Sun."

Band of the year was Hawks International portraying "Fantasy Warriors." Road march king went to Superblue for "Signal For Lara." Panorama champions were Desperadoes USA.

Miami's queen of carnival was Fatima Rodriguez for "Call Of The Siren." King of carnival was veteran Tedder Eustace for "De Bogey-Man," from the band Razzle Dazzle, presented by Genesis. Band of the year was Legends, by Sean De Freitas and Party People. Best playing band was Second Imij. McIntosh and Massive Chandelier earned road march title for "On The Road." And De Reporter was named calypso king for his "A Lesbian In A Man's Body."

In London's Notting Hill Čarnival Aug. 27-28, calypso monarch was Lord Cloak. Best adult mas band was Masquerade 2000, portraying "Exotica."

Best steelband of the road was Lambeth Youth Community Steel Band, and national steelbands' panorama champion was Ebony Steel Orchestra, playing "Four Lara Four."

Other London winners were Sounds Unlimited, best soca on the move; Clive Scarborough, adult king for "Jumbie In The Callaloo" from the band Exotica; Mary Roberts, best queen for "Symphony Of Light" from the band Mahogany's presenation of "Ritual."

The 1995 carnivals were previewed in the annual So Yu Going To... Carnival magazine, published by Ahh Wee Tours Ltd. of Brooklyn and headed by publisher/editor Carlisle Hall. A roundup of this year's activity will appear in the January edition. The magazine will also have a summer '96 edition.

THE SUNSHINE MUSIC AWARDS

At the seventh annual Sunshine Music Awards, held Oct. 20 at the Tribeca Performing Arts Center in New York, the sounds of soca and calypso mingled with East Indian chutney rhythms as the makers of these Caribbean musics were honored. Several artists were inducted into the Sunshine Calypso and Steel Pan Music Hall of Fame.

Among those honored with special recognition awards were Trinidad-born East Indian singer Sally Edwards for chutney soca; the legendary calypsonian Samuel "Lord Brigo" Abraham for calypso; five-time calypso king and 1995 Trinidad calypso monarch Leroy "Black Stalin" Calliste was awarded people's choice for calypso; Neal and Masy Trinidad All Stars were named 1995 panorama champions; and Carl "Jazzie" Pantin was dubbed friend of the art.

Other winners included Baron, who took two awards, as male vocalist of the year and calypso of the year, for his splendid environmental protest song "Mother Earth Is Crying." One of the most underrated talents in calypso, Shadow, won best social commentary for his powerful piece "Poverty Is Hell."

The great veteran Kitchener was unbeatable, taking awards for best creative and best creative humor, with his "No Wuk For Carnival"; arranger Kenny Phillips scored with his work on Preacher's "Jump And Wave," which won best party calypso; and producer of the year went to Julian Williams for Baron's "Mother Earth Is Crying."

Trinidad's 1995 panorama champions, Amoco Renegades, scored again at the Sunshine Awards, emerging as panorama champions.

There were five new inductees into the Hall of Fame: the legendary calypsonians Dr. Hollis "Chalkdust" Liverpool, Carlton "Destroyer" Glasgow, and Kenneth "Dictator' St. Bernard; and steel pan artists Emmanuel "Kobo Jack" Riley and Oscar Pile.

The show was hosted by founder Gilman T. Figaro and attracted an all-star audience of Caribbean and other music industry folk.

MAKING PLANS FOR CARNIVAL'S FUTURE

(Continued from page 1)

In Trinidad, the modern steel pan factory celebrated its first anniversary; the factory was founded to fend off "foreign pan" manufactured in Switzerland and Japan.

And in a move usually associated with major corporations, an internal hostile takeover effort at Eddy Grant's Ice Music record company was thwarted (see story, page 1).

On the music front, three remarkable new steel pan albums by Earl Brooks and Len "Boogsie" Sharpe made hot carnival music news this year.

Those were the highlights of a year as tumultuous for carnival as hurricanes Luis and Marilyn, which devastated the islands this summer.

The unprecedented Fox broadcast of the Brooklyn festivities put a spotlight on Caribbean-style carnivals. The celebration, which began Aug. 31 and ended Sept. 4 with the parade, was attended by 3 million revelers decked out in extravagant costumes and dancing to calypso, soca, steel pan, and reggae.

The Fox program, anchored by veteran newscaster Jim Ryan and Trinidadborn actor Sullivan Walker, legitimized this cultural extravaganza as a genuine New York event.

"It was the best thing that happened to us," says Carlos Lezama, West Indian American Day Carnival Assn. founder and chief administrator, estimating that \$300 million was generated by the carnival this year.

The unprecedented media attention

and fevered discussions of broadcasting rights and money raised questions in Brooklyn that go to the heart of survival for carnivals around the world: Artisans and musicians say it is time for carnival organizers to clean up their acts and begin operating in a more professional manner in order to ensure the survival of carnivals.

"The millions of dollars being made are not flowing back to support the people who are making the carnivals happen," says Richie Richardson, a Brooklyn-based masquerade designer and leader of the Rage masquerade group.

Richardson estimates that it could cost a bandleader \$1,000-\$2,000 in rent and other expenses for the four months needed to produce a mas band.

A carnival mas band is usually made up of singers, musicians, costumed performers, and DJs.

"There is no funding and no help from WIADCA," says Richardson. He adds that most bands don't have the space to rehearse and create their elaborate costumes "and must drift around the neighborhoods scrounging and begging for a place to [build] their mas over the four months that is needed."

Richardson says, "We exist through the generosity and enthusiasm of our members, but that is not enough. After all our work and toil, all we get is a cheap trophy and a few thousand dollars, and then only the few winners. What's even worse is you don't get your prize money until a year later."

Richardson says the problem is the lack of accountability by such carnival organizers as WIADCA. "What you have here in Brooklyn is a regime that never consults with us, the mas makers,' Richardson says. "We need to know how much money we are generating from the Carnival. After 28 years, we need and should have a carnival hall, with a museum and a meeting place. To accomplish these goals, to ensure that the people who are actually making the carnival are properly supported and compensated for their work, and that the carnival can continue to grow and survive, we urgently need proper control and channeling of the monies.'

Lezama and spokeswoman Joyce Quamina did not return several phone calls seeking response to Richardson's comments.

Anthony Abdul Reid, steel pan organizer of Pan Trinbago North America, an organization seeking to represent steel pan players in the U.S., says that in terms of revenues generated by the Brooklyn carnival, "what goes back to the pan player is negligible. Bands are forced to scramble to merely cover expenses. Players themselves can never be paid."

Instruments are expensive, says Reid, about \$1,000 for a tenor pan and \$1,500-\$2,000 for a six-drum bass set. Add pan stands, uniforms, paint, and arranger fees, and Reid estimates that it costs about \$30,000 to bring a band into the panorama, or steel pan, competition.

Trinidad's calypso monarch Stalin (see story, page 1) notes that pan bands also require more sound support. "A DJ could just turn a button and get 20,000 watts of power, and people jumping up could hear him a mile away and dance," he says. "But when you have even 120 pan players in your steel orchestra, you still have a sound problem . . . so you find bandleaders spending money on the DJ sound systems and ignoring pan."

This year, \$15,000 in prize money was offered at the panorama competition organized by WIADCA and held Sept. 2 at the Brooklyn Museum. Nine steel orchestras entered, and the winner, Desperadoes USA, will receive \$7,000. Second and third placers will divide the remaining \$8,000.

Reid says that the lack of commitment and support from carnival organizers and bandleaders is the reason that steel pan cannot find the resources to deal with amplification, rehearsal space, and other necessities.

DEARTH OF RECORDINGS

Steel pan recordings have become a rare breed recently, due to a variety of factors, including the tightening of immigration and visa requirements for U.S. and European entry and work permits.

These new laws make it virtually impossible for many calypso and steel pan musicians to obtain visas to tour and work outside of the islands and make it (Continued on next page)

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MAKING PLANS FOR CARNIVAL'S FUTURE

(Continued from preceding page)

prohibitive for Caribbean music producers and distributors to bring the musicians abroad for tours.

Consequently, in the past five years, new pan recordings have slowed to a trickle and become virtually unavailable, even in Caribbean record stores.

Granville Straker, a calypso music pioneer who has operated from the same store, Straker's Records & Stereo at 242 Utica Ave. in Brooklyn, for 27 years, says he's trying to reverse the near total halt in production of steel pan albums in the past few years.

"I have always been a lover of steel pan," he says. "It is the music I grew up with, and I want to see it go forward."

Straker has produced and distributed three excellent new steel pan albums on his label, Straker's Records.

The releases include the debut album "Soca Vibrations" by tenor pan soloist Earl Brooks, who is a member of Desperadoes USA and Phase 11. That set has done so well that within four months, Straker released Brooks' follow-up album, "Carnival Is Pan." Coupled with

brass and voices, Brooks delivers brilliant steel renditions of such calypso hits as Ronnie McIntosh's "On The Road" (written by Superblue), Superblue's "Signal For Lara," and Shadow's "Play Whe," as well as such ballads as Lionel Richie's "Love Will Find A Way."

"Love Will Find A Way."

The third album, "Pan Ballads Classics," released in mid-October, represents the triumphant return of Trinidad's No. 1 player/arranger, the legendary Len "Boogsie" Sharpe, after a three-year hiatus from the music scene.

Sharpe, who has battled drug and alcohol problems in recent years, delivers an exceptional musical exploration. Standout tracks are Lewis & Lewis "Always," George Benson's "Greatest Love Of All," Frank Sinatra's "My Way," and Percy Sledge's "When A Man Loves A Woman."

Straker, who says he would be happy to move 3,000-4,000 units per album, is already planning a Carnival 1996 steel pan release.

MODERN FACTORY, ANCIENT CRAFT

A historic moment for the steel pan industry came this month with

the first anniversary of Trinidad's modern steel pan factory, Trinidad and Tobago Instruments Ltd., in Laventile, birthplace of the steel

TTIL is the brainchild of chairman/CEO Michael P. Cooper, quality-control officer Tony Slater, and operations director Franklyn Ollivierra. Trinidad can now compete and safeguard the originality of its musical creation from rival pan manufacturers in Switzerland and Japan, which are catering to a growing global demand for the island's indigenous instrument.

Previously, steel pans were handmade in Trinidad by a small number of craftsmen. TTIL plans to harness the skills of such master panists as Bertie Marshall, Bertram Kellman, and Ronald Harrigan in order to ensure that its factory maintains a personal touch even as it mass-produces the instruments.

Marshall, Kellman, and Harrigan, who began as pan players, have developed the art of pan making over the years to a degree that machinery cannot duplicate. This small, informal guild cuts its instruments by sinking and burning musical notes

into them in a time-consuming process that has proven incapable of meeting export demands, which have grown steadily despite the scarcity of recorded pan music.

Reid says, "At first I was skepti-

cal that the factory can successfully produce a proper-sounding steel pan, but now I am convinced that TTIL is doing a great job and can make a genuine contribution to steel pan music."



by Geoff Mayfield

GRAVY TRAIN: Rookie act Tha Dogg Pound, whose rap album has been much anticipated and talked about since presidential candidate Robert Dole held the entertainment industry's feet to a fire during a speech in May, sold more than 277,500 units in its first full week on the market. Although this debut album posts the fifth-highest first-week tally of any 1995 album—exceeding those posted by Bruce Springsteen and Pink Floyd—some rival labels are shrugging their shoulders and quoting the hook from Peggy Lee's '60s hit: "Is that all there is?" Forgive me if I chuckle.

Fact is, in the 4½ years The Billboard 200 has employed SoundScan data, the only debut album to move more copies its first week was that of Dogg Pound mentor Snoop Doggy Dogg, who rang the bell with 803,000 units in December 1993. That singular phenomenon by the Pound's associate, and the fact that this album has been in the news since June, simply led folks (including this columnist) to assume that "Dogg Food" would open with more of a stratospheric number. And, unlike Snoop's launch, which had a video out weeks before the album reached stores, Tha Dogg Pound's "Respect" clip did not hit screens until the week of the album's street date.

Before you sneer at Tha Dogg Pound's feat, perhaps an old bit from a Richard Pryor television special will offer needed perspective. Ask yourself what the Pips would have sold if they'd released an album without Gladys Knight. Something tells me it would been less than 277,000 units.

RAPPING PAPER: Rap's impact spreads beyond Tha Dogg Pound, as the third Cypress Hill title blasts The Billboard 200 at No. 3, with 142,000 units, while, more surprisingly, Eightball & MJG roll a robust 82,000 units for an entry at No. 8. That's more than seven times the 11,000 units that the act's 1994 album sold in its best week; Eightball & MJG's '93 title never reached The Billboard 200.

On Top R&B Albums, Tha Dogg Pound makes its expected leap from No. 28—where it landed as a result of street-date violations—to the top of the chart, with Eightball grabbing No. 2 and Cypress Hill setting up shop at No. 3. The order of Eightball and Cypress on the R&B list differs from that on the big chart because the former utilizes data only from a select panel of core R&B stores.

The three rap albums, plus the other four titles that enter The Billboard 200's top 50, represent more than 630,000 units of new business, yet the chart is only 88,000 units ahead of last week's pace. Remove those seven albums, and the top 200's volume is down by about 12% from last week's business. Market Watch (see page 122) reveals that industrywide sales of all albums and singles are only slightly ahead of last week and down when weighed against the comparable 1994 week.

Figure, too, that the albums by Dogg Pound, Eightball, and Cypress will, following the pattern established by most big rap albums, experience big second-week declines. Speaking of second-week drops, last week's chart topper, the Smashing Pumpkins, follow the trend of many of this quarter's big albums with a 48% erosion, which moves them down to No. 5.

SUPER TUESDAYS: Another heavy release slate hits stores Nov. 7, which will bring chart debuts next week for Alice In Chains, Madonna, Bonnie Raitt, singles sales champ Coolio, a UB40 hits set, and a Boyz II Men remix set, with Alice getting by far the largest numbers. And don't underestimate rap acts the Click, Erick Sermon, and, especially, Genius/GZA, the latest spinoff from the Wu-Tang Clan. The chart after that will reflect the full deck that comes out Tuesday (14), which includes the soundtrack from Whitney Houston's "Waiting To Exhale," R. Kelly, the Rolling Stones, Meat Loaf, Bruce Springsteen, and a new Stevie Wonder hits compilation. Whew!

FEATS: Relativity set a high mark for itself last week when No. 90 Fat Joe and No. 123 Frost debuted, giving the label five albums on The Billboard 200, the most in label history. The record is beaten with this week's Eightball & MJG debut. Also on for Relativity are two Bone Thugs-N-Harmony sets (Nos. 19 and 181) and one from Joe Satriani (No. 107) . . . A 9% sales gain pushes 143/Lava act the Corrs to No. 19 on Heatseekers. Now four Lava acts have reached that chart's top 20, not bad for a label that just shipped its first album in April. Jill Sobule and CIV each reached No. 11, but Lava's most conspicuous Heatseeker has been Edwin McCain, who debuted at No. 1 while reaching No. 107 on the big chart.

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GRANT'S ICE RECORDS DRAWS CONTROVERSY

(Continued from page 1)

time calypso king Chalkdust opposes the Guyana-born Grant's ownership of certain songs because he is not from Trinidad. Chalkdust says he has called upon the island's government to use its National Trust Act to retrieve the publishing rights held by Grant's company.

"Many of these songs are national treasures and should not be controlled by foreigners like Eddy Grant, who is trying to control the publishing," says Chalkdust.

Dolan, an Englishman who, until July, was managing director of Ice Records, filed an exparte injunction in August barring Grant from continuing to operate the music publishing company. The injunction was filed in Antigua, where Ice Music was registered in 1991.

The Antigua High Court heard the case Sept. 26-27 and dismissed the injunction.

A countersuit filed by Grant was heard Oct. 18, and Dolan pleaded no contest to Grant's claim of "beneficial ownership" of Ice Music Ltd. Antigua's High Court gave the singer full control of Ice Music.

However, Dolan's action prompted Ice Records to shut down its New

York offices. Ice Records, which is registered in London, has since reopened in Teaneck, N.J., and is rapidly reorganizing. Dolan still holds a seat on the Ice Records board of directors in London.

"Carnival 1996 is upon us," says Grant, "and we must now tend to the urgent matter of recording all of our calypso artists. That will begin immediately."

Ice Music holds the publishing rights to Grant's extensive Caribbean music catalogs, representing the works of Lord Kitchener, Superblue, Stalin, Roaring Lion, Gabby Preacher, and many other top calypso music performers.

During the course of the proceedings, Ice Music and Ice Records ground to a standstill, disrupting the shipment, promotion, and distribution of a number of albums. Among those delayed were the "Carnival '95" compilation; "Message To Sundar" by Trinidad's 1995 calypso monarch, Stalin; Superblue's "Happy Carnival"; and Roaring Lion's "Vive Le King" and its Carnival hit "Papa Chunks"

Brooklyn, N.Y.-based distributor

Granville Straker says, "The problems with Ice had a major impact on the availability of calypso albums in 1995, since most of the top calypso artists are on the label."

In an exclusive interview, Grant told Billboard, "This catalog is part of the patrimony of the Caribbean. What we have here at Ice is the last remaining popular English-language music that is as yet unexplored. It is not surprising that Dolan and his cohorts tried to wrest control of it."

Dolan's action sent shock waves through the calypso world, as artists and fiercely nationalistic Caribbeanites saw their invaluable cultural wealth about to fall under the control of a "foreigner," someone not rooted in calypso culture.

In obtaining the injunction, Dolan swore that he was the "silent owner" of Ice Music Ltd.

Antigua and Barbuda High Court judge Kenneth A. Benjamin ruled that "the facts presented to the court by the plaintiffs must have been in some measure deliberate and were calculated to portray [Eddy Grant] as a stranger and, more appallingly, as a burglar."

In dismissing Dolan's injunction,

In dismissing Dolan's injunction, the key consideration of the Antigua High Court was the fact that, although Grant had hired Dolan as his manager and agent in 1986, a fax from Dolan's agent, James Hardcastle, dated July 31, 1995, disclaimed any knowledge on Dolan's part of an Edmond M. Grant.

Also deemed pertinent was Dolan's letter of resignation from the position of director of Ice Records, dated July 13, 1995.

Grant established Ice Records in 1974. He told Billboard that trouble began after he fired Dolan as his business manager in July and asked him to resign as managing director of Ice Records.

Grant says Dolan retaliated by going to Antigua and filing the injunction.

SONY'S 'SESAME STREET' CAMPAIGN

(Continued from page 12)

tions. Each runs about 50 minutes; none will get TV exposure. "Kids Guide To Life" is Sony

"Kids Guide To Life" is Sony Wonder's biggest CTW project. Two entries in the direct-to-video series, "Learning To Share" with "Today" host Katie Couric and "Do The Alphabet" with Billy Joel, debut in February. A third is due later in 1996 to flesh out Moss' "line within a line."

Sony Wonder's first direct-tovideo effort, "Enchanted Tales," continues to rack up strong sales, which have made it easier to plan the new addition. Moss won't reveal numbers, but "Enchanted Tales" doesn't lack for cross-promotional support, a good indicator of market acceptance. She ticks off deals with Bee International candy, Tyco toys, HarperCollins' "Enchanted Tales" books, and Innovative Time watches.

There are also tie-ins for "Street-fighter," but not attached to the Sony Wonder name. Renegade was created to handle material "more on the edgy side," Moss says. One version of the game is aimed at older kids; the other, "a little more violent," is aimed at adults. Each is \$14.98 suggested list.

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MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT

VEAR-TO-DATE OVERALL UNIT SALES

TOTAL 536,122,000 534,342,000 (DN 0.3%)
ALBUMS 454,010,000 454,497,000 (UP 0.1%)
SINGLES 82,113,000 79,845,000 (DN 2.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

CD 265,230,000 294,474,000 (UP 11%)

CASSETTE 188,282,000 159,357,000 (DN 15.4%)

OTHER 498,000 666,000 (UP 33.7%)

OVERALL UNIT SALES THIS WEEK

12,392,000

12.245.000

CHANGE

UP 1.2%

THIS WEEK 1994

12,767,000

CHANGE DOWN 2 9% ALBUM SALES THIS WEEK

10.531.000

LAST WEEK

10,478,000

CHANG

UP 0.5%

THIS WEEK 1994

10,935,000 CHANGE

DOWN 3.7%

SINGLES SALES THIS WEEK

1,860,000

LAST WEEK

1,767,000

CHANGE

UP 5.3%

THIS WEEK

1,832,000

CHANGE

UP 1.5%

ALBUM SALES BY FORMAT

	THIS	LAST	CHANGE	THIS WEEK	CHANGE
CD	7,097,000	7,151,000	DN 0.8%	6,694,000	UP 6%
CASSETTE	3,418,000	3,312,000	UP 3.2%	4,226,000	DOWN 19.1%
OTHER	16,000	15,000	UP 6.7%	15,000	
ROUNDED FIGUR	RES				

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



'Fantasy' Closes The Year Early

by Fred Bronson

T'S IMPOSSIBLE for any single to beat the record set by Mariah Carey's "Fantasy" as the longest-running No. 1 title on the Hot 100 for 1995. Now in its eighth week, the first single from "Daydream" surpasses the seven-week runs of "Take A Bow" by Madonna, "This Is How We Do It" by Montell Jordan, and "Waterfalls" by TLC earlier this

year. With less than eight weeks left in 1995, even if a single takes over the top spot next week and keeps it until the end of the year, it won't be able to rack up more weeks than "Fantasy."

Carey's current single is tied with "Dreamlover" as her longest-running No. 1. Her nine chart-toppers have kept her at the summit for a total of

36 weeks. Only Elvis Presley (79 weeks), the Beatles (59), and Michael Jackson (37) have been in pole position longer.

OH! CAROLE: It's a good week to be King. First, Lava's "Tapestry Revisited: A Tribute To Carole King" debuts at No. 125 on The Billboard 200. (The original "Tapestry" debuted on the chart at No. 79 April 10, 1971.) And second, Carole King and ex-husband Gerry Goffin have the No. 1 single in the U.K.

Remarkably, it's only the second time that a Goffin/King tune has hit the top of the U.K. chart. The first time was in 1964, when Herman's Hermits covered Earl-Jean's "I'm Into Something Good." Some 31 years later. "Up On The Roof" by Robson Green & Jerome Flynn brings Goffin and King back to the top. It's the third time this classic song has been a hit in Britain. Surprisingly, neither the Drifters nor James Taylor charted with "Up On The Roof." Kenny Lynch took it to No. 10 at the end of 1962, and Julie Grant reached No. 33 at the beginning of 1963.

"Up On The Roof" is a double-A side with "I Believe."
The original version by Frankie Laine was No. 1 for 18

weeks in 1953. That is still the record for the longest-running No. 1 single in the U.K. In 1964, the Bachelors took the same song to No. 2.

Erwin Drake, Irvin Graham, Jimmy Shirl, and Al Stillman now have the longest span of No. 1 singles for songwriters in Britain: 40 years and seven months.

Like Green & Flynn's previous No. 1, "Unchained Melody," the duo's new single was produced by Mike Stock & Matt Aitken.

AND THAT REMINDS ME:
R. Kelly has the second-highest debut of all time on the Hot 100, as "You Remind Me Of Something"

enters at No. 4. Only Michael Jackson's "You Are Not Alone" and Mariah Carey's "Fantasy" have debuted higher, and they both entered at No. 1.

PAGING MARTIN: Chris Puorro of Bridgewater, N.J., notes that he is a huge Martin Page fan and points out that the Mercury artist breaks the longevity record on the Hot Adult Contemporary chart, as "In The House Of Stone And Light" is in its 51st week. That surpasses the 50-week run of Jon Secada's "If You Go." Ironically, Page's accomplishment comes 10 years to the week since "We Built This City" by Starship hit No. 1 on the Hot 100. That song was written by Page and Bernie Taupin.

RHODE SCHOLAR: Add two more top 40 hits by natives of Rhode Island to the list published last week. Dr. Louis Iacueo of Covina, Calif., cites "New York's A Lonely Town" by the Trade Winds, a duo made up of Providence songwriters John Anders and Vinnie Poncia. Anders and Poncia also reached the top 40 as the Innocence, with "There's Got To Be A Word!"

CAPE VERDE IN WORLD BEAT SPOTLIGHT

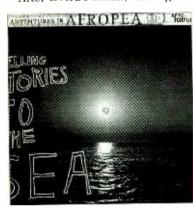
(Continued from page 1)

Last week, "Cesaria Evora" stood at No. 4 on the Top World Music Albums chart. The release is also one of the few world music titles to enter the Heatseekers album chart.

Beyond the mournful, minor-key strains of Evora's signature hit, "Petit Pays" (Little Country), there is a world of untapped musical potential in Cape Verde itself and in far-flung Cape Verdean enclaves, from Paris to Portugal to the Netherlands to New England.

Such artists as Cape Verdean-American duo the Mendes Brothers, Lisbon, Portugal-based Bana, and Dutch group Livity have made inroads into the U.S. via appearances on compilations or performances in festivals. Their increased exposure has, in turn, raised the profile of the music of their homeland.

After Evora's album, the largest-



scale U.S. release of Cape Verdean music is the Luaka Bop/Warner Bros. compilation "Adventures In Afropea 3: Afro Portugal—Telling Stories To The Sea." It includes tracks by Evora; Lisbonbased Tulipa Negra, Dany Silva, and Bana; multi-instrumentalist/producer Paulino Vieira; Livity; and Cape Verde denizens Pedro Ramos and Jacinta Sanches. It also encompasses music from Angola, São Tomé, and Príncipe, all former Portuguese colonies in Africa.

Cape Verde scholars agree that the time is ripe for a full-scale explosion of the country's music.
"Cape Verdean music is the logical

next step after salsa, after Brazil," says ethnomusicologist Daniel L. Kahn, who is a folk arts programmer at the Rhode Island State Council on the Arts and host of a world music program on WSMU Dartmouth, Mass. "Cape Verdeans are the original global citizens, and they've been doing it for 500 years. It's a multi-ethnic, multinational, transnational society that has worked.

It's a model to us."

Kahn is organizing the first-ever Cape Verde music and arts festival in the U.S. Scheduled for Memorial Day weekend 1996 at the Boston Center for the Arts, the festival will seek to attract the area's Cape Verdean community.

As many as 360,000 Cape Verdeans live in the Boston area-more than the 300,000 who live in Cape Verde itself, according to various sources. The New England connection stems from a his toric whaling link between the U.S. Northeast and Cape Verde. Since the decline of the whaling industry, many of the ships once used for whaling were bought by Cape Verdean entrepreneurs, who now use them to transport emigrants and supplies between the U.S. and Cape Verde, according to "The Rough Guide To World Music.

Kahn says the impetus for the New England festival was a fund from the National Endowment for the Arts, and the recent success of the Smithsonian Festival of American Folk Life, which featured performances by Cape Verdean artists. He also credits Evora's breakthrough with increasing awareness of Cape Verdean culture.

Evora says she is interested in appearing at the New England Festival. Speaking in her native Kriolu (a Portuguese-derived Creole indigenous to her native Cape Verdean island of São Vicente) through French and English interpreters, she says, "The American public is starting to appreciate world music. They like me, and they like other artists. I have every intention of continuing to perform in the U.S. As soon as they call me, I'll be there!"

Evora excels at a style called the morna—a plaintive, bluesy genre suggestive of the Argentine tango, the Cuban habanera, and the Brazilian modhina. In France—where her total record sales exceed 200,000 units—she is known as "la diva pieds-nus," or "the barefoot diva," after her preference for perform-

The attention lavished on Evora belies the richness and diversity of Cape Verde's musical heritage. In his liner notes in the Luaka Bop compilation, musicologist Morton Marks describes other styles, such as the more rhythmic, samba-influenced coladeira and the funana, a folklore style with mild political overtones that evolved into a popular, electrified genre in the '80s.

Other Cape Verdean music genres include the batuco and the finaçon, both danceable styles that started as ritual-

ized percussive forms and now incorporate such Western instruments as synthesizers and drum machines.

With Cape Verde's connections to the African mainland, especially Angola, its music has strong similarities to the Afro-Cuban music that sprang from the same region. In fact, the Bana/Vieira track on the Luaka Bop CD, "Amor Divino," could be confused with an uptempo Afro-Cuban dance song.

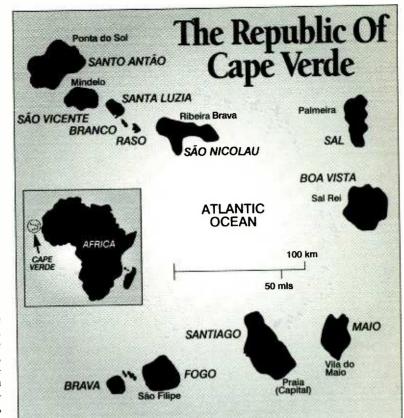
"The moment you hear this music, it sounds so familiar—so Caribbean, or suggesting Brazil or Cuba," says Marks. "Indeed, the Portuguese colonies in Africa... were all deeply involved in the slave trade. Angola, in particular, has been called the black mother of the Americas. And Cape Verde, settled by Europeans and Africans at the same time, could be considered the world's first 'Creole' society."

Among Cape Verdean artists who have attained considerable success in their homeland and in other Cape Verdean communities are Bulimundo, Os Tubarões, Finaçon (named after the genre), Chico Serra, Norberto Tavares, the Creole Sextet (based in New Bedford, Mass., the unofficial Cape Verdean capital of the U.S.), Masa Abrantes, Mirri Lobo, Finka Pe, Gardénia Benros, Bau, Nando, Frank de Pina, Rui Pina, Luis Morais, Antoninho Dente D'Oro, Manuel D'Novas, Sãozinha, and the late composer B. Leza (Evora's uncle). Among internationally acclaimed musicians of Cape Verdean origin are "Saturday Night Fever" disco favorites Tavares and jazz pianist Horace Silver.

Although no Cape Verdean artist other than Evora has released a full-length Cl) on a major or wide-reaching indie label in the U.S., a number of specialty imprints service the music-hungry Cape Verdean population in the States.

These include the Mendes Brothers' MB Records imprint, which releases





their own music and that of Tito Paris, Djosinha, Sãozinha, Gardénia Benros. and Mirri Lobo and has licensed tracks to Rhino/Putumayo and Ellipsis Arts for world music compilations titled "Best Of World Music" and "Africa Never Stand Still," respectively; and veteran Joli Gonsalves' Lota Disco imprint, home to his own music and that of his brother Gus Gonsalves (a saxophonist and composer), Joe Livarmento, Al Lopes, Johnny Lomba, Tony Pires, Jimmy Barros, Mingo Pina, Frank Monteiro, and Aveli-

The diversity of Cape Verde's music reflects its complex and troubled history. Used by Portuguese merchants since the 15th century as a restocking point en route to Asia and mainland Africa, the 10-island archipelago became a hub of the slave trade between Africa and Europe.

Because of its predominantly dry, windy climate, the drought-prone island group was never fully developed by Portugal. Nevertheless, by the turn of the 20th century, its population had grown to nearly 140,000, according to the 1907 edition of the Encyclopedia Britannica, which noted that "slavery and the enervating climate have left their mark on the habits of the people [of Cape Verde], whose indolence and fatalism are perhaps their most obvious qualities.

Cape Verde gained its independence from Portugal on July 5, 1975, and has since functioned as a democratic republic.

Notwithstanding Cape Verde's role in the slave trade, immigration to America was voluntary, says Kahn.

"Cape Verdeans represent the only

African community to immigrate to the U.S. by their own means," he says.

Still, many Cape Verdeans are torn by their mixed heritage. In some islands, nearly every family has relatives who live abroad.

Accordingly, Cape Verdean music is suffused with sadness and longing, qualities that make the morna an especially powerful form that is lyrically and musically reminiscent of the American blues.

Evora, who has steadfastly remained in her native country and does not speak English or French, says she does not begrudge people who leave Cape Verde.

"It's a shame that so many people leave," she says, "but people must find their own happiness. They should feel free to pursue a better life for themselves if they choose to.

As Evora sings in "Petit Pays": "Such nostalgia, such endless nostalgia/My little country, I love you so."

\$96 MILLION PIRACY OUTFIT SHUT DOWN

(Continued from page 10)

of America, which aided the federal team throughout the investigation, estimates that piracy costs the industry \$300 million in displaced domestic sales

"Obviously, we're very pleased," says Frank Creighton, coordinator of investigations for RIAA's anti-piracy unit. He calls the bust the biggest ever in

terms of monetary value.

He adds, "We certainly expect, based on the size of this thing, that it will send a ripple effect through the entire counterfeiting industry. Not just the the actual duplicators of the sounds, but those organizations that are supplying the raw materials, which, up until now, have felt they were immune to any type of criminal prosecution.'

The U.S. attorney for the Eastern District of Pennsylvania and officials from the FBI, IRS, and U.S. Postal Inspection Service announced the bust Nov 6.

According to the announcement, on Oct. 17, the federal grand jury in Philadelphia charged 17 people with criminal involvement in two counterfeiting operations in Pennsylvania, as well as operations in New Jersey, Ohio, Illinois, Tennessee, and Indiana.

The massive roundup ended a sevenyear investigation initiated by RIAA.

By Nov. 7, according to authorities, all 17 indicted defendants had been arrested and charged with various counts of copyright infringement, trafficking in counterfeit labels, conspiracy, money laundering, and criminal forfeiture.

If the seven defendants charged with money laundering are convicted, they could receive jail sentences of five-13 years, say authorities. The other 10 defendants face sentences of two to five years. The defendants also face fines of, in some cases, \$250,000 or more.

Those indicted and arrested included U.S. citizens as well as legal residents and visitors from Israel, Kuwait, and Jordan. Authorities downplayed the Middle Eastern connection, describing those arrested as part of an extensive family operation.

The case is being handled by assistant U.S. attorneys William Nugent and Judson Aaron.

The closed-down operations, which were active since March 1988, engaged in all aspects of cassette piracyrecording, winding, printing and affixing labels, packaging and shrink wrapping, and distributing the pirated product to street vendors, according to authorities.

The alleged pirates used professional equipment, including high-speed Telex duplicating machines, to record and assemble the tapes. The indictments charge that the organizations spent more than \$5 million on materials and equipment to manufacture the cas-



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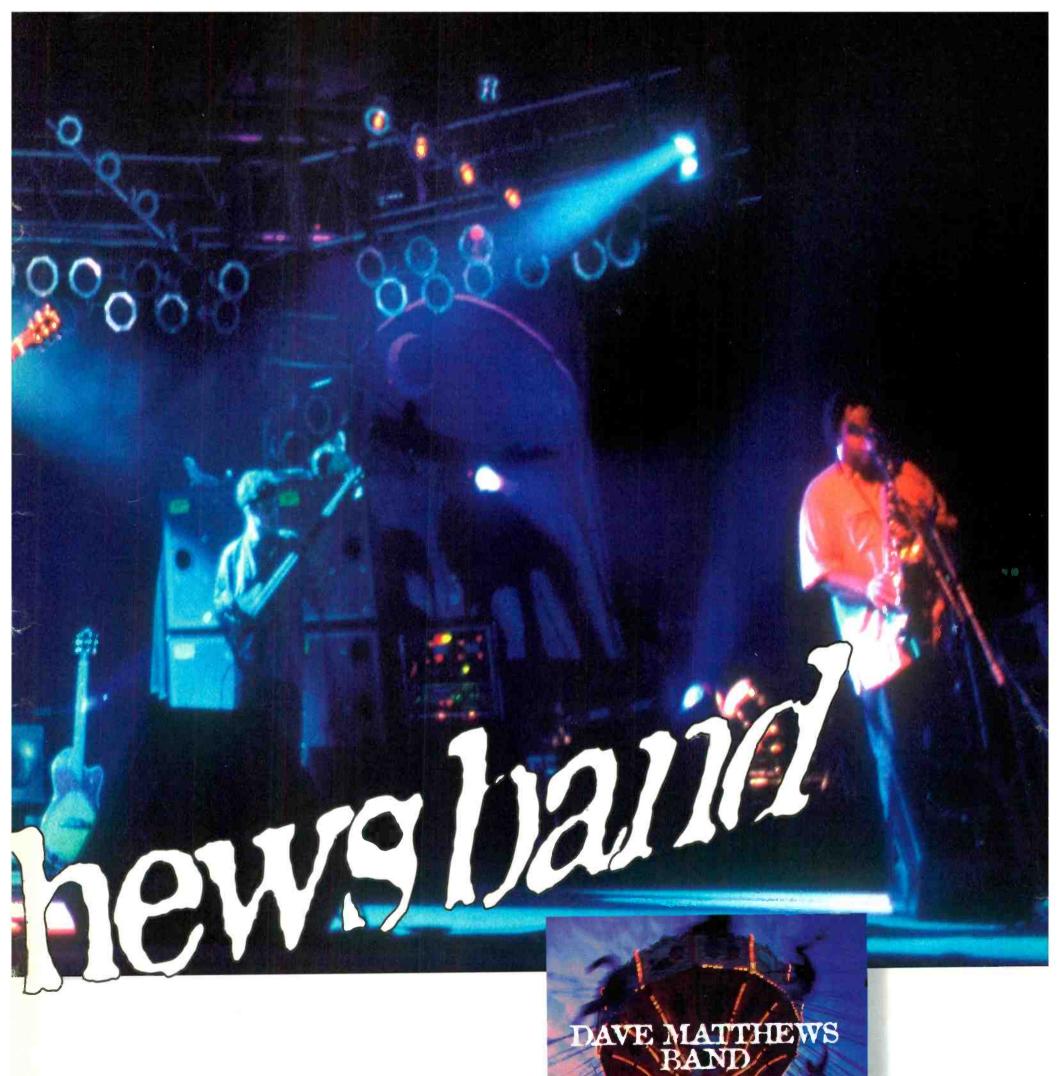


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