

Billboard

NEWSPAPER

IN MUSIC NEWS



Aimee Mann's Smart Pop Is Back On DGC/Geffen's 'Stupid'
SEE PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 6, 1996

Modern Era For '95 Heatseekers Impact Acts

BY CARRIE BORZILLO

LOS ANGELES—Once again, modern rock artists dominated the elite list of Heatseekers Impact Artists in 1995.



GOO GOO DOLLS

new and developing artists by entering the top half of The Billboard 200.

There were surprisingly few urban Impact Artists this year. Only three achieved Heatseekers Impact status—



JOAN OSBORNE

lowed with four. Next were Island and Mercury, with three each. (These standings are based on the 1995 calendar year, as opposed to the information in the Dec. 23 "Year In Music" issue,



BETTER THAN EZRA

pact distributing labels.)

Most of the Heatseekers Impact Artists of 1995 were newcomers who managed to break through largely because of radio support.



BUSH

Still, some industry observers question whether the successes of the past year will end up as one-hit wonders.

Of the 39 artists to achieve Heatseekers Impact Artist status, 21 were rock acts that made their mark this year either on modern rock, album rock, or triple-A radio stations. Of the remaining 18 Impact Artists, five were country and seven were pop acts.

Heatseekers Impact status is achieved when an album is launched from the Heatseekers album chart of

considerably less than the seven rap or R&B Impact acts in 1994.

The addition of data from Christian music stores in the Heatseekers chart this year helped to put many more Christian rock and pop artists on the 40-position chart than in previous years. Three of those acts became Impact Artists.

A total of 32 labels had Heatseekers Impact acts in 1995. Epic led the pack of distributing labels with six. Interscope, Columbia, and Warner Bros. fol-

lowed with four. Next were Island and Mercury, with three each. (These standings are based on the 1995 calendar year, as opposed to the information in the Dec. 23 "Year In Music" issue,

The biggest Heatseekers success story was Alanis Morissette's U.S. debut, "Jagged Little Pill" (Maverick/Reprise/Warner Bros.), which went to No. 1 on The Billboard 200.

(Continued on page 96)

Wynonna Back For 3rd Solo Set '95 Year Of 'Revelations' For Curb Star

BY CHET FLIPPO

NASHVILLE—Wynonna—no longer identified with the Judds—is back from a self-imposed 18-month hiatus with a third solo album (to ship Feb. 13), a new baby, a TV special, and a pending two-year tour.

"Revelations," on Curb/MCA, is unconventional for a country album, even by Wynonna's unconventional standards. It offers 10 cuts totaling more than 48 minutes. None runs shorter than



WYNONNA

3:16, and the longest—an exuberant version of Lynyrd Skynyrd's "Free Bird"—clocks in at almost eight minutes.

The single debuted this week at No. 59 on the Billboard Hot Country Singles & Tracks chart. Although it's too early to scan advance orders, retail prognosis so far is bullish on the album.

Roy Burkert, of the 37-store, Troy, Mich.-based Harmony House, foresees "very big numbers. Her core audience (Continued on page 25)

COPYRIGHTS, NEW GOV'T CHANGE TUNE OF TRINIDAD

1996 Carnival Music Reflects Power Change

BY ISAAC FERGUSON

PORT-OF-SPAIN, Trinidad—Trinidad's Carnival 1996 has begun taking shape with the launch of several masquerade bands here.

Meanwhile, the first East Indian-led government took power in Trinidad, which observers say could lead to a rise in the popularity of a style of music known as chutney.

(Continued on page 90)

Radio Among Topics At Island Soca Confab

BY ISAAC FERGUSON

PORT-OF-SPAIN, Trinidad—Impassioned calls have been issued for reform and enforcement of the copyright laws of Trinidad and Tobago.

Tax incentives for local music businesses, content laws for radio, a surcharge on blank tape, and the need for reform of existing copyright laws were among the issues dis-

(Continued on page 90)



Music Retailers Sing Xmas Woes

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

NEW YORK—Music retailers report that price wars, cautious consumers, and the absence of a "must have" album on shopping lists caused holiday sales to be flat or down compared to a year ago.



STRAIT

In a survey of 18 music retailers, only one chain—the nine-unit, Wilkes-Barre, Pa.-based Gallery of Sound—reported that it enjoyed comparable-store (Continued on page 91)

Video Retailers' Giddy Holiday

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—Video dealers, unlike their counterparts in other areas, are singing a happy tune that will continue well into 1996, when a burgeoning direct-to-sell-through roster could expand to include "Goldeneye" and the latest "Ace Ventura" feature.

Continuing the trend that began at Thanksgiving, holiday sales soared, according to stores, thanks to new arrivals, such as "The Land Before Time III," and holiday prod-

(Continued on page 93)



HAMILL & C3PO OF 'STAR WARS'


IN RADIO NEWS



Beatles' Airplay Resurrection
SEE PAGE 11

Wishing You A Happy, Healthy and Prosperous New Year!

Billboard



TO THE FUTURE

HAPPY NEW YEAR

INTRODUCING
DVD

COMING IN 1996 FROM WARNER HOME VIDEO



No. 1 IN BILLBOARD		PG. No.
VOLUME 108 • NO. 1		
• THE BILLBOARD 200 •		
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★ JESUS FREAK • DC TALK • FOREFRONT	32	
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★ KIRK FRANKLIN AND THE FAMILY CHRISTMAS KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC	33	
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CLASSICAL CROSSOVER	
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JAZZ	
★ HERE'S TO THE LADIES • TONY BENNETT • COLUMBIA	
JAZZ / CONTEMPORARY	
★ O'S JOOK JOINT • QUINCY JONES • OWEST	
KID AUDIO	
★ TOY STORY • READ-ALONG • WALT DISNEY	
NEW AGE	
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MUSIC VIDEO SALES	
★ PULSE • SONY MUSIC VIDEO	

DVD Debut Set For Electronics Show

Dealers Will Get To See First Consumer Models

BY EILEEN FITZPATRICK

LOS ANGELES—After a year of convincing Hollywood studios that DVD is home video's future, proponents of the format will begin driving that message home to retailers attending the Consumer Electronics Show, Jan. 5-8 in Las Vegas.

Leading the charge will be Toshiba, which will be showing its first consumer prototype DVD models and making DVD the focal point of its booth on the convention floor.

"You won't be able to come into Las Vegas without seeing Toshiba matched up with DVD," says VP of marketing Steve Nickerson. "A lot of retailers have seen very little of what DVD is about, and we're going to be showing them a working model."

But Toshiba won't be the only hardware manufacturer bombarding dealers with DVD models. Sony, Philips, Pioneer Electronics, Thomson Consumer Electronics, Hitachi, and Matsushita will each debut consumer DVD models at CES.

In fact, each has scheduled back-to-back DVD press events on Thursday (4) to jumpstart the annual confab, which showcases a variety of products that include television sets, VCRs, home and car stereos, and computers.

Philips will be concentrating on DVD, but the company will also be demonstrating its new MPEG audio technology for the first time, according to a Philips spokesman.

The technology, not yet ready for the consumer market, will enable content suppliers to fit more audio information on a CD. For example, multiple albums could be compressed onto one CD.

Retailers headed to Vegas, however, say that learning about DVD is at the top of the list.

Each company is expected to exhibit base DVD models with one or two higher-end models.

"Every one of our buyers, whether it's CD, home theater, video, or multimedia, is going to look at DVD," says the Good Guys! spokesman, Keith Foxe. "They all want to know how it's going to affect what they sell."

While DVD proponents have emphasized that the new technology will enable content suppliers to resell their extensive libraries, dealers are excited about the possibility of using DVD as a stepping stone to get consumers to upgrade with a variety of audio and video products.

Following the truce between rivals Time Warner/Toshiba and Sony/Philips camps a few

months ago, this year's CES will be the first time DVD manufacturers will be pitching the product as a unified group. By all industry accounts, the format truce is probably more significant than the product.

"We'll be able to focus on DVD's benefits instead of the negatives of two opposing formats," says Pioneer Electronics senior VP of marketing Mike Fidler.

When DVD finally arrives on the market, dealers expect to use it to sell new home theater systems and surround-sound systems, as well as high-end televisions, VCRs, and receivers.

"DVD is a big deal for us," says Foxe, "because it can be used as a launching pad to sell customers all-new equipment."

Other dealers are going to get some answers about marketing plans and pricing.

"One of the main reasons to go is to see the DVD models," says Musicland Group VP Peter Busch. "But the big questions are still timing and pricing."

Of the hardware manufacturers exhibiting DVD at CES, Toshiba may be the only company ready to discuss marketing plans. Sony, Pioneer, and Philips are expected to reveal partial plans at CES.

"We'll have product in stores by Labor Day," says Toshiba's Nickerson. "And we don't have it 100% confirmed, but we want to have entry-level players available for \$500."

Toshiba will begin advertising the product in audio and video specialty magazines from January to April to capture the "early adaptor" market, Nickerson says.

On the other hand, Pioneer's Fidler says it's "premature" to begin releasing launch plans.

"It's going to take a while for the engineers to work it out," says Fidler, who notes that the format specs were finalized in mid-December. "Our position is to launch DVD next fall."

Fidler adds that pricing structures are only "ballpark estimates" at this point. He says, "\$500 is the target, but we don't know if it's achievable, especially since the modulation has changed."

Sony also downplays the importance of having specific launch plans available at CES.

"Retailers have expectations about DVD, and our position is not to convince them about the technology," says Sony senior VP of marketing Yuki Nozoe. "Our objective is to show them how to use their imaginations when in- (Continued on page 87)



MIDEM To Celebrate Return Of Warner/Chappell, New Events

BY JEFF CLARK-MEADS

LONDON—The return of Warner/Chappell Music to MIDEM after a four-year absence is helping the trade fair's party mood as it celebrates its 30th anniversary.

The event, to be held in Cannes Jan. 21-25, will also benefit from an opening-night party sponsored by the government of Trinidad and Tobago and stands representing at least 40 other territories.

Warner/Chappell's return to Cannes for the first time since 1991 follows chairman/CEO Les Bider's keynote speech at the inaugural MIDEM Asia in Hong Kong in May. The publisher also took a stand at the show.

Says Bider, "Following the exciting buzz at MIDEM Asia, I knew it was time to get back to Cannes."

In Cannes, the global flavor will be enhanced by the first representation from Mozambique. By Dec. 1, 354 stands had

been registered, representing 830 companies from 41 countries.

Trinidad and Tobago's co-hosting of the opening party is intended to highlight the country's musical heritage and industry. Yolande Selman, entertainment sector specialist at Trinidad and

Tobago's Tourism and Industrial Development Co. (TIDCO),

says, "MIDEM's business and music combined opportunities allow us the two-pronged approach necessary to give the world a full, rounded view of our music industry's potential."

With financial support from the European Union, TIDCO is mounting a MIDEM stand to represent the country's labels, publishers, and producers.

MIDEM will also feature a multimedia pavilion and the Live Music Club, a forum and meeting place for the live-music industry.

THIS WEEK IN BILLBOARD

ZOMBA GETS ITS SHARE

At Zomba Music Publishing, the guiding principle is "go for quality over quantity." As a result, the midsized publisher is enjoying consistent growth as well as chart success. Deputy editor Irv Lichtman has the story. **Page 34**

BOOM TIMES FOR SELL-THROUGH

Home video wholesale revenues were up 9% in 1995, a Billboard survey shows, and sell-through accounted for nearly the entire increase. All the majors benefited, but FoxVideo had a particularly good year. Home video editor Seth Goldstein reports. **Page 43**

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P'Gram Warns Investors Of 'Cold' 2nd Half

■ BY DON JEFFREY

NEW YORK—PolyGram reports that a lack of big hit albums and movies in the second half of 1995 will mean lower profits for the year. The company also states that delays in releasing some major albums in 1995 contributed to the profit decline.

This preliminary report from the London-based company included a statement from president/CEO Alain Levy. Actual '95 figures will not be out until February, but since the stock is publicly traded, the company is alerting investors to the news.

Levy says, "Any creative company has seasonal setbacks—we have had a cold spell in the second half of 1995. Nevertheless, we have a strong track record, we have stability of top management, we are breaking new talent, and we have a more robust release schedule for the coming year."

The company cites a "weaker than normal performance from its second-half pop release schedule." In Billboard's ranking of the top albums in 1995, PolyGram scores five of the top 20, but all of those were released in the first half. PolyGram's biggest album of the year (No. 3 on the year-end chart) was "II" by Boyz II Men on Motown, but that was released at the end of 1994.

PolyGram also cites "a delay in the delivery of certain important albums" in 1995; executives were not available to elaborate at press time.

Another reason for the lower profit is the appreciation in the value of the guilder, the Dutch currency in which PolyGram's results are reported. (The company is 75% owned by Netherlands-based Philips NV.) But PolyGram says income will be up in terms of local currencies.

However, it is clear from the tone of the statement that PolyGram will not be achieving the 15%-20% profit gains to which it is accustomed.

The company also says the "absence of a major hit from its film division" is a factor in the profit downturn.

In other news, PolyGram has agreed to pay \$62 million for the film and television library of the Samuel Goldwyn Co. But the outcome of that deal is uncertain because Metromedia has made a bid to acquire Goldwyn.

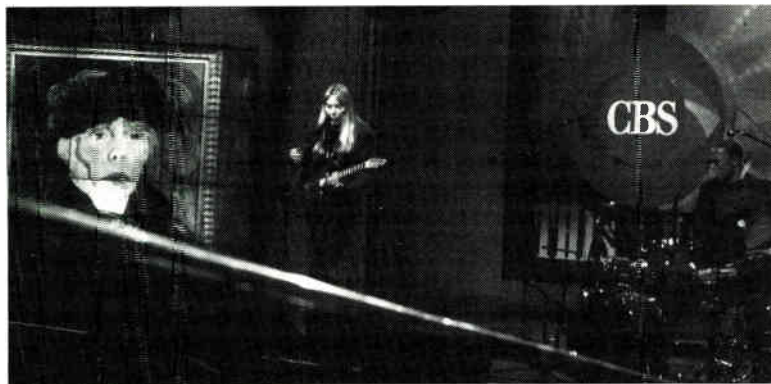
BCL Execs Exit For Global Venture Ex-Firm To Focus On Canada Tour Biz

■ BY LARRY LeBLANC

TORONTO—Michael Cohl, Bill Ballard, and several key staffers have exited Canada's BCL Entertainment Corp. to form a new global entertainment company, the Next Adventure Inc. At the same time, veteran Canadian concert promoter Donald Tarleton has been named CEO of BCL.

BCL, which under CEO Cohl emerged as a major international promoter by landing the Rolling Stones' Steel Wheels tour in 1989, now will focus primarily on the Canadian touring business. Cohl's new Toronto-based firm—known as TNA—has set its sights on the international promotion and production business.

Mitchell In The Morning



Billboard's 1995 Century Award recipient, Joni Mitchell, tapes a special hour of "CBS This Morning" that airs Wednesday (3). At top, pictured taking a break, from left, are show hosts Harry Smith and Paula Zahn, Mitchell, and show host Mark McEwen—before Mitchell performs two songs, bottom, with drummer Brian Blade.

Billboard Online Launches Internet Web Site Special Reduced Rate Offered For Database Software

NEW YORK—Billboard Online has launched a World Wide Web site on the Internet, providing free access to a sampling of the stories, charts, and exclusive features that regularly appear on the Billboard Online database. The Web site address is <http://www.billboard-online.com>.

Web surfers who want complete access to Billboard Online will be able to download the necessary software (Macintosh or Windows versions) at a special reduced price of \$29; the regular price for the software is \$79.

The Web site is intended to serve as an introduction to Billboard Online, the electronic-information service of the Billboard Music Group. The site also provides links to Billboard chart information in Web sites maintained by CNN and Music Blvd.

"Now World Wide Web visitors will

be able to browse three different charts every week, along with three columns and a cover story, all of which are posted before the magazine hits the newsstands," says John Morgan, VP of news and photo services at BPI Communications. The Web site will include on a rotating basis exclusive Billboard Online features, such as Best Unsigned Acts, Buried Treasures, Larry Flick's Ask The Experts column, and a music trivia competition.

Billboard Online was launched in April 1994 and provides full access to the magazine's vast electronic library of more than 20,000 charts in all musical genres dating back to 1983 and full-text articles from Billboard dating back to 1991. Weekly editorial text from Country Airplay Monitor and R&B Airplay Monitor and European airplay charts from Music & Media and Music Moni-

Winter CES: Multimedia Firms Will Play It Cool

■ BY BRETT ATWOOD

LOS ANGELES—Record and video industry executives looking for the lull in multimedia products at the winter Consumer Electronics Show Jan. 5-8 in Las Vegas are likely to be disappointed.

Few software companies plan to exhibit at winter CES, with some opting to divert the money that they would have spent at the confab to hold dedicated private previews of their products.

Of those software companies that are exhibiting, many are shunning the large, flashy booths of the past in favor of small, private meeting rooms.

Compton's NewMedia, Disney Interactive, and Philips Media are among the companies that will have a lower profile at CES this year with private meeting rooms.

"The show still offers an opportunity for us to meet with the media and buyers," says Ernie Clark, director of publicity at Compton's NewMedia. "Rather than spend an extravagant amount of money on a booth with a Jacuzzi or other flashy items, we're just taking a lower-key approach this year."

Spectrum Holobyte and Crystal Dynamics are two software companies that have made the decision to spend their

money on exclusive product preview events.

"It works better than any trade show, because we get their undivided attention," says Lou Gioia Jr., chief marketing officer for Spectrum Holobyte.



For its product preview, the company paid airfare to bring in top retail accounts and press.

Gioia says that the company plans to use the private preview strategy along with a presence at the Electronic Entertainment Expo (E3), to be held May 16-18 in Los Angeles.

On Dec. 18, Crystal Dynamics held a press party in San Francisco to promote the multiplatform launch of its product "Gex." The software company is also planning a preview event in Los Angeles in early 1996.

The entertainment software industry's use of new and alternate ways to reach the press and retail buyers comes amidst complaints that their profile has been lost at the broad-based CES show, which showcases a wide range of electronic gadgetry, including wireless/paging technologies, home security, video and audio hardware, and home theater. Many top companies, including Sega and Nintendo, are turning their attention to the multimedia-intensive E3 instead.

"In the past three or four years, the interactive industry has spent a lot of money going to these shows as an adjunct," says Lee McEmany, group director of corporate communications for Sega. "Last year, when we spent our money at E3, it made more sense, because that show is more focused on the interactive community."

(Continued on page 87)

Billboard Names Francisco To Head Interactive Sales

LOS ANGELES—Jodie LeVitus-Francisco has been named national advertising manager—video/interactive for Billboard.

In her new position, LeVitus-Francisco will be responsible for all interactive media accounts and will continue to handle video-related accounts. LeVitus-Francisco is based in Los Angeles and reports to Jim Beloff, associate publisher/U.S.

"This promotion is well deserved," says Beloff. "It also gives Billboard the opportunity to super-serve the needs of our home video and interactive accounts."

LeVitus-Francisco joined Billboard in January 1991 as Western advertising manager—video. Since that time, she has helped build Billboard's business in the home video market and has spearheaded successful special issues on Blockbuster, MGM, Playboy Home Video, and others.



FRANCISCO



Women's Issues. Sony Music Entertainment and its executive VP Michele Anthony host the Women's Health '95 Luncheon at the Sony Club in New York. The event addressed women's health issues and raised funds for nonprofit organizations the Kristen Ann Carr Fund and Home Alive. Shown, from left, are Dr. Susan Harlap and Dr. John E. Postley, who spoke at the event; Julie McCormack of Memorial Sloan-Kettering; Barbara Carr, founder of the Kristen Ann Carr Fund and co-manager of Bruce Springsteen and Natalie Merchant; Anthony; and Valerie Agnew and Gretta Harley of Home Alive.

(Continued on page 41)

to those who
MAKE
the charts
and those who
DOMINATE
them

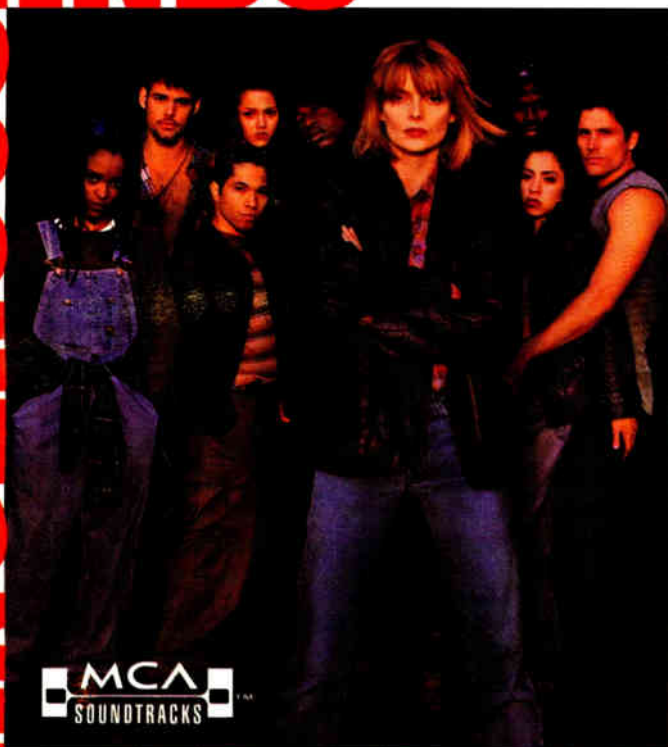


LIVE

Rock Artist Of The Year

MINDS

DANGEROUS



Coolio
"Gangsta's Paradise"
Single Of The Year

MARY J. BLIGE



My Life
R&B Album Of The Year

**Congratulations to Radioactive, Uptown,
MCA Soundtracks and our
1995 BILLBOARD AWARD WINNERS**





Boyz **II** Men

Billboard 1995 Year End

- #2 Hot 100 Singles Airplay—"Water Runs Dry"
- #2 Top Pop Artists
- #2 Top Billboard 200 Album Artist-Duo/Group
- #2 Hot 100 Singles Artist
- #2 Hot 100 Singles Artists-Duo/Group
- #2 Top R&B Artists-Duo/Group
- #3 Top Billboard 200 Album Artists
- #3 Top Billboard 200 Album
- #4 Top R&B Artists
- #4 Top R&B Album
- #4 Hot R&B Singles Artists
- #5 Top R&B Album Artists

It began in 1995 with 3 American Music Awards, 2 Grammys, 2 Soul Train Awards, 1 World Music Award, a VH1 Honor, a sold-out World Tour and continues in 1996 with 5 American Music Award nominations and a #1 single with Mariah Carey, "One Sweet Day."

celebration **in** of a **record-** breaking **year***

II has sold 12 million copies worldwide.

Cooleyhighharmony
has sold 9 million copies worldwide.

Christmas Interpretations
has sold 2 millions copies worldwide.

Boyz II Men's Video **Then II Now**
certified platinum.

5 Platinum Singles:
"On Bended Knee"
"I'll Make Love To You"
**"In The Still Of The Nite
(I'll Remember)"**
"End Of The Road"
"Motownphilly"

2 Gold Singles:
"Water Runs Dry"
**"It's So Hard To Say Goodbye
To Yesterday"**

"I'll Make Love To You" ties the all-time record,
14 weeks, for number of weeks at #1
on the hot 100 singles chart.

"On Bended Knee" replaces **"I'll Make Love
To You"** at the #1 position on the Hot 100 singles chart,
this is only the third time in history an artist has replaced
itself at #1 (w/ Elvis Presley and The Beatles).

"End Of The Road" was #1 on the Hot 100 for
13 weeks in 1992. This was the first time a record has
surpassed Elvis Presley's 1955 record from the
Rock and Roll era and ties the 1950 Pop record.

Broadcast Data System
Most Hot 100 Airplay weeks at #1:
"End Of The Road" - 13 Weeks.

"I'll Make Love To You" was the best
selling single of 1994 according to Soundscan.

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Commentary

Chinese Piracy Reform Still Murky In '96

BY JAY BERMAN

As we begin a new year, one seminal moment of 1995, as well as its present and future implications for the recording industry, continues to loom large.

The moment occurred at approximately 1:30 a.m. on Feb. 26. U.S. Ambassador Charlene Barshefsky and Minister Wu Yi of China initialed a historic agreement that settled, at least for the moment, a trade investigation initiated by the U.S. Trade Representative concerning China's failure to protect U.S. copyrighted works.

Under the terms of this pact, China was to introduce a series of reforms aimed first and foremost at halting production of pirate CDs at the approximately 30 CD plants in China, as well as permitting U.S. record companies to establish operations in China. As we approach the anniversary of this historic accord, a review of the implementation of the agreement thus far reveals a dramatic failure by Chinese authorities to meet their obligations.

Indeed, as both Ambassador Barshefsky and I testified in late November before the Subcommittee on East Asian and Pacific Affairs of the Senate Committee on Foreign Relations (Billboard, Dec. 9, 1995), it would appear that the anniversary of the agreement will not be a cause for celebration. Rather, it could mark the reimposition of trade sanctions on more than \$1 billion worth of Chinese goods exported to this country. How did this happen? Let us review the unfortunate history of this case.

In the early part of this decade, music piracy in China began flourishing as pirate operations came under fire elsewhere in Asia. This was the direct result of interventions by the Recording Industry Assn. of America and the USTR and the growing awareness by local governments that piracy negatively affects both the ability to attract foreign investment and the ability to preserve local cultural traditions. The growth of Chinese piracy, and of CD piracy in particular, began when Taiwan took action against its own CD plants. This shut down what had been the principal source of pirate CDs for the world market.

Some of these same CD plants soon relocated to China. And, with the Chinese government's complicity, foreign investment in pirate production facilities was encouraged.

The result was that by early 1994, China was home to at least 25 CD plants, at a time when demand for legitimate CDs in China amounted to no more than 3 million units. The extraordinary excess production capacity was devoted to a sure moneymaker: the manufacture of pirate CDs for export. Our best estimates placed illegal production and export at about 70 million units annually, representing retail displacement of approximately \$1 billion.

The RIAA began vigorously pressuring Chinese authorities to clamp down on this burgeoning trade and demanding that the U.S. government take action in defense of one of America's most important and vital trade sectors. After countless meetings and exhausting trips, on Feb. 25, 1995, the eve of the imposition of the most massive sanctions ever levied by the U.S. government, we found that little had changed. After a 24-hour marathon negotiating session, the Feb. 26 agreement was reached, narrowly avoiding the imposition of sanctions.

We woke up on Feb. 27 to what looked like a new world of opportunities—in theory, we would be free from the impact of Chinese piracy in other markets and free to do business in China. It looked like a home run with the bases loaded. The Chinese had agreed,



'All of the major record companies are anxious to do business in China.'

Jay Berman is chairman/CEO of the Recording Industry Assn. of America.

within the framework of a six-page agreement and a 22-page action plan, to take an impressive number of steps, including the following:

- to investigate all CD production lines;
 - to seize and destroy all infringing products, as well as the machinery used to manufacture such products;
 - to revoke business permits for factories involved in illegal production;
 - to ban the export of infringing products;
 - to introduce a copyright verification system that would prevent manufacture and export of CDs that had not been cleared by the Chinese government and representatives of affected copyright owners;
 - to require CD plants to use SID codes, a system that identifies the source of any particular disc;
 - to monitor CD plants for compliance and to revoke business permits of companies operating without SID codes or outside of approved verification channels;
 - to abolish all quotas or other restrictions on the importation of audio products; and
 - to permit U.S. record companies to enter
- (Continued on page 80)

LETTERS

THE 1995 BILLBOARD MUSIC AWARDS

Congratulations on a great show! ("Billboard Award Show Propels Sales," Billboard, Dec. 23). I wish you continued success.

Phil Quartararo
President
Virgin Records
New York

JONI! JONI! JONI!

I just wanted to take a moment to let you know that I thought the article Timothy White wrote about Joni Mitchell ("Joni Mitchell: The Century Award—A Portrait Of The Artist," Billboard, Dec. 9) was just incredible. Having been a long-time fan, I was able to trace her career through the piece and remind myself of the great talent that she has been for so long. I quickly called Reprise, Geffen, and Elektra for new copies of her entire catalog. Thanks for the reminder.

Jeff McClusky
Jeff McClusky & Associates Inc.
Chicago

I was on a "Night Ride Home" in a "Big Yellow Taxi," taking the "Refuge Of The Roads," when I came across your article on the highly underrated "Woman Of Heart And Mind"—Joni Mitchell. It's about time somebody acknowledged she is definitely "Number One."

David E. Moreno
Various Visuals
Santa Fe, N.M.

In regard to Timothy White's personal profile of Joni Mitchell, thank you, Tim, for sharing a side of Joni I never knew.

Michael Hauser
Los Angeles

Loved your Joni Mitchell tribute issue.

Pete Howard
Editor & Publisher
ICE Newsletter
Santa Monica, Calif.

DEDICATED FOLLOWERS OF 'FASHION'

In response to Melinda Newman's comments regarding VH1's first annual Fashion & Music Awards in her Beat column (Billboard, Dec. 16), I wanted to note that the event was one of VH1's most successful and highly rated programs ever.

By the time the repeats of the program air in January, tens of millions of people will have seen not only great entertainers but performances of new music from the artist formerly known as Prince, Tina Turner, Elton John, k.d. lang, and the Pretenders. In short, a huge audience enjoyed the show and was exposed to a lot of great music. The VH1 Fashion & Music Awards were a win-win for VH1 and the music industry, and we're looking forward to next year's show.

John Sykes
President
VH1
New York

WHEN MY BLUE MOON TURNS TO GOLD AGAIN

Elvis Presley's latest RCA boxed editions are now resembling the old slap-togethers released after the man died. In the latest Billboard piece (Oct. 14, 1995), an executive mentioned "heavy cable" promotion; yeah, right next to the spray-on hair and the pocket fisherman. Hey, RCA, care to take a hint from Capitol's recent million-selling Beatles saturation? How about digging up some of those great bootlegs, instead of beating a dead horse with another version of "Suspicious Minds."

Kenny Z. Dotson
New York

'BULLETS' HITS HOME

I have just finished reading Geoff Mayfield's Between the Bullets "95 Album Overload" (Billboard, Dec. 23). It certainly hit home as to some of the discrepancies of our industry. Until I saw your numbers, I had no idea how ridiculous the fourth quarter has become. No wonder there are so many developing-artist casualties. Every labels' marketing and A&R staff should get a laminated copy of this Between the Bullets.

Ernie Singleton
President
Ruthless Records
Woodland Hills, Calif.

KUDOS TO ZHITO

Lee Zhito ("Billboard Pioneer Lee Zhito Dies," Billboard, Dec. 23) proved that poor eyesight and great vision are not mutually exclusive.

Oliver Berliner
Gramophone Music Co.
Beverly Hills, Calif.

Artists & Music

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

New-Found Beatles Success Means Airplay Resurrection

BY STEVE KNOPPER

As recently as four years ago, the music of the Beatles was plentiful over the radio airwaves. But then classic rock stations began moving out of the '60s and into the '70s. Modern rock and triple-A stations embraced the new and phased out the old. After 25 years, the legendary British band was close to radio homelessness.

However, with the new Capitol single "Free As A Bird" and the two-disc set "Anthology 1," along with accompanying television documentaries and massive promotion, the Beatles have wedged their way back onto playlists.

The single debuted at No. 10 on the Billboard Hot 100 for the week ended Dec. 23. This week, "Free As A Bird" is No. 6.

The previously unreleased Beatles material has had two major effects at radio: Programmers at many album rock stations, after several years of phasing out overplayed classic rock ma-



terial, are finding renewed listener interest in the band. And programmers at some classic rock and oldies stations have observed, to their delight, that they are the only stations in the market willing to add Beatles catalog.

After the "Anthology 1" ballyhoo, al-

(Continued on page 84)

Aimee Mann's Smart Pop Back On 'Stupid' DGC/Geffen To Release Second Solo Album In U.S.

BY BRADLEY BAMBARGER

After overcoming various quirks of fate that kept her recording career in limbo, Aimee Mann returns with her second solo album, "I'm With Stupid," due Jan. 30 from DGC/Geffen.

The encouraging prelude to this release came last year, when the track "That's Just What You Are" hit the Hot 100 as a single from Giant's "Melrose Place" soundtrack. The song spent six weeks on the chart, peaking at No. 93 in February. The track also appears on "I'm With Stupid," which was released in the U.K. last October. This month, the English music magazine Mojo picks the album as one of 1995's 25 best.

Mann's first solo album, "Whatever," was released by the now-defunct Imago in 1993. A critics' favorite, "Whatever" sold nearly 130,000 copies, according to SoundScan. After Imago's demise, Mann was held in legal no man's land, without a functioning label but unable to record for an-



AIMEE MANN

other. As part of purchasing her contract from Imago, Geffen reissued "Whatever" Dec. 19.

With Boston-based 'Til Tuesday in the mid-'80s, Mann scored a top 10 de-

but single with "Voices Carry" on Epic. Also, the song's melodramatic video was an MTV favorite. Nonetheless, 'Til Tuesday's deal with Epic soured after three albums, with the label attempting to remake the band to fit the fashion of the times, Mann says. The group dissolved in 1989.

According to Robert Smith, director of marketing for Geffen, "Aimee has the potential to be a big star. She's proven herself artistically but hasn't reached her commercial potential for whatever reason. Our challenge is to help match her commercial achievements with her artistic ones."

On "I'm With Stupid," Mann plies her forte of examining relationships—the personal and the professional. This time, she highlights the moronic conduct that often marks them, from subtle manipulation in the aggressive "Long Shot" to pattern behavior in the dark-hued "Par For The Course."

"Writing songs is usually a way of figuring out what's bugging you," Mann

(Continued on page 33)

Singer/Actor Dean Martin Dies At 78

BY IRV LIGHTMAN

NEW YORK—Capitalizing on a care-free, nonchalant crooning voice and acting style, Dean Martin emerged as one of top talents in a variety of media over a span of more than three decades, starting in the early '50s.

Martin, who died Dec. 25 of acute respiratory failure at his home in Beverly Hills, Calif., at age 78, had dozens of singles and album successes on the Capitol and Reprise labels through most of the '50s and '60s. His singing career was generously boosted by a long stint as a TV variety show host and performer and leading roles in 29 films, 16 with comic sidekick Jerry Lewis. That teaming, which lasted from 1946-56, is regarded as one of the most successful in show business.

For Martin, the years with Lewis so-

lified his role as a singer, even as he appeared to perform in the shadow of Lewis' uninhibited physical antics. When the pair split, it was expected that Martin would fade into obscurity,

but the opposite proved true. With his solo film and TV career reaching high gear in the '60s, he made several gold-selling albums on Reprise, which was formed by his buddy Frank Sinatra with



MARTIN

Martin as a financial backer.

Martin was born Dino Paul Crocetti in Steubenville, Ohio, on June 17, 1917. He began to sing as a teenager, while working as a croupier in a gambling establishment behind a cigar store. He

soon left the job, which paid him the handsome sum of \$150 a week, to pursue a career in show business.

Martin failed to generate much excitement as a singer in his initial stints as a band vocalist and radio personality. Then, in 1946, he struck up the partnership with Lewis that would make both household names.

The success of Martin and Lewis brought them to Capitol. Their first singles session for the label resulted in "The Money Song" and "That Certain Party." Because of the pair's celebrity, the latter made some chart noise.

But Martin's recording credentials were not firmly established until 1953, with a solo performance of the comic love song "That's Amore," which he almost turned down. A Harry Warren and Jack Brooks composition per-

(Continued on page 97)

Celine Dion, Epic Find Some Unusual Kompany

BY STEVE McCLURE

TOKYO—A unique collaboration between singer Celine Dion, producer David Foster, and Japanese instrumental trio Kryzler & Kompany has resulted in the first foreign single to reach No. 1 on the Japanese charts in 12 years.

Since its Oct. 21 release here by Epic/Sony, "To Love You More" has sold more than 860,000 copies, reaching No. 1 on the influential Oricon chart the week of Dec. 4 and staying in the top spot the following week. The last non-Japanese song to be No. 1 in Japan was Irene Cara's "Flashdance... What A Feeling" in 1983.

"To Love You More," whose power ballad style suits current Japanese tastes, is the theme of "Koibito Yo"

(My Dear Lover), a popular drama series on the Fuji TV network. Another reason for the single's success is that it sells for only 500 yen (\$5), while domestic CD singles sell for 800-1,000 yen (\$8-\$10).

Unlike CD singles by domestic artists, which often contain as many as

(Continued on page 41)



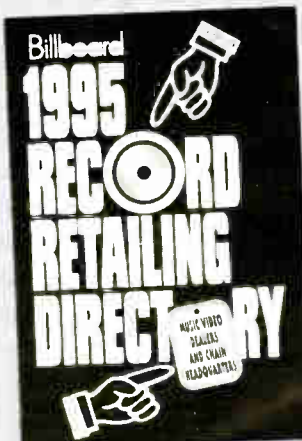
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RIAA Certifies Hootie As Top Seller For '95

BY CHRIS MORRIS

LOS ANGELES—Hootie & the Blowfish's Atlantic debut swam to sales of 11 million units in 1995, becoming the best-selling album of the year, according to year-end certifications from the Recording Industry Assn. of America.

The band was joined by other developing artists, such as Live, Alanis Morissette, and Shania Twain, to be the RIAA-certified giants of the year.

"Cracked Rear View," Hootie's label bow, is tied with Led Zeppelin's untitled fourth album as Atlantic's all-time best seller and ranks as the fifth best-selling debut of all time:

At 8 million units, Garth Brooks'

1994 Capitol Nashville album "The Hits" was the biggest-selling greatest-hits package of 1995 and is the top-selling country hits collection.

TLC's LaFace/Arista opus "CrazySexyCool" topped the 7 million mark to become the best-selling album of all time by a female group. The trio has also logged six gold singles, a first for a female act.

Boyz II Men's sophomore Motown album, "II," logged 6 million of its 11 million certified sales in 1995.

According to the RIAA, albums achieving sales of 5 million during the year include Mariah Carey's "Daydream" (Columbia); the Eagles' "Hell Freezes Over" (Geffen); Kenny G's

(Continued on page 22)

RCA Victor Seeks New 'West Side' Glory Tribute Looks To Wide Appeal Of Bernstein Classic

BY BRADLEY BAMBARGER

NEW YORK—RCA Victor's release of "The Songs Of 'West Side Story'" represents another milestone in the history of the enduring Leonard Bernstein/Stephen Sondheim musical.

Due Jan. 30, "The Songs Of 'West Side Story'" marks the first time a group of songs from the musical has been recorded by pop stars, and the album's release is backed by the most far-reaching marketing campaign in BMG Classics/RCA Victor history.

With proceeds going to the National Academy of Recording Arts and Sciences Foundation and the Leonard Bernstein Education Through the Arts Fund, "The Songs Of 'West Side Story'" features a genre-crossing array of artists.

Among the more than 30 performers,



Phil Collins and Aretha Franklin each sing "Somewhere"; the late Tejano star Selena does "A Boy Like That"; Trisha Yearwood croons "I Have A Love"; and Little Richard lends his special touch to "I Feel Pretty." Other artists include

Natalie Cole, Salt-N-Pepa, Chick Corea, and Wynonna.

According to Michael Greene, NARAS president and executive producer of "The Songs Of 'West Side Story,'" the musical's themes are timeless and ripe for rebirth. "Little has changed since Bernstein examined urban life and cultural conflicts and set them to song," he says.

Conceived, choreographed, and directed by Jerome Robbins, with a book by Arthur Laurents, "West Side Story" opened on Broadway in September 1957, running for 732 performances. The original cast album hit No. 5 in 1958, staying on Billboard's chart for 191 weeks.

The "West Side Story" film was released in 1961, winning several Oscars, including best movie. The soundtrack (Continued on page 97)

Management Firm Says L.L. Cool J Broke Contract

LOS ANGELES—Management firm Nixon-Katz Associates has filed a breach-of-contract suit against rapper L.L. Cool J, asking for \$67,500 for services the management company says it provided the artist.

According to the suit, which was filed Dec. 18 in State Superior Court here, the rapper, whose real name is Todd James Smith, entered into an oral contract with Nixon-Katz for personal management services in April 1995. The action alleges that Smith breached the agreement by failing to pay \$67,500 plus 15% of the royalties paid to the artist by Def Jam Recordings in the last two years.

Smith has recorded six albums with Def Jam since beginning his music career with the label 10 years ago. He recently entered a five-album agreement with Def Jam. It is unclear whether Nixon-Katz played a role in (Continued on page 97)



BMG Gets Wired. Executives of BMG Entertainment International and M&G/Wired Records sign a five-year exclusive license deal. BMG Entertainment International will have an exclusive license for all M&G/Wired Records audio and video product for the world excluding the U.S., Canada, the U.K., France, Australia, and South Africa. Shown in back row, from left, are Christoph Rucker, VP of international marketing, BMG Entertainment International; Jack Steven, head of A&R, M&G/Wired Records; Biff Worsley, GM, M&G/Wired Records; and Ceri Ellis, head of international, M&G/Wired Records. In front row, from left, are Jeff Liebenson, VP of legal and business affairs, BMG Entertainment International; Michael Levy, chairman, M&G/Wired Records; and Heinz Henn, senior VP of international A&R and marketing, BMG Entertainment International.

Asylum's Day Mounts Tour Of Rodeo Circuit

BY CHET FLIPPO

NASHVILLE—Asylum Nashville artist Curtis Day is hoping to break his career by riding the rodeo circuit.

The 25-year-old Day's three-month tour will feature multiformat appearances by Day. It will center on rodeo concerts and also involve country dance club appearances and radio and retail remotes. Day's self-titled debut album of hard-edged Texas honkytonk will be released during the tour, on Jan. 30.

Asylum Nashville director of publicity and artist development Wendy Shaffer Pearl got the idea after watching Day perform at Fan Fair in June 1995. "It was one of the most fantastic live shows I had ever seen," she says, "and I started thinking about how the usual club tour isn't enough for a new artist anymore. Since Curtis is from Texas and loves rodeo and rodeo fans love country music, I figured, 'Why not marry the two?'"

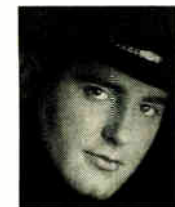
She soon encountered a difficulty: There are about 2,400 sanctioned rodeos annually in the U.S., and there are no central booking agencies for rodeos.

Working with Tony Lee of the Buddy Lee Agency, Pearl began looking at markets that had strong rodeos as well as active country dance clubs and strong country radio and retail possibilities.

"We're doing most of the shows with the World's Toughest Rodeo circuit," says Lee. "They have indoor venues seating up to 20,000."

Says Pearl, "Curtis will play for 45 minutes or so at the end of the rodeo, and then we'll continue the party at a country dance club."

Wynn Jackson of Country Club Entertainment (Continued on page 97)



DAY

EXECUTIVE TURNTABLE

RECORD COMPANIES. Stu Bergen is promoted to VP of alternative music for Epic Records in New York. He was director of alternative music.

Tom Cording is appointed senior director of media relations at Relativity Recordings in New York. He was national director of public relations, East Coast, at MCA Records.

Chris Chambers is named national director of publicity for EMI Records in New York. He was director of artist and media relations at Mercury.

Adam Mirabella is named national director of sales for Atlantic Records in New York. He was Northeast area McDonald's operations manager for the Coca-Cola Co.

Jack McMorrow is promoted to director of sales/special markets for Atlantic Records in New York. He was inventory manager.

Barry Fiedel is appointed director of business affairs for Sony Music International in New York.



BERGEN



CORDING



CHAMBERS



McMORROW



FIEDEL



NASSAR



KIM



LIPILT

international in New York. He was director of legal affairs for EMI Records Group North America.

Fred "Fredwreck" Nassar is named manager of A&R, Black Music Collective, for MCA Records in Los Angeles. He is a DJ/power mixer at KKBT Los Angeles and owner of One West Studios in Hollywood.

Jeannie Kim is promoted to contract administrator for Sony Classical in New York. She was contract coordinator.

Rykodisc in Salem, Mass., names Jill Christiansen director of product

management. She was catalog development manager.

C.C. McClendon is appointed Great Lakes regional promotion manager, black music, for Arista Records in Troy, Mich. She was West Coast/Midwest regional promotion manager for Virgin.

Stephanie Seymour is promoted to manager of national video promotion at Virgin Records in New York. She was video promotion assistant.

Bryan Hadley is promoted to executive VP for Intersound Inc. in Roswell, Ga. He was VP of sales and

marketing.

Star Song Communications in Nashville announces numerous appointments. Matthew A. Price is promoted to VP of strategic market development. He was VP of the publishing group. Steve Ford is promoted to director of marketing development. He was manager of marketing. Jeff Willett is promoted to director of sales and retail development. He was director of sales and marketing, national accounts and general markets, for Star Song Distribution. Jill Landess is promoted to di-

rector of national promotions. She was manager of national promotions.

Netwerk Productions in Vancouver names George Maniatis VP of marketing and A&R. He was director of A&R at London Records.

RELATED FIELDS. Audiobook rental distributor Rezound International in Minneapolis promotes Terry Lipelt to senior VP of sales, marketing, and merchandising and Lisa Simmons to sales manager. They were, respectively, VP of sales, marketing, and merchandising; and manager, inside sales.



CARL COX, EUROPE'S PRIME TECHNO-DJ
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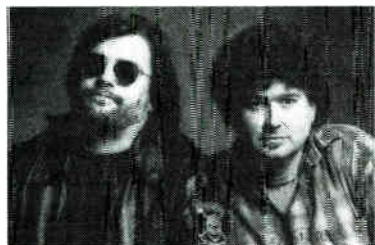
BY JIM BESSMAN

NEW YORK—Artist Steve Earle and partner Jack Emerson have brought their Nashville-based production company/label E-Squared into the Warner Bros. Records fold in a novel move coordinating the major label's offices in Burbank, Calif., New York, and Nashville.

First up from E-Squared will be Earle's "I Feel Alright," tentatively due March 5. The new disc marks a return to the influential rock-edged country style pioneered by Earle prior to a lengthy career downturn that coincided with substance abuse problems. As such, the set

differs greatly from "Train A-Comin'," Earle's acclaimed acoustic bluegrass-flavored "comeback" album issued independently last year by Winter Harvest.

"I made that as an indie one-off basically to delay a decision about what to do with the rest of my career," says Earle, who is now "doing so good I'm starting to get suspicious" and is also negotiating to buy back the album for E-Squared.



Steve Earle, left, and partner Jack Emerson have formed E-Squared, a production company and label that will funnel some of its releases through Warner Bros.

"If I'd opted to go with a major then, I didn't think they'd want it as a first record—and I didn't want any argument!"

The E-Squared/Warner Bros. venture evolved from a production company concept to what is now, in Emerson's words, a "boutique imprint" working in conjunction with Warner's three offices. "It was spearheaded by [senior A&R VP] Joe McEwen in New York and [Warner Nashville president] Jim Ed Norman from the Nashville side," says Emerson. "Basically, we're a freestanding independent

bringing things to Warner Bros. when it makes sense to go through them. Or in another way, we're essentially an A&R and artist development company with a freestanding label that will feed into Warner Bros. at a point where everyone agrees it's beneficial to the artist."

Emerson formerly headed Praxis International, famed in the '80s as Jason & the Scorchers' first label, then as the Georgia Satellites' management company prior to becoming a Zoo Records imprint. McEwen knew Emerson in those days, and after hearing a few of Earle's new songs, he jumped at the prospect of the production-deal-cum-imprint.

"It's not only Steve's record—which is stunning—but expanding
(Continued on page 16)



The Hard Way. John Wesley Harding, seated in the center, celebrates his signing with Rhino imprint Forward Records. His first release, "John Wesley Harding's New Deal," will come out Feb. 13. Seated with Harding, from left, are Forward/Rhino's associate product manager Emily Cagan and VP of product management Faithe Raphael. Standing, from left, are Forward/Rhino's VP of marketing Garson Foos, national sales development manager Jill Ruzich, senior director of promotion Jim Neill, and national manager of media relations Cathy Williams.



Ruby's Multifaceted Sound Shines On Columbia Debut

BY CARLO WOLFF

Ruby, whose U.S. debut arrives Jan. 30, is neither a girl nor a group. Actually, Ruby is a collaboration of former Silverfish vocalist Lesley Rankine and Pigface associate Mark Walk. Their grandmothers were both named Ruby, and, according to the Scottish Rankine, Ruby is a far catchier rock'n'roll name than Lesley.

"Salt peter" lands in stores via Columbia's Work Group imprint. Its U.S. bow comes four months after the album's U.K. release on Creation Records.

While many British journalists applauded the formerly huge-booted, shaven-headed Rankine for her new, subtle, velvety vindictive direction, she says they couldn't understand her profound break with the aggressive Silverfish, the collective she fronted from 1988 to 1993.

"Once you've done one thing for



RUBY

five years, there's no point redoing it," says Rankine. "When you know a style of music inside out, it's time to learn something else."

The tip of the Ruby iceberg is the
(Continued on page 16)

Outlook Is Low For Capricorn Staff; Atlantic Launches Breaking Records, Holiday

HAPPY NEW YEAR! I love the beginning of the year. As always, I start the year with a vow to listen to every record that comes my way, return every phone call, open my mail the day I get it, and keep my desk clean. And for one brief shining moment, I believe it's possible. Then Jan. 2 rolls around...

CAPRICORN CUTS: In an effort to streamline its operations, Capricorn Records has cut at least 11 people from its staff, including GM Mark Pucci, director of operations Marcia Flowers-Simms, senior VP of international Don Schmitzerle, some retail marketing executives, and some support staff. That amounts to roughly 25% of the Nashville-based label's employees.

"We needed to keep a better handle on costs and overhead. It's a shame to have as good a year as we had and not be as profitable as we should be," says Jeremy Much, national director of publicity. Much says that no acts have been cut.

Remaining staffers are expected to take over the duties of those who have been let go. There's also talk that the label may align itself with another record company and share certain support services. More news is expected in the new year.

Pucci has already headed to Atlanta, where he was based before he joined Capricorn, to open a public relations company, Mark Pucci Media.

ATLANTIC CROSSING: Look for two new artist-driven imprints to funnel through Atlantic in 1996. The members of Hootie & the Blowfish, along with their management company, Fishco, are starting their own label. Breaking Records has yet to sign any artists, but it will begin looking for them in the first quarter. Distribution will go through WEA.

Holiday Records, an imprint launched by Stone Temple Pilots manager Steve Stewart, his associate Amy Berg, industry executive Michael Goldberg, and artist David King will be distributed through ADA and WEA. The label already has two acts on its roster: Thermador, which includes King and his former Mary's Danish bandmate Rob Allen, and Dakoda Motor Company, a popular contemporary Christian rock group fronted by King's brother Peter.

In other Atlantic news, senior VP Janet Billig has stepped down from that post and formed her own man-

agement company. Clients include Mark Eitzel, the Lemonheads, and Dinosaur Jr. She will remain a consultant to the label.

MORE HOOTIE: Prior to the Christmas blitz, Hootie & the Blowfish's Atlantic debut, "Cracked Rear View," had been certified for sales of more than 11 million units in the U.S. Although sales keep soaring, the band is looking ahead to its next record, which will most likely come out in April. Produced by Don Gehman and recorded in San Francisco, the album's first single will be released in March.

According to band members, despite the overwhelming success of "Cracked Rear View," they felt

no undue pressure when it came to recording album number two for Atlantic. "Actually, we felt more pressure with the first one, because [if it hadn't done well], the label may have said, 'You guys are done,'" says bassist Dean Felker. "We went in more confident on this album," says guitarist Mark Bryan. "We all wrote individually on the road. We pulled material from about 30 songs."

Among the tentative album titles is "Fairweather Johnson's Hollering Contest," which, of course, requires some explanation, but as vocalist Darius Rucker notes, "We may have to explain it in every interview, but at least people would quit asking us about our name."

In an effort to explain the band's huge following, some journalists have gone so far as to call Rucker the musical equivalent of Colin Powell and to reflect on the unifying effect an integrated group can have on America. "It's nothing we even thought about until it became an issue in the media. I'm not Colin Powell," says Rucker.

"I'm astounded by the support we've gotten from the black community. I thought it would be the other way around. I thought they'd write me off, but we've just gotten nothing but support. That's so cool—that's an audience we didn't expect [to get]."

The band has learned to expect harsh treatment from the press, so much so that they don't pay attention to what is written about them anymore. But one comment has definitely stuck with them. Rucker says, "One writer said, 'If rock'n'roll had a strike, Hootie & the Blowfish would be the replacement players.'" It still makes them laugh. Yeah, all the way to the bank.



by Melinda Newman

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Everette Harp

Columbia's Dog's Eye View Finds Itself Happy Touring, Networking

■ BY JIM BESSMAN

NEW YORK—The video just shot for "Everything Falls Apart," the first single from the debut album by Dog's Eye View, is meant to nail down a key element of Columbia Records' promotional strategy.

"It's for people who know Peter Stuart and Dog's Eye View, [and] to get out the fact that Peter Stuart is in fact Dog's Eye View and Dog's Eye View is in fact a band," says Jon Leshay, senior VP of special projects for Columbia. Leshay is addressing a need that arises from singer/songwriter and Dog's Eye View front man Stuart's heavy, mostly solo touring, during which he sold more than 6,000 copies of a three-song demo that differs somewhat in sound from "Happy Nowhere," the album that Columbia will release Jan. 30.

"It had very different versions of 'Shine' and 'Waterline,'" says Stuart of two songs on the demo that were rerecorded for the album. "I'm already getting E-mail saying, 'The album's a sellout!'"

Thanks to Columbia's prerelease campaign—and Stuart's own reaching out to his fans via mailing lists and E-mail—an unusually solid groundwork for a new artist is firmly in place.

"Peter's toured on his own, each night selling 300-400 cassettes that



DOG'S EYE VIEW

he made himself as an unknown artist—and building a fan base that he keeps in touch with online," Leshay says.

Stuart knows firsthand the significance of the direct link with his audience. "Ten years ago, when Del Amitri had their first record out, I wrote to them," he says. "They wrote back, and I was a fan for life! It really makes a difference."

But Stuart, with Columbia's help, has been extending his personal contact with fans to the trade. "We felt it was something we had to continue," says Leshay, "not to shove it down people's throats but plant seeds everywhere in the country. So he's been out there since late September on various tours—Matthew Sweet, Belly, Catherine Wheel—and by himself, and he's been meeting with all our marketing and promotion people in each field and going to

radio stations and retail accounts and doing acoustic sets with or without the band. It's been very low-key, and that's our approach in the setup."

Columbia backed Stuart's promo touring with a sampler CD that went out to radio and retail in mid-September. Advances of "Happy Nowhere" were made available in October, many via a trade magazine mailing to "our peers," Leshay says, meaning staff at other labels, managers, agents, and attorneys, "everything but radio and retail to generate a buzz among our peers."

Getting the music of Dog's Eye View out to the trade and Stuart himself out to its movers and shakers was strictly "common sense," Leshay continues. "He's his own best salesman, so we took four solid months, not banging to get a record played but just to see him and meet him. And everywhere he went, he won over incredible amounts of fans—and in some cases airplay. KDGE in Dallas saw a showcase we had there, and the PD called our promo department and said Peter was a star and added the record. It's nice to have champions out there embracing something early by an artist, rather than it being just a promo effort by the record company."

Columbia will service "Everything

Falls Apart" on Jan. 16 to rock, alternative, and triple-A formats, then follow up at top 40 three to four weeks later. The label has also starred Dog's Eye View twice on its "Columbia Radio Hour" syndicated program. Touring, Leshay adds, will "obviously be a massive, massive part" of the promotion of "Happy Nowhere" over the next 12-18 months. Of course, touring was how Stuart got where he is in the first place. Developing his songwriting/performing craft in Chicago (where he had a basement apartment with a "dog's eye view"), the New York native returned East in 1993 to pursue his fierce work ethic. After opening solo for the Fat Lady Sings and Counting Crows two years ago, he earned a six-month stint with the latter group and some helpful introductory lessons in the music business.

"They told me about what deals consist of, and I learned what to stand up for and demand and what wasn't worth fighting for," says Stuart. "But I made it kind of a mission to learn about the business. I mean, you go into a PD's office and there's three stacks of records which came out just that week, so you learn you have to have no expectations: 'These people don't know me and have no real reason to know me, so it's up to me to make the connections, and

hopefully they'll be more liable to pay attention when the record finally does come out.'"

But Stuart also learned a major lesson from Tori Amos, with whom he also toured before signing with Columbia. "She said, 'You've got to make your own record, and live or die by it.' If you make it for the record company, they might turn against you if it stiffs, and if it's a hit, you might end up thinking it was all because of them and not you."

"Happy Nowhere," then, is all Stuart, who co-produced with James "Jimbo" Burton at a rented house in Woodstock, N.Y. "It's very much a 'band'-sounding record, with 70% first takes," he says. "'Shine' sounds much better than the demo because it's really dark and emotional, and 'Waterline' is far superior."

"Waterline" concerns Stuart's father, Fredric, who died when Stuart was 3 years old, and ends with a snippet of his father singing "Frankie And Johnny" at a party. Like all of "Happy Nowhere," it was written solely by Stuart (except "Subject To Change," the music for which he co-wrote with Arch Alcantara).

As for Dog's Eye View, the current lineup, besides vocalist/guitarist Stuart, is drummer Alan Bezozi, guitarist Tim Bradshaw, and bassist Dermott Lynch.

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- Heatseekers
- Top New Age Albums
- Top Pop Catalog Albums
- Top Kid Audio
- Top Music Videos
- Top Christmas Albums

EACH LINE REPRESENTS AN INDIVIDUAL CHART

Artists & Music

RUBY'S MULTIFACETED SOUND SHINES ON COLUMBIA DEBUT

(Continued from page 14)

first single, "Paraffin," a creepily seductive song about sexual fluids.

"Paraffin" is more left-field [than other songs on the album], but at the same time it's a good song and has a good hook to it," says Rankine.

A CD-5 featuring four mixes of "Paraffin" and the album track "Heidi" was released to select small stores in early November. It was also featured at Tower Records during the holiday season. "As we saw it going on radio, we thought it would get buried in the midst of the Christmas season," says Jeff Ayeroff, co-president of the Work Group. "We wanted it to have the right price and position, so we did advertising to allow that to happen." The CD-5 sells for \$4.98, about \$2 less than full-priced CD-5s.

"We're trying to work this record from the ground up," Ayeroff says. "This isn't the kind of act you can have a pop hit with. Ultimately, it will have to play on pop radio, but you can't force it."

Sony has sent posters to mom-and-pop stores, and the album will sell at a developing-artist price: \$7.98 for cassettes, \$11.98 for CDs. In addition to a video for "Paraffin," a clip for the instantly catchy "Tiny Meat" is ready to go.

Rankine and Walk met when Silverfish toured with Ministry and Pigface. At the end of '93, Rankine quit Silverfish and moved to Seattle, where she and Walk forged Ruby in mid-'94. "It was a reinvention process, so I had a list of sounds and structures I wanted, but I didn't really know how the end product would sound," Rankine says. "I started working with Mark because he understood traditional song making. In Silverfish, it was spot-of-the-moment, energy-inspired music."

"Salt peter" is an alluring, hi-tech album packed with guitar loops, drum pings, and Rankine's mercurial, subtle vocals. For her, it was a matter of learning how to speak softly and eloquently.

Whereas Silverfish was 99% energy and 1% music, Ruby is "much more based on art as a personal expression," says the blue-haired Rankine.

"My job with Lesley is to be a filter," says Charlie Charlton of London-based Interceptor Enterprises, which manages Ruby. "I have to stop the info glut from bogging her down."

While Charlton knew of Rankine from her work with Silverfish, he says he was "blown away" by the Ruby material. "Lesley has very definite ideas about how she does and does not want to be perceived," he says. "A lot of the imaging comes from her. All the artwork images on the album were made or photographed by Lesley, and the photo shoot ideas come from Lesley and Joseph Coultice." Photographer Coultice is known for images associated with Nine Inch Nails.

In January, Ruby will do a five-market tour of small clubs in Los

Angeles, San Francisco, New York, Atlanta, and Chicago. In March, Ruby will begin a six- to eight-week national tour.

Besides Rankine, the band features Gavin Fawcett, drums; Chris Taplin, bass and programming; and Sharon Dougherty, guitar and keyboards. Walk, who co-writes with Rankine and plays on the album, is not part of the touring outfit.

"Because the music is so good, it makes us look like we know what we're doing," Ayeroff says. "You get an album like this, it's hard to screw up. It's coming back from radio, which is the nicest thing. At a time of year when you don't think a record's going to go on, people started adding it."

The buzz on "Paraffin" began when KROQ Los Angeles DJ Rodney Bingenheimer added it to the station's playlist in November, says Geordie Gillespie, the Work Group's

national director of alternative promotion.

"We also got WDST Woodstock, N.Y., and KUKQ Phoenix," he says. "Radio stations from triple-A to hardcore industrial can relate to this track."

Officials at Creation, Ruby's London label, are more circumspect but equally enthusiastic.

"It's quite different from other Creation material," says Creation managing director Dick Green, "so we've had to approach it in a very different way. A lot of our other bands, like Oasis and Teenage Fanclub, are straighter, more guitar-based, and built up through a live following. This one we're working the other way around."

"In the U.K., it's going slowly," Green says, "but we're getting a lot of critical acclaim. I think once we do the live work in the new year, we'll put the whole picture together."

EARLE, PARTNER LINK VENTURE WITH WB

(Continued from page 14)

the production situation, which will hopefully be a magnet for what we envision as alternative country-leaning artists who are not limited in the scope of what they can do," says McEwen.

Adds Norman, "We've struggled with all kinds of words to describe the music: Progressive country? Alternative country? Alterna-country? Obviously, if they sign something that we work out of Nashville for any time, it will be considered country, but what we have really done is signed a great artist and a great record man, and I don't want to put them in a corner that may not at all be what they're comfortable being referred to as."

Indeed, Earle says he wants E-Squared to be a Nashville label that does other things besides country music, "but I don't want to say I don't want to do country music." Adds Emerson, "We could see an artist like Mary Chapin Carpenter,

or Alison Krauss, or the Mavericks, or Lyle Lovett. But we also see Smashing Pumpkins, or Green Day, or someone classy like Tom Petty."

Most significant, Emerson says, is long-term artist development for E-Squared artists. "With my management and label background and Steve's experience as an artist, we hope to be able to nurture artists for a three- to five-year period rather than their having the pressure of having to succeed on their first record—though that doesn't mean we won't pull a Georgia Satellites double-platinum first record."

Hence, E-Squared's option to take artists to Warner or release them independently. "No matter how good they are, some artists just aren't ready for that meat grinder yet," says Earle, referring to major distribution.

Indie distribution domestically has not been decided yet, he adds, though the Viceroy—a young Cree-

dence Clearwater Revival/Replacements-inspired quartet from Knoxville, Tenn., that is E-Squared's first signing besides Earle—will be distributed through Castle Communications in the U.K. The latter is the only territory where Warner will not carry domestic E-Squared/Warner Bros. product.

Initially, Earle says, the label will limit releases "until our war chest builds up." While he and Ray Kennedy have co-produced the Viceroy, he says that he'll "never saddle a band with me as producer just for money or any other consideration."

On the marketing side, Norman notes that Earle, at least, will be worked at both pop and country. "We're still very aware of Steve Earle in the country marketplace," he says. "Travis Tritt's last hit, 'Sometimes She Forgets,' was a Steve Earle song, and while his previous albums maybe didn't get tremendous country airplay, there was enough so that people certainly know his name and respect him tremendously, which means there are stations out there which are likely to at least listen and consider finding slots for him."

"By the same token, Steve's got tremendous respect from the larger pop community as well. So our side will take his record to the country marketplace, hopefully in tandem with Burbank getting the story out there that this great record exists."

Norman adds that since the Burbank and New York offices have shown such strong interest in Earle, they will both be involved in "I Feel Alright's" release strategy.

As for future E-Squared/Warner Bros. endeavors, Norman says that Warner Nashville VP of progressive music Chris Palmer will handle them from Nashville, though he notes that "as music comes in, I think the total company will take a look at what it is and start strategizing planning sessions."



School Days, School Days. Berklee College of Music in Boston recently hosted its largest-ever alumni performance, the International Dues Band Reunion, in honor of trombonist/arranger and longtime Berklee professor Phil Wilson. The concert featured outstanding musicians who have performed over the years in Wilson's popular Berklee group, the International Dues Band. Wilson started the band in 1965, his first year at Berklee. Shown enjoying the festivities are pianist Cyrus Chestnut, left, and Wilson.

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MANNHEIM STEAMROLLER	Rosemont Theatre Rosemont, Ill.	Dec. 14-17	\$829,508 \$44.50/\$12	22,607 22,610, five shows, four sellouts	Ogden Presents PACE Theatrical Group Magic Promotions
PHISH	Mullins Center, University of Massachusetts Amherst, Mass.	Dec. 4-5	\$420,360 \$20	21,018 two sellouts	Don Law Co.
REBA MCENTIRE RHETT AKINS TRACY BYRD	Delta Center Salt Lake City	Nov. 28	\$408,688 \$28	14,596 sellout	Starstruck Promotions
JUAN GABRIEL	James L. Knight Center Miami	Dec. 9-10	\$407,538 \$55/\$45/\$31	8,914 two sellouts	Ari Kaduri Agency
KENNY ROGERS ARUNNER	Westbury Music Fair Westbury, N.Y.	Dec. 8-10	\$375,192 \$34.50	12,028 14,350, five shows	Music Fair Prods.
REBA MCENTIRE RHETT AKINS TRACY BYRD	Coliseum, Birmingham- Jefferson Civic Center Birmingham, Ala.	Nov. 17	\$359,716 \$28	12,847 sellout	Starstruck Promotions
MANNHEIM STEAMROLLER	Capitol Theatre Salt Lake City	Nov. 15-19	\$330,852 \$32.50/\$18.50	12,985 seven sellouts	Sound Trak Inc. Space Agency
MANNHEIM STEAMROLLER	Denver Auditorium Theatre Denver	Nov. 30- Dec. 3	\$264,182 \$32.50/\$16	10,130 five sellouts	in-house
ANITA BAKER	Star Plaza Theatre Merrillville, Ind.	Dec. 15-16	\$249,112 \$50/\$36	6,800 two sellouts	Star Prods.
BOB DYLAN PATTI SMITH	Beacon Theatre New York	Dec. 11, 14	\$239,710 \$45/\$35	5,774 two sellouts	Delsener/Slater Enterprises

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	2	25	BRYAN WHITE ASYLUM 61642 (9.98/15.98)	BRYAN WHITE
2	5	16	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
3	4	9	MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
4	8	113	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
5	7	19	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98)	TERRI CLARK
6	9	12	EVERCLEAR CAPITOL 30929* (9.98/13.98)	SPARKLE AND FADE
7	6	18	POINT OF GRACE WORO 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
8	11	19	GARBAGE ALMO SOUNOS 80004*GEPFEN (10.98/16.98)	GARBAGE
9	3	3	JARS OF CLAY ESSENTIAL 5622/BRENTWOOD (2.99/4.99)	DRUMMER BOY (EP)
10	15	24	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
11	10	13	JIM BRICKMAN WINOHAM HILL 11164 (9.98/15.98)	BY HEART
12	13	7	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
13	17	19	EDWIN MCCAIN LAVA 92597/AG (10.98/15.98)	HONOR AMONG THIEVES
14	12	6	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98)	SOUTHERN GAL
15	14	11	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
16	19	7	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
17	16	10	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
18	24	3	SAVATAGE ATLANTIC 82850/AG (10.98/15.98)	DEAD WINTER DEAD
19	31	4	NO DOUBT TRAUMA/INTERSCOPE 92580/AG (10.98/15.98)	TRAGIC KINGDOM
20	18	18	RAY BOLTZ WORO 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME

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

21	26	9	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
22	22	8	NEWSBOYS STARSONG 20005/CHOROANT (9.98/13.98)	GOING PUBLIC
23	29	13	JEWEL ATLANTIC B2700/AG (7.98/11.98)	PIECES OF YOU
24	25	9	THE RENTALS MAVERICK 46093/WARNER BROS. (10.98/15.98)	RETURN OF THE RENTALS
25	27	13	HEATHER NOVA BIG CAT/WORK 67113/COLUMBIA (10.98 EQ/15.98)	OYSTER
26	21	11	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
27	20	4	LOREENA MCKENITT WARNER BROS. 46096 (6.98/9.98)	A WINTER GARDEN
28	37	2	JERALD DAEMYON GRP 9829 (10.98/16.98)	THINKING ABOUT YOU
29	33	29	RHETT AKINS OECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
30	34	8	CECILIA BARTOLI LONDON 44B300 (10.98/16.98)	A PORTRAIT
31	—	5	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
32	—	21	THE IMMORTALS VERNON YARO 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
33	—	1	DOUG SUPERNOW GIANT 24639 (10.98/15.98)	YOU STILL GOT ME
34	35	3	4 HIM BENSON 4046 (9.98/11.98)	RIDE
35	30	5	GROUP HOME PAYOAY/FFRR 124079*/ISLAND (10.98/16.98)	LIVIN' PROOF
36	39	4	VANESSA-MAE ANGEL 55089 (10.98/15.98)	THE VIOLIN PLAYER
37	40	15	EDWYN COLLINS BAR NONE 058 (9.98/14.98)	GORGEOUS GEORGE
38	32	9	KATHY TROCCOLI REUNION 83957 (9.98/15.98)	SOUNDS OF HEAVEN
39	—	1	GARY HOEY ZOO 11111B (10.98/15.98)	HO! HO! HOEY!
40	38	18	RON KENOLY INTEGRITY 02392 (11.98/17.98)	SING OUT WITH ONE VOICE

POPULAR UPBRISINGS

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

RUBY TUESDAY: The Portishead-meets-Alanis Morissette-meets-Nine Inch Nails sounds of Ruby hit the streets Jan. 9 via the Work Group. The mastermind behind the album, "Salt peter," is Lesley Rankine, formerly of the Chaos band Silverfish. Rankine reportedly was considered for Shirley Manson's lead role in Garbage, which isn't too surprising

liver powerful lyrical assaults. However, musically, Ruby fits more in the trip-hop vibe with dance beats blended with industrial rock anthems. The Creation import of the first single, "Paraffin," began trickling into the U.S. in October, when KROQ Los Angeles started spinning it. KITS (Live 105) . San Francisco and WNNX (99X) Atlanta and dance clubs soon jumped on the track.

In November, Work issued a CD5 of the song, while some stations also began playing "Tiny Meat," which will be serviced as the second single in February. The label has been slowly introducing Ruby's music, artwork, and video to the industry since last summer, according to Barbara Bausman, director of marketing at Work.

Ruby will hit the road as a full band for five dates in February and March in Los Angeles, San Francisco, New York, Atlanta, and Chicago and return for a six-to-eight-week tour in mid-March.

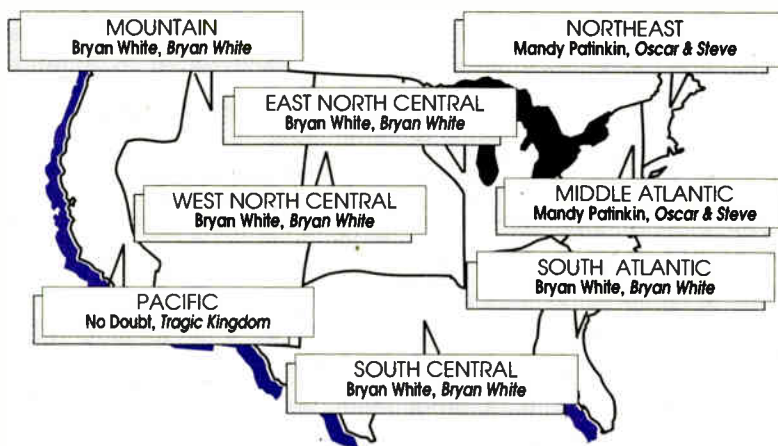
Meanwhile, the video for "Paraffin" begins airing on MTV's "120 Minutes" in early January.

Says Geordie Gillespie, head of alternative promotion at Work, who worked with Silverfish while at Chaos, "This album is full of potential. It's much more aggressive than trip-hop has seen yet, and we're getting all different



Therapeutic Love. Therapy?'s new album, "Infernal Love," due Jan. 30 on A&M, features a cover of Hüsker Dü's "Diane," with string arrangements by Martin McCarrick (Kristin Hersh, This Mortal Coil). The band will likely tour the U.S. in early spring. "Misery" or "Loose" will be the first track for modern rock radio.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Bryan White, Bryan White	1. Bryan White, Bryan White
2. Mancow, Box Of Sharpies	2. Edwin McCain, Honor Among Thieves
3. Mandy Patinkin, Oscar & Steve	3. Terry Ellis, Southern Gal
4. Adam Sandler, They're All Gonna Laugh...	4. Terri Clark, Terri Clark
5. Mystikal, Mind Of Mystikal	5. Adam Sandler, They're All Gonna Laugh...
6. Jeff Carson, Jeff Carson	6. Mandy Patinkin, Oscar & Steve
7. Terri Clark, Terri Clark	7. Jerald Daemyon, Thinking About You
8. Gary Hoey, Ho! Ho! Hoey!	8. Everclear, Sparkle & Fade
9. Everclear, Sparkle & Fade	9. Jeff Carson, Jeff Carson
10. Kenny Wayne Shepherd, Ledbetter Heights	10. Garbage, Garbage

types of modern rock airplay from the 99Xs and Live 105s to WDST Woodstock [N.Y.] and KUKQ Phoenix."

The album is being listed at

the low developing-artist price of \$11.98 CD/\$7.98 cassette.

TOTAL TALENT: Armed with an impressive introduc-

tion from the Notorious B.I.G., female R&B trio Total is ready to show the world what it has to offer on its self-titled Bad Boy Entertainment/Arista full-length debut, due Jan. 16.

Total was introduced via Tommy Boy's "New Jersey Drive" soundtrack, which spawned its hit "Can't You See" featuring the Notorious B.I.G. The song reached No. 3 on Hot R&B Singles & Tracks and No. 10 on Hot 100 Singles in June 1995.

Before that, Total sang back up vocals on B.I.G.'s "Juicy" and "One More Chance" from the rapper's album, "Ready To Die." Total's newest single, "No One Else" featuring Da Brat, is No. 15 on Hot R&B Singles & Tracks and No. 37 on Hot 100 Singles.

The video for the song reached No. 1 on the Box

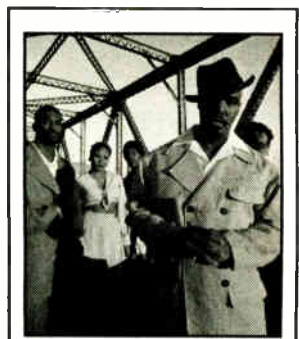
in December. The forthcoming album features production by Sean "Puffy" Combs, Chucky Thompson, Raefael Saddiq, and Trackmasterz.

Michelle Joyce, director of marketing at Bad Boy, says that the B.I.G. connection created more anticipation for the newcomers than there would have been if the single featured just the trio.

Joyce says the label plans to air a 30-second commercial on BET, the Box, select MTV

markets, and other local TV shows in mid- to late January. An extensive radio, retail, video, and press promotional tour is planned for January.

TIDBITS: Relativity's Gov't Mule guests on "Late Night With Conan O'Brien" Friday (29), and opens for Blues Traveler on Sunday (31) at New York's Roseland ... Victory goes to modern rock



Pushing It. Society Of Soul's old school-styled debut, "Brainchild," is due Jan. 9 on LaFace/Arista. The Atlanta-based quartet will follow up its first single, "Pushin'," with a new track in February titled "Things Can Only Get Better." A radio and retail promotional tour is in the works.

radio with "Social Misfits" and to album rock with "Debutante" from Atomic Boy's "Sonic Cocktail" album in January. Specialty shows on modern rock KITS (Live 105) San Francisco and KOMA San Jose, Calif., have already begun spinning some songs from the album.

Socially Conscious Rap Acts Explore Alternatives

The Fugees Hope To 'Score' With Their Sophomore Set On Ruff House

BY J.R. REYNOLDS

LOS ANGELES—Despite a somewhat modest sales performance by the Fugees' 1993 debut, "Blunted On Reality," the hip-hop trio managed to establish an underground following with remixes of several of the album's singles. With "Score," the act's sophomore Ruff House/Columbia set, which streets internationally on Feb. 13, the Fugees are confident they won't have to rely on remixes.

Although music critics and underground fans agree that "Blunted On Reality" was a creative set, the album featured beats and rhythms that were slightly out of sync with the music of the day. As a result, it sold only 118,000 units, according to SoundScan.

"The last album was produced under the supervision of another production company, but this one is all us," says group member Wyclef "Clef" Jean. "But just being different isn't enough; you have to have a vibe that the street can get with, which is what we're bringing on this set."

Enter producer Salaam Remi, who remixed the set's singles "Nappy Heads" and "Vocab." Remi's fresh interpretation of the singles revitalized the tracks and gave the Fugees new life among consumers.

Lauryn "L" Hill and Prakazrel "Pras" Michel round out the Fugees. Jean and Hill executed most of the production, with Michel and Jerry Duplessis receiving co-production credits. The Fugees' songs are licensed through Sony Music Publishing, and the band is managed by New York-based Das Communications.

In an effort to sustain the act's appeal, Remi was tapped to produce "Fu-Gee-La," the first single from "Score." The record has a slow-stroll rap melody and features fluttering vocals by Hill, who re-creates the hook from Teena Marie's 1988 No. 1 R&B hit "Ooo La La La."

Street teams issued promotional 12-inch and maxi-cassette versions of

"Fu-Gee-La" to mix shows and record pools Dec. 12.

The single's video was shot in Jamaica and was serviced to BET, the Box, and local outlets Dec. 12.

Columbia will begin its major push of "Fu-Gee-La" to R&B and crossover



THE FUGEES

radio on Jan. 16. Top 40 stations will be serviced as the single develops.

"Fu-Gee-La" is backed with "How Many Mics" and will be serviced to retail in CD-5 and cassette-single configurations on Jan. 9.

Columbia black music division marketing VP Demmette Guidry says that reaction to the song has been favorable. "The 12-inch is getting spins from mix shows," he says. The B-side of the single also fared well, winning WQHT (Hot 97) New York's Battle of the Beats contest.

During the first week in January, a three-cut promotion sampler is being issued to record one-stops and will, in turn, be serviced to independent retail accounts prior to the album's release.

Advertisements targeting college students and general consumers will appear on billboards, in subway stations, and in trade publications, as well as in lifestyle and hip-hop magazines.

Columbia is forming an Internet World Wide Web page in January that

will tap a master E-mail list of Fugees fans.

In an effort to broaden the trio's appeal, the label has been conducting promotion and commercial dates to demonstrate the group's live performance skills to consumers. The Fugees performed in New York at the Vibe Music Seminar in August and in Jamaica on Nov. 1.

A black-college mini-tour, hosted by 550 Music funkster George Clinton and including the Fugees and Sony acts Dionne Farris, Maxwell, and UBU, (Continued on next page)

Island's Dark Sun Riders Blend Message, Rhythm

LOS ANGELES—After erecting signposts to social and spiritual enlightenment with X Clar, Brother J. has re-emerged as a member of the Dark Sun Riders, whose Island debut, "The Seeds Of Evolution," streets Feb. 13.



BROTHER J.

The album features thoughtful rap lyrics over jeep-friendly hip-hop beats and rhythms. Brother J.'s real

name is Jason Hunter, but he prefers to be known as "the Vibal Magus of Evolution." He says the Dark Sun Riders are different from other socially conscious rap acts because of their ability to combine nourishing street-based knowledge with good music.

"People are not pleased with where music is going," Brother J. says. "We bring poetics, skills, and respect to our craft—something that's been lost among most recording acts today."

"There are some serious doses of reality [on the album], but we're not (Continued on next page)

Capitol Plagued By One Intrinsic Problem; NAACP Image Awards Return In '96

NO CAPITOL GAINS: Affectionately known as "the house that Nat Cole built," Capitol has enjoyed a rich black music tradition. But in recent months, R&B stalwarts, such as the **Whispers**, and newcomers, such as **Hami**, have been struggling for retail attention.

More than a dozen black artists are signed directly to Capitol, and the label distributes additional R&B acts on Delicious Vinyl, Underworld, and Grand Royal. However, no Capitol act is listed among the top 50 artists on Billboard's year-end R&B chart.

Theories abound as to why Capitol has lately been unable to demonstrate a sustained proficiency in R&B.

Some observers say that inferior A&R might be the culprit. But bona fide creative label talent, such as **BeBe & CeCe Winans**, **Rachelle Ferrell**, and **Portrait**, tends to diminish that hypothesis. A more likely culprit is the lack of black executives in decision-making capacities at the label.

With the exception of marketing VP **Ruth Carson**, there are no senior black execs working at Capitol.

R&B is a genre deeply rooted in African-American culture, and it demands executives who are sensitive to the nuances of black consumers and their communities. For a label to have a successful R&B roster, executives must have a practical knowledge of the recording business, as well as an intimate understanding of those to whom its product is marketed. There are numerous qualified black executives who could fill the bill.

Also needed at all labels peddling R&B music is an empowering hierarchy that allows culturally aware executives not only to suggest marketing and promotion ideas, but to implement them.

Capitol's lackluster 1995 R&B chart performance suggests that not having black executive decision-makers on board may have impeded the success of its promising R&B roster.

THE NAACP IMAGE AWARDS committee has announced Jan. 12 as the deadline for nomination submissions for the 27th annual NAACP Image Awards.

The awards show—which was created to highlight black cultural achievements in music, literature, film, and television—was canceled for the last two years due to political scandal and alleged financial impropriety (Billboard, March 4, 1995).

The 1996 Image Awards celebration will be taped at the Pasadena (Calif.) Civic Auditorium on April 6. It is scheduled to air on the Fox TV network on a date not yet announced.

The Image Awards submissions office may be reached at 213-NAACP-96.

DEATH ROW threw a top-flight year-end party that ranked among the best of 1995. The soiree was held at the Chateau Le Blanc estate in the hills of Hollywood.

In addition to the obligatory battalion of hip-hoppers and other industry soldiers, there was a healthy cross-section of nonindustry professional types, as well as friends and family.

The holiday gorge-fest featured sumptuous soul food, a seafood buffet, a dessert room, and numerous wet bars—courtesy of L.A. caterer to the stars **Emanuel Thomas**.

The festivities ran well into the early morn and included a headlining performance by **the Whispers**—a musical exhibition that delighted most guests, who had mistakenly resigned themselves to listening only to rap rhythms during the evening.

Death Row CEO **Suge Knight** says, "A lot of my musical influences come from older music, and it's a side of

Death Row that many people don't know about, but will in '96."

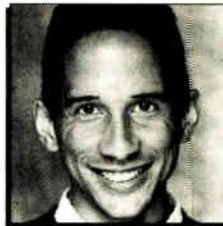
According to Knight, the first project slated from "the Row in 'da 9-6" is **2Pac's** double-CD platter "All Eyes On Me," which is due sometime this month. Among the featured artists on the set are funkster **George Clinton**, **Snoop Doggy Dogg**, **Nate Dogg**, **Jewell**, **Sam Snead**, **Michelle**, and **the Lady Of Rage**.

"California Love," the first single, features **Dr. Dre**. The release date had not been announced at press time.

Also on the Death Row release schedule for early in the first quarter is the still-untitled set by debut R&B vocalist **Danny Boy**.

THE BRUNSWICK YEARS—VOLUME ONE is a two-CD collectors' package for R&B fans interested in "touring" what was one of the leading record labels from back in the day. The digitally remastered set features 40 tracks that span from the '60s through the mid-'70s and includes work from such artists as **the Chi-Lites**, **Jackie Wilson**, **Little Richard**, **the Artistics**, **the Young Holt Unlimited**, **Gene Chandler**, and **Tyrone Davis**. The newly reactivated label plans to issue a second volume of singles in mid-1996.

MUSIC HISTORY FANS should watch for "Miss Rhythm: The Autobiography Of Ruth Brown, Rhythm And Blues Legend." The book is written with **Andrew** (Continued on page 22)



by J. R. Reynolds



That's A Big Check. Jive Records artist R. Kelly, left, presents a \$5,000 donation to National Black Programmers Coalition president Irene Ware. The funds are designated for the NBPC's scholarship fund, which benefits selected college students.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JAN. 6, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1/Greatest Gainer ★★★						
1	1	1	6	SOUNDTRACK ARISTA 18796 (10.98/16.98) 4 weeks at No. 1	WAITING TO EXHALE	1
2	3	4	12	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
3	2	2	6	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
4	4	7	7	LUTHER VANDROSS ● LV 57795*/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	4
5	5	5	9	THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
6	9	13	58	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
7	7	8	7	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
8	8	6	5	LL COOL J DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH	4
9	11	12	23	MONICA ● ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	9
10	10	9	17	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
11	12	19	23	XSCAPE ▲ SO 50 DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
12	13	15	23	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
13	6	3	3	SPICE 1 JIVE 41538 (10.98/15.98)	1990 SICK	3
14	20	25	3	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
15	19	21	7	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	15
16	21	27	11	JANET JACKSON ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
17	18	20	7	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
18	16	14	25	D'ANGELO ● EMI 32629 (10.98/15.98)	BROWN SUGAR	5
19	14	16	7	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	9
20	17	18	13	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
21	15	10	8	GENIUS/GZA GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
22	23	22	23	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
23	25	28	15	SOLO PERSPECTIVE 549017/A&M (9.98/15.98)	SOLO	11
24	28	35	27	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
25	22	11	7	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
26	24	17	8	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
27	26	30	7	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
28	27	24	13	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
29	34	34	22	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
★★★ Pacesetter ★★★						
30	41	51	65	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
31	30	29	8	CYPRESS HILL ▲ BUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
32	39	53	69	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II	1
33	33	32	42	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
34	29	23	4	EAZY-E RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	19
35	35	45	20	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	4
36	31	31	6	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
37	48	57	162	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
38	32	26	7	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	24
39	37	43	7	WILL DOWNING MERCURY 528755 (10.98 EQ/15.98)	MOODS	23
40	53	59	55	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
41	40	46	6	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
42	38	39	9	ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	2
43	45	47	18	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
44	36	33	7	TOP AUTHORITY TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
45	42	36	8	ERICK SERMON DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
46	52	54	5	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
47	55	52	21	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34

48	51	48	20	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
49	43	49	21	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK...	2
50	64	62	25	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
51	44	38	5	VARIOUS ARTISTS DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
52	56	50	9	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
53	70	66	37	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
54	63	65	56	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
55	46	37	5	GROUP HOME PAYDAY/FFRR 124079*/ISLAND HS	LIVIN' PROOF	34
56	54	42	8	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
57	62	75	7	AL GREEN MCA 11350 (10.98/16.98)	YOUR HEART'S IN GOOD HANDS	57
58	66	55	6	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	17
59	49	40	9	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
60	77	83	24	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
61	50	41	7	VARIOUS ARTISTS MERGELA 72667/SOLAR (10.98/16.98)	ONE MILLION STRONG	36
62	72	69	41	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
63	47	58	6	5TH WARD BOYZ RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
64	71	79	59	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
65	58	61	10	SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	15
66	67	60	14	KOOL G RAP COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4,5,6	1
67	73	68	28	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOND (9.98/13.98) HS	BROKEN	25
68	61	76	23	AFTER 7 ● VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
69	60	64	10	S.O.S. BAND TABU 530594/MOTOWN (7.98/11/98)	THE BEST OF S.O.S. BAND	27
70	75	82	20	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
71	76	67	8	INTRO ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
72	57	56	11	KRS-ONE JIVE 41570* (10.98/15.98)	KRS-ONE	2
73	85	81	13	● NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	2
74	78	71	3	VARIOUS ARTISTS COLLECTIBLES 5679 (9.98/13.98)	A SOULFUL CHRISTMAS FROM WDAS 105.3 FM	71
75	74	80	67	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
76	80	77	8	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	55
77	87	88	7	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	66
78	69	70	11	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	1
79	65	74	22	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
80	95	98	24	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
81	68	63	7	C-BO AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
82	93	96	79	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
83	84	87	6	NAJEE EMI 35704 (10.98/16.98)	NAJEE PLAYS SONGS FROM THE KEY OF LIFE-A TRIBUTE TO STEVIE WONDER	67
84	92	92	6	FOURPLAY WARNER BROS. 45922 (10.98/16.98)	ELIXIR	79
85	59	44	3	BAY AREA PLAYAZ ANONYMOUS 1002 (9.98/15.98)	BAY AREA PLAYAZ	44
86	96	—	85	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
87	90	94	3	ALL-4-ONE BLITZZ/ATLANTIC 82846/AG (10.98/16.98)	AN ALL-4-ONE CHRISTMAS	87
88	86	78	9	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
89	89	—	32	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	4
90	82	84	7	JAMAL ROWDY 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS	37
91	79	85	11	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
92	100	90	31	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24
93	83	93	100	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
94	88	—	15	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK	18
95	81	72	6	MIC GERONIMO 8LUNT 4910*/TVT (10.98/16.98) HS	THE NATURAL	48
96	RE-ENTRY	11	11	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
97	97	99	57	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
98	RE-ENTRY	58	58	BARRY WHITE ▲ A&M 540115 (9.98/13.98)	THE ICON IS LOVE	1
99	91	86	12	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
100	RE-ENTRY	22	22	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27

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

THE FUGEES

(Continued from preceding page)

begins Jan. 31 at Morehouse College in Atlanta, then moves to Hampton University in Hampton, Va., on Feb. 1; to Howard University in Washington, D.C., on Feb. 2; and concludes at Morgan State College in Baltimore on Feb. 3.

Guidry says, "We're also planning to do 'impromptu' [promotional] acoustic sets at various locations around the country. But instead of having the guitar case open to receive tokens of appreciation, it will contain cassette samplers for consumers to take with them."

Following the album's release, the

label plans to send the act to international markets, including London, where the single is receiving airplay, to regain the foothold the Fugees established during their 1993 tour with rap act Das EFX.

"The group didn't even make it to Japan and managed to sell 6,000 records there," says Guidry. "But they're going to the Far East to support their new album."

Columbia plans to send the Fugees on a domestic commercial tour beginning in March. William Morris is the act's booking agency.

ISLAND'S DARK SUN RIDERS BLEND MESSAGE, RHYTHM

(Continued from preceding page)

trying to be a barbarian unit," he says. "Music is universal and should be able to be listened to by everyone."

The Dark Sun Riders are Ultraman, the Groove Tweaker (R. Hanna), Master China the Damu (G. Scott), DJ M.A.T.E., and the Do Dat Scientist (I. Chevere). The group wrote and produced its debut set through its own Earth Core Productions.

Dark Sun Riders are managed by New York-based Notable Entertainment.

Because the album features intellectually challenging concepts, the act

included "the magus journals," spoken-word interludes that help listeners interpret the songs and place them into proper context.

Says Brother J., "We all grew up in the streets and know what it means to have street knowledge. It's not about knowing how to buy and sell rocks [of crack], but how to safely roll on the streets and fight for the proper."

The act is not currently signed with a publishing company.

"Dark Sun Riders," the first single, generates heavy bass beats to the syncopated cadence of Brother J.'s articular

late raps on social philosophy.

Street teams serviced 12-inch promotional singles of "Dark Sun Riders" Dec. 5 to mix shows, record pools, and clubs. Concurrently, Island black music sales and promotion senior director Keith Adams supplied PGD Branch representatives with Dark Sun Riders stickers, postcards, T-shirts, and sweat shirts, which were issued to retail and radio outlets.

The "Dark Sun Riders" clip was serviced Dec. 15 to local R&B video shows and national outlets, such as BET and

(Continued on page 22)

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	10	EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON (ARISTA) 5 wks at No. 1
2	7	5	NOT GON' CRY	MARY J. BLIGE (ARISTA)
3	3	14	SOON AS I GET HOME	FAITH EVANS (BAD BOY/ARISTA)
4	2	12	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
5	4	19	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)
6	5	22	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)
7	6	11	HEY LOVER	LL COOL J (DEF JAM/RAL/ISLAND)
8	13	6	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY (JIVE)
9	15	4	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
10	8	24	TELL ME	GROOVE THEORY (EPIC)
11	10	14	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)
12	11	12	YOU REMIND ME OF SOMETHING	R. KELLY (JIVE)
13	12	18	CRUISIN'	D'ANGELO (EMI)
14	14	10	LOVE U 4 LIFE	JODECI (UPTOWN/MCA)
15	9	14	WHERE EVER YOU ARE	TERRY ELLIS (EASTWEST/EEG)
16	29	2	SILENT NIGHT	THE TEMPTATIONS (MOTOWN)
17	22	8	WE GOT IT	IMMATURE (MCA)
18	18	9	TONITE'S THA NIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
19	16	12	HOOKED ON YOU	SILK (ELEKTRA/EEG)
20	19	13	YOU PUT A MOVE ON MY HEART	Q. JONES INTRODUCING TAMIA (QWEST/WB)
21	21	16	I MISS YOU (COME BACK HOME)	MONIFAH (UPTOWN/MCA)
22	20	17	ALREADY MISSING YOU	GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
23	17	18	FANTASY	MARIAH CAREY (COLUMBIA)
24	24	5	WHERE DO U WANT ME TO PUT IT	SOLO (PERSPECTIVE)
25	23	6	THIS TIME AROUND	MICHAEL JACKSON (EPIC)
26	27	22	BROKENHEARTED	BRANDY (ATLANTIC)
27	31	11	DO YOU WANT TO	XSCAPE (SO SO DEF/COLUMBIA)
28	28	9	NO ONE ELSE	TOTAL (BAD BOY/ARISTA)
29	30	6	LET'S PLAY HOUSE	THA DOGG POUND (DEATH ROW/INTERSCOPE)
30	26	23	SENTIMENTAL	DEBORAH COX (ARISTA)
31	33	7	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
32	50	4	EVERY YEAR, EVERY CHRISTMAS	LUTHER VANDROSS (LVEPIC)
33	41	5	BABY, BABY, BABY, BABY...	R. KELLY (JIVE)
34	35	30	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)
35	25	10	I WANT YOU BACK	PURE SOUL (STEP SUN/INTERSCOPE)
36	42	5	LET IT FLOW	TONI BRAXTON (ARISTA)
37	34	11	FUNNY HOW TIME FLIES	INTRO (ATLANTIC)

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

HOT R&B RECURRENT AIRPLAY

1	1	2	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)
2	3	4	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	2	2	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)
4	6	11	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
5	4	6	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
6	12	5	SUGAR HILL	AZ (EMI)
7	7	8	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
8	8	5	WATERFALLS	TLC (LAFACE/ARISTA)
9	18	17	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
10	11	3	WE MUST BE IN LOVE	PURE SOUL (STEP SUN/INTERSCOPE)
11	10	10	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
12	17	28	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
13	9	12	BEST FRIEND	BRANDY (ATLANTIC)
14	14	6	BOOMBASTIC	SHAGGY (VIRGIN)
15	16	18	GRAPEVINE	BROWNSTONE (MJJ/EPIC)
16	5	4	BE ENCOURAGED	WILLIAM BECTON (WEB/INTER SOUND)
17	21	26	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
18	19	12	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
19	13	5	BROWN SUGAR	D'ANGELO (EMI)
20	24	10	FREEK'N YOU	JODECI (UPTOWN/MCA)
21	23	29	I WANNA BE DOWN	BRANDY (ATLANTIC)
22	20	31	CREEP	TLC (LAFACE/ARISTA)
23	—	10	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
24	—	14	I LIKE	KUT KLOSE (KEIA/ELEKTRA/EEG)
25	25	5	I GOT 5 ON IT	LUNIZ (NOO TRYBE)

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

R&B SINGLES A-Z

82	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	1 ST OF THA MONTH (Ruthless/Attack, ASCAP/Mo Thug, ASCAP/Dolaz-N-Sense, BM/Keenu, BM)
23	ALREADY MISSING YOU (Divided, BM/Zomba, BM/Ramat, BM/Warner-Tamela, BM/WBM)	
25	ANYTHING (To The Tee, BM)	
3	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/NuHouse, ASCAP/Almo, ASCAP/Salandra, ASCAP/EMI Casadda, BM/EMI Blackwood, BM/HL)	
55	BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE) (Dogg Style, BM)	
88	BLAH/LEFLAH (Baby Paul, BM/Mr. Meldu, ASCAP/Doughnut, ASCAP/Strangerman, ASCAP)	
85	BOMIDIGI (Stone City, ASCAP/National League, ASCAP/Zomba, ASCAP/WBM)	
27	BROKENHEARTED (Human Rhythm, BM/Chrysalis, ASCAP/Young Legend, ASCAP/Food, ASCAP) WBM	
21	CELL THERAPY (Organized Noise, BM/Sill Shirt, BM/Goodie Mob, BM)	
67	COLD WORLD (Carrers-BMG, BM/Ramecca, BM/GZA, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) WBM	
40	COME WITH ME (Music Corp. Of America, BM/Cameo Appearance By Ramess, ASCAP/Wandy, ASCAP/MCA, ASCAP/G.Spot, BM/YPpach, ASCAP) HL	
12	CRUISIN' (Bertram, ASCAP)	
90	CUTIE (The Duce Is Wild, ASCAP/Connotation, BM/Brown Skin, BM/Warner-Tamela, BM/Annotaton, ASCAP/Chena, ASCAP/WB, ASCAP/Egypt, ASCAP)	
46	DAMN THING CALLED LOVE (Sony Songs, BM/Y&B Yum, BM/Wadood, BM)	
24	DANGER (Copyright Control)	
7	DIGGIN' ON YOU (Ezal, BM/Sony Songs, BM/HL)	
43	DON'T GIVE UP (Star Brown, BM/D.Lawrence, ASCAP/Crystal Aire, ASCAP)	
41	EAST 1999 (Ruthless/Attack, ASCAP/Mo Thug, ASCAP/Dolaz-N-Sense, BM/Keenu, BM/Dorikris, BM/Songs Of PolyGram, BM)	
1	EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE) (Ezal, BM/Sony Songs, BM/Fox Film, BM) WBM/HL	
61	FADDES EM ALL (EMI April, ASCAP/Big Poppa, ASCAP/Justin Combs, ASCAP/Bee Mo Easy, ASCAP)	
20	FANTASY (Eye, BM/Sony Songs, BM/Motered, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Hilly & Capone, ASCAP/WB, ASCAP) HL/WBM	
47	FAST LIFE (Imile, ASCAP/Sill Digg'n, ASCAP/Below The Surface, ASCAP/Zomba, ASCAP)	
53	FEEL THE FUNK (FROM DANGEROUS MINDS) (Zomba, BM/Hookman, BM) WBM	
62	FU-GEE-LA (Sony Songs, ASCAP/Telo San Yo, ASCAP/Overse Creation, ASCAP/Melitta, ASCAP/Midnight Magnet, ASCAP) HL	
73	FUNKORAMA (Zomba, ASCAP)	
38	FUNNY HOW TIME FLIES (Fratershaw, ASCAP/Stone Jam, ASCAP) WBM	
28	GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-Boy, ASCAP/O'Jays, ASCAP/Bro Daddy, ASCAP/Larry Sanders, BM/Songs Of PolyGram, BM/Medzasse, BM/Jobete, ASCAP/Black Bull, ASCAP) HL/WBM	
63	GIMME YOURS (Life Is A Bitch, ASCAP)	
39	GOIN' UP YONDER (Bud John, BM/EMI Christian, BM)	
80	GOLDENEYE (PolyGram Int'l, ASCAP)	
95	GOT IT GOIN' ON (C.Dub, BM/Pajapa, BM)	
35	HEAVEN (EMI April, ASCAP/Flye Tyne, ASCAP/New Perspective, ASCAP)	
4	HEY LOVER (Rodsongs, ASCAP/Almo, ASCAP) WBM	
18	HOOKED ON YOU (EMI Casadda, BM/Young Legend, ASCAP/EMI Blackwood, BM/Chrysalis, ASCAP/Almo, ASCAP/Salandra, ASCAP) WBM/HL	
86	HOW HIGH (FROM THE SHOW) (Furley Noble, ASCAP/Zomba, ASCAP/Erick Sarnon, ASCAP/Carrers-BMG, BM/Wu-Tang, BM) HL/WBM	
65	HOW WE ROLL (Hanes Hill & Valentine, ASCAP/Screen Gems-EMI, BM)	
34	HURRICANE (Zomba, BM/Tone Only, BM/40, BM/B-Legit, BM/D-Shot, BM/Suga T, BM) WBM	
74	I CAN'T STAND THE PAIN (Human Rhythm, BM)	
69	I HATE U (Controversy, ASCAP/WB, ASCAP) WBM	
19	I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER) (EMI April, ASCAP/E-Zuzi, ASCAP/WB, ASCAP/Eville, ASCAP) HL/WBM	
71	I'M YOUR MAN (Babuzz, BM/Motered, BM/Sony Songs, BM)	
81	INCARCERATED SCARFACES/ACE CREAM (Carrers-BMG, BM/Ramecca, BM/Wu-Tang, BM) HL	
60	I NEED YOU TONIGHT (Undeas, ASCAP/Clark's True Funk, BM/Carrers-BMG, ASCAP/Zomba, BM/Baby Fingers, ASCAP)	
64	I REFUSE TO BE LONELY (MCA, ASCAP/My Children, ASCAP/Command Performance, ASCAP/Music Corp. Of America, BM/Nelara, BM/Music By Candlelight, ASCAP)	
33	I REMEMBER (Vanderpool, BM/Aynaw, BM/Shawn Patrick, BM/Crispin, BM/Tyme For Flye, BM/Butler Jinx, BM) HL	
83	I SPECIALIZE (Speakout, BM/New Charlotte, BM/Darin Whittington, ASCAP/Nity & Capone, BM/Warner-Tamela, BM)	
68	IT'S ALL ABOUT YOU (Living, BM/EMI Virgin, ASCAP/Chlean Swing, ASCAP/Nine Yards, BM/Too Slow U Blow, BM/Only Dappers, BM)	
91	IT'S IN GOD'S HANDS NOW (Sony Tree, BM/We Care, ASCAP/Sony, ASCAP/Built On Rock, ASCAP/Copyright Management, ASCAP)	
97	IT'S MY LIFE (Second Generation Rooney Tunes, BM/Ptce, BM/MCA, BM)	
37	I WANT YOU BACK (Dornl, ASCAP/Zomba, ASCAP/Blaire, BM/Sey Gil, BM)	
77	JEEPS, LEX COUPS, BIMAZ & BENZ (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Cyde Oke, ASCAP) HL	
30	JUST TALK LET U KNOW (Ruthless/Attack, ASCAP/Rage Of A Psychopath, ASCAP/Big Red, ASCAP)	
95	LAST DAYZ (Acoustic Lady, ASCAP/Zomba, ASCAP/Zomba, BM/111 Posse, ASCAP/Hi-Fi/By's, BM) WBM	
28	LET'S PLAY HOUSE (Suga, ASCAP/Emoni's, ASCAP)	
93	LIKE MARVIN GAYE SAID (WHAT'S GOING ON) (Jobete, ASCAP/Stone Agate, BM)	
57	LOOK WHAT YOU'VE DONE (Trauma Unit, ASCAP/BMG, ASCAP/The Lady Pears, ASCAP)	
80	LOVE OF MINE (4-Jar, BM)	
9	LOVE U 4 LIFE (EMI April, ASCAP/DeSving Mob, ASCAP) HL	
36	NOBODY KNOWS (Use Shade, BM/Sill Shirt, BM/D.Jon, BM) QLM	
15	NO ONE ELSE (12 & Under, BM/Austin, ASCAP/EMI April, ASCAP/Eville, ASCAP/Jumping Bean, BM) HL/WBM	
99	OL' SKOOL (EMI April, ASCAP/Bovina, ASCAP/Groove Chik!, BM/Songs Of PolyGram, BM/Run Devine, ASCAP/Protons, ASCAP/Rush Groove, ASCAP/Daf Jam, ASCAP)	
2	ONE SWEET DAY (Sony Songs, BM/Flye, BM/Sony Tunes, ASCAP/Wallywood, ASCAP/Black Panther, BM/Vanderpool, BM/Aynaw, BM/Shawn Patrick, BM) HL	
76	PLAYA HATA (Skakoda, BM/Trippe Cold, BM/Longitude, BM/Sony Tunes, ASCAP/Sil & OMI, ASCAP)	
92	POP GOZ THE NINE (Not Listed)	
58	PRETTY GIRL (Sony Tree, BM/Ezal, BM) WBM/HL	
84	RETURN OF DA LIVIN' DEAD (Furley Shil, BM/Documented Sounds, BM)	

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	7	EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON (ARISTA) 6 wks at No. 1
2	2	6	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
3	3	8	HEY LOVER	LL COOL J (DEF JAM/RAL/ISLAND)
4	4	12	BEFORE YOU WALK.../LIKE THIS AND...	MONICA (ROWDY/ARISTA)
5	5	5	TONITE'S THA NIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
6	6	5	SOON AS I GET HOME	FAITH EVANS (BAD BOY/ARISTA)
7	11	8	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)
8	8	8	YOU REMIND ME OF SOMETHING	R. KELLY (JIVE)
9	9	4	NO ONE ELSE	TOTAL (BAD BOY/ARISTA)
10	7	10	LOVE U 4 LIFE	JODECI (UPTOWN/MCA)
11	14	2	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
12	10	13	CELL THERAPY	GOODIE MOB (LAFACE/ARISTA)
13	12	21	GANGSTA'S PARADISE	COOLIO FEAT. L.V. (MCA SOUNDTRACKS)
14	18	5	WE GOT IT	IMMATURE (FEATURING SMOOTH) (MCA)
15	15	12	CRUISIN'	D'ANGELO (EMI)
16	20	14	DANGER	BLAHZAY BLAHZAY (FADER/MERCURY)
17	13	3	JUST TALK LET U KNOW	EAZY-E (RUTHLESS/RELATIVITY)
18	19	13	ANYTHING	3T (MJJ/550 MUSIC)
19	17	10	WHERE EVER YOU ARE	TERRY ELLIS (EASTWEST/EEG)
20	16	13	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)
21	21	15	FANTASY	MARIAH CAREY (COLUMBIA)
22	22	11	I MISS YOU (COME BACK HOME)	MONIFAH (UPTOWN/MCA)
23	27	5	TOO HOT	COOLIO (TOMMY BOY)
24	28	2	WHERE DO U WANT ME TO PUT IT	SOLO (PERSPECTIVE)
25	37	5	EAST 1999	BONE THUGS-N-HARMONY (RUTHLESS)
26	30	9	HURRICANE	THE CLICK (SICK WID' IT/JIVE)
27	43	6	I REMEMBER	BOYZ II MEN (MOTOWN)
28	—	1	LET'S PLAY HOUSE	THA DOGG POUND (DEATH ROW/INTERSCOPE)
29	24	7	YOU PUT A MOVE ON MY HEART	Q. JONES INTRODUCING TAMIA (QWEST/WB)
30	42	17	FADDES EM ALL	JAMAL (ROWDY/ARISTA)
31	29	18	COME WITH ME	SHAI (GASOLINE ALLEY/MCA)
32	26	22	TELL ME	GROOVE THEORY (EPIC)
33	23	19	SENTIMENTAL	DEBORAH COX (ARISTA)
34	34	23	HEAVEN	SOLO (PERSPECTIVE)
35	48	4	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
36	44	18	BROKENHEARTED	BRANDY (ATLANTIC)
37	51	17	RUNAWAY	JANET JACKSON (A&M)

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

71	THE RIDDLER (FROM BATMAN FOREVER) (Ramecca, BM/Wu-Tang, BM/Carrers-BMG, BM/Miller, ASCAP) HL
78	RIDIN' LOW (R&B) (R&B)
42	RUNAWAY (Black Ice, BM/EMI April, ASCAP/Flye Tyne, ASCAP) WBM
48	RUNNIN' (Beantune, BM/EMI Blackwood, BM/Ephox, ASCAP) HL
32	SENTIMENTAL (EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/NuHouse, ASCAP/EMI Blackwood, BM/Deborah Cox, BM) WBM/HL
94	SEX IN THE RAIN (Molester!, ASCAP/Mo Phl, ASCAP)
11	SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE) (Ezal, BM/Sony Songs, BM/Fox Film, BM) WBM
5	SOON AS I GET HOME (Chyna Baby, BM/Janice Combs, BM/EMI Blackwood, BM/Ninth Street Tunnel, BM/Justin Combs, ASCAP/EMI April, ASCAP) HL
56	SORRY, I (Will) Down, ASCAP/Uncle Buddies, ASCAP/PolyGram Int'l, ASCAP/Meekyly, SESAC)
29	STILL IN LOVE (PolyGram Int'l, ASCAP/Cancelled Lunch, ASCAP/Songs Of PolyGram, BM/Brandon Barnes, BM)
51	SURRENDER (Keith Sweat, ASCAP/E, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Short Dicks, BM)
54	TAKE A LOOK (Sam U'Well, BM/Jumping Bean, BM/Eville, ASCAP/Warner Chappell, ASCAP/Wump And Under, ASCAP/Jelly Jams, ASCAP/Inving, BM)
16	TELL ME (Almo, ASCAP/Groove 78, ASCAP/3cap, BM/Sony Tree, BM/Dream Team, BM) WBM/HL
49	THROW YOUR HANDS UP (T-girl, BM/Large Variety, BM/G's Only, BM/AI, Jarnett 9, BM/Maurice Thompson, ASCAP/Fresh'n Blue, ASCAP/Sony Telco, ASCAP/Jobete, ASCAP) WBM
50	THROW YOUR SET IN THE AIR (Soul Assassins, ASCAP/MCA, ASCAP/Bs From Da Bong, ASCAP/BMG, ASCAP) HL
44	'TIL YOU DO ME RIGHT (Sony Tree, BM/Ezal, BM/Armel, BM)
6	TONITE'S THA NIGHT (So So Def, ASCAP/EMI April, ASCAP/Globe Art, BM/Motered, BM/Play One, BM/Right Song, BM) HL
31	TOO HOT (T-Boy, ASCAP/Bro Daddy, ASCAP/Mo Funk, BM/Second Decade, BM/Warner-Tamela, BM) WBM
87	TOP OF THE STAIRS (FROM MONEY TRAIN) (Orange Bear, BM/Arphabone, BM)
100	USE ME (Interior, BM)
72	WE GOT IT GOIN' ON (FROM WHITE MAN'S BURDEN) (Warner-Tamela, BM/O'J's, BM/Normad-Norman, BM/WB, ASCAP/Quinn At Ya, ASCAP)
14	WE GOT IT (Zomba, BM/Hookman, BM/San "The Mystic" Walker, ASCAP/Fe-Mac, ASCAP/Screen Gems-EMI, BM) WBM
96	WHAT'S UP START (FROM THE SHOW) (Henderson, BM/Hi-Fi/By's, BM/Melody Systems, BM/Ba-Dade, BM/Sven, BM/Super Songs, BM)
22	WHERE DO U WANT ME TO PUT IT (EMI April, ASCAP/Flye Tyne, ASCAP/EMI Blackwood, BM/hip The Bear, BM)
13	WHERE EVER YOU ARE (Two Tuff-Ent, BM/EMI Blackwood, BM) HL
59	WHERE IS THE LOVE (FROM DEAD PRESIDENTS) (Wrasse, ASCAP)
10	WHO CAN I RUN TO (Warner-Tamela, BM) WBM
70	WINGS OF THE MORNING (Living, BM) WBM
52	'YALL AIN'T READY YET (Zomba, ASCAP/Chin Chokin', ASCAP) WBM
17	YOU PUT A MOVE ON MY HEART (Rodsongs, ASCAP/Almo, ASCAP) WBM
8	YOU REMIND ME OF SOMETHING (Zomba, BM/RKelly, BM) WBM
56	YOUR HEART'S IN GOOD HANDS (Rodsongs, ASCAP)
60	

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'EXHALE (SHOOP SHOOP)', 'ONE SWEET DAY', 'BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'THROW YOUR HANDS UP', 'YOU WANT THIS PARTY STARTED', 'SURRENDER', 'Y'ALL AIN'T READY YET'.

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				*** No. 1/GREATEST GAINER ***	
1	1	1	8	HEY LOVER (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	LL COOL J 7 weeks at No. 1
2	2	2	5	TONITE'S THA NIGHT (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	KRIS KROSS
3	3	3	13	CELL THERAPY (C) (D) (M) (T) LAFACE 2-4113/ARISTA	GOODIE MOB
4	4	4	21	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ▲ ² (C) (D) MCA SOUNDTRACKS 55104/MCA	COOLIO FEATURING L.V.
5	6	5	14	DANGER (C) (T) (X) FADER 127049/MERCURY	BLAHZAY BLAHZAY
6	5	6	3	JUST TAH LET U KNOW (C) (D) (T) RUTHLESS 5532/RELATIVITY	EAZY-E
7	8	8	5	TOO HOT (C) (D) (T) TOMMY BOY 7718	COOLIO
8	13	14	5	EAST 1999 (C) (D) (T) RUTHLESS 6332/RELATIVITY	BONE THUGS-N-HARMONY
9	9	7	9	HURRICANE (C) (T) (X) SICK WID' IT 42335/JIVE	THE CLICK
10	NEW ▶		1	LET'S PLAY HOUSE (C) (D) DEATH ROW/INTERSCOPE 53230/PRIORITY	THA DOGG POUND FEAT. MICHEL'LE
11	18	19	17	FADES EM ALL (C) (D) (M) (T) ROWDY 3-5042/ARISTA	JAMAL
12	17	16	9	THE RIDDLER (FROM "BATMAN FOREVER") (C) (D) (T) ATLANTIC 87100	METHOD MAN
13	21	29	4	GOIN' UP YONDER (C) (D) GIANT 17717/WARNER BROS.	M.C. HAMMER
14	10	10	6	FAST LIFE (C) (T) COLD CHILLIN'/EPIC STREET 78081/EPIC	KOOL G RAP
15	11	12	4	COLD WORLD (C) (T) GEFEN 19391	GENIUS/GZA FEATURING INSPEKTAH DECK
16	27	20	7	RIDIN' LOW (C) (D) (T) HOLLYWOOD 64004	L.A.D. FEATURING DARVY TRAYLOR
17	NEW ▶		1	FUNKORAMA (M) (T) INTERSCOPE 95691*/AG	REDMAN
18	20	11	13	THROW YOUR SET IN THE AIR (C) (M) (T) (X) RUFFHOUSE 78042/COLUMBIA	CYPRESS HILL
19	23	21	16	Y'ALL AIN'T READY YET (C) (T) BIG BOY 42331/JIVE	MYSTIKAL
20	16	18	13	RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL	THE PHARCYDE
21	7	—	2	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194*/COLUMBIA	FUGEES
22	26	22	32	I GOT 5 ON IT ▲ (C) (D) (T) NOO TRYBE 38474	LUNIZ
23	14	13	6	I NEED YOU TONIGHT (C) (T) UNDEAS/BIG BEAT 98097/AG	JUNIOR M.A.F.I.A. FEATURING AALIYAH
24	12	9	8	RETURN OF DA LIVIN' DEAD (C) (T) (X) GIANT 17796/WARNER BROS.	THE D.O.C.
25	15	17	11	WINGS OF THE MORNING (C) (D) (M) (T) AFRICAN STAR/RAL 577198/ISLAND	CAPLETON
26	24	25	7	BLAH/LEFLAH (C) (T) DUCK DOWN 53223/PRIORITY	HELTAH SKELTAH AND O.G.C. A.K.A. THE FAB 5
27	22	15	4	BEWARE OF MY CREW (C) (D) (T) JAC-MAC 17722/WARNER BROS.	L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL
28	25	23	13	ICE CREAM/INCARCERATED SCARFACES (C) (D) (T) LOUD 64426/RCA	CHEF RAEKWON
29	NEW ▶		1	POP GOZ THE NINE (T) ATLAS 851*/A&M	GRIPSTA
30	19	24	11	LAST DAYZ (C) (T) (X) JMJ/RAL 577114/ISLAND	ONYX
31	28	26	9	PLAYA HATA (C) (D) (T) NOO TRYBE 38517	LUNIZ FEATURING TEDDY
32	31	33	21	JEEPS, LEX COUPS, BIMAZ & BENZ (C) (M) (T) UPTOWN 55062/MCA	LOST BOYZ
33	38	32	27	SUGAR HILL ● (C) (T) (X) EMI 58407	AZ
34	32	27	29	ONE MORE CHANCE/STAY WITH ME ▲ (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	THE NOTORIOUS B.I.G.
35	34	30	12	LIQUID SWORDS (C) (T) GEFEN 19390	GENIUS/GZA
36	48	38	27	SUMMERTIME IN THE LBC (FROM "THE SHOW") (C) (D) (M) (T) G FUNK/RAL 579382/ISLAND	THE DOVE SHACK
37	33	—	2	GIMME YOURS (C) (T) (X) EMI 58512	AZ
38	37	40	25	PLAYER'S ANTHEM ● (C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG	JUNIOR M.A.F.I.A.
39	36	39	20	HOW HIGH (FROM "THE SHOW") ● (C) (T) (X) DEF JAM/RAL 579924/ISLAND	REDMAN/METHOD MAN
40	46	36	12	AIN'T NOTHIN' BUT A SHE THING (C) (D) (T) (V) LONDON 850346/ISLAND	SALT-N-PEPA
41	35	31	25	BOOMBASTIC/IN THE SUMMERTIME ▲ (C) (T) (V) (X) VIRGIN 38482	SHAGGY
42	40	44	20	1ST OF THA MONTH ● (C) (T) (X) RUTHLESS 6331/RELATIVITY	BONE THUGS-N-HARMONY
43	44	34	12	EAST SIDE RENDEZVOUS (C) (T) RUTHLESS 1534/RELATIVITY	FROST
44	30	28	12	BONDIGI (C) (D) (M) (T) DEF JAM/RAL 577196/ISLAND	ERICK SERMON
45	41	37	9	HUSTLIN'/BROKEN LANGUAGE (C) (T) PROFILE 5440	SMOOTHIE DA HUSTLER
46	29	35	7	WREKONIZE/SOUND BWOY BURIAL (M) (T) (X) WRECK 20161*/NERVOUS	SMIF-N-WESSUN
47	RE-ENTRY		16	TEMPTATIONS (C) (M) (X) INTERSCOPE 98120/AG	2PAC
48	39	—	8	GIRLZ WIT ALL DA BOOTY (M) (T) (X) PANDISC 112*	MC NAS-D
49	50	45	24	WHATZ UP, WHATZ UP (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA	PLAYA PONCHO FEATURING L.A. SNO
50	RE-ENTRY		33	I WISH ● (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.	SKEE-LO

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

DARK SUN RIDERS

(Continued from page 19)

the Box.

The single will be widely serviced to R&B/mainstream and crossover stations on Jan. 23, the same date that cassette singles arrive at retail.

The label expects the single to appeal to stations that program rap. Island marketing director Ane Roseborough says that the act received favorable reviews when it performed at the "How Can I Be Down" hip-hop conference in Miami in October and Rapsheet's November confab in Los Angeles.

"The beats are there and are very conscious; they're not degrading women or glamorizing the use of drugs. We anticipate consumers of all ages to be interested in this project," she says.

Despite Brother J.'s affiliation with the X Clan, the label has no plans to aggressively tie in that relationship as a marketing strategy. Roseborough says, "He was the voice of X Clan, but that's in the past. However, when people hear his voice, they will identify him as a former member of the group."

X Clan recorded two albums—1990's "To The East, Blackwards" and 1992's "Xodus"—and scored a hit with "Fire & Earth (100% Natural)," which reached No. 5 on the Hot Rap Singles chart in 1992.

Concerning his departure from the group, Brother J. says, "X Clan were gentlemen from all walks of life who had reached a crossroads. After a period of hibernation, it was time [for me] to return. But this isn't X Clan, part two. [Dark Sun Riders] are more about evolution than revolution."

A promotional tour is set to begin Feb. 1 and will kick off on the East Coast, moving from New York to Atlanta. From there, the act, which has yet to sign with a booking agency, will visit Dallas, then journey to the West Coast for stops in Los Angeles and the San Francisco area before moving into the Midwest.

As press time, the international release of "The Seeds Of Evolution" had not been scheduled.

J.R. REYNOLDS

THE RHYTHM & THE BLUES

(Continued from page 18)

Yule and covers Ruth Brown's musical career, which in the early days was handicapped by the unfortunate curse of racial segregation and unfair contracts. Throughout it all, however, the veteran artist managed to deliver some of the best R&B on wax.

The book is published by Donald I. Fine Books/Dutton and will be in stores Feb. 22.

DATABASE: Mecca Don, the Charlotte, N.C.-based label that brought us Adina Howard, Michael Speaks, and debut act Sa-Deuce, has signed rapper Pudgee (Tha Phat Bastard). It will release the artist's second album through Perspective hip-hop imprint P-Street early in 1996.

According to reports, ♪ has again requested a release from his long-term contract with Warner Bros. and plans to deliver the three remaining albums on his recording agreement via a triad of projects consisting of previously unreleased songs.



African American Awards. The African American Institute held its annual awards dinner recently in New York, honoring Archbishop Desmond Tutu. Attendees enjoyed a post-dinner reception hosted by GRP Recording, at which Teodoss Avery performed material from his upcoming Impulse! album "My Generation." Shown, from left, are retired general Colin Powell; Sandra Trim DaCosta, GRP VP of marketing; Tutu; and Tommy LiPuma, GRP president.

RIAA YEAR-END CERTIFICATIONS

(Continued from page 12)

"Miracles: The Holiday Album" (Arista); Pearl Jam's "Vitalogy" (Epic); Live's "Throwing Copper" (Radioactive/MCA, certified at 6 million units total); and Green Day's "Dookie" (Reprise, certified at 8 million units total). Also, Michael Jackson's "HIStory: Past, Present and Future—Book 1" (Epic) was certified quintuple platinum (for sales of 2.5 million units of the two-CD set).

Notching quadruple-platinum sales in 1995 were Alanis Morissette's "Jagged Little Pill" (Maverick/Reprise/Warner Bros.), Shania Twain's "The Woman In Me" (Mercury), the Cranberries' "No Need To Argue" (Island, certified at 5 million total), and the Beatles' "Live At The BBC" (Capitol), a two-CD collection that has sold 2 million, according to

the RIAA.

Pulling in sales of 3 million were Aerosmith's "Big Ones" (Geffen); Mary J. Blige's "My Life" (Uptown/MCA); Garth Brooks' "The Garth Brooks Collection" (Capitol Nashville); Mannheim Steamroller's "Christmas In The Aire" (American Gramophone); Nirvana's "MTV Unplugged In New York" (DGC/Geffen); Tom Petty's "Wildflowers" (Warner Bros.); and the Walt Disney soundtracks for "Pocahontas" and "The Lion King." The latter album, which tied as the biggest-selling record of 1994, is now certified for sales of 10 million units.

Suzanné Baptiste's Rhythm Section will return next week.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	14	2	COMIN' FOR X-MAS USHER (LAFACE/ARISTA)	14	21	20	WASSUP, WASSUP! A-TOWN PLAYERS (PREMEDITATED/WB)
2	3	3	THERE'S NOTHING LIKE THIS OMAR (RCA)	15	8	5	THUMP THAT FUNK D.J. TRANS (ATTITUDE)
3	1	4	GOLD ♀ (NPG/WARNER BROS.)	16	12	5	GONE DIANA ROSS (MOTOWN)
4	20	2	THE CHRISTMAS SONG PHIL PERRY (BLUE THUMB/GRP)	17	10	8	CASH MONEY SOULTRY (MOTOWN)
5	5	8	LIVIN' PROOF GROUP HOME (PAYDAY/LONDON/ISLAND)	18	15	9	MONEY (THE ROOT OF ALL EVIL) GAIMBOIZ (STREET LIFE/SCOTTI BROS.)
6	4	3	SOMETIMES I MISS YOU SO MUCH P.M. DAWN (GEE STREET/ISLAND)	19	—	1	COOLIE HIGH CAMP LO (PROFILE)
7	7	7	HUSTLIN' SMOOTHE DA HUSTLER (PROFILE)	20	17	4	TIP 4 THE STRIP SPLACK PACK (PANDISC)
8	2	8	WREKONIZE SMIF-N-WESSUN (WRECK/NERVOUS)	21	25	3	REAL LIVE SH*T REAL-LIVE FEAT. K-DEF & LARRY-O (PIRATE)
9	16	2	WHERE DID WE GO WRONG INCOGNITO (TALKIN LOUD/VERVE)	22	18	7	LIFE GOES ON OTR CLIQUE (ALL NET)
10	6	9	GIRLZ WIT ALL DA BOOTY MC NAS-D (PANDISC)	23	—	1	ROUGH IS THE TEXTURE REX (PREMEDITATED/WARNER BROS.)
11	—	1	NASTY DANCER KIRO (WRAP/ICHIBAN)	24	—	1	NOW BEHOLD THE LAMB KIRO, FRANKLIN AND THE FAMILY (GOSPO CENTRIC)
12	11	7	WITHOUT LOVE VERONICA (MERCURY)	25	23	6	HEAVEN THE WHISPERS (CAPITOL)
13	13	4	THE CLOSER I GET TO YOU FOURPLAY (WARNER BROS.)				

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

Billie Ray Martin Embraces Life With 'Memories'

BILLIE RAY MARTIN lets out a long, deep sigh as she ponders the direction in which her career was headed a little over a year ago. Despite the rush of positive activity surrounding the release of her new Sire/Elektra single, "Imitation Of Life," Martin cannot help but occasionally relive the moment when she nearly gave up her fight for creative independence.

"I remember sitting home alone one night and being completely overcome by the feeling that I had absolutely nothing," she says, her usually bright, animated voice low-



BILLIE RAY MARTIN

ering to a sad whisper. "I had spent nearly four years writing songs that I poured every ounce of my soul into, and it seemed like no one in this business was willing to listen. I felt so battered and weary."

Slipping further into the memory, the London-based singer's whisper rises to a horrified laugh at the realization that she nearly chucked all she had invested in her music to record another writer's fluffy German techno songs in exchange for a few hundred pounds. "As I sat there that night, all I could think was, 'My



by Larry Flick

God, is this what I've worked so hard for?"

Fortunately, she managed to channel her depression into determination and continued to scrounge up cash to bankroll industry showcases around London. "Ultimately, I had to believe that if I could carry on just a little longer, something would happen," she says.

And it did. The eventual interest of EastWest-distributed Magnet Records in the U.K. led to the glorious "Your Loving Arms," a torchy plea for love encased in a handbag-swingin' house groove. With a worldly depth courtesy of Martin's dusky contralto range, the single was creatively leagues ahead of typical diva club fare, earning deserved dance-floor success throughout much of the world seemingly within seconds after its release last winter. Upon getting picked up by Sire/Elektra here last February, "Your Loving Arms" went on to top Billboard's Club Play chart in March and enjoyed a brief but impressive stint on top 40 and crossover radio.

"The success of that single validated my belief that a lot of people would respond to my music if they had a chance to hear it," Martin says. "It makes me confident about the future of the album."

Slated for worldwide release in March, the full-length "Deadline For My Memories" ambitiously expands on the romantic intensity of "Your Loving Arms" and examines the psychological ebb and flow of life based on Martin's experience and perspective. Although that may be a far-reaching goal for a dance record, the heady lyrical content of songs like "Still Waters," "I Try," and "Big Tears And Make-Up" provide a soulful contrast to the electro-chill of the rhythms, which were largely produced by ambient-house whiz Brian "B.T." Transeau.

"When I listen to this album in total, I realize that what I am doing is offering my life for the world to explore and learn from—and that feels good," Martin says. "But as intense as some of the songs are, there is never a tone of complete resignation. They are certainly melancholic or angry at times, but never miserable. Even at my lowest points—when I might have questioned myself or my strength—I am proud to have never taken that final step into darkness. I wanted my songs to reflect that."

It is Martin's unwillingness to remain in problematic situations that made her a notorious figure in the U.K. club scene roughly five years ago. Shortly after a move from her native Berlin to London as front woman of the eclectic club troupe Electribe 101, Martin left the group

after what she describes as ongoing friction with its management. The ensuing mudslinging in the press left Martin momentarily branded as "difficult." "It was a bizarre situation that is best left in the past," she says diplomatically. "What I will say, though, is that it is difficult to be a woman in this business with a strong point of view. It can be very threatening to some people."

In establishing a solid solo career, Martin is taking care to walk a fine line between pleasing club loyalists and exploring her potential as a pop/soul chanteuse à la Annie Lennox. On "Deadline For My Memories," she aims to link the two genres with "real emotions. I think people are looking for singers who are so willing to cut out and reveal parts of themselves, whether it is within a dance beat or in a ballad setting."

With her vision sharp, Martin is optimistic about her immediate future, which includes a concert tour of the U.S., the U.K., and parts of Europe in the coming months. "I still have my little breakdowns," she says with a laugh. "But I take at least one minute out of every day to meditate and remind myself that I now have an amazing team of people who are dedicated to bringing my music to a large audience. I am committed to not letting them or myself down."

RUNNING 'ROUND RCA: We are delighted to report that Las Vegas siren Kristine W. has finally signed a long-rumored album deal with RCA. Her long-in-progress debut album, "Land Of The Living," is being prepped for spring release and will include her 1994 No. 1 EastWest smash, "Feel What You Want," as



Sasha Branches Out. Leading dance music producer Sasha, right, is entrenched in the final mixing stage of two new projects at New York's Savebone Music Studios. The 28-year-old U.K. native is overseeing a blues/pop album with venerable musicians Mick Taylor (not pictured) and Lenny Pickett, left, among others. He is also working on an electro-pop collection. Both should be ready for release by spring on Savebone Music's own independent label. Upon completion of the albums, Sasha says, he will return to his active schedule as club DJ and remixer.

well as the much-touted but never-released anthem "One More Try." Kristine's U.K. parent label, Champion Records, is currently circulating the stomping hand-raiser "I Don't Want To Think About That" on promotional test pressing abroad. There has been no final decision on what the project's first single will be here. We simply cannot wait for the world to hear what we predict will be heralded as one of the more inspired dance albums of '96.

After a relatively quiet year on the dance front, RCA is stoking up for a busy new phase of releases. January brings the onset of Delacy's uplifting "Hideaway," which comes full circle from its original stateside release on New York's Easy Street Records roughly a year ago. The track has since been licensed to the U.K.'s Slip'n'Slide Records and picked up by the neighboring deConstruction Records. RCA gets the record by way of its re-established ties with deConstruction. Exhausted? You will be after twitching'n'twirling to **Love To Infinity's** virtual reinvention of the track.

Also pending from RCA is "Moving Up," a hi-NRG confection by **Dreamworld**. **Paul Gotel**, **Lenny Bertoldo**, and new U.K. production posse **Party Faithless** each have a crack at the jam, which is festive good fun. **La Bouche** follows its recent hit "Be My Lover" with "Sweet Dream," a former European hit that has been freshened up with new mixes by **Loveland and Spike**. Finally, **Ke's** introspective pop/rock-er has been convincingly reconstructed as a tribal kicker by **Junior Vasquez**.

If that is not enough, we also hear that RCA is about to ink a distribution deal with groovy U.K. indie label **Wired Recordings**, which has a bevy of beat-treats hanging on the trance/house tip.

Given this menu of juicy releases, it seems greedy to ask for more. But we cannot help but request that RCA consider pulling **Lisa Nilsson's** festive NRG romp "Let Me In Your Heart" from its current "Club Cutz" compilation. It has crossover hit written all over it. By the by, we hear that a sequel to that collection is in

(Continued on next page)

Schedule Takes Shape For Dance Music Summit

NEW YORK—Preparations are under way for the third annual **Billboard Dance Music Summit**, which will run July 17-19 at the Chicago Downtown Marriott.

In addition to an agenda of discussion groups and artist showcases, the confab will include a variety of new features. At the top of the agenda is **Billboard's Clubland Carnival/Expo**, which will run concurrently with the Summit's panel sessions and combine traditional sound and light exhibits with interactive

product booths, games, and contests.

Another offering will be a remix/editing workshop on July 20, to be presented in coordination with Chicago's **Vibe Music**. These sessions will provide hands-on lessons in the indie label's in-house recording studio.

Additional details on these and other facets of the Summit will follow in the coming months. Look for registration rates and hotel-reservation information in March.

Billboard Dance HOT Breakouts

FOR WEEK ENDING JAN. 6, 1996

CLUB PLAY

1. QUEER GARBAGE ALMO SOUNDS
2. HAPPY JUDY ALBANESE MAXI
3. EARTH SONG MICHAEL JACKSON EPIC
4. DREAM COME TRUE ANGELA LEWIS GROOVILICIOUS
5. LOVE IN C MINOR CERRONE PURE

MAXI-SINGLES SALES

1. MR. KIRK 4 HERO S.M.I.E
2. VISIONS OF A SUNSET SHAWN STOCKMAN POLYDOR
3. SEX MACHINE KATRINA S.O.S.
4. LIVE & RAW SAM "THE BEAST" CLR
5. EAST 1999 BONE THUGS-N-HARMONY RUTHLESS

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

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	7	7	7	BEAUTIFUL LIFE ARISTA 1-2918 1 week at No. 1	◆ ACE OF BASE
2	2	2	9	TO DESERVE YOU ATLANTIC 85531	◆ BETTE MIDLER
3	4	4	8	IF I WERE YOU WARNER BROS. 43624	◆ K.D. LANG
4	5	5	10	FIND A WAY JELLYBEAN 2504	◆ SOUL SOLUTION
5	8	8	8	WALKIN' VIRGIN IMPORT FRANKIE KNUCKLES FEATURING ADEVA	
6	1	1	9	BE MY LOVER RCA 64445	◆ LA BOUCHE
7	17	17	5	GOT MYSELF TOGETHER HENRY STREET/BIG BEAT 95697/ATLANTIC	THE BUCKETHEADS
8	13	13	6	I FOUND IT MAXI 2030	◆ DAPHNE
9	6	6	10	A MOVER LA COLITA (MOVE YOUR ASS) LOGIC 59029	◆ CHAZZ
10	3	3	12	REACH STRICTLY RHYTHM 12380	◆ LIL' MO' YIN YANG
11	11	11	8	LOOK WHO'S TALKING LOGIC 59503	◆ DR. ALBAN
12	10	10	14	BELIEVE IN ME GEFEN 22108	◆ RAW STYLUS
13	21	21	5	I SPECIALIZE IN LOVE ARISTA 1-2920	◆ EXPOSE
14	9	9	11	ABRIENDO PUERTAS (OPENING DOORS) EPIC 77977	◆ GLORIA ESTEFAN
15	19	19	6	ADDICTED BOLD! 2008	◆ PLUTONIC
16	24	24	4	DAY BY DAY CAJUAL 234	◆ DAJAE
17	27	27	4	WHEN COLUMBIA IMPORT	◆ SUNSCREAM
18	18	18	7	SAME THING IN REVERSE VIRGIN 38527	◆ BOY GEORGE
19	20	20	6	COME ON HOME EPIC 77941	◆ CYNDI LAUPER
20	29	29	4	THE LOVER THAT YOU ARE JELLYBEAN 2506 PULSE FEATURING ANTOINETTE ROBERSON	
21	15	15	11	I'VE BEEN WAITING K4B 018	◆ MAYDIE MYLES
22	14	14	12	HELLO RCA 64458	◆ STATE OF GRACE
★★★Power Pick★★★					
23	31	31	5	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	◆ D:REAM
24	12	12	14	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	◆ REAL MCCOY
25	34	34	4	PEOPLE DEEPER 0002 DEEPER FEATURING KAREN POLLARD	
26	30	30	5	FINGERS & THUMBS (COLD SUMMER'S DAY) MUTE/ELEKTRA 66053/EEG	◆ ERASURE
27	26	26	7	EVERYBODY MUST PARTY VIBE 028	◆ GEORGIE PORGIE
28	38	38	4	GOLDENEYE VIRGIN 38524	◆ TINA TURNER
29	23	23	11	SHINE LOGIC 59026	◆ ERIRE
30	42	42	3	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12403	◆ BLACK MAGIC
31	40	40	3	TOMA DIGITAL DUNGEON 1208	◆ EL CANTOR
32	41	41	3	TREAT ME RIGHT ONE PLANET 10302	◆ TEMPLE OF THE GROOVE
33	16	16	15	TAKE ME HIGHER MOTOWN 860433	◆ DIANA ROSS
34	33	33	7	LIFE IS SWEET ASTRALWERKS 6162	◆ THE CHEMICAL BROTHERS
35	44	44	4	MY LIFE JELLYBEAN 2505 95 NORTH FEATURING SABRYNAH POPE	
36	50	50	3	PASSION OF THE NIGHT LOGIC 59031	◆ CLUBZONE
37	22	22	10	A MOVER LA COLITA GROOVE NATION 78048/SCOTTI BROS.	ARTIE THE 1 MAN PARTY
38	46	46	3	WE'VE GOT IT GOIN' ON JIVE 42328	◆ BACKSTREET BOYS
39	36	36	9	WE ARE FAMILY REPRISE 43553/WARNER BROS.	◆ BABES IN TOYLAND
40	37	37	6	PHILADELPHIA NITEGROOVES 32/KING STREET	◆ BROOKLYN FRIENDS
41	25	25	13	I'LL ALWAYS BE AROUND MCA 55146 ◆ C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK	
42	28	28	9	TOCCATA & FUGUE IN D MINOR ANGEL 58450	◆ VANESSA-MAE
43	39	39	6	NASTY GIRL POCKETOWN 42327/JIVE	◆ NUTTIN' NYCE
★★★Hot Shot Debut★★★					
44	NEW ▶		1	SUPERSTAR DJ MOONSHINE MUSIC 88424	◆ CIRRUS
45	NEW ▶		1	CATERPILLAR MOONSHINE MUSIC PROMO	◆ KEOKI
46	NEW ▶		1	THE JOY YOU BRING CUTTING 359	◆ SWING 52
47	45	45	8	MUSIC TAKES ME HIGHER SUB-URBAN 20	◆ LIFT
48	NEW ▶		1	EVERYBODY SALSA PUENTE 12688/HOT TITO PUENTE JR. & THE LATIN RHYTHM	
49	35	35	13	RUNAWAY A&M 581225	◆ JANET JACKSON
50	NEW ▶		1	CHILDREN OF THE WORLD LIGHTYEAR 54166	◆ SOUNDS OF BLACKNESS

MAXI-SINGLES SALES

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

SoundScan®

ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1/GREATEST GAINER★★★					
1	3	3	17	MISSING (T) (X) ATLANTIC 85620/AG 1 week at No. 1	◆ EVERYTHING BUT THE GIRL
2	1	—	2	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES (REFUGEE CAMP)
3	2	—	2	FREE AS A BIRD (X) APPLE 58497/CAPITOL	◆ THE BEATLES
★★★HOT SHOT DEBUT★★★					
4	NEW ▶		1	FUNKORAMA (M) (T) INTERSCOPE 95691/AG	◆ REDMAN
5	5	7	7	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	◆ ACE OF BASE
6	7	1	6	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075	◆ MARIAH CAREY & BOYZ II MEN
7	10	9	15	SET U FREE (T) (X) STRICTLY RHYTHM 12362	◆ PLANET SOUL
8	9	36	11	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (M) (T) (X) ROWDY 3-5057/ARISTA	◆ MONICA
9	6	5	9	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
10	8	4	15	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
11	15	10	7	EXHALE (SHOOP SHOOP) (M) (T) (X) ARISTA 1-2916	◆ WHITNEY HOUSTON
12	14	18	14	DANGER (T) (X) FADER 120076/MERCURY	◆ BLAHZAY BLAHZAY
13	11	8	14	TELL ME (T) (X) EPIC 78068	◆ GROOVE THEORY
14	21	—	2	WHERE DO U WANT ME TO PUT IT (T) (X) PERSPECTIVE 588463/A&M	◆ SOLO
15	4	2	4	NO ONE ELSE (M) (T) BAD BOY 7-9043/ARISTA	◆ TOTAL
16	16	11	5	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9041/ARISTA	◆ FAITH EVANS
17	12	6	4	I NEED YOU TONIGHT/GET MONEY (T) UNDEAS/BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A. FEATURING AALIYAH
18	23	20	3	THE FALL/RELOAD (T) (X) WARNER BROS. 43630	◆ MINISTRY
19	19	12	5	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	◆ KRIS KROSS
20	RE-ENTRY		6	BLAH (T) DUCK DOWN 53223/PRIORITY	◆ HELTAH SKELTAH AND O.G.C. A.K.A. THE FAB 5
21	17	16	9	HEY LOVER (M) (T) DEF JAM/RAL 577495/ISLAND	◆ LL COOL J
22	26	13	12	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	◆ GOODIE MOB
23	36	19	14	EVERYBODY BE SOMEBODY (T) (X) MAW 0004/STRICTLY RHYTHM	◆ RUFFNECK FEATURING YAVAHN
24	29	—	2	I WILL REMEMBER YOU (X) ARISTA 1-2898	◆ SARAH MCLACHLAN
25	13	17	8	WREKONIZE/SOUND BWOY BURELL (M) (T) (X) WRECK 20161/NERVOUS	◆ SMIF-N-WESSUN
26	18	24	12	AUTOMATIC LOVER (CALL FOR LOVE) (M) (T) ARISTA 1-2877	◆ REAL MCCOY
27	24	14	9	THROW YOUR SET IN THE AIR (M) (T) (X) RUFFHOUSE 78217/COLUMBIA	◆ CYPRESS HILL
28	41	—	2	STAYIN' ALIVE (T) (X) RADIKAL/AVEX 15562/CRITIQUE	◆ N-TRANCE
29	RE-ENTRY		6	THROW YOUR HANDS UP/GANGSTA'S PARADISE (T) (X) TOMMY BOY 699	◆ L.V.
30	22	15	3	LOVE U 4 LIFE (T) UPTOWN 55159/MCA	◆ JODECI
31	46	27	6	FAST LIFE (T) COLD CHILLIN'/EPIC STREET 78080/EPIC	◆ KOOL G RAP
32	43	23	4	BEWARE OF MY CREW (T) JAC-MAC 43629/WARNER BROS.	◆ L.B.C. CREW FEAT. TRAY D & SOUTH SENTRELL
33	20	40	5	I SPECIALIZE IN LOVE (T) (X) ARISTA 1-2920	◆ EXPOSE
34	33	25	3	CRUISIN' (T) (X) EMI 58518	◆ D'ANGELO
35	28	21	3	GOT MYSELF TOGETHER (T) (X) HENRY STREET/BIG BEAT 95697/AG	◆ THE BUCKETHEADS
36	38	30	12	WINGS OF THE MORNING (M) (T) AFRICAN STAR/RAL 577199/ISLAND	◆ CAPLETON
37	32	41	4	FINGERS & THUMBS (COLD SUMMER'S DAY) (T) (X) MUTE/ELEKTRA 66053/EEG	◆ ERASURE
38	49	—	2	BROKEN LANGUAGE/HUSTLIN' (T) PROFILE 7440	◆ SMOOTHIE DA HUSTLER
39	42	29	11	RUNNIN' (T) (X) DELICIOUS VINYL 58483/CAPITOL	◆ THE PHARCYDE
40	47	—	2	FADES EM ALL (M) (T) ROWDY 3-5056/ARISTA	◆ JAMAL
41	27	47	4	COLD WORLD (T) GEFEN 22107	◆ GENIUS/GZA FEATURING INSPEKTAH DECK
42	50	32	10	A MOVER LA COLITA (MOVE YOUR ASS) (T) (X) LOGIC 59029	◆ CHAZZ
43	39	39	8	TO DESERVE YOU (T) (X) ATLANTIC 85531/AG	◆ BETTE MIDLER
44	RE-ENTRY		2	REAL LIVE SH*T (T) (X) PIRATE/BIG BEAT 95718/AG	◆ REAL LIVE FEATURING K-DEF & LARRY-O
45	RE-ENTRY		4	PASSION OF THE NIGHT (T) (X) LOGIC 59031	◆ CLUBZONE
46	RE-ENTRY		15	HOW HIGH (T) (X) DEF JAM/RAL 579925/ISLAND	◆ REDMAN/METHOD MAN
47	37	28	8	DIGGIN' ON YOU (M) (T) (X) LAFACE 2-4120/ARISTA	◆ TLC
48	RE-ENTRY		10	ICE CREAM/INCARCERATED SCARFACES (T) LOGJ 64425/RCA	◆ CHEF RAEKWON
49	34	—	2	SHOOT ME WITH YOUR LOVE (T) (X) SIRE 66085/EEG	◆ D:REAM
50	31	22	5	TOO HOT (T) TOMMY BOY 718	◆ COOLIO

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

DANCE TRAX

(Continued from preceding page)

the works. Props to RCA's Carmen Cacciatore and BMG Canada's resident dance maven Vince DeGeorgio for teaming up and working hard for the prominence of dance music at the label.

NEW BEGINNINGS: On March 1, producer/composer William Orbit ends a lengthy absence from public view with a pair of mouth-watering new projects. "Hinterland" revives his revered Strange Cargo alter ego, while "Toward The Unknown Region" breathes

new life into his other recording moniker, Torch Song. On the same day, Orbit will christen the albums—both of which will be issued on Warner-distributed Discovery Records—with his first concert appearance, at a Los Angeles venue still to be confirmed.

Long respected as a pioneer of electronic dance music, Orbit has contributed six tracks to the Al Pacino/Robert De Niro flick "Heat" and will host "Stereo Odyssey," a 12-week program for KCRW Los Angeles. Gee, talk

about your splashy returns. We're glad to have the brilliant Mr. Orbit back in action.

Speaking of blasts from the past, late-'80s dance/pop darling Lisa Lisa is reuniting with former mentors Full Force for four songs to be included on a Lisa Lisa & Cult Jam best-of collection due this spring. The songs have yet to be recorded, though Full Force's Bowlegged Lou tells us that the vibe will "return to her roots, but with a definite eye toward the future." The set will be released

on Los Angeles indie Thump! Records.

PARTING GLANCES: The international dance music community continues to mourn the untimely loss of producer Roger McKenzie, aka Wild Child, who died from heart failure on Nov. 25. He was 24.

Shortly after his death, McKenzie's girlfriend and manager, Donna Snell, set up the Wild Child Musical Foundation, which will encourage and subsidize the musical efforts of young people in the U.S. and U.K.

"When we moved to New York, all we had was a bed, a television, and a studio," she says. "I can't just sell the studio. I want to use it to help people who have the talent to do stuff but haven't been given the opportunity." Logistics for the foundation have yet to be finalized.

Wild Child earned rightful props from DJs all over the world for slammers like "Renegade Master." Two early singles, "Bad Boy Come Again" and "Jump To My Beat," will be issued on Hi Life Records within the next month or so.



Tall, Tall Dude. The same week that Alan Jackson's "The Greatest Hits Collection" debuted at No. 1 on Billboard's Top Country Albums chart, he performed on NBC's "Tonight Show With Jay Leno." Afterward, he visited with Leno, left, and Billy Crystal, right.

John Anderson's Back In 'Paradise' BNA, 'Blair Garner' Show To Hold Contest

■ BY DEBORAH EVANS PRICE

NASHVILLE—The latest chapter in the country music comeback of the decade continues this month, as BNA Records releases John Anderson's new album "Paradise" and launches a marketing campaign, including a contest with the radio program "After MidNite With Blair Garner," in-store appearances, mailing copies of the single to his members of his fan club, and prime positioning at retail.

"Our positioning statement regarding 'Paradise' is, 'Here's John Anderson, a platinum act, and he's exactly

what radio seems to be asking for these days—something familiar, credible, and identifiable," says Dale Turner, VP of BNA. "Those three words are buzz words at radio right now. There's such a glut of sound-alikes, but John is the real deal."

He says that radio response to the new single, which is the title track, has been enthusiastic, which he attributes, in part, to the fact that Anderson had not released a new single in six months. "We did that by design," Turner says. "After the third single from the 'Country Till I Die' album, John and Joe Galante decided, 'Let's get off this project, go back into the studio, and create another 'Seminoole Wind' album, which was double platinum.'"

Anderson says RCA Label Group chairman Galante and RCA Label Group VP of A&R Thom Schuyler were among those instrumental in finding songs for the project. He feels positive about the tunes, particularly the title track. "[They] brought me

the tape and played me the song," he says. "I just listened to the first verse and told them to shut it off and said, 'If the rest is anything like the first verse, I'll do it.'"

Among the other songs Anderson is particularly excited about are "The Band Plays On" and "Let The Guitar Do The Talkin'," which feature special guests Levon Helm and Mark Knopfler, respectively. "To have Levon sing on there is a real honor," Anderson says. "Singing with Levon is a dream come true in a lot of ways. We worked together this past year on the road and thought it would be good to get in the studio and put something down. And the other real bonus on the album is that Mark Knopfler was kind enough to play guitar on one of the cuts, 'Let The Guitar Do The Talkin'.'"

Turner says that the BNA staff began the push on the album in November, with regional promotion reps taking the single to stations, "doing what we call blitz travel." In December, BNA kicked off the Anderson cruise contest with the 200-affiliate all-night syndicated "After MidNite" program. "We designed a national contest with Blair whereby

(Continued on page 27)



ANDERSON

Golden Voice Back In Oak Ridge Boys; Vet Drummer Sammy Creason Dies

COME BACK, SHANE: Exiled baritone William Lee Golden is returning to the Oak Ridge Boys. Steve Sanders, who replaced Golden in 1987, is leaving the group for personal reasons. Golden joined the group in 1965 and was forced out after 22 years. Part of the problem stemmed from differences in lifestyles. The rest of the group was into razorcuts and tailored clothes; Golden grew his hair to his waist, and his beard was almost as long; he also wore buckskin and lived in a teepee in his backyard. No fashion forecasts yet.

Nashville and country music lost an old friend last month when drummer Sammy Creason died at age 51 of a brain aneurysm. He complained of a headache and collapsed Dec. 20 and died the next day in a Nashville hospital. He began his career while a student at Arkansas State as the drummer for the Bill Black Combo, which opened for the Beatles' 1964 U.S. tour. He later played behind Ted Nugent, Jerry Lee Lewis, Aretha Franklin, Bob Dylan, Rita Coolidge, and Barbra Streisand, and he was a longtime member of Kris Kristofferson's road band. He is survived by his wife, Claudia, and his children, Ty and Naomi.

The Statler Brothers begin their fifth season on TNN on Saturday (6), with George Jones as guest artist, joining series regulars Crystal Gayle and Ronna Reeves. Guesting on Jan. 13 will be Brenda Lee. Bryan White will be on the Jan. 20 show, and Patti Page appears Jan. 27. The series is the network's highest-rated... In new episodes of another TNN show, "The Road," Travis Tritt, Shelby Lynne, and Hal Ketchum appear Wednesday (3), followed by Lee Roy Parnell, Aaron Neville, and Mary Chapin Carpenter on Jan. 10. Delbert McClinton, Clint Black, and Shawn Colvin appear on Jan. 17; Marty Stuart, Steve Wariner, and Ashley Cleveland on Jan. 24; and Joe Ely, Doug Stone, and Kathy Mattea on Jan. 31... Terri Clark, who was offered 1996 tour slots with Dwight Yoakam and George Strait, has decided to take the Strait path. They'll go out Jan. 18 for about 60 dates.

CHERRY LANE MUSIC is publishing the "On The Back Porch With Barry & Holly Tashian" songbook this month. The book features 14 original songs arranged for guitar and voice. It also contains a biography, discography, pictures, and annotations on each song... Mike Curb tells us that Curb/MCA has acquired all of the Judds' albums and will rerelease them in the first quarter... More details on the Nashville Entertainment Assn.'s Extravaganza96,

set for Feb. 14-17: Three-day tickets are \$39, and a \$99 laminate will cover all shows. Early signees scheduled to perform include Steve Earle and Syd Straw.

Country in the Rockies is set for Jan. 17-21 at Crested Butte (Colo.) Mountain Resort. Two concerts and a celebrity ski race will benefit the Frances William Preston Laboratories, a division of the T.J. Martell Foundation at the Vanderbilt Cancer Center in Nashville. The skiers will include Kathy Mattea, Hal Ketchum, BlackHawk, Ty Herndon, Chely Wright, and Doug Stone. The race will be sponsored by Black Velvet Canadian whiskey and Jose Cuervo Tradicional.

GARTH BROOKS won video of the year honors for "The Red Strokes" on "The CMT 1995 Countdown." Alan Jackson was named male video artist of the year; Pam Tillis won in the female artist category; Sawyer Brown is video group of the year; Bryan White is rising video star; Shelby Lynne captured the independent video award, and Jed Zeppelin (comprising Lee Roy Parnell, Steve Wariner, and Diamond Rio) won for video event of the year. Michael Merriman of Pecos Films was named video director of the year... Dr. Richard Barnett, chairman of the Department of Recording Industry at Middle Tennessee State University, has been appointed to the Tennessee Film, Entertainment and Music Advisory Council by Gov. Don Sundquist. Middle Tennessee State's music business program is now the biggest in the country, with more than 1,000 students and 19 faculty members.

DAN HAYS, EXECUTIVE DIRECTOR of the International Bluegrass Music Assn., tells us that a recent National Endowment for the Arts study has revealed that bluegrass music has enjoyed the biggest growth in audience popularity of any music form. The study, based on U.S. Census data from 1985-92, showed that bluegrass listeners increased by 13.9 million during those years. Next largest was jazz, followed by show tunes. Country was in the middle, with an 8.3 million increase. Folk music showed the smallest increase, at 1.1 million.

Christmas card creativity awards: Wynonna poses with beau and baby in Santa Claus hats; Sammy Kershaw sends a personalized tape; Linda Davis, Travis Tritt, and Marty Stuart are pictured with their dogs; Lee Roy Parnell is on a motorcycle; Tim McGraw goes expressionistic; Reba McEntire and Ronna Reeves curl up on their couches; John Berry holds his baby; Alan Jackson is on his boat; and the Statler Brothers are at home.



by Chet Flippo



WYNONNA BACK FOR 3RD SOLO SET

(Continued from page 3)

is very loyal, and it's both old country and new country. We're going to be ordering quite a bit."

The length of the first single, "To Be Loved By You," written by Gary Burr and Mike Reid, has kicked up the first dust with country radio, where it was released Dec. 21.

WPOC Baltimore PD Bob Moody says of the song, "It's too long and too slow. We couldn't fit it on a 4½-minute cart." The album track of the song runs 4:52, and the single is 4:25 with an 11-second intro.

"I like it," says Dave Kelly, PD at WSIX Nashville. "I was rather impressed with the single... and I'm looking forward to the rest of the album."

Curb chairman Mike Curb defends the song, saying, "If something is good, it's not too long. The single is a country monster, and country radio will receive it well. You need to listen to this album a few times to appreciate its depth. It's very spiritual, and it's all of one piece. MCA and Curb are very united on this, and Nashville and Los Angeles will work very closely on this. We're still meeting and discussing our campaign."

At press time, details on the marketing and promotion campaign for the record had not been ironed out.

Wynonna says she carefully and methodically picked the songs to reflect the changes she has been going through. "I have learned the truth about many things, from learning the identity of my real father, to how much money I owed, to who my friends and enemies were," she says. "I learned the stinking truth about my life, my strengths, and my weaknesses. This has been a year of reve-

lation. Next year will be my year of revolution."

Wynonna says she began work on the album while on stage at Fan Fair in 1994. "I was three months pregnant with Elijah. I was going through a very weird time. I had lost the thing I loved the most—the road. I remember standing there singing "Free Bird" as if it were my anthem. You know, 'If I leave here tomorrow, will



you still remember me?"

She adds that she slipped \$20 to the Fan Fair fireworks operator to set off skyrockets when she sang the word "fly."

Even though Wynonna's version of "Free Bird" was on the "Skynyrd Friends" album, she says she added it to "Revelations" because of its meaning to her. "Who I am and who I'm not comes out in the lyrics of all these songs. I had nothing in my life but this album at one time. You're very vulnerable in pregnancy. And after [the Judds] came off the road, I had lost everything—I had sold the

(Continued on page 27)

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING JANUARY 6, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	3	5	14	*** No. 1 *** REBECCA LYNN B.J. WALKER, JR., K. LEHNING (D. SAMPSON, S. EWING)	◆ BRYAN WHITE (C) (V) ASYLUM 64360	1
2	2	4	13	CAN'T BE REALLY GONE J. STROUD, B. GALLIMORE (G. BURR)	◆ TIM MCGRAW (C) (D) (V) CURB 76971	2
3	6	9	9	IT MATTERS TO ME S. HENDRICKS (M.D. SANDERS, E. HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	3
4	4	6	13	LIFE GETS AWAY J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, T. SCHUYLER)	◆ CLINT BLACK (V) RCA 64442	4
5	5	3	14	THE CAR C. HOWARD (C.M. SPRIGGS, G. HEYDE)	◆ JEFF CARSON (C) (D) (V) MCG CURB 76970	3
6	7	8	14	DEEP DOWN P. TILLIS, M. POOLE (W. ALDRIDGE, J. JARRARD)	◆ PAM TILLIS (C) (V) ARISTA 1-2878	6
7	12	15	8	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) MERCURY NASHVILLE 852206	7
8	1	1	19	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU S. GIBSON (S. DWORSKY, P. JEFFERSON, J. LEYERS)	◆ AARON TIPPIN (C) (V) RCA 64392	1
9	9	12	18	LOVE LESSONS T. BROWN (J. KILGORE, T. HEWITT, M. POWELL, S. MAJORS)	◆ TRACY BYRD (C) (V) MCA 55102	9
10	13	17	11	WHEN BOY MEETS GIRL K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852388	10
11	11	13	8	COWBOY LOVE S. HENDRICKS (B. DOUGLAS, J. WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	11
12	14	16	18	WHEN A WOMAN LOVES A MAN S. HENDRICKS, L. PARNELL (M. LUNA, R. VAN HOY)	◆ LEE ROY PARNELL (V) CAREER 1-2862	12
13	15	18	16	BORN IN THE DARK J. STROUD, D. STONE (C. HINESLEY)	DOUG STONE (V) COLUMBIA 78039	13
*** AIRPOWER ***						
14	18	25	13	NOT ENOUGH HOURS IN THE NIGHT R. LANDIS (A. BARKER, R. HARBIN, K. WILLIAMS)	◆ DOUG SUPERNOW (C) (V) GIANT 17764	14
15	8	2	12	TALL, TALL TREES K. STEGALL (G. JONES, R. MILLER)	◆ ALAN JACKSON (V) ARISTA 1-2879	1
16	17	26	6	BIGGER THAN THE BEATLES J. SLATE, J. DIFFIE (J.S. ANDERSON, S. DUKES)	◆ JOE DIFFIE (C) (V) EPIC 78202	16
17	16	20	9	RING ON HER FINGER, TIME ON HER HANDS T. BROWN, R. MCENTIRE (D. GOODMAN, P. ROSE, M. KENNEDY)	REBA MCENTIRE (V) MCA 55161	16
18	28	37	4	REDNECK 12 DAYS OF CHRISTMAS S. ROUSE, D. GRAU (J. FOXWORTHY, S. ROUSE, D. GRAU, T. WILSON)	JEFF FOXWORTHY WARNER BROS. ALBUM CUT	18
19	10	7	16	CHECK YES OR NO T. BROWN, G. STRAIT (D.M. WELLS, D.H. OGLESBY)	◆ GEORGE STRAIT (V) MCA 55127	1
20	21	24	9	LIKE THERE AIN'T NO YESTERDAY M. BRIGHT (W. ALDRIDGE, M. NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	20
21	22	30	8	NOT THAT DIFFERENT P. WORLEY, E. SEAY, J. HOBBS (K. GOOD, J. SCOTT)	◆ COLLIN RAYE (C) (V) EPIC 78189	21
22	23	31	11	WHAT I MEANT TO SAY D. COOK (D. COOK, S. HOGIN, J. MCBRIDE)	◆ WADE HAYES (C) (V) COLUMBIA 78087	22
23	33	42	6	WILD ANGELS M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, G. HARRISON, H. STINSON)	◆ MARTINA MCBRIDE (C) (V) RCA 64437	23
24	32	38	7	OUT WITH A BANG T. BROWN (D.L. MURPHY, K. TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	24
25	20	21	13	NOTHING P. ANDERSON (D. YOAKAM, KOSTAS)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 17734/WARNER BROS.	20
26	27	35	13	HEART HALF EMPTY D. JOHNSON, E. SEAY (G. BURR, D. CHILD)	◆ TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	26
27	35	36	7	'ROUND HERE M.A. MILLER, M. MCANALLY (M.A. MILLER, S. EMERICK, G. HUBBARD)	◆ SAWYER BROWN (C) (D) (V) CURB 76975	27
28	25	29	12	IF I HAD ANY PRIDE LEFT AT ALL J. BOWEN, C. HOWARD (J. GREENBAUM, T. SEALS, E. SETSER)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	25
29	19	10	15	IN PICTURES E. GORDY, JR., ALABAMA (J. DOYLE, B.E. BOYD)	ALABAMA (C) (V) RCA 64419	4
30	36	57	3	I KNOW SHE STILL LOVES ME T. BROWN, G. STRAIT (A. BARKER, M. HOLMES)	GEORGE STRAIT MCA ALBUM CUT	30
31	39	54	4	IF YOU LOVED ME D. COOK (P. NELSON, T. SHAPIRO)	TRACY LAWRENCE ATLANTIC ALBUM CUT	31
32	24	14	17	WHO NEEDS YOU BABY J. STROUD (C. WALKER, R. BOUDREAU, K. WILLIAMS)	◆ CLAY WALKER (C) (V) GIANT 17771	2
33	51	56	4	LEROY THE REDNECK REINDEER J. SLATE, J. DIFFIE (S. PIPPIN, S. SLATE, J. DIFFIE)	◆ JOE DIFFIE (V) EPIC 78201	33
34	38	43	9	GRANDPA TOLD ME SO B. BECKETT (M.A. SPRINGER, J.D. HICKS)	KENNY CHESNEY (C) (V) BNA 64352	34
35	29	19	19	GO REST HIGH ON THAT MOUNTAIN T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55098	14
36	31	23	19	LIFE GOES ON C. DINAPOLI, D. GRAU, LITTLE TEXAS (D. GRAY, T. MCHUGH, K. FOLLESE)	◆ LITTLE TEXAS (V) WARNER BROS. 17770	5
37	44	55	4	WALKIN' AWAY M.D. CLUTE, T. DUBOIS, DIAMOND RIO (A. ROBOFF, C. WISEMAN)	◆ DIAMOND RIO (C) (V) ARISTA 1-2934	37
38	30	27	19	BACK IN YOUR ARMS AGAIN J. STROUD (J.F. KNOBLOCH, P. DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	42	49	6	SOME THINGS ARE MEANT TO BE J. GUESS (M. GARVIN, G. PAYNE)	◆ LINDA DAVIS (C) (V) ARISTA 1-2896	39
40	40	45	5	PARADISE J. STROUD, J. ANDERSON (B. MCDILL, R. MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	40
41	67	—	2	I'LL TRY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2941	41
42	43	44	12	SHE SAID YES M. WRIGHT (J. DOYLE, R. AKINS)	◆ RHETT AKINS (V) DECCA 55085	42
43	53	61	4	SANTA CLAUS IS COMIN' (IN A BOOGIE WOOGIE CHOO CHOO TRAIN) S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	THE TRACTORS (V) ARISTA 1-2923	43
44	41	39	18	SHE'S EVERY WOMAN A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18842	1
45	49	53	5	TOO MUCH FUN J. STROUD, R. TRAVIS, D. MALLOY (C. WRIGHT, T. J. KNIGHT)	◆ DARYLE SINGLETARY GIANT ALBUM CUT	45
46	54	—	2	YOU CAN FEEL BAD E. GORDY, JR. (M. BERG, T. KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	46
47	46	47	10	ALWAYS HAVE, ALWAYS WILL D. COOK (P. NELSON, L. BOONE, W. LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	46
48	63	72	9	I ONLY WANT YOU FOR CHRISTMAS S. HENDRICKS, K. STEGALL (T. NICHOLS, Z. TURNER)	◆ ALAN JACKSON (C) ARISTA 1-2372	41
49	45	40	16	WHISKEY UNDER THE BRIDGE S. HENDRICKS, D. COOK (D. COOK, K. BROOKS, R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	5
50	69	70	4	SANTA I'M RIGHT HERE N. LARKIN, H. SHEDD (R. REYNOLDS)	◆ TOBY KEITH (V) POLYDOR NASHVILLE 577416	50
51	47	48	11	SMOKE IN HER EYES G. FUNDIS (H. PRESTWOOD)	◆ TY ENGLAND (C) (V) RCA 64405	47
52	58	64	9	ALL I WANT FOR CHRISTMAS IS YOU J. STROUD (STONE, POWERS)	◆ VINCE VANCE & THE VALIANTS WALDOXY ALBUM CUT/MALACO	52
53	55	60	5	WHAT DO I KNOW R. CHANCEY, E. SEAY (S. RUSS, C. MAJESKI, S. SMITH)	◆ RICOCHET (C) (V) COLUMBIA 78088	53
54	50	46	20	NO MAN'S LAND S. HENDRICKS (J.S. SHERRILL, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	3
*** Hot Shot Debut ***						
55	NEW ▶	—	1	O HOLY NIGHT C. HOWARD (C. HOWARD, J. BERRY, A. ADAM)	◆ JOHN BERRY (V) CAPITOL NASHVILLE 18910	55
56	60	—	2	IT WOULDN'T HURT TO HAVE WINGS T. BROWN (J. FOSTER, R. LAVOIE, J. MORRIS)	MARK CHESNUTT (V) DECCA 55164	56
57	72	69	5	THE BEACHES OF CHEYENNE A. REYNOLDS (D. ROBERTS, B. KENNEDY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	57
58	74	—	3	'TIL SANTA'S GONE (MILK AND COOKIES) J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, S. RUSSELL)	CLINT BLACK RCA ALBUM CUT	58
59	NEW ▶	—	1	TO BE LOVED BY YOU T. BROWN (G. BURR, M. REID)	WYNNONNA (C) (V) MCA 55084	59
60	62	66	4	READY, WILLING AND ABLE J. LEO, L. WHITE (J. LEARY, J.A. SWEET)	LARI WHITE (C) (V) RCA 64455	60
61	34	28	7	THE FEVER A. REYNOLDS (S. TYLER, J. PERRY, B. KENNEDY, D. ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	23
62	59	58	7	WHAT IF JESUS COMES BACK LIKE THAT P. WORLEY, E. SEAY, J. HOBBS (P. BUNCH, D. JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	57
63	73	75	7	THE SANTA CLAUS BOOGIE S. RIPLEY, W. RICHMOND (S. RIPLEY)	◆ THE TRACTORS (C) (D) (V) ARISTA 1-2771	41
64	NEW ▶	—	1	YOU GOTTA LOVE THAT B. BECKETT (J. BROWN, B. JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	64
65	56	52	17	I WILL ALWAYS LOVE YOU S. BUCKINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON & VINCE GILL (V) COLUMBIA 78097	15
66	65	65	4	SHE'S GOT A MIND OF HER OWN D. JOHNSON (B. LIVSEY, D. SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	65
67	NEW ▶	—	1	SLEIGH RIDE (M. PARISH, L. ANDERSON)	LORRIE MORGAN BNA ALBUM CUT	67
68	NEW ▶	—	1	CHRISTMAS CAROL S. EWING, R. SCRUGGS (S. EWING, D. SAMPSON)	SKIP EWING MCA ALBUM CUT	68
69	64	73	3	STANDING TALL J. STROUD (L. BUTLER, B. PETERS)	◆ LORRIE MORGAN (C) (V) BNA 64354	64
70	NEW ▶	—	1	SANTA GOT LOST IN TEXAS J. STROUD, C. BLACK (C. BLACK, M. HAGGARD, H. NICHOLAS)	JEFF CARSON MCG CURB ALBUM CUT	70
71	NEW ▶	—	1	THE KID J. STROUD, C. BLACK (C. BLACK, M. HAGGARD, H. NICHOLAS)	CLINT BLACK RCA ALBUM CUT	71
72	68	68	7	SHE CAN'T SAVE HIM J. CRUTCHFIELD (B. REGAN, L. HENGBER)	◆ LISA BROKOP (C) CAPITOL NASHVILLE 58502	65
73	NEW ▶	—	1	SANTA CLAUS IS COMING TO TOWN J. BOWEN, G. STRAIT (J.F. COOTS, H. GLEPSIE)	GEORGE STRAIT MCA ALBUM CUT	73
74	75	—	2	COUNTRY CRAZY C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, C. JONES)	LITTLE TEXAS WARNER BROS. ALBUM CUT	74
75	66	63	7	SOLID GROUND R. SKAGGS (G. OWENS)	◆ RICKY SKAGGS ATLANTIC ALBUM CUT	60

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

Billboard Top Country Singles Sales

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



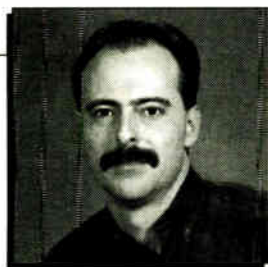
FOR WEEK ENDING JANUARY 6, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	20	*** No. 1 *** I LIKE IT, I LOVE IT CURB 76961 18 weeks at No. 1	TIM MCGRAW
2	2	2	13	I'M OUTTA HERE!/THE WOMAN IN ME MERCURY NASHVILLE 852206	SHANIA TWAIN
3	3	3	6	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
4	4	5	6	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
5	5	4	16	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
6	8	9	7	THE CAR MCG CURB 76970	JEFF CARSON
7	7	10	8	REBECCA LYNN ASYLUM 64360	BRYAN WHITE
8	6	7	12	IN PICTURES RCA 64419	ALABAMA
9	10	13	28	ANGELS AMONG US RCA 62643	ALABAMA
10	9	6	15	LOVE LESSONS MCA 55102	TRACY BYRD
11	11	12	4	NOT THAT DIFFERENT EPIC 78189	COLLIN RAYE
12	12	8	14	WHO NEEDS YOU BABY GIANT 17771	CLAY WALKER
13	16	19	23	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY WITH LITTLE TEXAS & S. ROUSE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	11	16	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
15	20	25	3	WHEN BOY MEETS GIRL MERCURY NASHVILLE 852388	TERRI CLARK
16	14	15	7	WHAT I MEANT TO SAY COLUMBIA 78087	WADE HAYES
17	17	16	28	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
18	18	17	28	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
19	19	18	21	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
20	15	14	10	TEQUILA TALKIN' BNA 64386	LONESTAR
21	22	20	6	NOTHING REPRIS 17734/WARNER BROS.	DWIGHT YOAKAM
22	21	23	3	HEART HALF EMPTY EPIC 78073	TY HERNDON FEATURING STEPHANIE BENTLEY
23	24	24	20	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
24	23	21	27	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
73	NEW ▶	—	1	BIGGER THAN THE BEATLES (C) (V) EPIC 78202	JOE DIFFIE

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

COUNTRY CORNER



by Wade Jessen

STATUS QUO: During the last half of 1995, Billboard's Nashville chart department surveyed country labels for input regarding a proposed six-week increase in the number of weeks that country singles would be eligible to chart. The existing rule allows titles on Billboard's Hot Country Singles & Tracks to remain inside the top 20 for an unlimited number of weeks. Currently, titles falling below No. 20 on our country airplay chart are removed after 20 weeks, while all other Billboard singles charts remove titles under No. 20 after 26 weeks. The proposal to implement a 26-week rule on the country list met with overwhelming opposition from Music Row.

The subject surfaced during October's Billboard/Airplay Monitor Radio Seminar in New York, where country label executives expressed satisfaction with the current 20-week rule and voiced concern that increasing the chart runs to 26 weeks would be detrimental to the overall flow of Hot Country Singles & Tracks. Radio programmers in attendance agreed that a singles chart based solely upon airplay from a current-based format should move more quickly than charts, like Hot 100 Singles, which include sales data.

The dialog with label heads and programmers regarding this change had an interesting byproduct with respect to our recurrent chart. Rob Dalton, senior promotion director at Epic's Nashville division, was among those applauding Billboard's decision to replace the recurrent airplay chart, which moved to Country Airplay Monitor in July, with the SoundScan-based Top Country Singles Sales list.

While expressing opposition to the proposed 26-week rule for the country singles chart, Dalton remarked that a slot on the recurrent chart is the ultimate goal for his singles. Dalton said the recurrent list is the truly elite chart—where the meat and potatoes are found.

Based upon the input from promotion departments at country labels and some programmers, the proposed change to a 26-week rule is on the back burner for now. But, the subject could well arise again in the future if the 20-week stipulation causes an increasing number of titles to disappear—dropping from the top 20 to nowhere—on Hot Country Singles & Tracks.

SWINGING SINGLES: During the holiday period, some questions were posed regarding older holiday titles on Hot Country Singles & Tracks. For example, "All I Want For Christmas Is You" by Vince Vance & the Valiants appeared on the airplay chart during the '93 and '94 holiday periods and re-entered during the 1995 Christmas season. Likewise, Alan Jackson's "I Only Want You For Christmas" first charted in '91 and has appeared each following Christmas. Meanwhile, "The Santa Claus Boogie" by the Tractors appeared on that chart a year ago and re-entered during the '95 season. So, why are they not considered recurrences?

Like nonseasonal titles, holiday cuts must have spent a full 20 weeks on the chart in order to be considered recurrences and thus be ineligible for Hot Country Singles & Tracks. One example of a holiday title that lived its normal chart life and is now considered a recurrence is "Christmas In Dixie" by Alabama, which received more than 800 spins this week but debuted on our singles list in '82. "Angels Among Us," Alabama's 1994 seasonal hit that received airplay after the holidays, appeared at No. 11 on the recurrent chart during Country Airplay Monitor's unpublished week (Dec. 29) with more than 1,000 spins.

JOHN ANDERSON'S BACK IN 'PARADISE'

(Continued from page 25)

we're giving away a one week cruise in January. John is playing on the cruise ship." Among other promotions the label is planning is a weekend fishing trip in Florida with radio personnel to premiere the new album, as well as fish with John, and in-stores during early 1996 in Atlanta, Minneapolis, and Orlando, Fla., Turner says.

BNA is also targeting consumers by having stations in Anderson's prime markets issue the cassette single along with the stations' promotional magazines. "Hopefully, through the printed word and the cassette single sampling we can alert the consumer that there's a new John Anderson album coming out, and hopefully,

that will drive people into the stores," Turner says. "It ties radio, retailer, print, and audio together in order to create some synergy."

In addition to radio promos and music publications, BNA is considering ads in hunting or fishing magazines, and in-stores at bass pro shops. "He likes to hunt and fish, and we're going to play off his strengths and interests," Turner says. The label also plans to exploit his relationship with Gibson.

After having his initial success in the early '80s with such songs as "Swingin'," "1959," and "I'm Just An Old Chunk of Coal (But I'm Gonna Be A Diamond Someday)," Anderson was out of the limelight before resurfac-

ing on BNA with the hit singles "Straight Tequila Night," "When It Comes To You," and "Seminole Wind," from the album named after the latter track. "Even in our slowest time, there were still very loyal fans that still wanted to hear us and our music," he says. "I think other artists need to remember that before they lose hope too much: There are still fans out there who are very loyal to the music, and I'm lucky those fans supported me through the slower years.

"I'm having more fun than ever playing and writing. I find that really pleasing. Twenty years ago, I wondered if I'd ever get tired of this and I've got my answer. No, I won't."

WYNONNA BACK FOR 3RD SOLO SET

(Continued from page 25)

bus, the band was gone. Everything was gone. So this album became my labor of love, my reason to get up every day. I am a spirit, and I sing, and here it is."

MCA executives are excited about the project. MCA Music Entertainment Group chairman/CEO Doug Morris views it as a unique work, a thematic album of spirituality. "I couldn't be happier," he says. "Wynonna is covered with stardust."

MCA/Nashville chairman Bruce Hinton says, "In 'Revelations,' the listener will certainly hear the anticipated brilliant artistry. But there is also a new level of maturity and confidence that is reflected not only in the performance but in the material as well. We think Wy's vision has made this album a musical landmark."

MCA Records/Nashville president Tony Brown, who produced the album as well as Wynonna's two prior solo efforts, says the artist "manages to stay ahead of the curve just by being herself and ignoring the trends. Her music is her life, and vice versa."

Wynonna admits that her growing musical confidence led to a new studio relationship with Brown, as she took charge of more of what her musical vision ought to be.

"I wore Tony out," she says. "It got to the point where we had to sit down and say to each other, 'Do you still

love me? I love you.' I was definitely more hands-on in the studio, simply because I was fighting for my life. I definitely wasn't letting this become someone else's agenda if it was taking me a year and a half. To me, time is irrelevant. It's man-made. You can't put a time on creativity."

Even so, one reason she added the previously released "Free Bird" was the time consideration. "I was determined to not live by man-made laws, to live instead by what I believe in, but that's sometimes hard because of deadlines. I felt a real burden the day Vince [Gill] and Reba [McEntire] turned in their albums; I felt a real burden at not being included in the club. Still, I said, 'This album is important to me. It will carry me through the next two years of my life on the road with Knucklehead here [her son Elijah].'"

The song selection process was as unorthodox as ever, she says. Initially, she says, she told her label, "OK, man, I'm tired of worrying about being No. 1 and worrying about being played on pop radio. I want 10 good songs. Bring 'em on." So the songs came to me. I believe that if you pray for something and your heart's right and you're pure about it, I think you'll get it. This was not 'the Nashville handshake,' searching down on Music Row for the gig; no faxing and FedExing on this one.

"I went out to L.A. and sat in a

room with about 30 writers, and I said, 'OK, guys, where are we at in this business? We're greedy, we're interested in the buck and in who's got the coolest video. Whatever happened to the art?' We talked about all our fears and joys and pains, and out of that came some really good stuff."

Songwriters as diverse as Delbert McClinton, Lulu, Tonio K., and Glen Clark contributed. Dave Loggins dropped by the studio to sing "Love By Grace" to her. In the end, as Brown says, they all become Wynonna songs. The love songs she sings to her son Elijah. The final cut, Gary Oliver's "Dance! Shout!" is full-blown gospel, with background vocals provided live by the 100-member Born Again Church Choir.

"We turned Masterfonics [the studio] into the Church of What's Happen' Now," she says.

Wynonna will kick off her two-year global tour March 15-16 at the Universal Amphitheater in Los Angeles, with BlackHawk opening. She is booked by Rod Essig of Creative Artists Agency in Nashville. Her manager is John Unger.

She will tape a TV special Feb. 12 at the Ryman Auditorium in Nashville, to be aired on Feb. 24 at 10 p.m. EST on CBS.

Assistance in preparing this story was provided by Deborah Evans Price.

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

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

- | | | | |
|----------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| 52 ALL I WANT FOR CHRISTMAS IS YOU (Songs Of Delta Boy, ASCAP) | 51 THE FEVER (Swag Song, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/Did Boots, ASCAP) | 1 REBECCA LYNN (MCA, ASCAP/Acuff-Rose, BMI) WBM/HL | (McClames, BMI/I.R.S., BMI/Bugle, BMI/Irving, BMI/Almo, ASCAP/Tiki Merm, ASCAP/Siren, SABAM) WBM |
| 47 ALWAYS HAVE, ALWAYS WILL (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM | 35 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM | 18 REDNECK 12 DAYS OF CHRISTMAS (Max Lafts, BMI/Shaboo, BMI/WarPrise, BMI/Wilson & Dipetta, ASCAP) | 58 'TIL SANTA'S GONE (MILK AND COOKIES) (Wordy, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI) WBM |
| 38 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM | 34 GRANDPA TOLD ME SO (Murray, BMI/Tom Collins, BMI) WBM | 17 RING ON HER FINGER, TIME ON HER HANDS (Sony Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP) | 59 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) |
| 57 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM | 26 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desfioable, ASCAP) HL | 27 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI) | 45 TOO MUCH FUN (Hamstein Stroudavarious, ASCAP/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM |
| 16 BIGGER THAN THE BEATLES (Timbuk Dne, ASCAP/MRB, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP) | 28 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI/Major Bob, ASCAP) WBM | 63 THE SANTA CLAUS BOOGIE (Warner-Tamerlane, BMI/Boy Rocking, BMI) WBM | 37 WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM |
| 13 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI) | 31 IF YOU LOVED ME (Sony Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM | 73 SANTA CLAUS IS COMING TO TOWN (EMI, ASCAP) | 53 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony Cross Keys, ASCAP/All Around Town, ASCAP) WBM |
| 2 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP) HL | 7 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Loon Echo, BMI/Zomba, ASCAP) WBM | 43 SANTA CLAUS IS COMIN' (IN A BOOGIE WOOGIE CHOO CHOO TRAIN) (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/Don Williams, BMI) WBM | 62 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM |
| 5 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI/Mike Curb, BMI) HL/WBM | 30 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Hit Street, BMI/Malaco, BMI) | 70 SANTA GOT LOST IN TEXAS (Shawnee Press, ASCAP) | 22 WHAT I MEANT TO SAY (Sony Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony Cross Keys, ASCAP/Mill Village, ASCAP) HL |
| 19 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP) HL | 41 I'LL TRY (WB, ASCAP/Yee Haw, ASCAP) WBM | 50 SANTA I'M RIGHT HERE (Hot Licks, BMI) | 12 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL |
| 68 CHRISTMAS CAROL (Acuff-Rose, BMI/Golden Reed, ASCAP) | 29 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM/HL | 72 SHE CAN'T SAVE HIM (Starstruck Writers Group, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM | 10 WHEN BOY MEETS GIRL (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL |
| 74 COUNTRY CRAZY (Square West, ASCAP/Howlin' Hits, ASCAP/Longest Day, ASCAP/Great Cumberland, BMI/Fugate, BMI) WBM | 48 I ONLY WANT YOU FOR CHRISTMAS (Hannah's Eyes, BMI/Coburn, BMI) | 42 SHE SAID YES (BMG, ASCAP/Sony Tree, BMI) HL | 49 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Buffalo Prairie, BMI/Showbilly, BMI) HL |
| 11 COWBOY LOVE (EMI Tower Street, BMI/EMI Blackwood, BMI) | 3 IT MATTERS TO ME (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) WBM | 44 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL | 32 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL |
| 6 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, | 56 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM | 66 SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM | 23 WILD ANGELS (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony Tree, BMI) WBM |
| | | 69 SOLID GROUND (Marledge, ASCAP) | 46 YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM |
| | | 39 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI) | 64 YOU GOTTA LOVE THAT (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Yabama, BMI) |
| | | 60 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murray, BMI) WBM | |
| | | 60 READY, WILLING AND ABLE (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI) | |
| | | 61 SMOKE IN HER EYES (Careers-BMG, BMI/Hugh Prestwood, BMI) HL | |
| | | 75 SOLID GROUND (Marledge, ASCAP) | |
| | | 15 TALL, TALL TREES (Trio, BMI/Fort Knox, BMI) WBM/HL | |
| | | 8 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU | |

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/Greatest Gainer ★ ★ ★						
1	1	1	5	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/15.98) 5 weeks at No. 1	FRESH HORSES	1
2	2	2	9	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	3	3	46	SHANIA TWAIN ⁴ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
4	4	4	5	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	3
5	5	6	14	TIM MCGRAW ² CURB 77800 (10.98/16.98)	ALL I WANT	1
6	6	5	12	REBA MCENTIRE [▲] MCA 11264 (10.98/16.98)	STARTING OVER	1
7	7	7	54	GARTH BROOKS [▲] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	8	8	23	JEFF FOXWORTHY [▲] WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
9	9	9	15	GEORGE STRAIT [▲] MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
10	10	10	17	FAITH HILL [●] WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
11	11	11	39	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
12	12	14	81	VINCE GILL [▲] MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
13	13	12	15	TRAVIS TRITT [●] WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
14	15	15	46	ALISON KRAUSS [▲] ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
15	18	19	9	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
16	19	17	8	DWIGHT YOAKAM REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
17	17	18	18	COLLIN RAYE [●] EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
18	16	16	32	DAVID LEE MURPHY [●] MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
19	14	13	9	THE TRACTORS ARISTA 18805 (10.98/16.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	12
20	20	20	15	BLACKHAWK [●] ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
21	23	25	102	JEFF FOXWORTHY [▲] WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
22	21	23	27	BRYAN WHITE ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	17
23	22	21	7	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	21
24	24	22	92	TIM MCGRAW [▲] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
25	28	30	26	LORRIE MORGAN [●] BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
26	26	27	19	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
27	30	29	10	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	11
28	29	28	13	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17
29	32	32	23	TRACY BYRD [●] MCA 11242 (10.98/15.98)	LOVE LESSONS	6
30	25	24	7	JOE DIFFIE EPIC 67045/SONY (10.98 EQ/15.98)	MR. CHRISTMAS	24
31	31	31	13	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
32	27	26	9	CLINT BLACK RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	25
33	35	35	117	REBA MCENTIRE [▲] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
34	33	33	13	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
35	36	37	87	REBA MCENTIRE [▲] MCA 10994 (10.98/15.98)	READ MY MIND	2
36	34	34	42	JOHN BERRY [●] CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
37	37	40	65	ALABAMA [▲] RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	36	36	20	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) HS	TERRI CLARK	29
39	42	41	171	GEORGE STRAIT [▲] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
40	39	39	65	BROOKS & DUNN [▲] ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
41	41	45	3	JOE DIFFIE EPIC 67045/SONY (10.98/15.98)	LIFE'S SO FUNNY	41
42	40	38	18	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	10
43	43	42	81	TRACY BYRD [▲] MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
44	44	43	51	WADE HAYES [●] COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
45	45	44	7	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
★ ★ ★ Pacesetter ★ ★ ★						
46	50	52	101	FAITH HILL [▲] WARNER BROS. 45369 (9.98/15.98) HS	TAKE ME AS I AM	7
47	46	47	26	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
48	49	48	78	ALAN JACKSON [▲] ARISTA 18759 (10.98/15.98)	WHO I AM	1
49	48	50	59	GEORGE STRAIT [▲] MCA 11092 (10.98/15.98)	LEAD ON	1
50	51	51	71	THE TRACTORS [▲] ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
51	47	46	100	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
52	52	49	99	BLACKHAWK [▲] ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
53	54	64	61	CLINT BLACK [▲] RCA 66419 (10.98/16.98)	ONE EMOTION	8
54	59	66	17	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
55	53	55	99	THE MAVERICKS [▲] MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
56	60	62	45	TRISHA YEARWOOD [▲] MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
57	56	58	228	BROOKS & DUNN [▲] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
58	58	56	14	TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24
59	55	54	15	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS/CHAPTER 1	19
60	63	71	182	MARY CHAPIN CARPENTER [▲] COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
61	62	53	12	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	24
62	64	60	15	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
63	69	73	139	BROOKS & DUNN [▲] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
64	66	67	19	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13
65	61	61	49	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
66	65	65	75	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
67	68	68	70	PATTY LOVELESS [●] EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
68	57	57	34	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
69	67	69	66	TRACY LAWRENCE [▲] ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
70	72	72	67	JOE DIFFIE [▲] EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
71	74	75	47	SAWYER BROWN [●] CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
72	RE-ENTRY	56		MARY CHAPIN CARPENTER [▲] COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
73	70	63	41	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	27
74	71	70	38	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	35
75	73	59	13	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING JANUARY 6, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	VINCE GILL [▲] MCA 10877 (10.98/15.98) 14 weeks at No. 1	LET THERE BE PEACE ON EARTH	20
2	2	GARTH BROOKS [▲] CAPITOL NASHVILLE 98742 (9.98/15.98)	BEYOND THE SEASON	34
3	6	REBA MCENTIRE [▲] MCA 4979* (7.98/12.98)	GREATEST HITS	240
4	13	KATHY MATTEA MERCURY NASHVILLE 518059 (9.98 EQ/13.98)	GOOD NEWS	6
5	3	ALAN JACKSON [●] ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	17
6	8	PATSY CLINE [▲] MCA 12* (7.98/12.98)	GREATEST HITS	242
7	5	ALABAMA [▲] RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	34
8	10	TRISHA YEARWOOD MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	7
9	4	DOLLY PARTON [●] COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	32
10	15	GARTH BROOKS [▲] CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	7
11	18	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	23
12	22	GEORGE STRAIT [▲] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	240
13	9	GEORGE STRAIT [●] MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	36

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	24	GARTH BROOKS [▲] CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	4
15	21	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
16	23	MARTINA MCBRIDE [▲] RCA 66288 (9.98/15.98)	THE WAY THAT I AM	6
17	11	ANNE MURRAY [▲] CAPITOL NASHVILLE 46319 (7.98/11.98)	CHRISTMAS WISHES	32
18	—	ALABAMA [●] RCA 66296 (9.98/15.98)	CHEAP SEATS	1
19	7	REBA MCENTIRE [●] MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	32
20	—	GEORGE STRAIT [▲] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	236
21	—	GARTH BROOKS [▲] CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	12
22	—	GARTH BROOKS [▲] CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	1
23	—	GARTH BROOKS [▲] CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	5
24	14	VARIOUS ARTISTS ONEWAY 18083 (3.98/5.98)	CHRISTMAS COUNTRY STYLE	7
25	12	KENNY ROGERS & DOLLY PARTON [▲] RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	34

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

THE Billboard Latin 50™

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



THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★					
1	1	23	SELENA ▲	EMI LATIN/EMI 34123/EMI LATIN	23 weeks at No. 1 DREAMING OF YOU
2	2	13	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
3	3	10	LUIS MIGUEL	WEA LATINA 11212	EL CONCIERTO
4	4	39	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
5	6	92	SELENA ▲	EMI LATIN 28803/HS	AMOR PROHIBIDO
6	5	26	JULIO IGLESIAS	SONY 81604	LA CARRETERA
7	7	7	PETE ASTUDILLO	EMI LATIN 32263	COMO TE EXTRANO
8	10	11	JON SECADA	SBK 35468/EMI LATIN	AMOR
9	9	8	ENRIQUE IGLESIAS	FONOVISA 0506	ENRIQUE IGLESIAS
10	8	25	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
11	14	3	OLGA TANON	WEA LATINA 13090	EXITOS Y MAS
12	12	131	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
13	15	20	CARLOS VIVES	POLYGRAM LATINO 528 531/HS	LA TIERRA DEL OLVIDO
14	17	52	SELENA	EMI LATIN 30907	12 SUPER EXITOS
15	11	70	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE
16	18	7	DI BLASIO	ARIOLA 31945/BMG	LATINO
17	21	15	MAZZ	EMI LATIN 30913/HS	SOLO PARA TI
18	13	5	VARIOUS ARTISTS	J&N 36382/EMI LATIN	MERENHITS '96
19	16	14	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
20	24	110	SELENA ●	EMI LATIN 42770	LIVE!
21	22	25	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
22	23	131	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
23	26	9	ANA GABRIEL	SONY 81678	JOYAS DE DOS SIGLOS
24	27	130	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
25	25	15	THALIA	EMI LATIN 35217	EN EXTASIS
26	30	105	SELENA ●	EMI LATIN 42635	ENTRE A MI MUNDO
27	20	5	LOS TEMERARIOS	AFG SIGMA 3014	CAMINO DEL AMOR
28	19	35	LOS TIGRES DEL NORTE	FONOVISA 6030	EL EJEMPLO
29	33	5	EL GENERAL	RCA 31522/BMG	CLUB 555
30	34	19	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
31	32	4	FAMA	SONY 81718	LAGRIMAS DE ALEGRIA
32	39	127	GIPSY KINGS ▲	ELEKTRA 60845/EEG	GIPSY KINGS
33	29	6	JOSE JOSE	ARIOLA 30422/BMG	MUJERIEGO
34	38	30	MARC ANTHONY	SOHO LATINO 81582/SONY/HS	TODO A SU TIEMPO
35	36	35	MANA	WEA LATINA 99707/HS	CUANDO LOS ANGELES LLORAN
36	35	8	LOS TUCANES DE TIJUANA	ALACRAN 34975/EMI LATIN	14 TUCANAZOS BIEN PESADOS
37	31	30	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
38	40	131	SOUNDTRACK ●	ELEKTRA 961240/EEG	THE MAMBO KINGS
39	45	99	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
40	37	10	ZAFRA NEGRA	J&N 34950/EMI LATIN	VAMO AL MAMBO!!
41	28	5	BRONCO	FONOVISA 0509	ANIMAL
42	RE-ENTRY		VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
43	48	23	JUAN GABRIEL	ARIOLA 29580/BMG	EL MEXICO QUE SE NOS FUE
44	RE-ENTRY		PEDRO FERNANDEZ	POLYGRAM LATINO 528 671	PEDRO FERNANDEZ
45	RE-ENTRY		SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
46	RE-ENTRY		CARLOS VIVES	POLYGRAM LATINO 518 884/HS	CLASICOS DE LA PROVINCIA
47	RE-ENTRY		VARIOUS ARTISTS	MAX 81691/SONY	SALSA MIX 2
48	41	21	LOS HERMANOS ROSARIO	KAREN 0169/POLYGRAM LATINO	LOS DUEÑOS DEL SWING
49	44	106	JULIO IGLESIAS ▲	SONY 38640	JULIO
50	RE-ENTRY		VARIOUS ARTISTS	MAX 81670/SONY	TEJANO MIX

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI LATIN/EMI LATIN DREAMING OF YOU	1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	1 SELENA EMI LATIN AMOR PROHIBIDO
2 LUIS MIGUEL WEA LATINA EL CONCIERTO	2 OLGA TANON WEA LATINA EXITOS Y MAS	2 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
3 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	3 GLORIA ESTEFAN EPIC/SONY MI TIERRA	3 SELENA EMI LATIN 12 SUPER EXITOS
4 JULIO IGLESIAS SONY LA CARRETERA	4 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL OLVIDO	4 MAZZ EMI LATIN SOLO PARA TI
5 JON SECADA SBK/EMI LATIN AMOR	5 VARIOUS ARTISTS J&N/EMI LATIN MERENHITS '96	5 SELENA EMI LATIN LIVE!
6 ENRIQUE IGLESIAS FONOVISA ENRIQUE IGLESIAS	6 JUAN LUIS GUERRA 440 KAREN/BMG GRANDES EXITOS	6 ANA GABRIEL SONY JOYAS DE DOS SIGLOS
7 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	7 KINITO MENDEZ J&N/EMI LATIN EL HOMBRE MERENGUE	7 LINDA RONSTADT ELEKTRA/EEG CANCIONES DE MI PADRE
8 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	8 MARC ANTHONY SOHO LATINO/SOHO TODO A SU TIEMPO	8 SELENA EMI LATIN ENTRE A MI MUNDO
9 DI BLASIO ARIOLA/BMG LATINO	9 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	9 LOS TEMERARIOS AFG SIGMA CAMINO DEL AMOR
10 RICKY MARTIN SONY A MEDIO VIVIR	10 ZAFRA NEGRA J&N/EMI LATIN VAMO AL MAMBO!!	10 LOS TIGRES DEL NORTE FONOVISA EL EJEMPLO
11 LUIS MIGUEL WEA LATINA ROMANCE	11 VARIOUS ARTISTS MAX/SONY SALSA MIX 2	11 FAMA SONY LAGRIMAS DE ALEGRIA
12 THALIA EMI LATIN EN EXTASIS	12 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO LOS	12 LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN 14 TUCANAZOS BIEN PESADOS
13 EL GENERAL RCA/BMG CLUB 555	13 GILBERTO SANTA ROSA SONY EN VIVO	13 INTOCABLE EMI LATIN OTRO MUNDO
14 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	14 MANNY MANUEL MERENGUE/SONY REY DE CORAZONES	14 BRONCO FONOVISA ANIMAL
15 JOSE JOSE ARIOLA/BMG MUJERIEGO	15 JERRY RIVERA SONY MAGIA	15 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL ALMA

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Artists & Music

MCA Mexico To Launch Under GM López EMI Knows What Latin America Calls Music

MCA BOWS IN MEXICO: As expected, MCA has assembled an executive team in Mexico City that will launch MCA Mexico in mid-January. Heading up the label will be GM Arturo López Gavito, formerly label manager of BMG Mexico. David Prado, previously BMG's promotion manager, has been named promotion manager at MCA. Héctor Riveroll has been appointed marketing director. Riveroll was sub-director of PolyGram. Respected music journalist Jorge Soto has been appointed label manager of GRP Records.

MCA has now established offices in Argentina, Brazil, and Mexico. Several industry veterans have been approached by MCA to helm its U.S. Latin office, which should open in the first quarter of 1996.

CONFAB UPDATE: Billboard's seventh annual International Latin Music Conference is scheduled to take place April 29-May 1 at the Hotel Intercontinental in Miami.

EMI MEXICO NOW! Following the enormous success of the "Now That's What I Call Music!" compilations in Europe and Asia, EMI Music Mexico recently put out its own "Now" package, in conjunction with PolyGram Mexico. The 18-song compendium,

which contains international smashes by U2, Sheryl Crow, Bon Jovi, Sting, and Boyz II Men, has been shipped throughout Latin America, except in Brazil, where a slightly different version has been released under the title "Planet Hits—Now That's What I Call Music." The Spanish package debuted in the top 10 of Argentina's sales chart in December. EMI and PolyGram plan to release a second album

BMI AWARDS: In case you have not heard, A.B. Quintanilla III topped the list of 1995 BMI Latin Award winners. Venerable publisher permusic won Latin music publisher of the year. Quintanilla, brother of slain superstar Selena, co-wrote the Latin song of the year, "Amor Prohibido," with Pete Astudillo, EMI Latin's rising star and Selena's former backing singer.

In addition, Quintanilla was named as one of the Latin songwriters of the year, along with EMI Latin's fine singer/songwriter Alvaro Torres, R. "Estéfano" Salgado (half of Sony Discos act Donato & Estéfano), and producer/writer José Luis Alva.

MEXICO NOTAS: BMG supergrupo Bronco embarks on an extensive tour Jan. 12 that will include stops in Colombia, Peru, Central America, the U.S., Spain, and for the first time, Chile. "Alma Mía," the leadoff single of the group's latest album, "Animal," hit No. 1 on the Nielsen's Mexican *gruero* chart last month. "Animal" recently was certified gold (100,000 units sold). Due to sagging ratings of Televisa talk show "Hoy Con Daniela," hosted by Melody torch singer Daniela Romo, the show's producer, Benjamin Hidalgo, has been replaced by highly regarded TV exec (Continued on next page)



by John Lannert

in the series in May 1996.

RUZ, FERNÁNDEZ Join Billboard: Pedro Ruz Gutiérrez has been named as a Billboard correspondent in San Juan, Puerto Rico. Ruz is a staff writer for The San Juan Star. María Elena Fernández has been tapped as a Los Angeles Latin correspondent. Fernández is a contributor to Los Angeles news/entertainment magazine L.A. Weekly.

Sony Brasil Debuts Catalog On CD-ROM

BY ENOR PAIANO

SÃO PAULO, Brazil—In a groundbreaking bid to improve its direct-sales operations while developing the image of a hi-tech company, Sony Music Brasil has created "The CD Express," a CD-ROM that

offers one-stop purchasing for computer users.

According to the label's marketing director André Luis Calainho, Sony Brasil is the first company to release its catalog via a multimedia product.

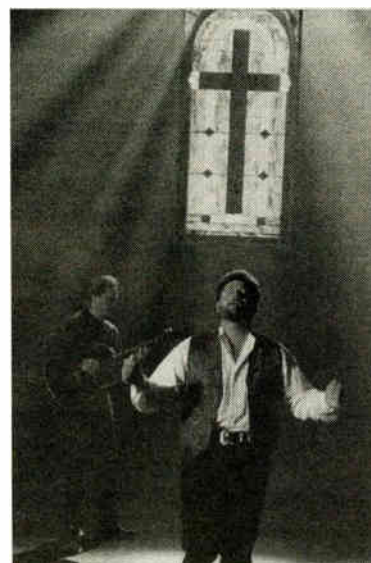
The concept of "The CD Express," says Calainho, is to reproduce the experience of visiting a retail outlet. The user can search through the virtual store for a preferred genre, artist, and song or album title. When the album is located, the user can view the album jacket and track listing. Three songs can be sampled from each of the 800 titles available. The

records can be purchased via telephone or Internet.

"The CD Express" is like a 24-hour shop—absolutely complete and with a friendly interface," says Calainho. "We managed to put an incredible amount of music inside 'The CD Express'—more than 10 hours."

Sony's investment in the multimedia market has been timely. IBM estimates that Brazil currently has 1 million computers with multimedia devices, a figure that is expected to double by the end of 1996.

Sony expects to sell 100,000 units of "The CD Express" in 1996. IBM alone bought 50,000 units, which (Continued on next page)



Feliz Navidad, Pardner. Joel Nava, right, Tejano/country artist of Arista/Texas teams with Arista/Nashville's Steve Wariner to shoot a video of Nava's Christmas single "Mama's Boy." The video for "Mama's Boy," taken from the Arista/Texas album "A Tejano Country Christmas," was directed by Robert Gabrielsen and produced by Scene Three Productions.

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Hot Latin Tracks™



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

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

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

Artists & Music

LATIN NOTAS

(Continued from preceding page)

Luis de Llano... Melody's hot singer/actress **Patricia Manterola** is working on the follow-up album to her hit 1994 eponymous debut. The sexy former singer of pop group **Garibaldi** also stars in Televisa's highly rated *telenovela* "Acapulco, Cuerpo Y Alma."

STATESIDE BRIEFS: Country Music Television debuted a Spanish-language version Jan. 1 in Latin

America on PanAmSat satellite PAS-1. In the next few weeks, the Latino CMT will be permanently distributed via PanAmSat's PAS-3... "Playa MTV," a Spanish-language version of "Beach MTV," is slated to make its broadcast bow Jan. 22 on MTV Latino. Among famous surfside resorts from which the show will broadcast are Viña del Mar, Chile (the site of the first program); Punta del Este, Uruguay; and Acapulco, Mexico...

Revered salsa producer **Sergio George** has finished helming the forthcoming album by Sony Discos salsero **Victor Manuelle**. George will also produce a track for Blitzz/Atlantic act **All-4-One** featuring a duet between the vocal quartet and Soho Latino salsa diva **India**.

Assistance in preparing this column provided by **Teresa Aguilera** in Mexico City

SONY BRASIL

(Continued from preceding page)

were distributed as gifts to customers who bought new IBM Aptiva models.

Though Calainho reckons that the modest \$25 retail price for "The CD Express" will not fatten Sony's bottom line, he notes that it will help sell Sony product.

The launch of "The CD Express" will be supported by a telemarketing campaign that Sony hopes will sell 300,000 CDs this year. Moreover, the label already is working on a more advanced "CD Express"—due out in late 1996—that will offer more purchasing options. "The consumer will navigate through the CD," says Calainho, "and buy other kinds of products, like computer peripherals or Columbia TriStar home videos."



Skanky Encounter. Samuel Rosa, left, lead singer/guitarist of Sony Brasil reggae act Skank, duets with noted labelmate Jorge Ben Jor during a recording session of Ben Jor's just-released label debut, "Homosapiens."

LATIN TRACKS A-Z

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

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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★				
1	1	24	BOOMBASTIC VIRGIN 40158* 24 weeks at No. 1	SHAGGY
2	2	7	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
3	3	6	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
4	4	31	NATURAL MYSTIC TUFF GONG 5241.03*/ISLAND	BOB MARLEY & THE WAILERS
5	5	23	'TIL SHILOH LOOSE CANNON 524119*/ISLAND	BUJU BANTON
6	6	7	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND	CAPLETON
7	7	27	TOUGHER THAN LOVE ● WORK 64189*/COLUMBIA	DIANA KING
8	9	87	SONGS OF FREEDOM ▲ TUFF GONG 512280/ISLAND	BOB MARLEY
9	8	19	SCENT OF ATTRACTION 550 MUSIC 67094*	PATRA
10	10	24	FREE LIKE WE WANT 2 B ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG	
11	11	101	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
12	RE-ENTRY		PROMISES & LIES ▲ VIRGIN 88229	UB40
13	12	36	HERE COMES THE HOTSTEPPER COLUMBIA 67056*	INI KAMOZE
14	14	21	LYRICAL GANGSTA EASTWEST 61764/EEG	INI KAMOZE
15	13	19	THE STRUGGLE CONTINUES COLUMBIA 64197*	SUPER CAT

TOP WORLD MUSIC ALBUMS™

1	1	12	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★				
1	1	12	CELTIC CHRISTMAS WINDHAM HILL 11178 7 weeks at No. 1	VARIOUS ARTISTS
2	2	39	BEST OF NONESUCH 79358/AG	GIPSY KINGS
3	5	48	THE LONG BLACK VEIL ● RCA VICTOR 62702/RCA	THE CHIEFTAINS
4	3	7	A WINTER GARDEN WARNER BROS. 46096	LOREENA MCKENITT
5	4	44	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
6	8	58	THE MASK AND MIRROR WARNER BROS. 45420	LOREENA MCKENITT
7	7	20	CESARIA EVORA NONESUCH 79379/AG	CESARIA EVORA
8	6	4	LEI HALI'A PUNAHOLE 0003	KEALI' REICHEL
9	9	5	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
10	11	17	CELTIC VOICES: WOMEN OF SONG NARADA 63921	VARIOUS ARTISTS
11	13	7	HEAT OF THE SUN SELVA 1001	STRUNZ & FARAH
12	12	14	CELTIC TWILIGHT 2 HEARTS OF SPACE 11106	VARIOUS ARTISTS
13	RE-ENTRY		CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
14	14	58	ALEGRIA RCA VICTOR 62701/RCA	CIRQUE DU SOLEIL
15	15	41	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD

TOP BLUES ALBUMS™

1	1	8	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★				
1	1	8	GREATEST HITS EPIC 66217* 8 weeks at No. 1	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
2	2	7	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS.	KENNY WAYNE SHEPHERD
3	3	19	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
4	4	19	BLUES MCA 11060	JIMI HENDRIX
5	5	19	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
6	7	15	HANDFUL OF BLUES BLUE THUMB 7004/GRP	ROBBEN FORD AND THE BLUE LINE
7	8	19	KEB' MO' OKEH 57863/EPIC	KEB' MO'
8	9	19	ESSENTIAL BLUES HOUSE OF BLUES 1149	VARIOUS ARTISTS
9	11	19	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
10	6	4	COOL CHRISTMAS BLUES BULLSEYE BLUES 9561/ROUNDER	CHARLES BROWN
11	10	18	COVER TO COVER ARISTA 18770	THE JEFF HEALEY BAND
12	RE-ENTRY		BLUE STREAK ALLIGATOR 4834	LUTHER ALLISON
13	NEW		BLUES FEST: MODERN BLUES OF THE '90 S RHINO 72193	VARIOUS ARTISTS
14	15	14	TEXAS SUGAR/STRAT MAGIK SILVERTONE 41546/JIVE	CHRIS DUARTE GROUP
15	12	9	TURN IT ON!, TURN IT UP! BULLSEYE BLUES 9566/ROUNDER	ROOMFUL OF BLUES

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

Music Education Portrayed In 'Opus' Movie Fits Into Coalition's Campaign

BIG SCREEN MUSIC: The new year gets started with a splashy salute to music education when "Mr. Holland's Opus," a Hollywood Pictures film starring Richard Dreyfuss, premieres on Jan. 9 in 51 cities across the U.S. Dreyfuss portrays a composer who reluctantly takes a job as a high school music teacher in the early '60s "to have more time to compose" and ends up profoundly influencing 30 years' worth of students. After early awkwardness and impatience in the classroom, the composer, Glenn Holland, discovers how to reach his students through music and becomes completely consumed with teaching, to the exclusion of his writing and, at times, his family. His creation is not really his rather undistinguished "American Symphony," but the students and former students who perform it at the end of the movie—one of whom has become the governor of the state. It is an amiable drama of the heartwarming-saga/beloved-teacher

variety, with some excellent performances in addition to that of Dreyfuss, including Glenna Headly as Holland's long-suffering wife, Jay Thomas as the gym teacher and his unlikely buddy, and Olympia Dukakis as the spiky, dedicated principal. (And we'll all recognize the type embodied by the venomous budget-slashing, arts-fearing assistant principal, played by W.H. Macy in a crew cut that doesn't change for 30 years.)

There's one political problem with the film, however: When the school's arts programs finally are cut, all those much-influenced and now influential students gather to salute their beloved teacher—but nobody reinstates his or his colleagues' jobs. This bears out the inconsistency represented by the statistics published by the National Coalition for Music Education, the consortium that is sponsoring the premieres. How does one reconcile the cutbacks in school music with responses to a 1994 Gallup survey that included such tidbits as 93% of respondents agreed that music is part of a well-rounded education, 86% felt all schools should offer instrumental music as part of the regular curriculum, and 85% believe communities should provide financial resources to help these programs.

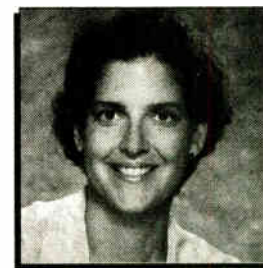
Perhaps the 25,000 politicians, actors, musicians, and arts types who will attend the premieres being held in cities from Albany, N.Y., to Wichita, Kan., will include some movers and shakers with helpful answers to this conundrum. This is the wish of the NCME, which is composed of the Music Educators National Conference, the National Academy of Recording Arts and Sciences, and the National Assn. of Music Merchants. (Other premiere sponsors are the NARAS Foundation Inc., the American Music Conference, and Hollywood Pictures.) The coalition—which was instrumental in getting the arts added to the national education goals adopted in 1994 and in the creation of and support for the National Standards for Arts Education—is co-sponsoring the premieres as part of its grass-roots effort

to build and focus community support for the arts in education.

AWARDS: The Musical America International Directory of the Performing Arts feted its 1996 award recipients at Lincoln Center in New York just before Christmas. For the first time, the publication named an ensemble rather than a single performer for musician of the year. The winner was the Juilliard String Quartet, which is celebrating its 50th anniversary season, led by its original and

Adolph Herseth, principal trumpet for the Chicago Symphony Orchestra, (instrumentalist of the year—and the first orchestral player to win the award), and Anne Sofie von Otter (vocalist of the year).

NOTES AND CORRECTIONS: Yo-Yo Ma, David Zinman, and the Philadelphia Orchestra are making a recording of contemporary cello concertos by Richard Danielpour, Christopher Rouse, and Leon Kirchner for Sony Classical in early January... Dawn Atkinson, co-founder of Imaginary Road Records with Will Ackerman, was VP of A&R, not co-founder of Windham Hill Records with Ackerman. That distinction belongs to Anne Robinson, who is now CEO of Windham Hill... The folks at Nimbus would like to point out that their Prima Voce label, founded in 1989, is a likelier contender for the title of first historic vocal ADD reissues label



by Heidi Waleson

forever first violinist, Robert Mann. Musical America's other honorees are Milton Babbitt (composer of the year), Valery Gergiev (conductor of the year),

than is Romophone, now being distributed in the U.S. by Harmonia Mundi USA. Coming up on Prima Voce is "Ezio Pinza."



Richard Dreyfuss stars as music teacher Glenn Holland in Hollywood Pictures' "Mr. Holland's Opus." Here he instructs student Gertrude Lang, played by Alicia Witt.

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LARGEST DISTRIBUTOR

Top Contemporary Christian

THIS WEEK	2 WKS AGO	WKS ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			SoundScan®			
★★ NO. 1 ★★						
1	1	5	DC TALK	FOREFRONT 25140/CHORDANT	5 weeks at No. 1	JESUS FREAK
2	2	7	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72130/CHORDANT		KIRK FRANKLIN AND THE FAMILY CHRISTMAS
3	4	18	MICHAEL W. SMITH ●	REUNION 0106/WORD		I'LL LEAD YOU HOME
4	3	12	STEVEN CURTIS CHAPMAN	SPARROW 51489/CHORDANT	HS	THE MUSIC OF CHRISTMAS
5	6	8	CARMAN	SPARROW 51422/CHORDANT		R.I.O.T.
6	5	11	JOHN BERRY	CAPITOL NASHVILLE 32663		O HOLY NIGHT
7	8	29	VARIOUS ARTISTS	WORD 0604		MY UTMOST FOR HIS HIGHEST
8	7	7	VARIOUS ARTISTS	SPARROW 51516/CHORDANT		WOW-1996
9	10	30	JARS OF CLAY	ESSENTIAL 5573/BRENTWOOD	HS	JARS OF CLAY
10	12	69	AMY GRANT ▲ ²	MYRRH 6974/WORD		HOUSE OF LOVE
11	11	42	POINT OF GRACE	WORD 5608	HS	THE WHOLE TRUTH
12	13	75	STEVEN CURTIS CHAPMAN ●	SPARROW 51408/CHORDANT	HS	HEAVEN IN THE REAL WORLD
13	9	6	JARS OF CLAY	ESSENTIAL 5622/BRENTWOOD	HS	DRUMMER BOY (EP)
14	14	18	PETRA	WORD 9624	HS	NO DOUBT
15	19	84	KIRK FRANKLIN AND THE FAMILY ▲	GOSPO CENTRIC 72119/CHORDANT	HS	KIRK FRANKLIN AND THE FAMILY
16	15	7	VARIOUS ARTISTS	SPARROW 1473/CHORDANT		CHRISTMAS CAROLS OF THE YOUNG MESSIAH
17	16	8	THE BROOKLYN TABERNACLE CHOIR	WARNER ALLIANCE 1419/WCD		CHRISTMAS AT THE BROOKLYN TABERNACLE
18	17	21	RAY BOLTZ	WORD 41601	HS	THE CONCERT OF A LIFETIME
19	22	11	CECE WINANS	SPARROW 51441/CHORDANT		ALONE IN HIS PRESENCE
20	21	25	VARIOUS ARTISTS	SPARROW 1445/CHORDANT		AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
21	20	73	NEWSBOYS	STARSONG 8814/CHORDANT	HS	GOING PUBLIC
22	18	5	VARIOUS ARTISTS	GAI SABER 35173/R.S.		MOTHER & CHILD: A CHRISTMAS CELEBRATION OF MOTHERHOOD
23	31	161	DC TALK ▲	FOREFRONT 3002/CHORDANT		FREE AT LAST
24	26	61	4 HIM	BENSON 4046	HS	THE RIDE
25	25	12	KATHY TROCCOLI	REUNION 0110/WORD	HS	SOUNDS OF HEAVEN
26	28	8	PHILLIPS, CRAIG & DEAN	STARSONG 0074/CHORDANT		TRUST
27	27	19	RON KENOLY	INTEGRITY 02392	HS	SING OUT WITH ONE VOICE
28	23	6	BRYAN DUNCAN	MYRRH 9610/WORD	HS	CHRISTMAS IS JESUS
29	33	17	GEOFF MOORE & THE DISTANCE	FOREFRONT 25129/CHORDANT	HS	HOME RUN
30	29	29	CLAY CROSSE	REUNION 0104/WORD	HS	TIME TO BELIEVE
31	36	114	MICHAEL W. SMITH ●	REUNION 0086/WORD		FIRST DECADE 1983-1993
32	38	111	CARMAN ●	SPARROW 1387/CHORDANT	HS	THE STANDARD
33	34	8	WAYNE WATSON	WARNER ALLIANCE 4187/WCD	HS	FIELD OF SOULS
34	39	10	LARNELLE HARRIS	BENSON 84195		UNBELIEVABLE LOVE
35	RE-ENTRY		SUSAN ASHTON	SPARROW 51522/CHORDANT		SO FAR, THE BEST OF SUSAN ASHTON: VOLUME ONE
36	32	3	GOSPEL GANGSTAS	HOLY TERROR 5852/BENSON		DO OR DIE
37	RE-ENTRY		ANOINTED	WORD 67051		CALL
38	37	9	THE WINANS	QWEST 45888/WCD		HEART & SOUL
39	30	2	VARIOUS ARTISTS	PSALM 150 8005/DIAMANTE		WE ARE THE REASON
40	RE-ENTRY		YOLANDA ADAMS	TRIBUTE 5921/DIADEM	HS	MORE THAN A MELODY

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

HIGHER GROUND



by Deborah Evans Price

TIME TO BELIEVE: In mid February, Reunion's Clay Crosse, Myrrh's Anointed, and new Star Song act Chris Willis will embark on the Time to Believe tour in support of the Special Olympics. According to Alan Bolick, executive director of the Tennessee Special Olympics, this involvement with Crosse marks the first time the organization has worked extensively with a Christian artist. "It's an exciting opportunity for Special Olympics, and I'd like to think it's going to be a great opportunity for Clay, too," Bolick says.

Crosse is equally enthusiastic about working with Special Olympics. "I've been looking for an organization to be affiliated with," Crosse says. "As artists we have a lot of leverage, and we have opportunities to make things known. I have a much bigger voice now as an artist than I did a few years ago and I just wanted to use it for some good... I want to promote a good cause, and Special Olympics is a great one."

The tour doesn't involve financial support from Special Olympics, just good will and lots of exposure for all parties. The concerts will feature each act performing separately, as well doing segments together. Crosse says he's looking forward to singing with Anointed. In addition to the performances, Crosse also plans to introduce people involved in Special Olympics at the concerts to help increase awareness of the organization. He will also participate in various Special Olympic activities throughout the tour. A portion of concert proceeds will benefit Special Olympics.

NEW IN '96: As the new year kicks off, labels are gearing up for an onslaught of new releases. Among the most highly touted is Sparrow's new act **Dogs Of Peace**, featuring such accomplished musicians as **Jimmie Lee Sloas** and **Gordon Kennedy**. The band played a showcase for industry insiders before the holidays, and the album, titled "Speak," is scheduled for release on Feb. 20. One of the new signings I'm most excited about is **Third Day**, a Georgia band that just signed with Reunion. I saw Day perform at the Strand in Marietta, Ga., early last year with the **Waiting** and **Villanelle**. I was really impressed with their songs and their stage presence. Reunion is re-working their previous album on gray dot records for an upcoming release. Among the other new acts to keep an eye out for are **Linnae Reeves**, whom Star Song CEO **Jeff Moseley** describes as an alternative folk act, and the aforementioned **Chris Willis** (touring with **Clay Crosse**), who will both have releases out in May. On the independent front, **Charlie Peacock** will debut a new artist this summer on his re:think label; **R.E.X.** is working with several hot new acts, including **Rocket Boy**, a modern rock outfit from Georgia, and **Rugged Records** signed Phoenix band **Everybodyduck**.

BENSON UPDATE: According to the rumor mill, **Word VP/GM** of sales and distribution **Mark Funderburg** may be exiting to assume the president's position at **Benson** in the wake of **Jerry Park's** departure last month. **Funderburg** and I played phone tag, so no confirmation yet on whether this is true. On a personal note, I want to wish **Jerry** all the best in his new endeavors. He has always been one of my favorite sources. His accessibility, honesty, and sense of humor are things that have made my job easier and more enjoyable. And I've always respected his ability to balance ministry and the music business, not an easy feat in this industry in the '90s.

Jazz BLUE NOTES



by Jim Macnie

JAZZ ADVANCE: Boom times in the art world are measured not only by the quality of work produced—which had better be damn high if it's a mighty wave that's cresting—but the visibility and acceptance received from outside sources. An art music with myriad ties to the pop world, jazz has long been a perennial outsider as far as mainstream culture goes. So it's big news when a major art institution not only gives a nod to the extended family of improvisation, but actually anoints it with the esteem often reserved for more traditionally empowered musics.

On Dec. 18, the **Lincoln Center** board voted to give constituent status to its jazz department, the highly regarded and fairly controversial **Jazz at Lincoln Center** program. Now, the program, headed by artistic director **Wynton Marsalis**, is on equal footing with the **New York Philharmonic**, the **Metropolitan Opera**, and the **New York City Ballet**, other high-visibility members of the **Lincoln Center** family.

Though jazz has been presented at the space since the summer of 1987, the jazz department has been a full-time, year-round operation only since 1991. Its shows, many of which are inventively conceptualized and most exquisitely executed, have attracted an audience that continues to grow. This year's three **New York** concerts have been sellouts, and according to **Lincoln Center** president **Nathan Leventhal**, the program is responsible for 150 events a year, with concerts in 60 cities and 15 countries.

"We are pleased and gratified that **Jazz at Lincoln Center** has realized the vision we expressed five years ago," says executive director **Rob Gibson** in a press

statement. "We look forward to continuing our mission of producing first-class programming and showcasing the rich canon of jazz masterworks in every corner of the world."

The bump-up is significant because of the number of arts organizations that take their cues from **Lincoln Center**. The position of jazz in outlying areas—from **Boise** to **Birmingham**, say—has a much better chance of being positively affected. If a city with an uncommitted arts budget views jazz as a style with a newly invigorated persona, it's likely that moves will be made to access some of its patrons and prestige. The bolstered activity makes its way to retailers, too, because audiences often want to extend their experiences with a disc or three.

Furthermore, corporate sponsors—those beneficent entities that most music programs and concert series have come to rely on—begin believing that jazz is in a sturdier position. Best-case scenario: They make with the loot, pronto. Yeah, these are boom times.

"This action places the uniquely American legacy of swing and blues as a history to be valued," says **Marsalis**, "an artistic achievement that is on par with the most magnificent works of Western classical music, dance, theater, and film."

IN A MOUNTAIN GREENERY: Some jazz festivals ask you to come to an island and bask in the sun while music wafts from a huge stage. Well, the **Mohonk Mountain House** has turned that inside out, offering a more intimate and indoor deal for its first annual gathering.

Actually, "Jazz On The Mountain" is more like a retreat than a festival. The 127-year-old building in **New Paltz, N.Y.**, is a historic landmark. From Jan. 12-15, it becomes a beehive of activity, with music by **Jack Walrath**, **Rufus Reid**, **Robin** and **Charles Eubanks**, vocalist **Teri Roiger**, **Thurman Barker**, and **John Menegon**; lectures on jazz history by **Kunle Mwanga**; film showcases; and paintings by **Nancy Ostrovsky**. The eight scheduled shows will stretch from standards to progressive sounds.

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by Lisa Collins

THE NUMBERS GAME: Where are the numbers? Find me anyone knowledgeable about gospel music who hasn't been asked that question at least a dozen times. Not that I don't understand the question or why it is asked; to this day, it is still a prevalent issue for those evaluating gospel. Gospel is, after all, an industry that for years has thrived by not keeping count and, certainly, not giving an account.

There are several schools of thought on the issue of how that came to be. The first is that the numbers were so low they weren't worth counting. The second is that so much money was being made under the table those making it simply didn't choose to be held accountable. The last is that the industry hadn't progressed to that level of professionalism.

To a certain extent—and for a very long time—gospel could have been found guilty on all three counts. Even now, it is hard to wrangle numbers out of the system. But all that changed with the advent of SoundScan last year. A timely move, given the fact that there has not been the fuss many expected with the conversion of the gospel charts to SoundScan last April. Truth is, despite its long-running and somewhat ill-gotten reputation, gospel has been good to the people who have served it best, and today the numbers that were once all but phantoms are anything but shabby.

In fact, no matter how you add things up, gospel sizes up rather nicely. Of course, everyone tends to use Kirk Franklin's success as the yardstick. But the real world of gospel has even more success stories. Aside from Franklin (whose self-titled debut album and recently released "Kirk Franklin And The Fam-

ily Christmas" are being clocked by Chordant Distribution at 1.3 million units in combined sales), Helen Baylor's "The Live Experience," the Mississippi Mass Choir's "It Remains To Be Seen," and John P. Kee's "Show Up" (with the New Life Community Choir) racked up sales in the neighborhood of 200,000 units. Yolanda Adams' "More Than A Melody" and the Canton Spirituals' "Live In Memphis" weren't far behind. And in the first two months of release, Benson shipped more than 100,000 copies of Hezekiah Walker's latest release, "Live In New York: By Any Means Necessary."

In the last several years alone, gospel's parameters of success have been redefined. Now, a solid hit album is anywhere from 70,000 sales units up. That's 30,000-40,000 units more than a decade or so ago. And while production costs have risen, a hit choir album can still be produced for as little as \$20,000. Just ask William Becton, who personally financed his album—and since its release in May, it has logged sales of more than 100,000 units.

So what do the numbers mean? First, they say that gospel outsells other genres—like jazz—long thought to be more profitable. Secondly, they bear solid testimony to gospel's true potential. Finally, they confirm a sales trend that continues to spiral upward. However, what they won't tell you is that unless you understand what it is to speak in tongues, testify, and shout hallelujah, the numbers will do you little good. You don't even speak the language.

BRIEFLY: The United Gospel Industry Council has set Feb. 6-9 as the dates for its first conference, Gospel Renaissance '96, at the Tennessee Performing Arts Center in Nashville. The event, to feature seminars, workshops, and nightly musicals, will focus on the ins and outs of doing business in the gospel music industry.

AIMEE MANN'S SMART POP BACK ON 'STUPID'

(Continued from page 11)

says. "And often what bugs you is someone being unreasonable or idiotic—including yourself."

Musically, Mann strove to make "I'm With Stupid" more stripped down and electric guitar-oriented than her past work. And while the album reflects her British Invasion tendencies, it also incorporates lessons learned from modern rockers ranging from Liz Phair to the Loud Family, from the Posies to Beck.

"I wanted to make the record less ornate and without all that glossy, artificial high end you hear on the radio," Mann says. "And I was less interested in complexity this time. From the Beck and Liz Phair albums, I learned that short, simple songs could be interesting, too."

Written with and produced by longtime Mann collaborator/multi-instrumentalist Jon Brion, "I'm With Stupid" features several cameo appearances by alternative rock notables.

"That's Just What You Are" and "Frankenstein" boast the inimitable backing vocals of Squeeze's Glenn Tilbrook and Chris Difford. Juliana Hatfield sings high harmonies on "You Could Make A Killing" and "Amateur." Michael Penn plays lead guitar on "It's Not Safe," and ex-London Suede guitarist Bernard Butler co-wrote and lends his glam-flavored guitar to "Sugarcoted."

At WBCN Boston, VP/PD Oedipus has already been playing the track "You Could Make A Killing" (from an

early import) on his new-music show, "Nocturnal Emissions." "I'm playing it for the cult audience now," he says. "Once Geffen sends me the record, I'll play it 20 times a week."

Oedipus says that the station gave "That's Just What You Are" substantial spins last year. "It was a strong song for us," he says. "And I loved 'Whatever.' Aimee's an excellent songwriter."

Going to triple-A radio Jan. 9, the first single from "I'm With Stupid" will be the catchy "Choice In The Matter." "Long Shot" may be a separate emphasis cut for alternative radio later, according to Alan Oremán, director of rock radio promotion for Geffen.

"Choice In The Matter" will go immediately to Boston-area alternative stations, as well as other alternative outlets expressing an interest, Oremán says. Geffen also will service triple-A with the reissue of "Whatever." In addition, a video should be in the works for "Choice In The Matter."

"We are really excited about the new album," Oremán says. "There are four or five very strong songs on this record that can make it last all year."

Smith adds, "Aimee crosses lines of format, age, and musical taste, from the sensitive singer/songwriter fans to alternative. And she is good with people, so her personal involvement with the press, retail, and radio while on tour will help promote her music."

Says Eric Levin, owner of Criminal

Records in Atlanta, "We consider Aimee a friend of the store. She's been in here, and we converse via E-mail occasionally. She has always been the nicest person, as well as a great artist."

"The last album was great and did about as well as it could have without a supportive label," Levin adds. "I think the new album is stunning, and we're gonna do all we can for it—playing it in the store and putting up posters. And when she comes to town, we'd love for her to do an in-store with us. We have [an Internet World Wide Web] site and have been putting video-clips of our in-stores online. I'd like to do that with her."

Mann is scheduled to begin a club tour on the East Coast later this month. In November, she toured the U.K., playing a handful of dates in England as well as shows in Dublin and Belfast, Northern Ireland. Mann also played some live acoustic sets on U.K. radio with Brion. Her live shows are booked through Creative Artists Agency. Mann and her manager, former "Til Tuesday bandmate Michael Hausman, are currently casting about for song publishers.

After her past frustrations with the record industry, Mann says she is glad to be with Geffen and is gradually getting excited about the career aspect of making music again. "I felt like quitting at one time, it was so depressing," she says. "This business is often run by lunatics and imbeciles, but once you know that, you can be prepared."

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★					
1	1	7	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72130	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
2	2	129	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72119	KIRK FRANKLIN AND THE FAMILY
3	3	30	WILLIAM BECTON & FRIENDS	WEB 9145/INTERSOUND	BROKEN
4	5	11	CECE WINANS	SPARROW 51441	ALONE IN HIS PRESENCE
5	6	9	THE WINANS	QWEST 45888/WARNER BROS.	HEART & SOUL
6	7	25	YOLANDA ADAMS	TRIBUTE 3592	MORE THAN A MELODY
7	8	47	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43010	SHOW UP!
8	13	22	SHIRLEY CAESAR	WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
9	10	27	THE CANTON SPIRITUALS	BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
10	9	26	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR	BENSON 4168	LIVE IN NEW YORK BY ANY MEANS...
11	4	27	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
12	17	41	ANointed	WORD 67051/EPIC	THE CALL
13	11	9	DOROTHY NORWOOD	MALACO 4476	SHAKE THE DEVIL OFF
14	15	69	HELEN BAYLOR	WORD 66443/EPIC	THE LIVE EXPERIENCE
15	22	79	SOUNDS OF BLACKNESS	PERSPECTIVE 549006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
16	16	137	THE CANTON SPIRITUALS	BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
17	27	3	DOUG WILLIAMS	BLACKBERRY 1612	HEARTSONGS
18	18	85	GMWA WOMEN OF WORSHIP	ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
19	12	3	VARIOUS ARTISTS	VERITY 43013	VERITY RECORDS PRESENTS: A TRIBUTE TO ROSA PARKS
20	30	3	MISSISSIPPI MASS CHOIR	MALACO 6021	GREATEST HITS
21	14	9	CARLTON PEARSON	WARNER ALLIANCE 46006	LIVE AT AZUSA
22	19	133	MISSISSIPPI MASS CHOIR	MALACO 6013	IT REMAINS TO BE SEEN
23	26	56	BEBE & CECE WINANS	CAPITOL 28216	RELATIONSHIPS
24	20	13	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS	WORD 67303/EPIC	SHOUT
25	25	63	DOTTIE PEOPLES	ATLANTA INT'L 10200	ON TIME GOD
26	28	7	THE RANCE ALLEN GROUP	BELLMARK 70008	YOU MAKE ME WANNA DANCE
27	29	30	MIGHTY CLOUDS OF JOY	INTERSOUND 9147	POWER
28	38	13	JAMES HALL & WORSHIP & PRAISE	INTERSOUND 9163	KING OF GLORY
29	RE-ENTRY		HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR	BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
30	21	47	FRED HAMMOND & RADICAL FOR CHRIST	BENSON 4008	THE INNER COURT
31	33	2	ALLEN & ALLEN	CGI 1150	CHRISTMAS LIKE NEVER BEFORE
32	24	24	MICHAEL FLETCHER	SOUND OF GOSPEL 216	HIGHEST PRAISE
33	37	19	VANESSA BELL ARMSTRONG	VERITY 43011	THE SECRET IS OUT
34	RE-ENTRY		MISSISSIPPI CHILDREN'S CHOIR	MALACO 4469	A NEW CREATION
35	39	24	THE JACKSON SOUTHERNAIRES	MALACO 4472	THE WORD IN SONG
36	RE-ENTRY		JOHN P. KEE	VERITY 43009	COLORBLIND
37	RE-ENTRY		GEORGIA MASS CHOIR	SAVOY 7117/MALACO	LORD TAKE ME THROUGH
38	RE-ENTRY		VARIOUS ARTISTS	CGI 1090	GOSPEL'S GREATEST HITS
39	RE-ENTRY		YOLANDA ADAMS	TRIBUTE 3937	SAVE THE WORLD
40	RE-ENTRY		VARIOUS ARTISTS	CGI 1125	GOSPEL'S GREATEST HITS VOLUME II

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; A 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. H indicates past or present Heatseeker titles. © 1996, Billboard/BPI Communications.

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Songwriters & Publishers

ARTISTS & MUSIC

Zomba's Size Belies Musical Swath Growing Catalog, Revenues Reflect Risk-Taking

BY IRV LIGHTMAN

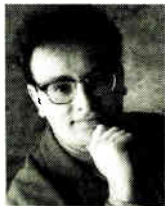
NEW YORK—Though Zomba Music Publishing hardly has the "miniature" look it had a decade ago—then, it had a New York-only staff of four, compared to today's staff of 43 in New York, Los Angeles, and Nashville—David Renzer, the company's senior VP/GM, maintains that its considerable clout does not come at the expense of its "boutique size and structure."

Nor does this modest structural approach limit the music publisher's musical swath, which includes R&B, hip-hop, country, alternative rock, reggae/dancehall, Latin, and pop. Also providing a secure source of income these days are synchronization and performance fees originating from use of copyrights in films and TV. Renzer says that, in recent years, the company's annual net publisher's share has averaged double-digit gains.

For Renzer, comparisons with the company's operations of a decade ago are personally significant, for he joined the company in December 1985 as a professional manager, moved on to director, VP, and, five years ago, senior VP/GM. His job entails running the

U.S. arm of Zomba Music Publishing on a day-to-day basis. The company is a wing of the Zomba Group, which is owned by Clive Calder.

"Clive set the tone from the very beginning," says Renzer. "Go for quality over quantity. Even today we don't



RENZER

have a big catalog, with some 10,000 copyrights in Zomba Music proper and an additional 30,000 acquired last year when we acquired the Grever catalog of Mexico." Nevertheless, Renzer points out, Zomba Music's chart rankings last year, as determined by Billboard's year-end surveys, puts the company at No. 5 among charting publishers in pop, No. 3 in country, and No. 4 in R&B. "Over the past several years, we've had consistent growth in the double figures," says Renzer. He adds that Zomba's sister company, the highly successful Jive label, is a source of only about 25% of its revenue base. The purchase of the Grever catalog signalled Zomba Music's commitment to the Latin music area.

Zomba's dominant music coverage remains in the R&B/hip-hop field, with such acts as R. Kelly, Levert, Teddy Riley, Erick Sermon, NAS, Onyx, Chris Stokes of Immature, and A Tribe Called Quest.

One particularly favored growth area is that of movie and TV placement of Zomba Music copyrights, a responsibility of veteran publishing figure Neil Portnow, who operates Zomba Music Services in Los Angeles. This marketing arm has given the company exposure in such feature films as "Low Down Dirty Shame," "Don Juan DeMarco," "Dangerous Minds," "Friday," and "The Show," as well as TV fare, such as "Law & Order," "Beverly Hills 90210," and "Friends."

"When alternative rock became the rage with the hit feature 'Reality Bites,'" says Renzer, "we had the artists/writers that everyone wanted."

He cites such talents as Dinosaur Jr, Juliana Hatfield, Sonic Youth, L7, Babes In Toyland, Anthrax, Def Leopard, and the Breeders.

In the pop field, the company has had recent success with R. Kelly's chart-topping hit by Michael Jackson, "You Are Not Alone," while Mutt Lange has had a string of success with recordings by Bryan Adams, Shania Twain, and Michael Bolton, among others.

In another strong area, country music, the responsibility of Mike Hollandsworth in Nashville, recordings by Twain (with songs written and produced by Mutt Lange), Tim McGraw, BlackHawk, and Vince Gill have had a solid showing. In gospel, the Zomba Music catalog has had success with the Winans and John P. Kee. The Christian music market is represented by the writers in the Brentwood Music catalog and by production music libraries Firstcom and APM.

In the reggae/dancehall field, the company publishes such acts as Super Cat, Patra, and Cobra and is involved with Shabba Ranks through its deal with producer/manager Specialist.

The Grever catalog, rich in Latin successes, is already giving Zomba Music a taste of success. It is the copublisher of the Latin melody with the familiar English title "What A Difference A Day Makes." Its appearance in the film "Casino" has added \$100,000 in gross revenues to Zomba Music's coffers.

Zomba Music's executive ranks include Rachele Greenblatt, senior VP, who has been on board for 15 years; Richard Blackstone, VP of business affairs; newly hired publishing finance veteran senior VP Brian Roberts; and Paul Katz, senior VP of business affairs.

Looking back a decade, Renzer sees growth in the context of "higher risks and a reduction in the return on investment, resulting from lower margins. Positive trends to counter this are to look at nonmainstream music and hope that new technologies become meaningful. The growth in synchronization income is healthy and likely to continue."



Success Strikes At Midnight. David Nichtern, left, who wrote "Midnight At The Oasis," receives a platinum award for U.K. sales of the Brand New Heavies' album "Brother Sister" from Chris Remy, GM of Notting Hill Music Inc. The group's version has gained success two decades after Maria Muldaur's top 10 version.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
ONE SWEET DAY	• Mariah Carey, Michael McCary, Nathan Morris, Wanya Morris, Shawn Stockman, Walter Afanasieff	• Sony Songs/BMI, Rye/BMI, Sony Tunes/ASCAP, Wallyworld/ASCAP, Black Panther/BMI, Vanderpool/BMI, Aynaw/BMI, Shawn Patrick/BMI
HOT COUNTRY SINGLES & TRACKS		
REBECCA LYNN	• Don Sampson, Skip Ewing	• MCA/ASCAP, Acuff/BMI
HOT R&B SINGLES		
EXHALE (Shoop Shoop)	• Babyface	• Ecaf/BMI/Sony Songs, BMI/Fox Film, BMI
HOT RAP SINGLES		
HEY LOVER	• Rod Temperton, L.L. Cool J	• Rod songs/ASCAP, L.L. Cool J/ASCAP, Almo/ASCAP
HOT LATIN TRACKS		
MAS ALLA	• Kike Santander	• Fipp/BMI

New York Theater Revives R&H Rarity, 'America's Sweetheart'

LOST & FOUND & LOST?

Richard Rodgers and Lorenz Hart's 1931 musical "America's Sweetheart" is considered a "lost" musical. Indeed, many of its songs have only recently been recovered. Yet, at least five songs—one of them being the familiar comic confession of struggling Depression era lovers "I've Got Five Dollars"—have made their way onto a limited number of recordings and cabaret performances. And the original show's run of 135 performances, fueled by some good reviews, is not bad considering the economic conditions at the time.

Concern over the recently discovered songs has less to do with the fact that "America's Sweetheart" was a lost gem than with the stature of its creators. True, its score, though less brilliant than the works of Rodgers and Hart's golden era to follow, does have inevitable triumphs.

Besides "I've Got Five Dollars," there are two charming ballads, "We'll Be The Same" and "There's So

Much More," and the naught but witty "A Lady Must Live" and "I Want A Man." "How About It?" has overall charm, but what's really special is when Hart's playful lyrics take the unusual turn of juxtaposing words like "object" and "objection" and "party" and "particular."

With many of the missing songs now recovered—however, some still languish beyond the reach of R&H scholars or are simply gone forever—"America's Sweetheart" was a good choice for one of the five musicals being revived by Theatre Off Park in New York's Greenwich Village in honor of the 100th anniversary of Larry Hart's birth this year.

The Dec. 11 performance was every bit as engaging as that of "I Married An Angel" (one of Rodgers and Hart's golden era shows), the first production in the series. The cast included young artists completely at home with shows that their grandparents might have attended during their original runs.

Director Albert Harris has an ear for showing audiences the special period charm of these shows, and while musical director John

McDaniel has only a piano at his command, he captures the spirit of how the music must have sounded with a full orchestra.

The Herbert Fields libretto, which lightly parodies the Hollywood studio system of the early '30s, is on par with the better musical theater books of the time, with jokes that occasionally ring true today—such as one about Hollywood's penchant for making good plays into bad movies. The plotline is similar to that of the classic "Singing In The Rain" in that a beautiful silent screen star confronts the age of talkies, in this case with a bad lisp.

But if you're attending these shows to howl at the dialog, forget it. The laughs (and the beauty) are in the Rodgers and Hart songs—especially the rediscovered entries—which carry the plot, so that the show would not be a candidate for a revival without them.

By the way, it would be nice if a label showed some interest in preserving these shows. There are no takers as of yet. Will these lost songs have to be rediscovered again some day?

ADDITIONAL 'COMPANY': Production controversy may have ended plans to bring the recent 25th anniversary New York revival of Stephen Sondheim's "Company" to a new theater a few blocks from the Roundabout, where it first opened, but it's going to make it to the recording studio. Broadway Angel plans to release the album Feb. 3 with Phil Ramone producing. Columbia issued the 1970 cast album, the sessions for which produced a fascinating documentary by D.A. Pennebaker.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Van Halen, "Balance."
2. The Dave Matthews Band, "Under The Table And Dreaming."
3. Joe Satriani, "Another Side Of Joe Satriani."
4. Faith No More, "King For A Day, Fool For A Lifetime."
5. Slayer, "Primal Slayer."



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"SAN ANTONIO ROSE"
Written By Bob Wills
Published By Bourne Co.
(ASCAP)

Penning by Bob Wills in 1938, "San Antonio Rose" has become one of the most familiar and best-loved western swing classics. Wills released a vocal version called "New San Antonio Rose" that went to No. 3 in 1944. The song has been recorded by numerous artists over the years, including Floyd Cramer, who took the tune to No. 8 on June 26, 1961. It appears on the latest Reno Brothers album.

The Reno Brothers name has always been synonymous with excellence in bluegrass music. On their Pinecastle/WEBCO album "Swing West," Ronnie, Dale, and Don Wayne Reno push the envelope by reviving classic western swing tunes in a style that combines their bluegrass roots with acoustic swing music.

"It was a lot of fun," Ronnie says. "We did some research on some of the older things. We even went back and got Jack Guthrie's record of 'Oklahoma Hills,' but with 'San Antonio Rose' we had performed

it so much as a band that [we recorded] the arrangement we pretty much always use. We were doing an all-acoustic version that was basically just about the way it was originally recorded. So we felt very comfortable with it.



"I think it's just one of those songs that passed down through generations," Reno continues, talking about the song's appeal. "The ladies love it so well, and everyone remembers it. The tune is very recognizable, and people sing along."

Studio Action

ARTISTS & MUSIC

Adrian Carr Has Acoustic Ambience Classic Steinway An Asset To New York Studio

BY JIM BESSMAN

NEW YORK—Adrian Carr Music Designs Recording, located in midtown Manhattan's Film Center building, boasts plenty of new-generation, low-priced technology. But owner Adrian Carr is most proud of its piano—a completely rebuilt 1897 Steinway “B” concert grand, with the original soundboard and ivories intact.

“It’s one of the most special pianos in New York,” says Carr, “and we get a lot of business because of it. You just don’t get that kind of tonal quality, especially in the bass—you kind of feel it in your breastbone. Very few studios in New York will spend the money for a piano like this, because most of their business is rock’n’roll.”

Carr’s year-old, 1,000-square-foot room, however, is geared more toward acoustic recording, primarily for jazz, classical, and folk. Among the projects cut there have been *i Virtuosi* Records albums by new composers Jennifer Higdon and Elizabeth Lauer, an Antara Records disc by classical flutist Harold Jones, and a Celtic-style new age album by Kokila for Astro Music, which plays up the Steinway in the

cover notes.

Carr’s focus on the piano came out of a prior search for a studio concert grand. After graduating from Juilliard, he set out to find a place to make an audition tape and found that New York’s rock-oriented studios weren’t conducive to his type of acoustic music.

“Unless you dropped a lot of money, it was difficult to find a studio to make a tape that had a decent piano,” he says. “That’s how the seeds for ACMD got started.”

Carr went off to Princeton for his master’s degree, then returned to New York and, in 1990, founded the first Adrian Carr Music Designs in a Soho loft. “It had wood floors and a tin ceiling, which drummers loved because it gave the cymbals a nice metallic sound. But I got squeezed out when the rents went up, so I started looking for space here,” says Carr.

Located in the up-and-coming Clinton neighborhood, the Film Center, in addition to housing “interconnected” tenants in the entertainment business, offered a space for musicians to feel comfortable—a key concern for producer/engineer/musician Carr. Designed by David Harvey of Peter

George Associates (designer of Merkin Concert Hall and Florence Gould Hall in the Alliance Française), Carr’s studio has an 18- by 30-foot live room opposite the control room, with an 8- by 10-foot voiceover/drum booth off to the side.

The layout makes use of nonparallel and slanted walls and slanted ceiling panels to avoid standing waves. “You can set up two room mikes and get a nice stereo acoustic sound,” Carr says, adding that a nice view of the Hudson River enhances the ambience of the intimate acoustic setting.

“Our whole thing is soup-to-nuts—from recording to mastering, editing, and duplication. It’s set up to be one-stop shopping.”

Noteworthy equipment includes the studio’s 18-bit Soundscape digital editing software. Carr’s “competitively priced” room also has the three Alesis Adat modular 8-track digital tape recorders (controlled by the BRC digital editing system), and is awaiting delivery of the new Yamaha O2R digital mixing console.

Equally important, ACMD uses an Olympia cappuccino machine. “I take great pride in my espresso,” says Carr.

Meat Loaf’s New Set Finds Producer Ron Nevison Emphasizing Passion

BY BEN CROMER

For producer/engineer Ron Nevison, the essence of record-making is in the artist’s performance.

“You always have to go for a performance,” he says. “I go into it to make the best album possible. Passion and impact is what I try to bring to something.”

The 50-year-old Nevison has been able to thrive in the topsy-turvy music world for more than 25 years by taking a utilitarian approach to his craft. Nevison, no stranger to the Billboard charts, is currently in the Hot 100 with “I’d Lie For You (And That’s The Truth)” from Meat Loaf’s new MCA album, “Welcome To The Neighborhood.”

Other Nevison-produced hits include “Isn’t It Time” by the Babys, “Jane” by Jefferson Starship, “Alone” and “Never” by Heart, and “We Just Disagree” by Dave Mason. Moreover, his eclectic portfolio boasts tracks by Ozzy Osbourne, Melissa Manchester, and UFO.

Although veteran acts have often reached new audiences under Nevison’s tutelage, he resists being tagged as a savior for performers in search of chart salvation.

“In the case of a group like the Babys, they’d only done one album before I got a hold of them,” Nevison says. “And UFO had done several albums before I did ‘Lights Out.’ I just looked at it as the next step in their career.”

For “Welcome To The Neighborhood,” Nevison purposely crafted an album that acknowledged Meat Loaf’s multiplatinum history by incorporating his trademarks: strong, dramatic lyrics and liberal use of acoustic piano and electric guitar.

“If you listen to the stuff that Jim Steinman did with him, you’ll see the same threads,” Nevison explains, adding that he’s a fan of Steinman’s work. While Steinman’s role was limited on this project, he did contribute such songs as “Left In The Dark,” which Nevison calls “a stunning piece.”

Nevison engineers about 90% of the projects he produces, employing outside engineers when necessary. He was working in two studios simultaneously during the Meat Loaf album. “I was engineering in one and running back and forth with another engineer doing other work,” he says.

Nevison cautions producers to avoid the “fix it in the mix” syndrome by incorporating effects when cutting the basic tracks and keeping the basic tracks to a manageable number.

“There’s not six tracks of vocals where I want the first verse here and

the second verse there,” he says. “It’s a hard enough thing to mix an album. You get sidetracked by all these other things.”

As for the perennial analog-vs.-digital debate, Nevison is bipartisan: Even though he still has a fondness for analog equipment, he is enthusiastic about some aspects of digital technology.

“I really like the new 48-track Sony, although I’ve been finding myself cutting basic tracks on analog and then making slaves with the digital,” he explains. “Digital is nice for vocals and acoustic instruments, and then I go back to analog. If I had a 48-track analog machine that I wouldn’t have to go generations [down] by making transfers, then I might even stay into that.”

Originally a singer, the Philadelphia-born Nevison gravitated toward engineering and production as a way to combine his childhood passions for music and electronics. Nevison’s initial foray into the industry was as an on-location mixer for concerts by Traffic, Derek & the Dominos, and Jefferson Airplane.

In 1970, Nevison relocated to England to find work as a studio engineer; however, he soon found himself in business with Pete Townshend building remote studios. The Townshend/Nevison partnership built the infamous Ronnie Lane Mobile, used by such bands as Led Zeppelin, Bad Company, and the Who. Nevison also

(Continued on next page)



Orchestral Maneuvers. Guitarist Brian Setzer and producer Phil Ramone mix the upcoming Brian Setzer Orchestra album at Allen Sides’ Ocean Way Recording in Hollywood, Calif. Shown, from left, are Sides, Ramone, and Setzer.

New CD Technology Displayed At Manufacturers’ Trade Show

BY STEVE TRAIMAN

NEW YORK—The first DV/CD-ROM Expo, held recently here, highlighted the increasing competition in the CD-ROM and CD-R (a recordable CD) marketplace, as well as the anticipation for the DVD business, expected to launch late this year or early 1997.

Virtually every major replicator was represented, and this sampling of technological breakthroughs and innovative marketing/sales programs was a good indication of expediting multimedia opportunities.

• WEA Media Services was officially launched as a further restructuring of WEA Inc. (Billboard, Nov. 11, 1995). The new umbrella division consolidates and advances the efforts of the sales staffs of WEA Manufacturing (which has plants in Olyphant, Pa., and Commerce, Calif.) and Long Island-based Ivy Hill, the industry’s largest producer of software packaging. WMS also includes WEA Visual Entertainment, a new division that sells and markets all Warner and third-party interactive products. As marketing services director Sandra Olson says, “WMS will provide a full complement of services to companies outside the Time Warner family while continuing to handle the expanding number of corporate projects.”

• Nimbus Manufacturing, based in Charlottesville, Va., introduced 3-D *id*, which is touted as a patented anti-piracy holographic technology that integrates true holograms onto CDs without loss of disc capacity or playing time. The combined efforts of Nimbus and Applied Holographics PLC, a pioneer in holographic-technology creation and application, the trademarked 3-D *id* provides stunning, dramatic graphics, with a number of samples available at the show.

“Each year, billions of dollars are lost and creative efforts diminished by the outright theft of copyrighted material in the music and [interactive] software industries through counterfeiting and piracy,” says Lyndon Faulkner,

president/CEO of Nimbus CD International. “3-D *id* holograms, which cannot be effectively copied, offer probably the most effective deterrent against CD piracy available today.”

• The Optical Products Group of Kao Optical has expanded its mastering studios in Lancaster, Pa. (its headquarters), Fremont, Calif., and Toronto by establishing full-service, quick-turn CD-R duplication centers, according to VP James Boyer. Available to clients who need to quickly fill small-volume CD-R orders, the three facilities can duplicate up to 200 CD-Rs in 24-36 hours. Kao also introduced 63-minute/540-megabyte and 74-minute/650-MB CD-Rs compatible with 1x, 2x, 4x, and 6x CD recorders, shipped in increments of five in a box, 50 in a master carton, or in bulk quantities for custom printing.

• Allied Digital Technologies, headquartered in Detroit, has taken the “instant CD-R” market one step further by installing pilot turnkey small-run operations in three of its nine sales offices in the first quarter, with rollout across the continent by year’s end. The merged Hauppauge (N.Y.) Manufacturing Group and Allied Film operation are targeting the new “boutique” services to clients that need up to 500 CD-Rs in a 48-hour turnaround for their respective customers. As executive VP of sales and marketing Brian Wilson says, “The new service is an extension of our major expansion in Hauppauge, which added 55,000 square feet of CD-ROM, ECD, audio-tape, manufacturing, packaging, and storage capacity.”

• Disc Manufacturing Inc. of Wilmington, Del., and Eva-Tone of Clearwater, Fla., creatively used CD-ROMs to highlight their respective range of services, with both running on Windows or on Macintosh computers.

“DMI Interactive Gallery” offers a self-paced tour “through a museum completely dedicated to CD technology.” Included are the DMI photo

(Continued on next page)

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Studio Action

ARTISTS & MUSIC

MEAT LOAF'S NEW SET FINDS PRODUCER NEVISON

(Continued from preceding page)

engineered many of those recordings, including Bad Company's self-titled debut album and Led Zeppelin's "Physical Graffiti."

"When I wasn't doing a project, I'd be out building studios," Nevison says, adding that these studios usually featured an 8-track Studer machine. "They would have to do the drums on one or two tracks to accommodate everything," he says.

Nevison migrated to Los Angeles in 1975, where he produced such hits as Starship's "Find Your Way Back," Heart's "These Dreams," and Survivor's "High On You."

Happily, Nevison's track record enables him to be selective in the projects he chooses. Yet, even he occasionally sings the blues when the phone is quiet.

"I do album projects, and most last

anywhere from 2½ to four months, so one phone call is four months' work," he explains. "A lot of times I get jobs because somebody else couldn't make it, or somebody else turned it down, just like I'll turn something down and somebody else will get that. You start working on something and somebody else calls you up and you can't do it, and then it's 'Why didn't you call me a month ago?'"

NEW CD TECHNOLOGY DISPLAYED

(Continued from preceding page)

gallery, CD-ROM "family tree" and table-top technical display, contract mastering special exhibit, and the expanding future of CD technology, as well as electronic order forms.

"Your CD-ROM Tour Of Eva-Tone" includes a full-motion video tour; "literature you can print," and an authoring and production services demonstration.

• 3M Data Storage Optical Technology Division, based in Menomonee, Wis., and its full range of CD-ROM services will survive the announced phaseout of the audiotape and videotape manufacturing operation, videodisc sales manager Vivian Ebersman emphasizes. In addition to CD-ROM manufacturing, the division offers data formatting services, insert printing, custom packaging, fulfillment, and distribution.

With the agreement to produce a compatible DVD format by the Sony/Philips Multimedia CD coalition and the Toshiba/Time Warner Super Density alliance last fall, and the

recent publication of technical specifications for mastering and manufacturing, a number of major suppliers have promised the first consumer hardware in the \$500-\$700 range for the fourth quarter.

WEA Manufacturing, part of the SD group that set up a pilot DVD produc-

tion line in its Olyphant plant early last year, is promising at least 250 titles for the launch. Nimbus, Allied, and DMI are among leading replicators that have advanced plans to integrate DVD manufacturing lines whenever their clients need product (Billboard, Sept. 2, 1995).



Sonically Corr-ect. 143/Lava/Atlantic Records' the Corrs work with acclaimed producer David Foster on their debut album, "Forgiven, Not Forgotten," at Foster's Chartmaker Studios in Malibu, Calif. Shown, from left, are Caroline and Andrea Corr, Foster, and Sharon and Jim Corr.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 30, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia)	EXHALE (SHOOP SHOOP) Whitney Houston/ Babyface (Arista)	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU Aaron Tippin/ S. Gibson (RCA)	HEY LOVER (Feat. Boyz II Men) LL Cool J/ Tone, J.C. Oliver	MY FRIENDS Red Hot Chili Peppers/ R. Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	WALLYWORLD/ HIT FACTORY (San Francisco/New York) Dana Jon Chappelle Jay Healy, David Gleeson	THE TRACKEN PLACE/ HIT FACTORY (L.A./New York) Brad Gilderman	SOUND EMPORIUM (Nashville) Alan Schulman	STONE CREEK (Gladwyne, PA) Jim Hinger	SOUND CITY/ LOUIE'S CLUBHOUSE (Los Angeles) David Sardy David Schiffman
RECORDING CONSOLE(S)	SSL 8000G/ Neve VRSP Legend with Flying Faders	Euphonics/ SSL 4000G Plus	Neve 8128	SSL 4048E with G computer	Focusrite
RECORDER(S)	Sony 3348	Studer A820/Sony 3348	Mitsubishi X-850	Otari MTR 100	Studer A800 MKIII
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STU- DIO(S) Engineer(s)	SONY STUDIOS (New York) Mick Guzauski	RECORD PLANT (Los Angeles) Jon Gass	ARDENT (Memphis) John Hampton	CHUNG KING (New York) Rich Travali	ANDORA (Hollywood) David Sardy
CONSOLE(S)	SSL 4096G	SSL 9000	Neve VR48 with Flying Faders	Neve VR60 with Flying Faders	Neve 8078
RECORDER(S)	Sony 3348	Studer A820	Studer A80	Studer A827	Studer A800 MKIII
MASTER TAPE	Ampex 467	Ampex 499	Ampex 499	Ampex 499	Ampex 456
MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE DISC Eddy Schreyer	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Tom Coyne	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	Sony	BMG	BMG	PMDC/Cinram	WEA

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Japanese '95 Shipments Up Foreign Acts, Singles Help Boost

■ BY STEVE McCLURE

TOKYO—Aggressive marketing of foreign-repertoire compilation albums by Japanese labels gave a major shot in the arm to the industry here in the first nine months of 1995, according to data recently released by the Recording Industry Assn. of Japan.

Also powering the market was the domestic CD-singles market, boosted by a series of hits by such artists as Miwa Yoshida and omnipresent producer Tetsuya Komuro.

Audio software shipments in the January-September period totaled

319.34 million units, up 11%, with a wholesale value of 387.65 billion yen (\$3.94 billion), up 8%, according to the RIAJ. Total album shipments were 201.48 million units, up 7% from 186.99 million units in the first nine months of 1994. CD album shipments were 183.33 million units, up 11%, worth 298.98 billion yen (\$3.04 billion), up 8%. Cassette shipments (separate figures for singles and albums were not available; however, most cassettes are albums) were 17.81 million units, down 17%, worth 15.09 billion yen (\$153.4 million), down 16%. Vinyl LP shipments were 343,000 units, down 14%,

worth 554 million yen (\$5.63 million), down 18%.

CD single shipments (there are no other single formats of any significance in the Japanese market) were 117.86 million units, up 19%, worth 73.02 billion yen (\$742.1 million), up 14%.

Shipments of material by non-Japanese artists totaled 71.97 million units, up 17%, worth 104.8 billion yen (\$1.06 billion), up 15%.

Production of domestic artists' material reached 247.38 million units, up 10%, worth 282.84 billion yen (\$2.87 billion), up 5%.

Channel V Gigs Are In Asia, For Asians

■ BY MIKE LEVIN

HONG KONG—Just over a year ago, Amy Grant stepped behind a microphone at the Hard Rock Cafe. It could have been a scene from hundreds of clubs across the U.S. But the microphone was on a stage in Taipei, Taiwan, and the audience had never seen anything like it.

For the first time, Asian fans of Western music got a big-name show that was personal, intimate, and spontaneous. It was recorded on two cameras and 24 tracks—the first install-

ment in Channel V's "V At The Hard Rock" series.

Fourteen months later, eight other Western acts—including Sheryl Crow, Air Supply, and M People—and six domestic artists have performed in Hard Rock Cafes from Hong Kong to Jakarta, Indonesia, and the series has evolved from promotional programming to "software development," says Jeff Murray, V's director of music and artist relations and the series' originator.

"We never thought further than creating a show [for STAR TV's pan-Asian music channel], but we always

figured there could be potential for music to be developed here. Now we are creating something in Asia for Asians."

PolyGram rereleased Crow's "Tuesday Night Music Club" in August with a six-track bonus CD from her performance in Singapore. EMI did the same for Capitol Records' Richard Marx in November; the bonus item for Marx's "Ballads," also recorded in Singapore, included a duet with Mandarin star Eric Moo and helped sell 30,000 units in three weeks.

Taiwanese indie Friendly Dogs has released a five-artist compilation that includes Kay Huang, Huang Pin-Yuan, David Wu (a VJ for Channel V), Sandee Chen, and Chen Wei. It was recorded for "V At The Hard Rock" in Hong Kong during MIDEEM Asia.

Labels see the series (now filmed with eight cameras) as an opportunity to reach a huge audience without expensive concerts, if and when the limited venues can be booked.

It also helps international acts stay current in the region during the 12-24 months between albums. Domestic acts put out two to four albums a year and tend to see "V At The Hard Rock"

(Continued on next page)

Britpop Makes Waves In Asia As Japan Says, 'Let's U.K.!'

■ BY STEVE McCLURE

TOKYO—"Let's U.K.!"

That snappy Japanese-English phrase is the slogan of PolyGram's new campaign to promote "Britpop" bands in Japan, which has proven to be one of the best overseas markets for the new crop of U.K. talent.

PolyGram K.K., the multinational's Japanese affiliate, launched the drive Dec. 7 at a seminar in Tokyo attended by its staff, retailers, and the media. The company is betting that Japanese consumers will go for acts such as Pulp, Marion, Shed Seven, and Gene in the same way they've embraced Blur, Oasis, Shampoo, and other British acts.

The keynote speaker at the event was Colin Bell, managing director of London Records in the U.K. "Britain is now enjoying a third-generation take on rock'n'roll," he said. "The music scene in England is basking in a creative revival that has yet to mature and that will bring us a new generation of worldwide superstars for the '90s. London today is as creative and vibrant musically as it ever was in the heyday of the '60s."

Bell presented a potted history of

British pop's evolution, from the '60s "first wave" through the second, punk-catalyzed wave of the late '70s and into the late '80s, which he characterized as a period dominated by dance music in which there were few good acts to sign.

The London executive struck a chord with his Japanese listeners when he observed that at the start of the '90s, as U.K. commercial radio became more conservative and rigidly formatted, the music press began to play an important role in publicizing new music. That situation accurately describes the Japanese market as well.

"Suddenly there were two new bands to fulfill the hopes of a generation of disenfranchised music fans: Suede and the Stone Roses," Bell said. He described the batch of British bands that sprouted up following the breakthroughs made by those two acts as "exciting, raw, personality-driven, and revolutionary."

He had especially good things to say about Pulp and its front man, Jarvis Cocker: "You'll love him when he comes here in January." Mercury Music Entertainment president Alex Abramoff added, "Pulp is definitely a

(Continued on next page)

Deutsche Grammophon President Rebullia Quits

LONDON—Gianfranco Rebullia has quit as president of Deutsche Grammophon.

According to a statement from parent company PolyGram, Rebullia "decided to resign." While a successor is being sought, Deutsche Grammophon will be overseen by Chris Roberts, PolyGram's worldwide president of classics and jazz, along with Chris Schmökel, executive VP of Deutsche Grammophon.

Rebullia has had a broad international career with PolyGram and was president of PolyGram Classics in New York between 1981 and '85. In 1985 he became president of PolyGram Italy, before being appointed head of Deutsche Grammophon in 1992.

In a statement, Rebullia says he is "proud that the company has kept its course" during a period of change for the classical music industry.

JEFF CLARK-MEADS



Pictured, from left, are Johnny Dean, Menswear; Bernadette Coyle, senior VP, international, PolyGram U.K.; Colin Bell, managing director, London Records; Ikuzo Orita, president, Polydor K.K. Japan; Kazu Koike, label manager, Polydor K.K. Japan; Masa Shioda, label manager, Polydor K.K. Japan; Matt Everitt, Menswear; Stuart Black, Menswear; and Tadao Sekiguchi, label manager, Mercury Music Japan.

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International

Singer/Composer Of Spanish Band Mecano Goes On World Tour

■ BY HOWELL LLEWELLYN

MADRID—Nacho Cano, one-third of Spain's most successful pop group, Mecano, is back on the road for the first time since the band went into semiretirement in 1992 and nearly a year after he released his first solo album, "Un Mundo Separado Por El Mismo Dios" (A World Separated By The Same God).

Keyboard player, singer, and composer Cano, 32, has been on a 22-concert, 19-city Spanish tour that ended in December. It will be followed this year by shows in Germany, France, and the U.K.

A new video to promote the third single and title track was presented at Spain's copyright society SGAE to an audience that included the Israeli

ambassador and members of the United Arab Emirates diplomatic corps, as well as a sprinkling of Buddhists. The Middle East and the former Yugoslavia are central themes of Cano's album.

Cano's message centers on peace and solidarity through Oriental philosophies. Apart from images of children playing together, the new video includes the soundtrack of Hitler ranting at a Nazi rally, Arab verses recorded in Tunisia, Jews singing in a synagogue, and Roman Catholics welcoming Pope John Paul II in Seville, Spain.

The album was released earlier this year in Latin America, Germany, Italy, Norway, and Switzerland, and this fall in the rest of Europe, Canada, and Israel. The U.S. launch is set for early 1996.



Bear Hugs. BMG Ariola Munich has struck a joint venture deal with Andreas "Bär" Läscher, manager of German hip-hop foursome Die Fantastischen Vier and co-producer of the top 10 single "Computerliebe" by Das Modul. The new company, based in Stuttgart, Germany, will be called Bear Music Factory and will have two labels. The Counting imprint will concentrate on house, techno, and ambient music, and the Absorbing label will handle rock and alternative. Shown cementing the deal, from left, are Thomas Stein, president, BMG Ariola for German-speaking territories; Läscher; and Matthias Gibson, managing director, BMG Ariola Munich.

CHANNEL V GIGS

(Continued from preceding page)

as valuable promotion time.

"There are cost and marketing considerations, because traditionally, live albums don't sell well in Asia, but [the series] can help extend the life of an album," says Calvin Wong, EMI's marketing manager in Malaysia. "I think this will be a trend of the future for international repertoire."

The series is V's premier program; its validity among local music fans has been heightened by the addition of Chinese repertoire's biggest names. Harlem Yu did a segment in August, and Leon Lai appeared in September. But the biggest coup yet was Andy Lau's October gig.

Originally slated to do MTV's first Asian "Unplugged" in June, Lau cancelled because of acting commitments. The decision to do "V At The Hard Rock" in Taipei was made because "Andy's Taiwan promotion schedule allowed for it," says Landau Lee, Lau's manager and head of his new label Music Impact.

The inclusion of top domestic acts is helping to solve one of the series' biggest problems: convincing Asian artists to scale down from the glitz and glamour that have taken over pop performances. The goal is to re-introduce what Asia appears to have lost: basic music in its purest form.

The 10-site Hard Rock Cafe, franchised by Singaporean entrepreneur W. S. Ong, has embraced the series in a region starved for live music and has earned credibility at the top of Asia's club scene. V uses local engineers in

each city to help improve technical abilities.

"It's opening eyes to what is possible from live music," says the series' executive producer, Steve Greider. "We're trying to get away from being like a press release and answer the question, 'Who is this person and their music?'"

In addition to the performance, each show includes interviews about song origins and meanings; this is unique in Asia, where international and domestic singers tend to conduct interviews about clothes and fan clubs.

V relies on labels to make their artists available. Big-name Western acts have tended to skip the region on the Australia-to-Japan concert and promotion route, but with foreign music sales up between 30% and 200% in Asia-Pacific markets so far in 1995, according to IFPI statistics, "V At The Hard Rock" appears tailor-made for marketing managers.

"We're creating another reason for artists to come through, and we're eventually aiming at stand-alone software," says Murray. "I don't see any reason why we couldn't help break new artists if the labels are willing to get involved."

STAR TV has often considered starting its own record label. With Warner Music International, Sony Music Entertainment, EMI Music, and BMG International owning a 50% share of STAR TV's music channel, "V At The Hard Rock" could become much more than a promotional asset.

EMI Adjusts Roles For Merged Groups

LONDON—The role of the Chrysalis and Cooltempo operations in the U.K. have been restated following their amalgamation into the EMI Records Group U.K. & Ireland in the fall.

Cooltempo will continue as an A&R source for domestic R&B, dance, and urban music, as well as being a conduit for international repertoire, particularly from EMI USA.

From the beginning of 1996, Cooltempo is integrated into EMI U.K., and the four-person Cooltempo staff will report to EMI U.K. managing director Clive Black.

Meanwhile, EMI Records president/CEO Jean-Francois Cecillon confirms that Chrysalis will continue as a stand-alone group, comprising the Chrysalis and Ensign labels. Cecillon, to whom the Chrysalis staff reports, says the labels should "become a major A&R and marketing entity within EMI."

JEFF CLARK-MEADS

newsline...

DUTCH INDEPENDENT Play It Again Sam is representing the U.K.'s Ministry of Sound in the Benelux under a new three-year licensing and distribution deal between the two labels. Play It Again Sam will release Ministry of Sound's 15-album catalog, which were previously available only as imports.

KLASSIK KOMM, the classical music trade fair, is being shifted from its traditional spring slot to Sept. 6-8, 1996. The organizer, Music Komm, says that the decision was reached after consultation with industry associations, record companies, and publishers. The event will continue to be based in the Congress Centrum Ost in Cologne, Germany.

MARIAH CAREY is the new face on posters advertising the products of cosmetics company Kose in a nationwide campaign in Japan. Last year, Carey appeared in Sony's MiniDisc advertisements.

GERMAN POLICE and investigators from labels body IFPI seized 60,000 bootlegged CDs of such acts as Genesis, David Bowie, U2, AC/DC, and Elton John from a company in Uetersen, which is near Hamburg. The discs are estimated to have a street value of \$1.2 million.

BRITPOP MAKES WAVES IN ASIA

(Continued from preceding page)

priority for 1996, and we've already started a big campaign to promote them, which will culminate when they tour here in January."

Bell said of Gene that it is "fronted by the rather fey Martin Rossiter, who follows in a long line of front men with rather ambiguous sexuality." He also spoke of the "string of stars introduced by David Bowie in the '70s, developed by Tom Robinson and Bronski Beat and Boy George, but settling into the '90s with a more stated bisexuality, with Brett Anderson and Martin Rossiter."

PolyGram U.K. senior VP of international Bernadette Coyle said that the company is committed to touring the new British acts it has signed. "Menswear, Gene, Cast, Shed Seven, Marion, the Bluetones, and Pulp will all tour Japan at least once during 1996."

Masa Shioda, manager of the international division of Polydor KK, said that, like Toshiba-EMI and Sony Music Entertainment (Japan), PolyGram wants to get behind Britpop acts. "We've already sold more than 50,000 copies of Menswear's album."

Abramoff said that the "Let's U.K.!" campaign will center on print media, as well as on efforts to get videos on music-oriented outlets, such as MTV Japan, Space Shower, and Wowow.

"Young Japanese kids really want to listen to brand-new British acts," said Polydor K.K. president Ikuzo Orita, noting that the initiative for the Britpop drive came from Japan. "They know that British artists' sound and character are completely different from American bands. We Japanese can recognize that their sound and the look is different."

追悼



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HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 12/25/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	CHASE THE CHANCE NAMIE AMURO A&M	
2	2	TO LOVE YOU MORE CELINE DION WITH ... EPIC	
3	NEW	KONYAWA HEARTY PARTY MARIYA TAKEUCHI EASTWEST	
4	4	RONDO YUMI MATSUTOYA TOSHIBAEMI	
5	6	JIN JIN JINGLEBELL CHISATO MORITAKA ONE UP MUSIC	
6	NEW	LOVE FOREVER DEEN B-GRAM	
7	9	GELANDE GA TOKERUHOOD KOI SHITAI KOUMI HIROSE VICTOR	
8	NEW	HAPPENING HERE TRF A&M	
9	8	MY BABE KIMIGA NEMURUMADE SYARANQ BMG	
10	NEW	I BELIEVE TOMOMI KAHARA PIONEER LDC	
1	2	ALBUMS	
2	1	MAKI OGURO BACK BEATS NO. 1 B-GRAM	
3	9	MY LITTLE LOVER EVERGREEN TOYS FACTORY	
4	3	TRF BRAND NEW TOMORROW A&M	
5	4	YUMI MATSUTOYA KATHMANDU TOSHIBAEMI	
6	7	B'Z LOOSE ROOMS	
7	NEW	CARPENTERS I NEED TO BE IN LOVE ... POLYDOR	
8	NEW	MIWA YOSHIDA BEAUTY AND HARMONY EPIC	
9	8	L-R LET ME ROLL IT! PONY CANYON	
10	NEW	TATSURO YAMASHITA TREASURES EASTWEST	
		YASUYUKI OKAMURA KINZIRARETA IKIGAI EPIC	

NETHERLANDS		(Stichting Mega Top 50) 12/23/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ADEMNOOD LINDA, ROOS & JESSICA DINO	
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
3	3	DE BUURTSUPER (GOELEMORGEN, GOELEMORGEN) ANDRE VAN DUIN CNR	
4	4	EARTH SONG MICHAEL JACKSON SONY	
5	5	KNOCKIN' DOUBLE VISION PINK	
6	7	DON'T LEAVE ME ALONE DJ PAUL ELSTAK MID-TOWN	
7	8	HET IS EEN NACHT (LEVENSECHT) GUUS MEEUWIS & VAGANT ARCADE	
8	9	MISS SARAJEVO PASSENGERS MERCURY	
9	9	POUR QUE TU M'AIMES ENCORE CELINE DION SONY	
10	NEW	SPRAAKWATER EXTINCE EMI	
1	1	ALBUMS	
2	2	ANDRE RIEU WIENER MELANGE MERCURY	
3	3	QUEEN MADE IN HEAVEN EMI	
4	4	DIE SMURFEN SMURFENHOUSEPARTY EMI	
5	6	BEATLES ANTHOLOGY 1 EMI	
6	7	ENYA THE MEMORY OF TREES WARNER	
7	8	ELTON JOHN LOVE SONGS MERCURY	
8	5	KINDEREN VOOR KINDEREN 16 SONY	
9	9	ROLLING STONES STRIPPED VIRGIN	
10	NEW	MARCO BORSATO ALS GEEN ANDER POLYDOR	
		CELINE DION D'EUX SONY	

AUSTRALIA		(Australian Record Industry Assn.) 12/24/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
2	3	LET'S GROOVE CDB COLUMBIA	
3	5	BOOM BOOM BOOM OUTHERE BROTHERS LIBERTY/FESTIVAL	
4	4	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA	
5	2	MERKINBALL (EP) PEARL JAM EPIC	
6	7	IT'S ALRIGHT DENI HINES MUSHROOM/FESTIVAL	
7	8	STAYIN' ALIVE N-TRANCE FESTIVAL	
8	9	MISS SARAJEVO PASSENGERS ISLAND	
9	11	FAIRGROUND SIMPLY RED WARNER	
10	12	WATERFALLS TLC BMG	
11	10	YOU'LL SEE MADONNA WARNER	
12	6	FREE AS A BIRD BEATLES EMI	
13	13	I KISS YOUR LIPS TOKYO GHETTO PUSSY DANCE POOL	
14	14	SUNSHINE AFTER THE RAIN BERRI LONDON	
15	20	GIVE ME ONE REASON TRACY CHAPMAN WARNER	
16	NEW	APPLE EYES SWEEP MUSHROOM/FESTIVAL	
17	NEW	BE MY LOVER LA BOUCHE BMG	
18	15	EARTH SONG MICHAEL JACKSON EPIC	
19	16	AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA	
20	NEW	LIE TO ME BON JOVI MERCURY	
1	1	ALBUMS	
2	3	ENYA THE MEMORY OF TREES WARNER	
3	4	TINA ARENA DON'T ASK COLUMBIA	
4	4	MADONNA SOMETHING TO REMEMBER WARNER	
5	6	BEATLES ANTHOLOGY 1 EMI	
6	6	MARIAH CAREY DAYDREAM COLUMBIA	
7	8	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
8	16	LIVE THROWING COPPER RADIOACTIVE/MCA	
9	5	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M	
9	9	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER	
10	7	ELTON JOHN LOVE SONGS MERCURY	
11	12	CDB GLIDE WITH ME COLUMBIA	
12	11	K.D. LANG ALL YOU CAN EAT WARNER	
13	10	QUEEN MADE IN HEAVEN EMI	
14	13	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
15	17	GREEN DAY INSOMNIAC WARNER	
16	NEW	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER	
17	19	MARTIN & MOLLOY THE BROWN ALBUM MUSHROOM/FESTIVAL	
18	15	GARTH BROOKS FRESH HORSES EMI	
19	18	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA	
20	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC	

CANADA		(The Record) 12/18/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	FANTASY MARIAH CAREY COLUMBIA	
2	2	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
3	3	STAYIN' ALIVE N-TRANCE QUALITY	
4	4	RUNAWAY JANET JACKSON A&M	
5	5	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
6	6	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS VIRGIN	
7	-	BACK FOR GOOD TAKE THAT RCA	
8	7	ONE MORE CHANCE NOTORIOUS B.I.G. ARISTA	
9	9	BEAUTIFUL LIFE ACE OF BASE ARISTA	
10	8	I'LL BE THERE FOR YOU METHOD MAN DEF JAM	
11	9	MACARENA LOS DEL MAR QUALITY	
12	11	ZOMBIE A.D.A.M. QUALITY	
13	12	CAN I TOUCH YOU ... THERE? MICHAEL BOLTON COLUMBIA	
14	13	BIG TIME WHIGFIELD QUALITY	
15	NEW	ONE SWEET DAY MARIAH CAREY COLUMBIA	
16	NEW	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON ARISTA	
17	15	DON'T TAKE IT PERSONAL MONICA ARISTA	
18	NEW	TELL ME GROOVE THEORY EPIC	
19	16	SET U FREE PLANET SOUL QUALITY	
20	17	KISS FROM A ROSE SEAL ZTT	
1	NEW	ALBUMS	
2	4	BEATLES ANTHOLOGY 1 APPLE	
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
4	7	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
5	12	MARIAH CAREY DAYDREAM COLUMBIA	
6	3	ENYA THE MEMORY OF TREES WEA	
7	5	ROLLING STONES STRIPPED VIRGIN	
8	9	VARIOUS ARTISTS DANCE MIX 95 QUALITY	
9	8	MADONNA SOMETHING TO REMEMBER MAVERICK	
10	10	DEF LEPPARD VAULT MERCURY	
11	6	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC	
12	NEW	GARTH BROOKS FRESH HORSES CAPITOL	
13	15	SOUNDTRACK WAITING TO EXHALE ARISTA	
14	14	ACE OF BASE THE BRIDGE ARISTA	
15	16	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M	
16	17	SHANIA TWAIN THE WOMAN IN ME MERCURY	
17	11	MELISSA ETHERIDGE YOUR LITTLE SECRET ISLAND	
18	19	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD COLUMBIA	
19	NEW	ASHLEY MACISAAC HI HOW ARE YOU A&M	
20	NEW	VINCE GILL SOUVENIRS MCA	
		QUEEN MADE IN HEAVEN HOLLYWOOD	

HITS OF THE U.K.

GERMANY		(Media Control) 12/19/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	EARTH SONG MICHAEL JACKSON EPIC	
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
3	3	EINE INSEL MIT ZWEI BERGEN DOLLS UNITED EASTWEST	
4	5	BACK IN THE U.K. SCOOTER EDEL	
5	4	I GOT 5 ON IT LUNIZ VIRGIN	
6	6	INSIDE OUT CULTURE BEAT SONY	
7	7	THUNDER EAST 17 METRONOME	
8	8	CAN'T STOP RAVING DUNE URBAN MOTOR	
9	9	HYMN MUSIC INSTRUCTOR EMI	
10	NEW	CAPTAIN JACK CAPTAIN JACK EMI	
11	18	MISS SARAJEVO PASSENGERS MERCURY	
12	15	WHERE THE WILD ROSES GROW NICK CAVE ... INTERCORD	
13	11	GOLDENEYE TINA TURNER EMI	
14	NEW	MISSING EVERYTHING BUT THE GIRL WEA	
15	16	A QUESTION OF HONOUR SARAH BRIGHTMAN EASTWEST	
16	10	BOOMBASTIC SHAGGY VIRGIN	
17	NEW	YOU KNOW CAUGHT IN THE ACT ZYX	
18	17	1100101 DAS MODUL URBAN MOTOR	
19	NEW	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MEAT LOAF VIRGIN	
20	NEW	YOU'LL SEE MADONNA WEA	
1	1	ALBUMS	
2	2	QUEEN MADE IN HEAVEN EMI	
3	3	KELLY FAMILY CHRISTMAS FOR ALL EMI	
4	5	MICHAEL JACKSON HISTORY EPIC	
5	6	PUR ABENTUEERLAND INTERCORD	
6	4	KELLY FAMILY OVER THE HUMP EMI	
7	8	BEATLES ANTHOLOGY 1 EMI	
8	7	DIE SCHLUMPF MEGAPARTY VOL. 2 EMI	
9	10	SIMPLY RED LIFE EASTWEST	
10	11	ELTON JOHN LOVE SONGS MERCURY	
11	9	MADONNA SOMETHING TO REMEMBER WEA	
12	16	ROLLING STONES STRIPPED VIRGIN	
13	15	ENYA THE MEMORY OF TREES WEA	
14	13	ROXETTE DON'T BORE US—GET TO THE CHORUS! GREATEST HITS EMI	
15	12	HERBERT GRONEMEYER UNPLUGGED EMI	
16	18	HERBERT GRONEMEYER LIVE EMI	
17	19	ACE OF BASE THE BRIDGE METRONOME	
18	14	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN	
19	NEW	COOLIO GANGSTA'S PARADISE EASTWEST	
20	17	ARZTE PLANET PUNK METRONOME	
		EAST 17 UP ALL NIGHT METRONOME	

ITALY		(Musica e Dischi) 12/12/95 (FIMI) 12/18/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	I DON'T WANNA BE A STAR CORONA DISCOMAGIC	
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
3	5	BOOMBASTIC SHAGGY VIRGIN	
4	3	MISS SARAJEVO PASSENGERS ISLAND	
5	NEW	FREE AS A BIRD BEATLES EMI	
6	8	MOVE ME UP X-STATIC FLYING	
7	10	YOU'LL SEE MADONNA WEA	
8	7	TAKE ME BACK DA BLITZ DIG IT	
9	4	ANGELI DOMINI DATURA DISCOMAGIC	
10	NEW	L'OMBELICO DEL MONDO JOVANOTTI POLYGRAM	
1	4	ALBUMS	
2	2	MADONNA SOMETHING TO REMEMBER WEA	
3	3	ELTON JOHN LOVE SONGS MERCURY	
4	1	JOVANOTTI LORENZO 1990-1995 MERCURY	
5	NEW	QUEEN MADE IN HEAVEN EMI	
6	NEW	ANTONELLO VENDITTI PRENDELO TU QUESTO FRUTTO AMARO RICORDI	
7	8	ANDREA BOCELLI VIAGGIO ITALIANO RICORDI	
8	6	LIGABUE BUON COMPLEANNO ELVIS WEA	
9	9	ENYA THE MEMORY OF TREES WEA	
10	NEW	CLAUDIO BAGLIONI IO SONO QUI COLUMBIA	
		ZUCCHERO SPIRITO DIVINO POLYDOR	

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FRANCE		(SNEP/IFOP/Tite-Live) 12/16/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
2	2	IL VOLO ZUCCHERO POLYDOR	
3	3	JE SAIS PAS CELINE DION COLUMBIA	
4	4	BOOM BOOM BOOM OUTHERE BROTHERS SONY	
5	5	SHIMMY SHAKE 740 BOYS SONY	
6	7	EARTH SONG MICHAEL JACKSON EPIC	
7	11	BOOMBASTIC SHAGGY VIRGIN	
8	6	HONESTY ET JALOUSIE ALLIANCE ETHNIK VIRGIN	
9	NEW	L'INSTANT X MYLENE FARMER POLYDOR	
10	9	LET ME BE A DRAG QUEEN SISTER QUEEN B&W DANCE	
11	16	HEAVEN FOR EVERYONE QUEEN EMI	
12	12	TOMBE POUR ELLE PASCAL OBISPO EPIC	
13	15	MISS SARAJEVO PASSENGERS ISLAND	
14	8	FANTASY MARIAH CAREY COLUMBIA	
15	13	KISS FROM A ROSE SEAL ZTT/WEA	
16	10	LUCKY LOVE ACE OF BASE BARCLAY	
17	19	DIEU M'A DONNE LA FOI EASTWEST	
18	20	POCAHONTAS POCAHONTAS CAST SONY	
19	17	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
20	NEW	MISSING EVERYTHING BUT THE GIRL WEA	
1	1	ALBUMS	
2	2	CELINE DION D'EUX COLUMBIA	
3	3	QUEEN MADE IN HEAVEN EMI	
4	7	SOUNDTRACK POCAHONTAS SONY	
5	9	JOHNNY HALLYDAY PAROLES D'HOMMES MERCURY	
6	6	ACE OF BASE THE BRIDGE BARCLAY	
7	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
8	8	BEATLES ANTHOLOGY 1 EMI	
9	16	CRANBERRIES NO NEED TO ARGUE ISLAND	
10	16	BARBARA HENDRICKS CHANTS DE NOEL EMI	
11	4	SOUNDTRACK LE ROI LION SONY	
12	12	VARIOUS ARTISTS SOL EN SI WEA	
13	11	LES ENFOIRES A L'OPERA COMIQUE TRISTAR	
14	18	ROLLING STONES STRIPPED VIRGIN	
15	13	ZUCCHERO SPIRITO DIVINO POLYDOR	
16	15	GENESIS LIVE THE WAY WE WALK VOL. 1 VIRGIN	
17	15	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	
18	NEW	MYLENE FARMER ANAMORPHOSEE POLYDOR	
19	14	MARIAH CAREY DAYDREAM COLUMBIA	
20	19	JOHNNY HALLYDAY LA LORADA MERCURY	
		MASTERBOY GENERATION OF LOVE BARCLAY	

SPAIN		(TVE/AFYVE) 12/9/95	
THIS WEEK	LAST WEEK	SINGLES	
1	4	NIRVANA VIVA MAX	
2	1	I DON'T WANNA BE A STAR CORONA BLANCO Y NEGRO	
3	2	BIE REISE FRANKTAL 2 MAX	
4	5	BECAUSE I'M LOVING YOU DOUBLE YOU BLANCO Y NEGRO	
5	9	LAST CHRISTMAS WHIGFIELD MAX	
6	3	DO WHAT'S GOOD FOR ME 2 UNLIMITED BLANCO Y NEGRO	
7	6	WRAP ME UP ALEX PARTY BLANCO Y NEGRO	
8	NEW	PLAY THIS SONG 2 FABIOLA GINGER	
9	7	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN ARIOLA	
10	NEW	MAGIC CARPET RIDE MIGHTY DUB KATS MAX	
1	1	ALBUMS	
2	2	NINO BRAVO 50 ANIVERSARIO POLYDOR	
3	4	ENYA THE MEMORY OF TREES WARNER	
4	3	GLORIA ESTEFAN ABRIENDO PUERTAS EPIC	
5	5	QUEEN MADE IN HEAVEN EMI/OEON	
6	7	BEATLES ANTHOLOGY 1 EMI/OEON	
7	6	LUZ COMO LA FLOR PROMETIDA HISPAVOX	
8	NEW	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD COLUMBIA	
9	8	ELTON JOHN LOVE SONGS MERCURY	
10	NEW	ROXETTE DON'T BORE US ... HISPAVOX	
		KETAMA DE AKI A KETAMA MERCURY	

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 12/16/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	EARTH SONG MICHAEL JACKSON EPIC
3	3	BOOMBASTIC SHAGGY VIRGIN
4	NEW	FREE AS A BIRD BEATLES APPLE
5	NEW	MISS SARAJEVO PASSENGERS ISLAND
6	5	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
7	4	STAYIN' ALIVE N-TRANCE AATW
8	8	GOLDENEYE TINA TURNER PARLOPHONE
9	10	YOU'LL SEE MADONNA MAVERICK/SIRE
10	6	THUNDER EAST 17 LONDON
ALBUMS		
1	2	QUEEN MADE IN HEAVEN PARLOPHONE
2	1	BEATLES ANTHOLOGY 1 APPLE
3	4	ELTON JOHN LOVE SONGS MERCURY
4	6	ENYA THE MEMORY OF TREES WEA
5	5	MADONNA SOMETHING TO REMEMBER MAVERICK/SIRE
6	3	ROLLING STONES STRIPPED VIRGIN
7	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
8	8	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
9	9	SIMPLY RED LIFE EASTWEST
10	7	BRUCE SPRINGSTEEN THE GHOST OF TOM JOAD COLUMBIA

BELGIUM (Promuvi) 12/22/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	3	KNOCKIN' DOUBLE VISION PINK
3	2	IK BEN EEN VENT JIMMY B SONY
4	4	HET BUSJE KOMT ZO HOLLENBOER BUNNY
5	6	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE MUTE
6	5	HET IS EEN NACHT...(LEVENSECHT) GUUS MEEUWIS & VAGANT X-PLORARCADE
7	9	EARTH SONG MICHAEL JACKSON EPIC
8	7	HEAVEN FOR EVERYONE QUEEN EMI
9	NEW	ZWARTE LOLA & EDDY READY DE BRUGGE STRANGERS REL
10	NEW	THUNDER EAST 17 LONDON
ALBUMS		
1	1	HELMUT LOTTI GOES CLASSIC RCA
2	3	QUEEN MADE IN HEAVEN EMI
3	4	DANA WINNER REGEN VAN GELUK EMI
4	5	ENYA THE MEMORY OF TREES WEA
5	6	CELINE DION D'EUX COLUMBIA
6	2	BEATLES ANTHOLOGY 1 EMI
7	7	ANDRE RIEU WIENER MELANGE MERCURY
8	8	SACRED SPIRIT LES INDIENS VIRGIN
9	10	ROXETTE GREATEST HITS EMI
10	NEW	ELTON JOHN LOVE SONGS MERCURY

DENMARK (IFPI/Nielsen Marketing Research) 12/14/95

THIS WEEK	LAST WEEK	SINGLES
1	6	BABY BOY ME & MY EMI
2	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	MISSING EVERYTHING BUT THE GIRL WARNER
4	2	BOOMBASTIC SHAGGY EMI
5	4	EARTH SONG MICHAEL JACKSON SONY
6	7	LAST CHRISTMAS WHIGFIELD SCANDINAVIAN
7	NEW	JULEBAL DISKOFIL SCANDINAVIAN
8	NEW	MY BOY LOLLIPOP TEQUILA FEAT. TANJA MARIA PLADECOPAGNIET
9	8	LUCKY LOVE ACE OF BASE MEGA
10	NEW	STAYIN' ALIVE N-TRANCE SCANDINAVIAN
ALBUMS		
1	4	QUEEN MADE IN HEAVEN EMI
2	5	ELTON JOHN LOVE SONGS MERCURY
3	NEW	HANNE BOEL BEST OF EMI
4	8	ACE OF BASE THE BRIDGE MEGA
5	2	BEATLES ANTHOLOGY 1 EMI
6	7	D.A.D. GOOD CLEAN FAMILY ENTERTAINMENT EMI
7	9	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
8	NEW	ENYA THE MEMORY OF TREES WARNER
9	NEW	RICHARD CLAYDERMAN THE CARPENTERS COLLECTION ELAP
10	6	SAVAGE ROSE BLACK ANGEL MEGA

PORTUGAL (Portugal/AFP) 12/19/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	QUEEN MADE IN HEAVEN PARLOPHONE
2	2	ELBOSCO ANGELIS EMI
3	3	ELTON JOHN LOVE SONGS MERCURY
4	7	CELINE DION D'EUX COLUMBIA
5	NEW	ENRIQUE IGLESIAS ENRIQUE IGLESIAS STRAUSS
6	10	VANESSA-MAE THE VIOLIN PLAYER EMI
7	8	RUI VELOSO LADO LUNAR EMI
8	6	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
9	NEW	DEF LEPPARD VAULT MERCURY
10	4	BEATLES ANTHOLOGY 1 APPLE/EMI

IRELAND (IFPI Ireland) 12/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	FATHER AND SON BOYZONE POLYDOR
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. TOMMY BOY/MCA
3	8	EARTH SONG MICHAEL JACKSON EPIC
4	3	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
5	10	FREE AS A BIRD BEATLES APPLE/PARLOPHONE
6	4	I BELIEVE/UP ON THE ROOF ROBSON & JEROME RCA
7	5	AN ANGEL KELLY FAMILY EMI
8	7	WONDERWALL OASIS CREATION
9	NEW	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
10	6	MISS SARAJEVO PASSENGERS ISLAND
ALBUMS		
1	2	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
2	1	ROBSON & JEROME ROBSON & JEROME RCA
3	4	BOYZONE SAID AND DONE POLYDOR
4	3	GARTH BROOKS FRESH HORSES CAPITOL
5	4	ENYA THE MEMORY OF TREES WEA
6	5	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 32 EMI/VIRGIN/POLYGRAM
7	6	VARIOUS ARTISTS THE NO. 1 CHRISTMAS ALBUM POLYGRAM TV
8	9	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
9	8	BEATLES ANTHOLOGY 1 APPLE/PARLOPHONE
10	NEW	QUEEN MADE IN HEAVEN PARLOPHONE

AUSTRIA (Austrian IFPI/Austrian Top 30) 12/12/95

THIS WEEK	LAST WEEK	SINGLES
1	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	1	KNOCKIN' DOUBLE VISION ECHO ZYX
3	3	EARTH SONG MICHAEL JACKSON SONY
4	4	BOOMBASTIC SHAGGY VIRGIN
5	5	WILLY USE A BILLY BOY E-ROTIC EMI
6	8	YOU ARE NOT ALONE MICHAEL JACKSON SONY
7	NEW	YOU'LL SEE MADONNA WARNER
8	6	GOLDENEYE TINA TURNER EMI
9	7	HEAVEN FOR EVERYONE QUEEN EMI
10	NEW	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE ECHO ZYX
ALBUMS		
1	1	QUEEN MADE IN HEAVEN EMI
2	2	KELLY FAMILY CHRISTMAS FOR ALL EMI
3	4	MADONNA SOMETHING TO REMEMBER WARNER
4	3	DIE SCHLUMPFER MEGAPARTY VOL. 2 EMI
5	NEW	BEATLES ANTHOLOGY 1 EMI
6	9	ENYA THE MEMORY OF TREES WARNER
7	6	ROLLING STONES STRIPPED VIRGIN
8	5	HERBERT GRONEMEYER LIVE EMI
9	8	ELTON JOHN LOVE SONGS MERCURY
10	7	CLAUDIA JUNG SEHNSUCHT EMI

NORWAY (Verdens Gang Norway) 12/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	MIN DROMMESANG LILLE LORDAG SONY
3	5	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE VIRGIN
4	4	BOOMBASTIC SHAGGY EMI
5	NEW	MERKINBALL (EP) PEARL JAM SONY
6	3	HOLD ON JAMIE WALTERS WARNER
7	6	DET VACKRASTE CECILIA VANNERSTEN ARCADE
8	7	METROPOLIS SEIGMEN SONY
9	NEW	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN SONY
10	9	THUNDER EAST 17 POLYGRAM
ALBUMS		
1	1	KYRKJEBO/DOMINGO/AZNAVOUR CHRISTMAS IN VIENNA III SONY
2	2	ELTON JOHN LOVE SONGS POLYGRAM
3	5	ARVE TELLEFSEN ARCO GRAPPA
4	NEW	JUSSI BJORLING JUSSIS BESTE BMG
5	3	BJORN EIDSVAG LANDET LEMBERBAK NORSK/BMG
6	7	MORTEN HARKET WILD SEED WARNER
7	8	ENYA THE MEMORY OF TREES WARNER
8	4	HANNE BOEL BEST OF EMI
9	6	ROLLING STONES STRIPPED VIRGIN
10	10	QUEEN MADE IN HEAVEN EMI

HONG KONG (IFPI Hong Kong Group) 12/12/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ANDY LAU A BIRD SEARCHING FOR LOVE MUSIC IMPACT
2	3	LEON LAI SEARCHING FOR A DREAM POLYGRAM
3	1	SAMMI CHENG DON'T WANT TO GIVE YOU UP WARNER
4	5	KELLY CHAN DREAM LOVER GO EAST
5	4	CASS PHANG OUTSIDE THE WINDOW EMI
6	NEW	VIVIAN CHOW CAPTIVATE POLYGRAM
7	2	JACKY CHEUNG HITS IN THESE THREE YEARS POLYGRAM
8	NEW	VARIOUS ARTISTS HAPPINESS POLYGRAM
9	6	EDMOND LEUNG HOLDING YOU, FEEL SO GOOD CAPITAL ARTISTS
10	8	ERIC SUEN HAPPENINGS STAR

BCL EXECS EXIT FOR GLOBAL ADVENTURE

(Continued from page 6)

700 concert and theatrical events annually in Canada and the U.S.; the Brockum Group, which has merchandising and licensing rights to more than 200 music acts; concert promotion firms Donald K. Donald Productions in Montreal and Peryscope Concert Productions Ltd. in Vancouver; and the CPI Theatre division.

At BCL, Tarleton remains president of Donald K. Donald Productions and its Aquarius Records unit (label home of Sass Jordan). "I have a very good organization in Montreal, with a staff that doesn't need much supervision," he says. "I plan to spend half my time in Toronto and half my time in Montreal."

Nick Phillips has been named CFO/senior VP of BCL; Mark Norman is the new VP of Peryscope; Riley O'Connor is VP of CPI; Ronald Andrew is VP of CPI Theatre; and Eric Kert is VP/business affairs and general counsel of BCL.

The takeover of Labatt Brewing Co. Ltd. by Belgium's Interbrew last July led to Cohl and Ballard's split from BCL. "When Interbrew purchased Labatt, they indicated they didn't have the desire to finance international tours," says Tarleton. "After the dismantling of the John Labatt corporate offices, they no longer had the infrastructure to be involved in those types of things."

Fogel says that prior to Interbrew's involvement there had been clashes between the BCL principals and the brewery's majority owners. "Over the years, Labatt's enthusiasm for the entertainment business has diminished, and there certainly is a clash of cultures or philosophies between us," he says. "That became even more pronounced after Interbrew bought Labatt."

Tarleton's immediate goal at BCL is to focus on the Canadian concert market. He expects a strong year for the company, with sellout dates in early 1996 by AC/DC, Rod Stewart, and Bryan Adams.

"We're going to continue to present international and Canadian performers from one end of Canada to the other," he says. "Also, a couple of our clients that I grandfathered, like Celine Dion, we will be working with on a global basis. Theatrical productions we've done in the past in the U.S., like 'Cats' and 'Beatlemania,' we'll also continue to do."

Tarleton downplays any future competition between BCL and TNA. "We're not going to be battling, because we're in different businesses," he says. "They're in the global touring superstar business; we're essentially a Canadian concert and theatrical company." The other major player on the Canadian concert promotion scene is Toronto-based MCA Concerts Canada.

TNA's emphasis will be on developing

an international touring structure, but it too will be involved in theatrical productions. The company is taking over promotion of David Bowie's Outside tour, which just completed its U.K. dates and starts again Jan. 17 in Europe for six weeks, followed by dates in Australia and Japan. Fogel says that TNA will also oversee the Rolling Stones' Asian tour in 1996 and will co-produce, with the New York-based Netherlander Organization, the upcoming Paul Simon Broadway musical "Cape Man."

"Global promoting and producing of tours is the contemplated core activity of TNA," says Fogel. "It's the natural evolution of what we've been doing [at BCL]. It's also really the basis of the separation between the two entities. Labatt wants BCL to focus on Canadian operations and activities, and Michael, Bill, and I feel we've come a long way in developing our international activities in the past eight years."

Cohl and Ballard, who have operated Concert Productions International since 1973 and previously coordinated North American tours for the Who and Pink Floyd, became partners in BCL with Labatt in 1987.

Landing the Rolling Stones' Steel Wheels tour in 1989 catapulted BCL into the top echelon of international concert promotion. By guaranteeing the Stones a reported \$60 million-\$70 million against a percentage of the gross for their 55-date U.S. tour, BCL outbid longtime Stones promoter Bill Graham. The following year, BCL oversaw European and Japanese dates for the group.

Cohl and Ballard showed their aggressive side during the Steel Wheels negotiations. They caused a stir in Germany, where they broke off a longstanding relationship with Mama Concerts & Rau, a top German promotion firm. Instead, BCL teamed with Hamburg-based Germany Concerts and promoter Hermo Kelin. Prepared to accept lower margins on the tour, it was able to outbid Mama for the Stones dates.

Fritz Rau, who had worked with the Rolling Stones for more than 20 years, says he is not bitter. "I took it as a business deal rather than personally," he says, adding that he has a lot of respect for Cohl and Ballard.

BCL also coordinated David Bowie's Sound + Vision tour in 1990, Paul Simon's Born at the Right Time tour in 1991, and Pink Floyd's Division Bell North American tour in 1994.

Assistance in preparing this story was provided by Dominic Pride in London.

CELINE DION, EPIC FIND SOME UNUSUAL KOMPANY

(Continued from page 11)

four tracks, "To Love You More" features just the title track and an instrumental version of it performed by Kryzler & Kompany.

Also on Oct. 21, Epic/Sony rereleased Dion's 1993 album "The Colour Of My Love" (the Japanese title is "Love Stories") with "To Love You More" included as a bonus track. So far, "Love Stories—Special Edition" has sold more than 650,000 units here. The album's original version sold 200,000 copies.

"We're hoping to hit sales of a million with the single," says Ken Kishi, manager of Epic/Sony's domestic A&R No. 4 section.

Kishi says the project got started when Kryzler & Kompany, a group specializing in pop versions of classical favorites, expressed an interest in working with a well-known foreign vocalist. Fuji TV, which was looking for a theme song for "Koibito Yo," got involved in the project, and Epic/Sony contacted Dion.

Producer Foster, who had worked with fellow Canadian Dion on "The Colour Of My Love," then entered the picture. According to Kishi, Foster had heard about Kryzler & Kompany during a visit to Japan last year and was intrigued by the idea of working with them.

As well as producing "To Love You More," Foster co-wrote the song with Edgar Bronfman Jr.—credited as Junior Miles—another Canadian and chairman of Seagram Co., which bought MCA in 1995. The song was recorded in Los Angeles, where Foster is now based.

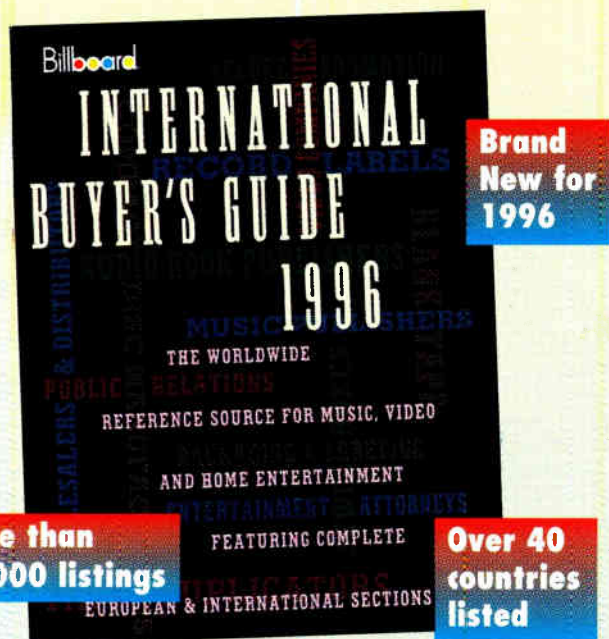
"The song is now bigger than the actual drama series itself," says Carol Abe, deputy head of the international relations section of music publisher Nichion Inc., which handles Japanese subpublishing on the song.

Global Music Pulse will return next week.

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Canada

Star's Di Cesare Puts Canada First Producer Tapping Into English-Language Market

BY LARRY LeBLANC

TORONTO—Andre Di Cesare, owner of the 11-year-old Montreal-based Star Records, is a rare Canadian music industry commodity: a label owner, producer, manager, and personality known as much for his strong opinions as for his artists.

Di Cesare is renowned within Quebec's tight-knit, primarily French-speaking music industry as a smart record man who understands both the Quebec and English Canadian music markets. Manager of country star Patrick Norman, bluesy belter Loulou, and rock group Too Many Cooks and producer of most of the 110 recordings in Star's catalog, Di Cesare communicates passion and intensity about the music industry and music making.

Di Cesare, however, is also considered abrasive and aggressive by Canadian music industry standards. "I'm certainly aggressive, that's for sure," he says, laughing. "As an independent, however, there's only one way to go: aggressive-ness or dying. I'd rather be aggressive."

Di Cesare heads the staff of 12 that operates Star Records, Star Management, and 24- and 48-track studios. The label's roster consists of Quebecers Too Many Cooks, Norman, Loulou, Richard Huet, pianist André Gagnon, Renée Martel, and Rick Hughes. The label has also released recordings recently by new age multi-instrumentalist Kitaro and former Men At Work singer Colin Hay.

The Quebec music industry is unique in Canada, as it is dominated by a single distributor; Trans-Canada Archambault, and by some 50 independent production firms, of which 20 are significant. This is in contrast to the rest of Canada, where multinationals play a much larger role in developing domestic talent.

Quebec's music industry is heavily subsidized by provincial- and federal-government grants and loan programs, which provide funding for producers and independent labels to make records and videos. Di Cesare, long critical of the industry's reliance on such programs, says that Quebecers should instead be developing long-term strategies to make gains in outside markets.

"I cannot progress much more in the French Quebec market," says Di Cesare. "The market is very small, only 6 million people, and not all of them are French. If I want to expand, my places are French Europe and the English market in general. My closest market in English is Canada. I'm an hour away from the major market of Canada, Toronto."

With the enormous English-language successes in recent years of top Quebec stars Celine Dion and former Star singer Roch Voisine, most in the Quebec music industry have acknowledged, albeit reluctantly, the need to pursue English markets in order to survive. Di Cesare, however, has been testing the waters outside of Quebec since the late '80s, with English releases by Voisine, Norman, and Gagnon.

The national success of Voisine's 1993 English album "I'll Always Be There" thrust Star from being primarily a Quebec-only label to one that is nationally directed. The album, according to Di Cesare, has sold 480,000 units. Voisine's 1989 French album "Helene," he adds, has sold 350,000 copies in Canada, primarily in Quebec.

"I've always believed in the English



Canadian producer/entrepreneur Andre Di Cesare, left, with pianist André Gagnon.

Canadian market as being a market that didn't always need a success in the U.S. to make it," says Di Cesare. "We certainly proved it with Roch's 'I'll Always Be There.' It wasn't released in the U.S., and we sold almost half a million records in Canada."

Di Cesare established a Toronto office in 1989, operated today by veteran record promoter Linda Dawe, to explore the English Canadian marketplace.

"We began slowly," says Di Cesare. "I had to learn the Canadian market, and I had to meet people. This business is not only having great product but having great relationships with people as well. I spent a lot of money learning [the English Canadian market]."

Di Cesare says he discovered early on that English Canadians, particularly those at independent labels, are apathetic when it comes to promoting domestic recordings within Canada.

"Why do [English] Canadians not believe in the Canadian market?" Di Cesare asks. "Why do labels in Toronto think of New York and Los Angeles before they think of Canada? Why do they think Canada is going to be their secondary market? They don't realize it's their first market. Canadian independents don't think they can make money in the Canadian market. Well, we can."

Star is currently working releases by Too Many Cooks, Gagnon, Kitaro, Hay, and Norman nationally. "[Norman's] album ['Chez Moir'] is selling well for us," Di Cesare says. "Released in September, it has sold 35,000 copies so far. I'm really pushing Toronto on André's album ['Twilight Time'] now. It has just gone gold [50,000 units sold]. I want to try the U.S. with the album this year."

To advance gains in the English marketplace for his repertoire, last September Di Cesare launched the Los Angeles-based Start Records in a joint partnership with independent promoter Tony Muscola. Start, distributed in the U.S. by MS Distributing, will release four or five projects annually.

"I'm looking to break some acts in the U.S.," says Di Cesare. "If you're going into the English market, you want to be sure you can go further than just being in Canada."

Di Cesare entered the music industry in Quebec in the late '60s. While in high school, he began managing a friend's band and was soon managing and booking bands on the local Montreal bar scene. Next, he began producing his clients, because he disliked how others had produced them.

In 1982, Di Cesare teamed up with veteran Quebec promoter Gilbert Morin to start Star Records. The label's first releases were by Gagnon with Michel Tremblay, Norman, Michel Louvain, Martine St-Clair, and the Ballroom Orchestra. The two also managed Norman and St-Clair.

"The Ballroom Orchestra was a big success for us," says Di Cesare. "We released a 12-inch medley of '40s music, and it sold 100,000 copies. Then their first album ['Vol. 1'] sold 100,000 units internationally. At the same time, Martine St-Clair was a very big success for us in Quebec."

By the mid-'80s, Di Cesare had ambitions for Star to be more than a small production-based company. In 1988, when Morin left, Di Cesare aggressively expanded the label's operations to include production, promotion, and marketing.

"I wanted the label to be a full-service record company," he says. "I like having everything under control, because if you control everything, you can get everything done in the direction you want. If too many people are controlling different parts, the directions sometimes are not the same."

When Voisine signed a recording deal with BMG International last year, Star lost its top artist. However, Di Cesare, who recorded five of Voisine's Star albums, is philosophical about the singer's departure. "When you love somebody and really like working with them, you want them to go further," he says. "I'm really happy for him. I was instrumental in a lot of his success, and our paths will always cross."

MAPLE BRIEFS

VANCOUVER-BASED Bruce Allen has become the new manager of Canadian singer Anne Murray. Allen also manages A&M's Bryan Adams, RCA's Martina McBride, and producers Bruce Fairbairn and Bob Rock.

AT MCA MUSIC Entertainment, Wesley Hayden has been promoted from the position of Ontario branch manager to national sales manager. Replacing him is former MCA sales and account representative Iain Taylor.

Merchants & Marketing

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Managing Ever-Changing Sell-Thru Market Up 9%; FoxVideo Has Big Gain

■ BY SETH GOLDSTEIN

NEW YORK—If studios were judged on their abilities to conjure up video business, 20th Century Fox Home Entertainment would get the legerdemain award for 1995. Drawing on little except catalog and still more catalog, FoxVideo registered almost \$850 million in cassette sales last year, 31% more than its 1994 mark of \$650 million, according to Billboard's year-end market share analysis.

Other labels show better percentage increases, such as New Line Home Video and Turner Home Entertainment, each of which finished 1995 nearly 40% ahead of the previous year. But all began with far smaller revenue bases. Only Warner Home Video finished between FoxVideo and No. 1-ranked Disney. And Warner's record-setting \$1 billion total includes the newly resurgent MGM/UA Home Entertainment, up an estimated 45%, and a passel of direct-to-sell-through titles, including "Batman Forever."

Unlike 1994, when FoxVideo had such box-office hits as "Mrs. Doubtfire" and "Speed" to fuel sell-through, the studio contributed little in the way of current releases translatable into multimillion-unit tape shipments or high-six-figure rental entries. FoxVideo's biggest title, the remake of "Miracle On 34th Street," bombed at the box office last Christmas.

What made FoxVideo a 7 million-unit winner in home video this season was a \$14.98 suggested list and a marketing campaign that was better attuned to the VCR crowd than the studio was to theatergoers. FoxVideo, in fact, hit all the hot buttons this year: aggressive pricing; the ability to dress old titles in new packages, such as the Shirley Temple reissues and the phenomenally successful "Star Wars" trilogy; direct selling to such key accounts as

Wal-Mart; and tight inventory controls.

It's these attributes that distinguish industry leaders from the rest of the pack. For example, without a clear grasp of demand, the fitness market wobbled last year when suppliers shipped many more selections than retailers could handle. Returns will reduce by 20% the gross sales of WarnerVision (soon to be A*Vision again under its new ownership). Anchor Bay Entertainment, which oversees Video Treasures and Starmaker, and GoodTimes Video saw their growth grind to a halt, in part because consumers weren't buying exercise titles with the fervor of past years.

But that restraint hardly dented sell-through volume. Wholesale revenues generated by less-than-\$25

cassettes reached the \$5 billion mark in 1995, while rental remained flat at \$2.4 billion. The \$7.4 billion paid to vendors was \$600 million more than the \$6.8 billion they received in 1994, a 9% gain, the Billboard survey found. Sell-through accounted for nearly the entire increase, and all the majors benefited, as reflected in the accompanying table. Indeed, sell-through's potency has begun to trouble some trade observers, who suspect it's why rental declined in 1995.

Statistics from ITA, the New York-based trade group that tracks pre-recorded cassette duplication, appear to verify this theory. ITA executive director Charles Van Horn says that dubbers churned out 730 million sell-through tapes last year and 45 million for the rental trade.

(Continued on page 68)

Domestic Home Video Market Shares, 1993-1995

	1995		1994		1993	
	%	\$(mil.)	%	\$(mil.)	%	\$(mil.)
Disney	27.0	2,000	24.2	1,600	20.7	1,200
Warner ¹	13.5	1,000	12.0	790	12.4	720
MGM/UA	3.0	225	2.5	165	2.0	115
FoxVideo ²	11.5	850	9.8	650	8.6	500
MCA/Universal	9.0	670	11.0	720	7.3	425
Columbia	6.8	500	9.4	620	10.7	620
GoodTimes	6.4	475	7.2	475	7.8	450
Paramount ³	6.2	460	6.5	430	7.2	415
Turner ⁴	5.2	385	1.0	65	.8	40
New Line	3.7	275	3.0	200	2.8	165
PolyGram	1.9	140	1.8	120	—	—
WarnerVision	1.6	120	1.8	120	—	—
Vidmark	1.5	110	1.0	65	—	—
Anchor Bay ⁵	1.3	100	1.5	100	—	—
LIVE	1.3	100	1.5	100	3.2	185
Republic	1.1	80	1.0	65	—	—
HBO Video	0.9	65	1.3	90	2.1	120
Orion	0.9	65	1.0	65	—	—

¹Includes MGM/UA and HBO Video sell-through.

²Includes CBS/Fox Video.

³Includes ABC Video and Full Moon.

⁴Includes New Line Home Video, previously distributed by Columbia.

⁵Includes Video Treasures and Starmaker Entertainment.

Metacom Inc.'s Marketing Anything But Conventional

■ BY FRANK DICOSTANZA

NORWALK, Conn.—From nostalgia to new age, Metacom Inc., a marketer and distributor of licensed entertainment product, including CDs, cassettes, video, and CD-ROMs, is no stranger to savvy marketing.

Touting the slogan "we put sound ideas into play," the privately held multimedia company, which has niche products that span such diverse categories as classics of the golden age of radio, educational and self-improvement tapes, foreign languages, and scores of music titles, is anything but conventional when it comes to reaching new music markets.

With a sharp focus on niche marketing, impulse sales, and point-of-purchase displays, the company, which sells direct to major retailers, such as Barnes & Noble, Walden-

books, and Borders Books & Music, also targets less-traditional selling venues. "We'll go after the 'alternative' distribution channels, like truck stops, supermarkets, and convenience stores, with our products," says Diane Dickmeyer, director of marketing for the company.



LEVIN

For instance, she explains, the company's golden-age radio recordings and language tapes are incredibly big sellers at truck stops. "It's like selling to a captive audience, because it's geared to truckers and people traveling distances who want something different or educational to listen to," she says.

Seasonal promotional tie-ins have been another boon to sales. "This

year," says Bill Pierce, director of national accounts, "we had 10 different Christmas titles in both CD and cassette format." He adds that the product mix consisted of licensed recordings, such as "Christmas With Bing Crosby" and "Memories Of A Country Christmas," and generic titles that were created in-house.

Founded in 1970 by CEO Phillip Levin, 52, and two partners, Metacom began as a division to a recording studio specializing in custom-length blank tapes, audio tutorials, and training programs, selling to corporations and educational institutions. At the time, recalls Levin, the eight-track cartridge was still popular, and few people had even heard of the cassette. Recognizing the technological changes and opportunities that the cassette presented, the partners launched Metacom.

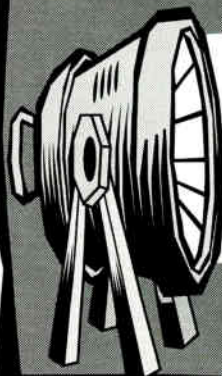
Yet it wasn't until the company began marketing vintage live radio

programs, such as Abbott & Costello's "Who's On First" in 1972, "The Comedy Of Burns And Allen," "The Lone Ranger Adventures," and "The Sherlock Holmes Mysteries," sold in six-pack slipcases, that business grew exponentially. "Our sales in that area are in the seven figures," says Levin. "We're probably the biggest producer of golden-age radio in the country."

Amazingly, Metacom's recordings of old radio programs grew out of a "fluke," according to Levin. "My partner at the time, Jim McCann, was a collector, and we used the radio programs as a premium item to sell our blank tape. If a store or chain bought 100 units of our blank cassettes, we would let the buyer pick four of our tapes for free. We soon found that people wanted to get the radio programs more than they wanted the blank tape."

(Continued on page 48)

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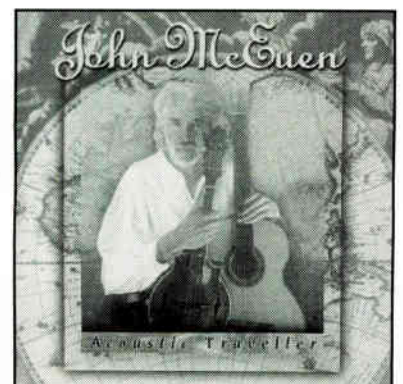
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Vinyl Classics Live On At Wax Museum Charlotte Store Specializes In Beach Music, Collectibles

BY KEN JOHNSON

CHARLOTTE, N.C.—Many stores here have a better selection of new releases, but for fans of beach music and old rock'n'roll, especially those seeking the classics on vinyl, there's only one name that matters: the Wax Museum.

Where else are you going to find a copy of the Chairmen Of The Board's "In Session" album or the "5" Royales' "The Rockin' '5' Royales"?

You'll find both at this stocked-to-the-brim Charlotte store, along with an additional 500,000 45s, 78s, and LPs.

Owner Chris Beachley opened the Wax Museum in 1972 in the back room of his father's engineering office in Charlotte. The space was originally set up as a storage facility for Beachley's massive personal collection, but he soon started opening to customers at night. Business picked up, and Beachley quit his electrical designer job to run the store full time.

"The original concept was just to sell some old records," he says. "I was a collector first. I would go around to different record shops and buy the records for my collection. It got to a point where I had all the records they had. So we'd start road-tripping, [and] we'd hit other record shops out of town. And when we got all of those we wanted, we started going to jukebox operators."

One bountiful trip to a North Carolina jukebox operator, in fact, provided the foundation for the Wax Museum.

"We went to one jukebox operator in Lexington, N.C., and found some tremendous R&B records," Beachley says. "After a while, we went through all of his stock and bought the good stuff. Those were the 45s. Well, he also had a tremendous number of 78s that nobody had been into. We used to beg him, 'Let us look at them, let us buy some.' One day he wasn't there, his brother was there, and I said, 'OK, if you won't let me go back and look at them, bring 20 of them out here and let me look at them.' He brought out a stack of records that



Wax Museum owner Chris Beachley and some of the vintage posters for sale at the store. (Photo: Ken Johnson)

would just absolutely blow you away, old Dominos and '5' Royales and the Ravens, stuff like that."

Using \$500 from a \$700 bank loan, Beachley was able to persuade the jukebox operators to sell him 5,000 of their 78s. "So I brought back 5,000 78s, I put \$200 in the bank, and the Wax Museum was born."

These days, the 4,500-square-foot store—run by Beachley, store manager Randy Roland, and various friends who stop by to help out when they can—occupies more than a dozen rooms on the second floor of a building not far from downtown Charlotte. The store has an "originals" room for original copies of hard-to-find and valuable records, plus an archival room for magazines and other collectibles. In addition to the main showroom, there are three rooms stocked with 78s, one room full of LPs, and a whopping six rooms packed with old 45s.

In addition to old vinyl releases, customers can find plenty of old posters lining the walls of the Wax Museum, along with a special Elvis Presley section featuring photos from his last concert in Charlotte (February 1977), an old Wurlitzer wall jukebox, and an antique Edison Standard phonograph.

Among the collectible pieces

Beachley has sold are Johnny Ace's "The Memorial Album," a 10-inch release that went for \$800, and various local concert posters from the '50s and '60s that go for \$600-\$800.

But vinyl only makes up 10% of the store's total sales, which last year were about \$250,000. New CDs make up 75% of the store's sales, while tapes account for 15%. Although vinyl makes up only a small percentage of total sales, that figure increases whenever Beachley holds auctions for 45s, 78s, and LPs.

Beach music and R&B account for 80% of sales, while rock, country, and big band acts make up the remaining 20%. Hot-selling titles include the "Ocean Drive Four" and "Beach Fever" beach music compilations.

Of course, the Wax Museum has anything a beach music fan could crave, from CDs, records, and tapes to magazines and posters and videos on how to do the shag, the dance made famous on the North and South Carolina coasts.

But don't make the mistake many do: Beach music has nothing to do with surfing. The genre also includes old-school R&B nuggets, such as Maurice Williams & the Zodiacs' "Stay."

"That's the worst, when people think it's Jan & Dean and the Beach Boys," Beachley says. "It's blues; it touches on jazz; there are country songs that are real big with the beach and shag bunch. They like some gospel music. It's just whatever has that feel they like. It becomes embraced by the beach and shag bunch."

And he should know. Beachley is one of the most knowledgeable sources around for beach and old R&B.

Just consider his impressive resumé. He has worked as a beach music DJ at clubs for 18 years and has written liner notes for albums by the Chairmen Of The Board and the Drifters and for various compilations. He has also produced more than 15 singles and released two compilation albums. For years, he published a beach music newsletter, *It Will Stand*, and has given lectures on the genre at local colleges, in addition to being quoted in various national magazines.

His latest venture is the Rhythm-n'Beach Network, a syndicated radio show featuring three programs recorded by Beachley and John Hook, a well-known North Carolina DJ. It's carried by 12 radio stations in the Carolinas and Georgia.

Although he rarely goes record hunting anymore, Beachley is able to add to the store's inventory of vinyl via his many drive-up customers hoping to sell old collections.

"People are constantly bringing us stuff to buy," he says. "I bought two collections today. People will come up, they'll open the trunk, I'll take a look, and, boom, I buy what I want."

The Wax Museum also does a substantial mail-order business. "We do a tremendous amount," Beachley says. "We have customers all over the world. We've got guys in Japan and Australia and England."

(Continued on next page)

newsline...

EMI MUSIC says that its EMI Merchandising subsidiary has released

EMI Records Group

North America

a line of environmentally correct merchandise showcasing the Beatles, in connection with the release of the group's Capitol album "Anthology 1." The line

includes T-shirts, hats, a wallet, backpack, and denim jacket, all of which have a Beatles logo. The company says the items are made either from organic cotton (grown without the use of synthetic chemicals) or hemp. The merchandise is available at Tower Records, HMV, and Camelot Music.

RENTRAK, the pay-per-transaction videocassette distributor, says it has formed a 10-year agreement to provide videos and games to stores operated by First National Entertainment Corp. Rentrak also plans to purchase more than 350,000 shares of stock in publicly traded First National.

BEST BUY, the consumer electronics retailer based in Eden Prairie, Minn., reports that revenues for the third quarter, which ended Nov. 25, rose 43% to \$1.93 billion from \$1.35 billion in the same period in 1994. Net profit was flat at \$17.8 million. Another electronics retailer that sells music and video, Circuit City, reports that sales in its third quarter increased 27% to \$1.78 billion from \$1.4 billion, while net income rose 10.5% to \$31.4 million from \$28.4 million.

UNIVERSAL PICTURES has signed a six-year agreement with Imagine Entertainment, the film production company operated by Brian Grazer and director Ron Howard. Imagine will provide Universal with three to five films a year, and Howard will serve as a director exclusively for Universal, except for one outside commitment. Howard's last movie was "Apollo 13."

In 1996, Universal will release five Imagine films, including "Sgt. Bilko" with Steve Martin, "The Nutty Professor" with Eddie Murphy, and a version of John Grisham's novel "The Chamber" with Gene Hackman.



RHINO FILMS says it has wrapped production on its first movie, "Plump Fiction," a comedic spoof of Quentin Tarantino's "Pulp Fiction." "Plump," which will be released this year, stars Julie Brown and Sandra Bernhard and is directed by Bob Koherr. Rhino Records plans to put together a soundtrack album to be released in conjunction with the movie.

20TH CENTURY FOX Home Entertainment says it broke a video industry rental record by shipping to North American accounts 735,000 units of its hit film "Die Hard With A Vengeance" in the fourth quarter of 1995. Fox says the number includes retail and revenue sharing channels but does not include laserdisc or direct-mail sales.

ASCENT ENTERTAINMENT GROUP, a provider of on-demand in-room video services to the domestic lodging industry through 85%-owned subsidiary On Command Video Corp., has completed an initial public offering of 5 million shares of common stock at \$15 a share. Allen & Co. and Smith Barney were the lead underwriters for the stock sale. Ascent also owns satellite distribution service company COMSAT Video Enterprises; two sports teams, the Denver Nuggets and Colorado Avalanche; and movie and TV production company Beacon Communications Corp.



WALT DISNEY HOME VIDEO says that its 20th full-length animated film, "The Aristocats," will make its limited-time home video debut April 24, with a list price of \$26.99. The prebook date for the title is March 12. Rebates worth up to \$10 will be available through

Disney and a tie-in with General Mills. "The Aristocats" was released to theaters in 1970.

MGM/UA ENTERTAINMENT has extended indefinitely the cutoff date for retailers to purchase the three James Bond collection gift sets. Volume one contains "Dr. No," "From Russia With Love," and "Goldfinger." Volume two has "Thunderball," "You Only Live Twice," and "Diamonds Are Forever." The deluxe edition contains all six films. The sets were initially released Nov. 7; each contains a bonus cassette about the making of one of the films.

EXECUTIVE TURNABLE

DISTRIBUTION. Jerry Rappaport is appointed director of A&R, catalog development, for PolyGram Group Distribution in New York. He was an independent producer and researcher.

HOME VIDEO. Tom Simon is named director of Reader's Digest Global Video and Television, as well as an executive producer, in Pleasantville, N.Y. He was an independent producer and consultant.

Ed Leonard is appointed VP of financial planning and operations, North America, for Warner Home Video in Burbank, Calif. He was head of U.S. financial planning and analysis for Nissan Motor Corp.

ENTER*ACTIVE. Stewart Sheffield is



RAPPAPORT



SIMON

appointed national sales manager for Acclaim Distribution in Glen Cove, N.Y. He was VP of sales and marketing for GameTek.

Please send updates for the Merchants & Marketing Executive Turntable to Terri Horak, Billboard, 1515 Broadway, New York, N.Y. 10036.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan [®]				
★ ★ NO. 1 ★ ★				
1	1	KENNY G ▲ ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM 9 weeks at No. 1	11
2	2	MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	8
3	3	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	43
4	5	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM	43
5	4	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	17
6	6	BOYZ II MEN ▲ MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	18
7	7	VARIOUS ARTISTS ▲ A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	36
8	9	NAT KING COLE ● CAPITOL 46318 (7.98/11.98)	CHRISTMAS SONG	35
9	17	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	85
10	14	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	119
11	11	VARIOUS ARTISTS ▲ A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	21
12	12	AMY GRANT ▲ A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	25
13	18	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	51
14	10	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	16
15	24	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	33
16	20	AARON NEVILLE ▲ A&M 540127 (10.98/16.98)	SOULFUL CHRISTMAS	11
17	21	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)	1962-1966	38
18	16	VINCE GUARALDI ▲ FANTASY 8431 (9.98/15.98)	CHARLIE BROWN CHRISTMAS	20
19	13	BARBRA STREISAND ▲ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	32
20	23	GLORIA ESTEFAN ▲ EPIC 57567 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	10
21	15	CROSBY/SINATRA/COLE ▲ LASERLIGHT 15152 (2.98/6.98)	IT'S CHRISTMAS TIME	28
22	40	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	242
23	36	THE BEATLES ▲ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	8
24	19	GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (10.98/15.98)	BEYOND THE SEASON	26
25	29	NATALIE COLE ▲ ELEKTRA 61704/EEG (10.98/16.98)	HOLLY & IVY	5
26	22	THE CARPENTERS ● A&M 215173 (10.98/15.98)	CHRISTMAS PORTRAIT	32
27	25	NEIL DIAMOND ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	21
28	28	NEIL DIAMOND ● COLUMBIA 66465 (10.98 EQ/16.98)	THE CHRISTMAS ALBUM VOLUME II	5
29	44	BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	56
30	39	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	58
31	8	BING CROSBY ● MCA 31143 (3.98/4.98)	MERRY CHRISTMAS	2
32	48	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	239
33	—	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	228
34	45	THE BEATLES ▲ CAPITOL 46441* (10.98/15.98)	REVOLVER	7
35	49	ORIGINAL LONDON CAST ▲ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	84
36	42	GEORGE WINSTON ▲ WINDHAM HILL 1025 (9.98/15.98)	DECEMBER	34
37	47	THE BEATLES ▲ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	6
38	—	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	31
39	30	BILLBOARD'S GREATEST CHRISTMAS HITS RHINO 70636 (6.98/9.98)	1955-PRESENT	23
40	—	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	214
41	—	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	5
42	—	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	221
43	27	ELVIS PRESLEY ▲ RCA 5486 (7.98/11.98)	ELVIS' CHRISTMAS ALBUM	17
44	38	THE TEMPTATIONS ● MOTOWN 635279 (5.98/9.98)	GIVE LOVE AT CHRISTMAS	16
45	—	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	235
46	—	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	116
47	31	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/4.98)	CHRISTMAS WITH...	11
48	32	VARIOUS ARTISTS REGENCY NELSON 14444/WORD (3.99/4.99)	CONTEMPORARY GOSPEL CHRISTMAS	6
49	—	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	159
50	—	JINGLE CATS JINGLE CATS 41226 (7.98/13.98)	MEOUWY CHRISTMAS	6

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

Music Superstars Cook Up Recipes

■ BY DOUGLAS REECE

LOS ANGELES—Holiday shoppers at many Blockbuster Music, Musicland Group, Tower Records/Video, and Camelot Music record stores were probably surprised to find a cookbook among the stores' standard music fare. "A Musical Feast," which was released to book and music stores Nov. 2, features a smorgasbord of music superstars sharing some of their favorite recipes. The book retails for \$19.95.

With 70% of the proceeds going directly to nonprofit organizations that aid the homeless, 25-year-old author Wendy Diamond hopes the combination of good food and music lovers' interest in their idols will boost sales.

"There are a lot of factors that we hope will make this successful," says Diamond. "It's benefiting the homeless... There are also lot of wonderful musicians involved. I mean, how many times do you have Frank Sinatra, Dolly Parton, and Coolio involved in the same project?"

According to Diamond, of the 120,000 copies she has self-published, 34,000 have been sold to sponsoring corporations, such as Prodigy, Nabisco, and 1-800-Collect. Many of the remaining copies have been distributed to more than 3,000 music stores.

Musicland has also agreed to carry 12-copy floor displays in its stores, while Blockbuster Music will have displays in half of its stores.

"This is a self-published book, and [Diamond] has worked really hard to put this together," says Megan O'Scanlan, book buyer for Minneapolis-based Musicland. "We just want to support her effort... It's a great add-on item for those buying a CD for someone."

VINYL CLASSICS

(Continued from preceding page)

And that means plenty of strange and hard-to-find requests.

"I had a guy get in touch with me when I first opened up," Beachley says. "He was looking for a classical recording on a 78. 'The Whale That Sang At The Met.' I found it seven years later, and I called and asked if he still wanted it. He said, 'Heck, yeah, I want it,' and he drove up from Atlanta to buy it."



An ancient Edison Standard phonograph is on display at the Wax Museum. (Photo: Ken Johnson)

Top Christmas Albums

THIS WEEK	LAST WEEK	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	WKS. ON CHART
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan [®]			
★ ★ NO. 1 ★ ★			
1	2	MANNHEIM STEAMROLLER CHRISTMAS IN THE AIRE ▲ AMERICAN GRAMAPHONE 1995 (11.98/17.98)	
2	1	KENNY G MIRACLES: THE HOLIDAY ALBUM ▲ ARISTA 18767 (10.98/16.98)	
3	3	MARIAH CAREY MERRY CHRISTMAS ▲ COLUMBIA 64222 (10.98 EQ/16.98)	
4	4	LUTHER VANDROSS THIS IS CHRISTMAS ● LV 57795*/EPIC (10.98/16.98)	
5	5	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS ▲ AMERICAN GRAMAPHONE 1988 (9.98/14.98)	
6	7	MANNHEIM STEAMROLLER CHRISTMAS ALBUM ▲ AMERICAN GRAMAPHONE 1984 (9.98/14.98)	
7	6	HARRY CONNICK, JR. WHEN MY HEART FINDS CHRISTMAS ▲ COLUMBIA 57550 (10.98 EQ/16.98)	
8	8	BOYZ II MEN CHRISTMAS INTERPRETATIONS ▲ MOTOWN 636365 (10.98/16.98)	
9	10	KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN AND THE FAMILY CHRISTMAS GOSPO CENTRIC 72130 (9.98/15.98)	
10	9	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS ▲ A&M 213911 (10.98/16.98)	
11	12	NAT KING COLE THE CHRISTMAS SONG ● CAPITOL 46318 (7.98/11.98)	
12	14	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS 2 ▲ A&M 540003 (10.98/16.98)	
13	15	AMY GRANT HOME FOR CHRISTMAS ▲ A&M 540001 (10.98/16.98)	
14	13	VINCE GILL LET THERE BE PEACE ON EARTH ▲ MCA 10877 (10.98/15.98)	
15	17	THE TRACTORS HAVE YOURSELF A TRACTORS CHRISTMAS ARISTA 18805 (10.98/16.98)	
16	23	AARON NEVILLE SOULFUL CHRISTMAS A&M 540127 (10.98/16.98)	
17	19	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS FANTASY 8431 (9.98/15.98)	
18	21	STEVEN CURTIS CHAPMAN THE MUSIC OF CHRISTMAS SPARROW 51489 (9.98/13.98)	
19	16	BARBRA STREISAND CHRISTMAS ALBUM ▲ COLUMBIA 9557* (5.98 EQ/9.98)	
20	20	VARIOUS ARTISTS A WINTER'S SOLSTICE V WINDHAM HILL 11174 (10.98/16.98)	
21	31	JOHN BERRY O HOLY NIGHT CAPITOL NASHVILLE 32663 (10.98/15.98)	
22	25	GLORIA ESTEFAN CHRISTMAS THROUGH YOUR EYES ▲ EPIC 57567 (10.98 EQ/16.98)	
23	18	CROSBY/SINATRA/COLE IT'S CHRISTMAS TIME LASERLIGHT 15152 (2.98/6.98)	
24	22	GARTH BROOKS BEYOND THE SEASON ▲ CAPITOL NASHVILLE 98742 (10.98/15.98)	
25	32	NATALIE COLE HOLLY & IVY ELEKTRA 61704/EEG (10.98/16.98)	
26	24	THE CARPENTERS CHRISTMAS PORTRAIT ● A&M 215173 (10.98/15.98)	
27	26	NEIL DIAMOND THE CHRISTMAS ALBUM ▲ COLUMBIA 52914 (10.98 EQ/15.98)	
28	33	ALL-4-ONE AN ALL-4-ONE CHRISTMAS BLITZ 82846/ATLANTIC (10.98/16.98)	
29	30	NEIL DIAMOND THE CHRISTMAS ALBUM VOLUME II ● COLUMBIA 66465 (10.98 EQ/16.98)	
30	27	VARIOUS ARTISTS CELTIC CHRISTMAS WINDHAM HILL 11178 (10.98/15.98)	
31	11	BING CROSBY MERRY CHRISTMAS ● MCA 31143 (3.98/4.98)	
32	39	JOE DIFFIE MR. CHRISTMAS EPIC 67045 (10.98 EQ/15.98)	
33	—	GEORGE WINSTON DECEMBER ▲ WINDHAM HILL 1025 (9.98/15.98)	
34	—	CLINT BLACK LOOKING FOR CHRISTMAS RCA 66593 (10.98/15.98)	
35	34	BILLBOARD'S GREATEST CHRISTMAS HITS 1955 - PRESENT RHINO 70636 (6.98/9.98)	
36	29	ELVIS PRESLEY ELVIS' CHRISTMAS ALBUM ▲ RCA 5486* (7.98/11.98)	
37	—	THE TEMPTATIONS GIVE LOVE AT CHRISTMAS ● MOTOWN 5373 (5.98/9.98)	
38	35	THE MORMON TABERNACLE CHOIR CHRISTMAS WITH... LASERLIGHT 12198 (2.98/4.98)	
39	36	VARIOUS ARTISTS CONTEMPORARY GOSPEL CHRISTMAS REGENCY NELSON 14444/WORD (3.99/4.99)	
40	—	JINGLE CATS MEOUWY CHRISTMAS JINGLE CATS 41226 (7.98/13.98)	

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

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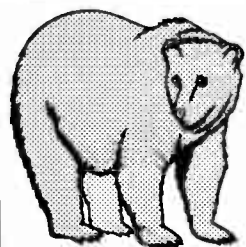
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NRM's Music X Store Has A Certain Generational Appeal

NATIONAL RECORD MART is jumping on the lifestyle bandwagon, opening a store under the logo Music X that, apparently, is meant to appeal to members of Generation X. Although the store is wholly owned by NRM, a press release describes it as a joint venture between the retailer and modern rock radio station WDX (the X) Pittsburgh.

Charlie McNeil, NRM's GM of specialty concepts, says the store represents an effort by the chain at niche marketing. The company also fields stores under the logo Waves, which carries jazz, classical, country, and new age and is designed to appeal to the adult customer. It also has Vibes, which carries used and new product and is located in college towns.

McNeil describes Music X as "a test." The 2,800-square-foot store is located in the Monroeville (Pa.) Mall, just outside of Pittsburgh. That mall is NRM country: The Carnegie, Pa.-based chain operates three record stores there, each under a different logo. The Music X store previously was an Oasis outlet; the other two stores are National Record Mart and Waves.

In converting the Oasis store to Music X, the inventory has been changed to include a "much wider selection of alternative and indie-label music," says McNeil. Adult genres, such as country, classical, and jazz, have been eliminated from the store. In addition, the store has added lifestyle products, including import posters, book and magazines, and a large T-shirt selection.

WDX executives were unavailable for comment. But McNeil says that the store works to the benefit of both NRM and the radio station: The station's exposure in Pittsburgh is heightened, and NRM benefits by the promotions that the radio station does to drive traffic to the store.

McNeil adds that, so far, the store has enjoyed comparable-sales increases at the location since it opened Dec. 2. McNeil says he sees potential for other Music X locations in Pittsburgh: "It could work in other towns as a synergy with the right radio partners."

CONFUSED: Dave Yeskel, Island's VP of sales, reported to Retail Track a problem the label is having with marketing Passengers' "Original Soundtracks 1," a collaboration between Brian Eno and U2. Because of its title, the set is often getting filed with soundtracks. But there is no film in conjunction with the album; Yeskel describes it as an "experimental record," with all material written by U2 and Eno. The track "Miss Sarajevo" has been getting attention at MTV, modern rock stations, and other formats, but according to Yeskel, customers can't find it in stores. He suggests that retailers file the album under U2, Eno, or preferably both.

SHUFFLING THE DECK: BMG Distribution rejiggered its staff in

December. Sources say it eliminated four positions, including two sales manager slots, one in Boston and one in Dallas, shifting those responsibilities to the branch managers in those offices. As part of that shuffling, Wayne Southards, formerly the sales manager in Boston, has moved to Miami to become a sales representative for Blockbuster Music. Also, Bob Navarette, the Dallas sales manager, has become marketing manager in that branch.

Commenting on the changes, BMG Distribution president Pete Jones says, "At the same time, we are adding staff. We are currently hiring for several positions in interactive distribution, under Al Reuben, the senior VP for that area. Over the next few months, we may wind up with as many as 11 positions there, whereas now that area only has two. We may also add

more people in other areas, like video."

RECOGNITION: Harmony House held its 48th annual Christmas breakfast on

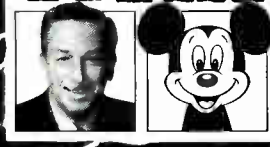
Dec. 3, with some 600 employees and their families attending. At the meal, the Troy, Mich.-based chain recognized longtime employees. Among the staffers celebrating their 20th anniversary were Roy Burkert, Janet Burke, Roger Craig, Pat Matthews, James Smith, and Lloyd Welch. Employees with 15 years of service with the chain include Sherri Switalia, Lori Smith, Sharon Spaven, Tom Selman, and Peter Johns.

RETAIL TRACK has reported extensively on the creative marketing that Best Buy employed in selling the Beatles "Anthology 1," whereby the chain gave away its own specially created Beatles interview disc to customers buying the album. Dr. Wax, a three-store chain in Chicago, also offered customers a premium, albeit a wacky one. According to an ad that ran in the Dec. 1 Chicago Reader, the chain offered what it called a "senior citizen discount," promising customers a free bottle of Geritol with a purchase of the Beatles album. Customers apparently took the ad in the spirit in which it was placed, as one store manager at the chain reports that no one has taken him up on the offer.

MAKING TRACKS: At PGD, John Madison, formerly senior VP, has been promoted to executive VP, and Van Fletcher, formerly Dallas branch sales manager, has moved to New York to become the company's VP of national accounts sales. The appointments apparently help fill the void created by the departure of VP of sales Steve Corbin, who moved to Motown to become executive VP/GM for the label... Andy Uterano, formerly WEA's New York branch sales manager, has joined TouchWood Records as head of sales and marketing... Sean Gleason, formerly executive VP/GM at Miramar, is seeking opportunities and can be reached at 206-242-6432.

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NAIRD Board Successfully Brainstorms For '96 Confab

NAIRD MOVES INTO '96: Chalk up the National Assn. of Independent Record Distributors and Manufacturers' Sanibel Island, Fla., retreat as a success.

NAIRD executive director Pat Martin says of the retreat, held Dec. 2-3, "It was such an exciting weekend. The energy level was so intense. There was such an opportunity for brainstorming."

As we reported here Nov. 11, NAIRD convened its board members at the retreat for a skull session to consider issues that are often missed in the hurly-burly of regular board confabs.

Out of the Sanibel Island meeting, the NAIRD board decided to enlarge the time allotted to one-on-one ses-



by Chris Morris

sions between distributors and their existing distributed labels at its annual convention. A full day of sit-downs will replace the previously scheduled 90-minute slots when NAIRD's annual get-together takes place May 22-26 in Baltimore. However, meetings with new labels will continue in their present form.

Martin, who has long sought to improve retail involvement by NAIRD, has been at work implementing changes to make the group more retail-driven. At the '96 confab, a retail special-interest group has been added to the agenda; the convention will also mount retail-specific panels and workshops.

Greater NAIRD participation by international companies is also being sought. To that end, the group will sponsor a reception for international labels and distributors at the NAIRD "super stand" at MIDEM '96 in Cannes. An opening-night reception will also be held at the NAIRD convention. "With international capturing more of the market here in the U.S., this is a way to encourage the growth of music outside the U.S.," Martin says.

She notes that U.S. participation at MIDEM will continue to burgeon this year: NAIRD will host 23 companies at its stand this year, vs. 14 in 1995.

SAL STEPS UP: RED president Sal Licata is expanding his duties following the departure of Bob Buziak as head of Tri-Star Records, which, like RED, is owned by Sony.

While Licata is not taking on a new title, he will assume Buziak's label responsibilities and will continue to head RED's distribution operation as well. Sounds like a rather large vote of confidence from Sony for this veteran music executive.

REGIONALIZING AT ADA: In the last weeks of the year, the Alternative Distribution Alliance decided to do a little reorganizing, eliminating five national spots in its Los Angeles office to create six regional spots, which will be divided evenly among Los Angeles, New York, and Minneapolis.

"Since our business has grown dramatically, we reorganized some functions from national to regional so that we can be more nimble," says ADA president Andy Allen. The company has created three regional touring spots and three advertising positions.

"The whole touring business is incredibly important," Allen says. "And we decided to have people closer to the markets that they are working on. Before, if we had a tour going through the Washington/Boston/Philadelphia/New York corridor, the calls to check stock or invite people were coming from Los Angeles. Now we will have someone more familiar with accounts making those calls."

FLAG WAVING: The indefinable sound produced by Chicago instrumental band Tortoise is hard to nail down, as multi-instrumentalist/producer John McEntire readily admits.

"There's so much, so many different influences," McEntire says. "I guess originally it definitely was things like dub, rhythm section-type music, and also a lot of British post-punk and U.S. hardcore-type stuff, like the Minutemen and Gang Of Four, bands like that." He also

acknowledges the impact of such German rock experimentalists as Can and Kraftwerk, and the twin-bass stylings of the L.A. duo dos.

Like the latter act, Tortoise—which will issue its second full-length album, "Millions Now Living Will Never Die," on Chicago's Thrill Jockey Records on Jan. 30—utilizes two basses and also implements lap steel guitar, vibraphone, marimba, melodica, and a battery of samplers and synthesizers.

McEntire says, "We didn't feel any desire whatsoever to throw in these elements that would be considered more typical or standard or what some people might consider necessary."

The diverse instrumentation comes together to haunting and provocative effect on "Millions Now Living." The new record is a quantum leap beyond Tortoise's self-titled 1995 debut, as one listen to the compelling 21-minute track "Djed" demonstrates.

Studio technology plays a major role in Tortoise's music; McEntire, who helmed the new album, has also produced or engineered work by the Sea And Cake, Run On, Come, as

well as a couple of neo-instro units: Maryland's Trans Am and Chicago's 5ive Style.

However, don't be too quick to lump Tortoise as a post-punk dub unit, as many have (perhaps because of the band's presence on the recent Caroline compilation "Macro Dub Infection"). McEntire says, "That does get a little excessive, I think, because that's not always true, but maybe that's the easiest thing for people to latch onto. They have to come up with a quick descriptive thing that would mean something to somebody."

Tortoise—which also includes multi-instrumentalist Doug McCombs, John Herndon, Dan Bitney, and Dave Pajo—winds up a quick run of East Coast shows with Trans Am on Saturday (30) in Cambridge, Mass., and Sunday (31) in New York. In February, the group heads off on its first proper European tour; a full American tour will follow in April.

Assistance in preparing this column was provided by Ed Christman in New York.



Bolton From Coast To Coast. Columbia Records artist Michael Bolton makes an in-store appearance at Sam Goody in Los Angeles to promote his latest album, "Greatest Hits 1985-1995." The same day, he also appeared at an HMV store in New York. Pictured, from left, are Ron Hall, area manager, Musicland Group; Brian Blackwell, sales manager, Sony Music, Los Angeles; Lauren Polson, branch manager, Sony Music, L.A.; Bolton; Ed Rogers, store manager, Sam Goody; Judyth Springer-Thurman, West Coast marketing coordinator, Musicland Group; Phil Olney, district manager, Musicland Group; and Sue Kelley, marketing manager, Sony Music, L.A.

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Merchants & Marketing

METACOM INC.'S MARKETING ANYTHING BUT CONVENTIONAL

(Continued from page 43)

Currently, the company markets 400-500 radio broadcasts; bookstores are the primary distribution outlet for that product. Among the shows Metacom currently has exclusive license to are Orson Welles' "War Of The Worlds" broadcast, "Arch Obler's Lights Out," and the Lum & Abner radio shows. The material for which Metacom has non-exclusive rights includes radio programs by Burns & Allen and Jack Benny.

Having marked its 25th anniversary, Metacom's 1995 revenues are expected to exceed \$30 million, based on annual growth of 15%-20%. Levin projects that 1996 revenues should range between \$35 million and \$40 million. Music accounts for 70% of sales, with the balance made up of nonmusic product, including audiobooks, language tapes, plush toys, and children's products. All merchandise is shipped from the 80,000-square-foot Minneapolis corporate headquarters.

As a niche marketer, Metacom has made a major thrust in bringing music product to grocery chains via its continuity and cash-wrap programs—discount and coupon incentives that run 8-10 weeks and induce customers to buy one title per week. Metacom also relies heavily on counter-top and other strategic in-store placement for impulse purchases.

The P-O-P displays feature Metacom's budget-priced (\$4.99) family-oriented videos and its "Listener's Choice" CD and cassette product (\$3.99). The company has more than 8,000 racks in the marketplace. Music categories include rock, country, jazz, classical, and nature compilations. "Supermarkets have been a major part of our business for nearly ten years," says Dickmeyer. "More and more grocery stores are seeing the importance of selling music."

While impulse sales and budget product are at the heart of the company's marketing strategy, Metacom last year introduced a front-line series of new age titles under the logo "Nature's Harmony." They sell for \$14.99 each. Each of the titles features acclaimed musicians who have written music specifically for the label, and many titles integrate sounds of nature with the music.

Among the titles in the series are "Island Paradise" by Steve Reid, the percussionist who was a founding member of the Rippingtons, and, who, as a producer, has several gold albums to his credit; "Gentle Rain" by Rich Rhodes, who has written music for many television shows, winning three Emmy awards; and "Tranquil Guitar" by Kenny Lee Lewis, a member of Steve Miller's band since 1982 and a television music composer.

In order to help market the Nature's Harmony line, Metacom introduced its first interactive kiosk display this year, complete with touch-pad sound sampler, header card, and three-sided endcap. "The display is already in a large number of Kmart's and has been quite successful," says Dickmeyer.

According to Levin, the company began testing 20 CD-ROM titles in supermarkets in December. "The CD-ROMs will range from desktop

METACOM

Bibles to computer games," he says.

Metacom is now wholly owned by Levin and employs approximately 100 people. Reflecting its niche strategy, the operation is divided into several areas. One targets the company's recordings and videos to supermarket accounts for nearly 50% of sales. Another, the wholesale division, which sells directly to large music and book chains, account for 35% of sales, with the balance divided between customized premium and incentive services and the special-markets division.

A key part of the special-markets division is Metacom's new direct-mail catalog, *Adventures In Cassettes*. "The catalog will continue our focus on old-time radio programs, which is where we got our start," says Dickmeyer. New releases coupled with promotional tie-ins include a tribute to George Burns' 100th birthday. The six-tape collection of radio broadcasts features Al Jolson and Jack Benny. There is also a mock election-year "Gracie Allen Runs For President" campaign and a three-volume, six-tape collection of the "Amos 'N Andy" series, all duplicated from the original transcription discs.

Multipack CDs and cassettes skewed toward the gift buyer have also helped drive sales, reports Dickmeyer. "Our decorative bulk packaging style gives us a unique presence

in the market, because so many of our products are initially purchased as a gift item."

In line with Metacom's growth through niche strategy, Levin launched an audiobook business called Rebound International in 1992, followed by a state-of-the-art CD manufacturing facility in 1993, Zomax Inc. Both companies are separate from Metacom and have Levin as principle owner.

Rebound, which pioneered in-store audiobook rentals, says Levin, has "more than 4,000 stores involved in the rental program." Rebound has 30 employees and had estimated 1995 sales of \$6 million. Zomax Inc., a limited partnership, has more than 100 employees, and 1995 sales were in excess of \$12 million.

Meanwhile, Metacom is entering a joint distribution agreement with K-tel International that will expand its presence overseas. The company currently has kiosks in Spain and has selling agreements with some Australian retailers, "although we haven't shipped product there yet," says Levin. He adds that Metacom will likely sell only music for overseas distribution. "Our Nature's Harmony series doesn't present a language barrier, and we expect big things from it," says Levin.

In the meantime, Levin says he is closely watching the CD-ROM market. "It could be a potentially large market for us, both from a distribution and revenue side, but we'll know more about that by the end of the first quarter," he says.



Mr. Smith Goes To New York. Def Jam's L.L. Cool J makes an in-store appearance at the HMV at New York's Herald Square to promote his new album, "Mr. Smith." Pictured, from left, are Island regional director of sales Wayne Chernin, HMV's Ken Feldman, HMV's Alan McDonald, L.L. Cool J, and HMV's Jeff Davidson.

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1995



THE YEAR IN



VIDEO

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the yEAR in

Video

Falling Prices Raise Sales Of Video

Low-Pricing Locomotive Drives Consumers Into Stores, But May Be A Runaway Train

BY EILEEN FITZPATRICK

Watch out for falling prices.

Walmart uses the catchphrase to promote the chain's low pricing policy, but the video industry could use it as a slogan for what's been happening to the sell-through business over the past year.

Retail prices actually began dropping a few years ago as a result of the intense competition between combo stores and mass merchants. But new players, such as price slasher Minneapolis-based Best Buy, have turned up the heat even higher.

According to New York-based video research firm Alexander & Associates, the average price paid for the five best-selling videos dropped from \$17.15 in 1993 to \$13.60 in 1995.

But the Alexander numbers don't include "Miracle On 34th Street," which was released in November at a \$12.98 suggested list. Most retailers have priced the title near or below \$10.

LOW-PRICED HIGH-SELLERS

This year, none of the Top 5 titles through November, including "The Lion King," "Forrest Gump," "The Mask," "Snow White And The Seven Dwarfs" and "Cinderella," had an average retail price above \$16.98.

"We have to let consumers decide what excites them," says Best Buy video merchandise manager Joe Pagano. "Our job is to provide an exciting shopping environment, and lower prices provide a marketing opportunity for us."

But suppliers have also fanned the lower-price flame. Nearly every supplier has come out with budget lines, which offer high-quality catalog product for \$10 or less.

20th Century Fox Home Entertainment went one step further by releasing the remake of "Miracle On 34th Street," the first direct-to-sellthrough priced at a \$12.98 suggested list.

"There are some desperate suppliers looking for shelf space," says Buena Vista Home Video VP of publicity and event marketing Tania Maloney. "The way we see it, pricing should have to do with

consumer demand. In spite of the type of product it is, consumers are buying at lower prices."

One of the few suppliers to go on the record, Maloney says budget pricing is Buena Vista's response to the growing marketplace: "If there is a \$9.99 market, then we're going to find product appropriate for it." The product Buena Vista has deemed appropriate at \$9.99

through titles, dealers have traditionally low-balled high-profile releases. Mass merchants and club stores started the trend, often selling these titles below their wholesale cost to drive consumers to their newly established video departments.

In order to keep prices from going too low and to appease specialty retailers, studios began reinstating minimum advertised price policies, otherwise known as MAPs. If a retailer advertises a title below its MAP, it will not receive co-op advertising reimbursement for that title. Generally, the MAP close is what a retailer pays for an individual unit.

Ironically, even though the suggested list price has little meaning at retail, suppliers use it for all-important intent-to-buy studies. It is still used for research, because the suggested list determines how much profit a studio will make.

DEFINITE MAYBES

Most suppliers say in order to lower the suggested list on a title, the test group must say they would definitely purchase the video at the lower price. If the research indicates purchase intent as a "maybe" or "probably," the video most likely will be higher-priced. But there is a cut-off point for certain product.

"Sure, consumers will say they want lower prices," says Maloney. "But if we were to price something like 'The Lion King' at \$10, we have to ask ourselves if we're willing to lose money when we know it will sell just as well at a higher price."

Obviously, for product perceived as high-value, consumers are willing to pay a premium price—even though that price is still pretty low. "There really is not a whole lot of room to go lower," says one supplier.

Despite the fact that retailers make less money, they say falling prices have caused sellthrough sales to skyrocket. "It's good when you're able to pass the savings along to the consumer," says Tower Video VP John Thrasher. "The consumer has increased video purchases; only a few years ago, it was just collectors who bought videos."

Continued on page 64



A miraculous price of \$12.98.

includes "Outrageous Fortune," "Down And Out In Beverly Hills" and a dozen other titles released in the late '80s.

RETAIL HEADS PRICE WARS

But while suppliers agree shelf-space competition is causing prices to drop, retailers have also applied the pressure for lower prices. "From a competitive standpoint, suppliers are trying to keep up with the Joneses and get retail space," says a supplier executive who asked not to be identified. "But certain retailers are looking to advertise lower prices, and some suppliers have helped oblige them."

Despite suggested list prices ranging from \$19.98 to \$26.98 for new sell-

DVD's A Welcome Format

Former Competitors Find Common Ground And A Single Standard

BY SETH GOLDSTEIN

The captains and the kings have departed. Now it's time for the worker bees to construct the sales and marketing plans that will launch the digital videodisc by the fall of 1996.

There remain significant challenges, not the least of which is the successful melding of two rival formats whose proponents were warring only a few months ago. Rather than engage in a bloody, profitless format battle, Sony and Philips on one side, Toshiba and Time Warner on the other, finally agreed in September to create a single DVD standard for home entertainment and computer applications.

The basis of the agreement is a system that can produce single- and double-layered discs on either side for a total of 17 gigabytes of information. Movies, requiring a single layer, single-sided disc with 135 minutes of playing time, are expected to dominate DVD output and sales once consumer demand has been fired up. Until then, computer applications on dual layers, although aimed at a smaller market, may take the lead.

It was the details that were lacking as of press time, a single set of specifications that would satisfy all parties and the buying public. The technicians were struggling toward a year-end deadline, and in mid-December did indeed finalize the specifications for movie player and ROM applications—about two months past the original schedule. Specifications for audio applications await input from the music industry.

COMING TO TERMS

Some voices were raised in anger along the way. Sony and Philips, members of the Multimedia CD camp reportedly fought for the inclusion of "CD" in the single-format name as a legacy of their labors. The SD alliance, including Toshiba, Matsushita, Pioneer and others, is said to have fought just as fiercely to keep "CD" out. In December, "DVD" was accepted as the official term. Arguments also have arisen over the creation of a formula that will allow equitable sharing of the technology developed by both camps.

When the dust settles, "I have no doubt there will be a single standard," Michael Fidler, senior VP of new technology and strategic planning for Pioneer Electronics' home-electronics division, said in late November. One sign of progress was the meeting of representatives of all parties at the recent Comdex show in Las Vegas to announce that the "unified group" was discussing "outstanding issues."

Several hardware manufacturers are chomping at the bit, eager for a late-1996 introduction. Not everyone thinks

it will come as soon as September, the target date for Thomson Consumer Electronics. Nobuyuki Idei, president/COO of Sony Corp., told a select group of journalists who met with him following his Nov. 20 speech to the National Academy Of Television Arts And Sciences that the Sony DVD player probably won't reach retailers until the end of '96. Philips thinks its schedule will slide into 1997.

Toshiba's Steve Nickerson notes that the single standard has brought together "the most impressive consortium of major electronics manufacturers and Hollywood studios ever allied in a single cause. The combined marketing muscle and synergies made possible by this alliance are staggering."

WHEN, WHERE AND HOW MUCH

But apparently there will be enough players available in time for Christmas 1996 to spark sales and—more important—consumer awareness. Toshiba marketing VP Steve Nickerson expects players and "hundreds of movie titles" on store shelves a year from now.

By late 1997, Toshiba predicts worldwide sales of 2 million players—50% of which will be sold to American buyers. In assessing the potential, says Nickerson, "We really have to look beyond many of our pre-conceptions shaped by previous consumer electronics."

Nickerson is particularly bullish because the single standard has brought together "the most impressive consortium of major electronics manufacturers and Hollywood studios ever allied in a single cause. The combined marketing muscle and synergies made possible by this alliance are staggering."

Prices for the machines and the five-inch discs they play remain anyone's guess. As usual for any introduction, it's a delicate balancing act. Most consumers are thought unlikely to spend more than \$500 for a new gizmo that will sit alongside their current household favorite, the VCR. So going much higher limits sales and reduces DVD's retail impact, which could handicap the format from the day it's introduced.

But sticking to \$500 from the start means absorbing production losses while trying to build market acceptance and ramp up more efficient—and less costly—manufacture. Japanese consumer-electronic companies generally have been able to stay the course; RCA could not and eventually pulled the plug on its CED videodisc player in the mid-'80s, at a cost of \$500 million.

Thomson Consumer Electronics, RCA's successor, thinks \$500 is exactly right for DVD. Joseph Clayton, executive VP for marketing and sales, says the company will stick to that suggested list come next September. Others, including Sony, are expected to be \$100 to \$150 higher.

Trade observers are convinced there are two reasons Thomson is holding to a money-losing price. Either its state-subsidized French parent has arranged for the government to shoulder the deficits, they suggest, or Thomson has engi-

Continued on page 52

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BOXED-SET DAYS

Deluxe Editions And Multi-Packs Appeal To Video Collectors And Fans

BY TRUDI MILLER ROSENBLUM

Boxed sets continue to be a popular tool in marketing videos. With the right kind of product and packaging, a boxed set can create excitement, make a video release an "event" and even revitalize interest in previously released titles.

"When you combine several titles in an attractive package, it becomes the perfect 'theme' gift," says Fritz Friedman, VP of worldwide publicity for Columbia/TriStar, who has done numerous boxed sets this year: a Ray Harryhausen set, featuring "The Golden Voyage Of Sinbad" and two other movies that showcase his spectacular stop-motion-animation effects; a Sidney Poitier boxed set, containing "Guess Who's Coming To Dinner" and "To Sir With Love"; several National Geographic sets, including a twin-pack of "Cats" and "Dogs"; a twin-pack of the theatrical films "City Slickers" and "City Slickers 2"; and a twin-pack of the British films "Howard's End" and "Remains Of The Day," both starring Anthony Hopkins and Emma Thompson.

Friedman points to the latter as an example of how a boxed set can draw attention to a less-publicized film. "'Howard's End' is more popular and well-known than 'Remains Of The Day,'" he notes. "Packaging them together induces the consumer to think, 'Hmmm, I loved 'Howard's End,' I'll probably love this film too.'"

SEQUEL TIME

For popular films with sequels, boxed sets are a natural. "The perfect program [for a boxed set] is something like the 'Star Wars' trilogy. When you have a collection of a body of films that have been made sequentially, those do very well," says John Thrasher, VP of video purchasing and distribution at Tower Records and Video. "The big one this year is 'Star Wars'—no one can keep that in stock."

The \$49.98 "Star Wars" trilogy boxed set, released by 20th Century Fox Home Entertainment on Aug. 29, benefited from a \$16 million advertising and promotional campaign. The marketing elements included product information, rebate offers and mail-in premiums on Kellogg's cereal boxes; radio, national cable and consumer-print advertising, beginning prior to street date and running throughout the holiday season; an in-store merchandising campaign featuring a pop-up standee of Darth Vader and a theatrical poster highlighting the "Last Chance To Own" message (the videos are only available for a limited time); and an Internet web site. Value-added packaging was also significant; the trilogy package includes a Leonard Maltin interview with George Lucas and a booklet offering more than \$60 in savings on

"Star Wars" licensed merchandise.

Republic Pictures Home Video released a star-focused set this year devoted to legendary cowboy actor Roy Rogers. Each title is individually priced at \$9.98, but an eight-video "Roy Rogers Deluxe Collector's Edition" is available for \$79.98 and includes a biographical documentary and a "Roy Rogers Tribute Compact Disc" featuring such popular county stars as Randy Travis, Clint Black and Kathy Mattea.

GOLDEN BOND OPPORTUNITIES

One company making an "event" out of a boxed set is MGM/UA, which is capitalizing on the new James Bond movie,

we believed there would be demand," says LIVE VP of sales/sellthrough Tim Fournier. Altogether, the "Terminator" tapes have sold a combined 500,000 units for LIVE, of which the twin-packs made up about 40%.

MONKEE BUSINESS

In addition to big box-office films, programs with a cult or collector following are also ripe for boxed sets. Rhino successfully tapped into baby-boomer nostalgia with its huge 21-volume Monkees limited edition boxed set—the largest boxed set ever released. The comprehensive collection includes all 58 episodes of the show, a Monkees television special not seen since



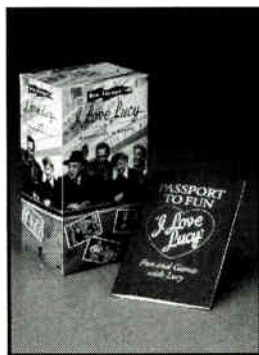
Hey, Hey, it's the Monkees' 21-volume boxed set.

"Goldeneye," with three special James Bond gift packs and a big sweepstakes promotion. One gift set features all six Sean Connery Bond films plus a behind-the-scenes tape of "Goldfinger" and "Thunderball," for \$89.92. The other two sets are broken down into three films each plus a behind-the-scenes tape of one of the films, for \$44.92 each.

To promote the Bond releases, MGM/UA is holding a "License To Thrill" sweepstakes, with prizes including a 1996 BMW Z3 roadster; all-expense-paid vacations to Venice, Las Vegas and the Bahamas; Sharper Image gift certificates "to spend on 007-type high-tech gadgetry"; and T-shirts. A major licensing and merchandising campaign also will stimulate consumer awareness.

Likewise, LIVE Home Video has released two "Terminator" twin sets, featuring both "Terminator" movies in pan-and-scan format for \$24.98 or letterboxed for \$34.98, in addition to single tapes. "The original 'Terminator' had not been available for about two years, and it had never been released in letterbox, so

its original 1969 airing, several Kellogg's commercials starring the band, a bonus cassette of the original pilot for the show,



Video viewers love Lucy.

a 48-page color booklet and an official Monkees wristwatch in the first 2,000 sets. The set comes in an eye-catching television-shaped package.

The set's \$399.98 suggested retail price made many retailers hesitant. But the popularity of the Monkees, combined with the sheer collectability of the set and

its special packaging, made consumers flock to it. The limited edition of 2,953 sets was released Sept. 12 and has almost sold out.

"We identified the fact that there is an enormous amount of collectors out there," says David Dorn, director of publicity at Rhino. "Initially, we went directly to the consumer, via catalogs. The response from retail was '\$400? Too expensive. No one will buy it.' But when retailers did bring it in, it sold immediately. I had one account who was very hesitant; I told him, 'If it doesn't sell, I'll take it back.' Well, in a week and a half they went through 75% of what they'd ordered and wanted to reorder three times as much."

But, Dorn cautions, not all product is worthy of a boxed set. "The uniqueness of the Monkees was really a consideration. I don't think most things would work in a boxed set. You have to think in terms of who your market is. I think as an age group, we [baby boomers] are probably pack rats."

Like the Monkees, Abbott and Costello have a perennial following, and MCA/Universal took advantage of it in May with its \$39.98 boxed set. To draw in the 20- and 30-something set, the company wisely included the special "Abbott And Costello Meet Jerry Seinfeld," in which the contemporary comedian is superimposed into scenes with the duo. The set also includes "Abbott And Costello Meet the Killer" and "The World Of Abbott And Costello."

Also aiming at the nostalgia/collector market is CBS Video's "Bon Voyage: I Love Lucy Adventures In Europe," a three-volume set containing the entire 17-episode story arc, plus a book of puzzles relating to Lucy's European trip, for \$69.98. Consumers who correctly complete the puzzles have a chance to win a trip to Europe.

When planning boxed sets, perceived value is important, says Tower's Thrasher. "There was a real glut a few years ago, but in the past few years people are being more careful about what they release," he says. "The very expensive gift sets have slowed way down over the years—like the Disney collector editions that were fairly pricey. Price point is important. If you can have three films for around \$40, they sell very well."

Beyond that, the type of product that goes into a boxed set is almost unlimited in its diversity. CBS/Fox video have joined forces to release "The Michael Jordan Gift Set," which features two tapes, "Michael Jordan: Come Fly With Me" and "Michael Jordan Air Time," plus a 44-page booklet chronicling the sports superstar's career. On the other end of the spectrum, CBS/Fox and BBC Video have released "The Complete Black Adder," featuring 24 episodes of the popular British comedy series for \$99.98.

ABC Video's current boxed sets are likewise diverse: the three-tape "The Life And Times Of Jesus" for \$39.95, four-packs of "Schoolhouse Rock" for \$50, and the 12-part miniseries "War And Remembrance" for \$179.95.

On Oct. 31, MGM/UA released a "That's Entertainment" boxed set, featuring all three films plus a tape of extra footage not seen in the films, for \$49.95. Other MGM/UA boxed sets released for the fourth quarter include a Sidney Poitier box containing "In The Heat Of The Night," "The Organization" and "They Call Me Mister Tibbs" for \$44.95, and a Burt Lancaster box containing "Birdman Of Alcatraz," "Elmer Gantry" and "The Sweet Smell of Success" for \$49.95. ■

DVD

Continued from page 50

neered a highly advantageous swap, trading its RCA-brand direct-broadcast satellite dishes for Toshiba's players. Direct broadcast, dominated in the U.S. by the RCA system, is coming to Japan.

The next showcase for DVD will be the spring Electronic Industries Assn.'s Digital Destination exhibit in Orlando, Fla. (It's a replacement for the EIA Consumer Electronics Show, long a June fixture in Chicago until lagging attendance forced its cancellation a couple of years ago.) Digital Destination is being promoted as the place to trot out players in preparation for a fall retail launch. The Hollywood studios won't miss the opportunity to parade their introductory catalogs.

THE SOFTWARE SIDE

Thus far, the number of launch titles is unchanged from the announcements of several months ago. Warner Home Video expects to have upwards of 250 releases, and Columbia TriStar Home Video per-

Warner Home Video expects to have upwards of 250 DVD releases, and Columbia TriStar Home Video perhaps another 150, with MCA/Universal, Paramount and MGM/UA likely to offer smaller packages.

haps another 150, with MCA/Universal, Paramount and MGM/UA likely to offer smaller packages. Disney and 20th Century Fox Home Entertainment haven't committed any releases as yet, but neither is expected to remain on the sidelines for long.

Warner has been the strongest proponent for DVD titles priced for sellthrough, under \$25 suggested list. The studio envisions DVD as the ultimate collectible and the prime means of staving off home-entertainment rivals, including video-on-demand and direct-broadcast satellite. However, others believe rental pricing will have a major role in attracting video retailers who have never cottoned to sales.

"I think there will be a big rental business," Clayton told the ITA annual Forecast & Update Seminar, which met in New York Nov. 21. "I know Hollywood would prefer sales, but I don't think it's going to happen."

Says Pioneer Electronic's Fidler, "I think you will see both."

Whatever the price, software needs encryption to prevent copying from DVD to tape. As of late November, it remained a subject of discussion, Clayton noted at ITA: "That's one of the open issues on specifications."

WEA Manufacturing, Time Warner's optical-disc replication plant in Olyphant, Pa., has been cranking out test DVDs that Fidler says are close to CD manufacture in terms of yield and cost. Pioneer has accounted for about 50,000 units of an estimated 650,000 discs produced at Olyphant. That figure will vault into the millions, for WEA and others, as the format approaches launch date.

DVD's impact, real or imagined, has every manufacturer strategizing. Pioneer Entertainment, for example, plans to acquire DVD replication rights, whenever feasible, to complement its laserdisc offerings. Pioneer Electronics, meanwhile, is preparing the introduction of a combi-player that, Fidler says, "covers the majority of the optical-disc family."

It will play laserdiscs, CD and DVD. Price and launch date are still to be determined. Fidler expects to reveal plans no later than the Digital Destination show. ■

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HOW THE CHARTS ARE COMPILED

The 1995 Year In Video charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period of the Dec. 3, 1994, issue through that of Nov. 25, 1995. With the exception of the Top Music Videos chart, which is based on SoundScan sales data, the final year-end positioning on these charts is based on a point system, with points awarded to each title for each week spent on the published charts. The year-end rankings reflect the accumulation of points—based on the number of weeks on the chart, plus positions attained—that each title received during the tracking period.

The year-end rankings for Top Music Videos are based on accumulated unit sales for each week that a title appeared on the 40-position chart, including the weeks that the chart is not published. Although Billboard prints the Top Music Video chart every other week, it is still compiled and made available to subscribers of Billboard Information Network, Billboard Online and SoundScan in the weeks it is not published. ■

Top Video Sales

Pos. TITLE—Distributing Label

- 1 THE LION KING—Buena Vista Home Video
- 2 FORREST GUMP—Paramount Home Video
- 3 SPEED—FoxVideo

- 18 PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC—Uni Dist. Corp.
- 19 TRUE LIES—FoxVideo
- 20 TOMBSTONE—Buena Vista Home Video
- 21 NIRVANA: LIVE! TONIGHT! SOLD OUT!!—Uni Dist. Corp.
- 22 EAGLES: HELL FREEZES OVER—Uni Dist. Corp.



THE LION KING: Top-selling video.

- 4 JURASSIC PARK—Uni Dist. Corp.
- 5 THE MASK—Turner Home Entertainment
- 6 PLAYBOY: THE BEST OF PAMELA ANDERSON—Uni Dist. Corp.
- 7 SNOW WHITE AND THE SEVEN DWARFS—Buena Vista Home Video
- 8 THE CROW—Buena Vista Home Video
- 9 PINK FLOYD: PULSE—Sony Music Video
- 10 YANNI: LIVE AT THE ACROPOLIS—BMG Video
- 11 THE LAND BEFORE TIME II—Uni Dist. Corp.
- 12 THE LITTLE RASCALS—Uni Dist. Corp.
- 13 THE FLINTSTONES—Uni Dist. Corp.
- 14 RESERVOIR DOGS—LIVE Home Video
- 15 FOUR WEDDINGS AND A FUNERAL—PolyGram Video
- 16 STAR WARS TRILOGY—FoxVideo
- 17 ANGELS IN THE OUTFIELD—Buena Vista Home Video

- 23 THE PAGEMASTER—FoxVideo
- 24 PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR—Uni Dist. Corp.
- 25 SNOOP DOGGY DOGG: MURDER WAS THE CASE—WarnerVision Entertainment
- 26 THE NIGHTMARE BEFORE CHRISTMAS—Buena Vista Home Video
- 27 PLAYBOY: PLAYMATE OF THE YEAR 1995—Uni Dist. Corp.
- 28 PENTHOUSE: SWIMSUIT 2—WarnerVision Entertainment
- 29 THE SWAN PRINCESS—Turner Home Entertainment
- 30 THE JUNGLE BOOK—Buena Vista Home Video
- 31 BEAVIS & BUTT-HEAD: WORK SUCKS!—Sony Music Video
- 32 BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD—Sony Music Video
- 33 MICHAEL JACKSON: VIDEO GREATEST HITS - HISTORY—Sony Music Video

- 34 A GOOFY MOVIE—Buena Vista Home Video
- 35 LITTLE GIANTS—Warner Home Video
- 36 BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT—Sony Music Video
- 37 STAR WARS—FoxVideo
- 38 PENTHOUSE: WOMEN IN AND OUT OF UNIFORM—WarnerVision Entertainment
- 39 THE 3 TENORS IN CONCERT 1994—WarnerVision Entertainment
- 40 MORTAL KOMBAT - THE ANIMATED VIDEO—Turner Home Entertainment
- 41 PLAYBOY: REAL COUPLES - SEX IN DANGEROUS PLACES—Uni Dist. Corp.
- 42 CINDERELLA—Buena Vista Home Video
- 43 PLAYBOY: GIRLS OF HOOTERS—Uni Dist. Corp.
- 44 PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS—Uni Dist. Corp.
- 45 PLAYBOY: FABULOUS FORTIES—Uni Dist. Corp.
- 46 RICHIE RICH—Warner Home Video
- 47 PLAYBOY: WET & WILD - HOT HOLIDAYS—Uni Dist. Corp.
- 48 PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIAISONS—Uni Dist. Corp.
- 49 SLEEPLESS IN SEATTLE—Columbia TriStar Home Video
- 50 CASPER—Uni Dist. Corp.
- 51 PLAYBOY: THE GIRLS OF RADIO—Uni Dist. Corp.
- 52 RETURN OF THE JEDI—FoxVideo
- 53 LEGENDS OF THE FALL—Columbia TriStar Home Video
- 54 THE EMPIRE STRIKES BACK—FoxVideo
- 55 DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE—Buena Vista Home Video
- 56 FAR FROM HOME: THE ADVENTURES OF YELLOW DOG—FoxVideo
- 57 BLACK BEAUTY—Warner Home Video
- 58 A LITTLE PRINCESS—Warner Home Video
- 59 THE BOB MARLEY STORY—PolyGram Video
- 60 DISNEY'S SING ALONG SONGS: POCAHONTAS—Buena Vista Home Video
- 61 PLAYBOY SEXY LINGERIE: DREAMS & DESIRES—Uni Dist. Corp.

- 62 THE PEBBLE AND THE PENGUIN—Warner Home Video
- 63 SADE: LIVE CONCERT HOME VIDEO—Sony Music Video
- 64 PENTHOUSE: GIRLS OF PENTHOUSE - VOL. 3—WarnerVision Entertainment
- 65 WOODSTOCK '94—PolyGram Video
- 66 ABSOLUTELY FABULOUS SERIES 1, PART 1—FoxVideo
- 67 GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2—Uni Dist. Corp.
- 68 A TROLL IN CENTRAL PARK—Warner Home Video
- 69 HOW THE GRINCH STOLE CHRISTMAS!—Warner Home Video
- 70 MY FAIR LADY: 30TH ANNIVERSARY—FoxVideo
- 71 PLAYBOY'S WOMEN OF COLOR—Uni Dist. Corp.
- 72 ALADDIN—Buena Vista Home Video
- 73 AN AFFAIR TO REMEMBER—FoxVideo
- 74 THE JERKY BOYS: DON'T HANG UP—Sony Music Video
- 75 PENTHOUSE: PET OF THE YEAR PLAYOFF '94—WarnerVision Entertainment
- 76 PHILADELPHIA—Columbia TriStar Home Video
- 77 BIG—FoxVideo
- 78 PENTHOUSE: BEHIND THE SCENES—WarnerVision Entertainment
- 79 PLAYBOY: SECRETS OF MAKING LOVE, VOL. II—Uni Dist. Corp.
- 80 AMADEUS—Republic Pictures Home Video
- 81 R.E.M.: PARALLEL—Warner Reprise Video
- 82 JANET JACKSON: JANET—Virgin Music Video
- 83 SARAH McLACHLAN: FUMBLING TOWARDS ECSTASY - LIVE—BMG Video
- 84 PENTHOUSE: PET ROCKS—WarnerVision Entertainment
- 85 PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS—WarnerVision Entertainment
- 86 BORN TO BE WILD—Warner Home Video
- 87 BARAKA—MPI Home Video
- 88 DAZED AND CONFUSED—Uni Dist. Corp.
- 89 DIE HARD—FoxVideo
- 90 BEASTIE BOYS: SABOTAGE—Capitol Video

- 91 CLEAR AND PRESENT DANGER—Paramount Home Video
- 92 ABSOLUTELY FABULOUS SERIES 1, PART 2—FoxVideo
- 93 BARBRA STREISAND: BARBRA - IN CONCERT—Sony Music Video
- 94 HARD BOILED—Orion Home Video
- 95 LITTLE RASCALS COLLECTION: VOL. 13—Cabin Fever Entertainment
- 96 DIE HARD TRIPLE PACK—FoxVideo
- 97 BEAVIS & BUTT-HEAD: CHICKS N' STUFF—Sony Music Video
- 98 STARGATE—Live Home Video
- 99 DEAD CAN DANCE: TOWARD THE WITHIN—Warner Reprise Video
- 100 THE SANTA CLAUSE—Buena Vista Home Video



Top Video Sales Labels

- | Pos. | LABEL (No. Of Charted Titles) |
|------|-------------------------------|
| 1 | PLAYBOY HOME VIDEO (20) |
| 2 | WALT DISNEY HOME VIDEO (16) |
| 3 | FOXVIDEO (21) |
| 4 | MCA/UNIVERSAL HOME VIDEO (15) |
| 5 | WARNER HOME VIDEO (25) |
| 6 | PENTHOUSE VIDEO (12) |
| 7 | PARAMOUNT HOME VIDEO (13) |
| 8 | MTV MUSIC TELEVISION (7) |
| 9 | NEW LINE HOME VIDEO (3) |
| 10 | POLYGRAM VIDEO (10) |



Top Video Sales Distributing Labels

- | Pos. | DISTRIBUTING LABEL (No. Of Charted Titles) |
|------|--------------------------------------------|
| 1 | UNI DIST. CORP. (42) |
| 2 | BUENA VISTA HOME VIDEO (23) |
| 3 | FOXVIDEO (28) |
| 4 | SONY MUSIC VIDEO (18) |
| 5 | WARNERVISION ENTERTAINMENT |

Top Video Rentals

Pos. TITLE—Distributing Label

- 1 THE SHAWSHANK REDEMPTION—Columbia TriStar Home Video
- 2 TRUE LIES—FoxVideo
- 3 DISCLOSURE—Warner Home Video
- 4 SPEED—FoxVideo
- 5 THE CLIENT—Warner Home Video
- 6 CLEAR AND PRESENT DANGER—Paramount Home Video
- 7 WHEN A MAN LOVES A WOMAN—Buena Vista Home Video
- 8 DUMB AND DUMBER—Turner Home Entertainment
- 9 JUST CAUSE—Warner Home Video
- 10 OUTBREAK—Warner Home Video
- 11 STARGATE—Live Home Video
- 12 THE SPECIALIST—Warner Home Video
- 13 GUARDING TESS—Columbia TriStar Home Video
- 14 QUIZ SHOW—Buena Vista Home Video
- 15 BLOWN AWAY—MGM/UA Home Video
- 16 LEGENDS OF THE FALL—Columbia TriStar Home Video
- 17 IT COULD HAPPEN TO YOU—Columbia TriStar Home Video
- 18 COLOR OF NIGHT—Buena Vista Home Video
- 19 THE RIVER WILD—Uni Dist. Corp.



THE SHAWSHANK REDEMPTION: Top Video Rental.

video

sales

video

rentals

Continued on page 56

Children's Biggest Little Heroes Are Back In Their Original Adventure!

THE LAND BEFORE TIME®

\$19.98
Suggested
Retail Price



ADDED VALUE!
CONSUMER-FRIENDLY EYE-CATCHING
CLAMSHELL PACKAGING!

A \$48 MILLION BOX OFFICE #1 HIT, AWESOME TIE-INS, COLOSSAL PROFITS!

The most popular animated dinosaur heroes of all time are returning to video! And that means for the first time ever customers can bring home the complete THE LAND BEFORE TIME® lineup, including *The Land Before Time*®, *The Land Before Time II: The Great Valley Adventure* and *The Land Before Time III: The Time of the Great Giving*! Stock up now on all three family-pleasing THE LAND BEFORE TIME titles. And prepare for bronto-sized profits from the classically animated adventures with timeless appeal!

PICTURE-PERFECT CROSS PROMOTIONS! MINOLTA KINDERFOTO

- MINOLTA—Mail-in rebate form worth up to \$10.00 in savings on Minolta cameras will be inserted into each THE LAND BEFORE TIME® title!
- LIFETOUCH PORTRAIT STUDIOS—In-cassette coupon for FREE 8X10 photo portrait (\$20 retail value).



DINO-MITE VALUE ADDED BONUS!

- FREE 3-D PHOTO FRAME inside each THE LAND BEFORE TIME® videocassette!



STL #22242 STL #22243
STOCK UP ON THE ENTIRE SERIES!

RETAIL AVAILABILITY DATE: 2/20/96 NATIONALLY ADVERTISED AVAILABILITY DATE: 2/23/96
COLOR/1 HR. 9 MINS./SEL. #82794/ SPANISH VHS SEL. #82795/CIV LASERDISC SEL. #49364 \$24.98 GAV GATEFOLD LASERDISC SEL. #49924 \$49.98

STORY BY STU KRIEGER SCREENPLAY BY JUDY FREUDBERG & TONY GEISS MUSIC BY JAMES HORNER EXECUTIVE PRODUCERS STEVEN SPIELBERG GEORGE LUCAS KATHLEEN KENNEDY FRANK MARSHALL



digitally
recorded



PRODUCED BY DON BLUTH GARY GOLDMAN JOHN POMEROY DIRECTED BY DON BLUTH A UNIVERSAL PICTURE

STEREO
SURROUND



©1988 Universal City Studios, Inc. and U-Drive Productions, Inc. All Rights Reserved

SOUNDTRACK ON MCA RECORDS, CASSETTES AND CD'S

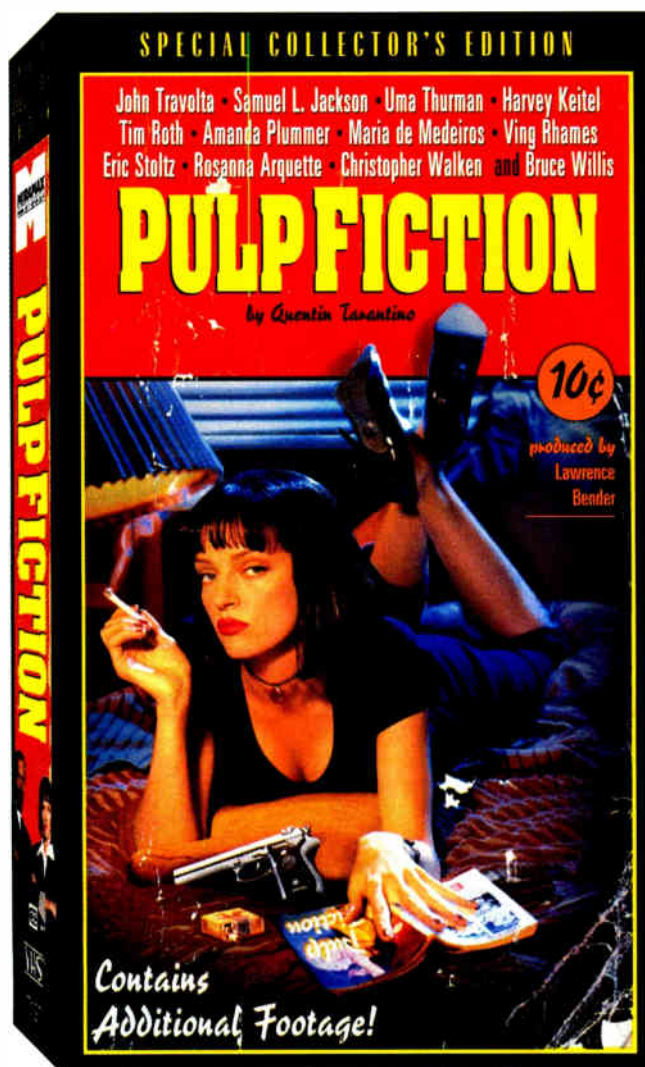
TOP VIDEO RENTALS

Continued from page 54

- 20 **FORREST GUMP**—Paramount Home Video
- 21 **NATURAL BORN KILLERS**—Warner Home Video
- 22 **MAVERICK**—Warner Home Video
- 23 **INTERVIEW WITH THE VAMPIRE**—Warner Home Video
- 24 **CITY SLICKERS II**—Columbia TriStar Home Video
- 25 **WOLF**—Columbia TriStar Home Video
- 26 **BOYS ON THE SIDE**—Warner Home Video
- 27 **THE MASK**—Turner Home Entertainment
- 28 **RENAISSANCE MAN**—Buena Vista Home Video
- 29 **MURDER IN THE FIRST**—Warner Home Video
- 30 **TIMECOP**—Uni Dist. Corp.
- 31 **BEVERLY HILLS COP III**—Paramount Home Video
- 32 **THE PROFESSIONAL**—Columbia TriStar Home Video
- 33 **THE PAPER**—Uni Dist. Corp.
- 34 **PULP FICTION**—Buena Vista Home Video
- 35 **WITH HONORS**—Warner Home Video
- 36 **ONLY YOU**—Columbia TriStar Home Video
- 37 **NOBODY'S FOOL**—Paramount Home Video
- 38 **WYATT EARP**—Warner Home Video
- 39 **FOUR WEDDINGS AND A FUNERAL**—PolyGram Video
- 40 **NELL**—FoxVideo
- 41 **CIRCLE OF FRIENDS**—HBO Home Video
- 42 **THE QUICK AND THE DEAD**—Columbia TriStar Home Video
- 43 **JUNIOR**—Uni Dist. Corp.
- 44 **SIRENS**—Buena Vista Home Video
- 45 **KISS OF DEATH**—FoxVideo
- 46 **THE BRADY BUNCH MOVIE**—Paramount Home Video
- 47 **I.Q.**—Paramount Home Video
- 48 **I LOVE TROUBLE**—Buena Vista Home Video
- 49 **MILK MONEY**—Paramount Home Video
- 50 **TERMINAL VELOCITY**—Buena Vista Home Video
- 51 **THE COWBOY WAY**—Uni Dist. Corp.
- 52 **THE SHADOW**—Uni Dist. Corp.
- 53 **HOOP DREAMS**—Turner Home Entertainment
- 54 **ED WOOD**—Buena Vista Home Video
- 55 **BILLY MADISON**—Uni Dist. Corp.
- 56 **THE FLINTSTONES**—Uni Dist. Corp.
- 57 **THE LION KING**—Buena Vista Home Video
- 58 **STAR TREK GENERATIONS**—Paramount Home Video
- 59 **BULLETS OVER BROADWAY**—Buena Vista Home Video
- 60 **READY TO WEAR**—Buena Vista Home Video
- 61 **DROP ZONE**—Paramount Home Video
- 62 **GETTING EVEN WITH DAD**—MGM/UA Home Video
- 63 **MAJOR PAYNE**—Uni Dist. Corp.
- 64 **ANGELS IN THE OUTFIELD**—Buena Vista Home Video
- 65 **MARY SHELLEY'S FRANKENSTEIN**—Columbia TriStar Home Video
- 66 **NO ESCAPE**—HBO Home Video
- 67 **HIGHER LEARNING**—Columbia TriStar Home Video
- 68 **SPEECHLESS**—MGM/UA Home Video
- 69 **DON JUAN DeMARCO**—Turner Home Entertainment
- 70 **HOUSEGUEST**—Buena Vista Home Video
- 71 **BLUE SKY**—Orion Home Video

Millions Of Fans Aim To Buy Collector's Edition At \$19.99!

With Previously Unseen Footage — It's On Target To Become The Biggest Repriced Hit Of All Time!



Stock #7197 Letterbox Format: Stock #7251 Artwork subject to change.

☆ **SPECIAL ADDED FOOTAGE MEANS MUST-OWN ADDED VALUE!**

Includes exclusive, behind-the-scenes footage with writer/director Quentin Tarantino — PLUS additional movie footage not shown in theaters or on rental videos!

☆ **MAXIMUM MEDIA EXPOSURE WILL TRIGGER A MOB OF BUYERS!**

- Spot TV campaign will generate millions of impressions!
- National P.R. campaign will intensify awareness!
- Traveled on other sell-through and rental titles!

☆ **MASS APPEAL!**

Combines explosive action with razor-sharp humor for the most wickedly funny, adrenaline-charged, legal "high" money can buy!

☆ **RED-HOT STAR POWER!**

John Travolta, Bruce Willis, Uma Thurman and Samuel L. Jackson head an all-star cast of Hollywood's hottest!

☆ **A SUREFIRE WINNER!**

Pulp Fiction won the 1994 Oscar® for Best Original Screenplay; earned 7 Academy Award® nominations including Best Picture, Best Actor, Best Supporting Actress — and racked up \$107 Million at the Box Office!

Prebook: **JANUARY 23**

Will Cal: **MARCH 5**

NAAD: **MARCH 6**

JOHN TRAVOLTA SAMUEL L. JACKSON UMA THURMAN HARVEY KEITEL TIM ROTH AMANDA PLUMMER MARIA DE MEDEIROS VING RHAMES ERIC STOLTZ ROSANNA ARQUETTE CHRISTOPHER WALKEN AND BRUCE WILLIS
MIRAMAX FILMS PRESENTS A BAND APART AND JERSEY FILMS PRODUCTION A FILM BY QUENTIN TARANTINO "PULP FICTION" MUSIC SUPERVISOR KARYN RACHTMAN COSTUME DESIGNER BETSY HEIMANN
PRODUCTION DESIGNER DAVID WASCO EDITOR SALLY MENKE DIRECTOR OF PHOTOGRAPHY ANDRZEJ SEKULA CO-EXECUTIVE PRODUCERS BOB WEINSTEIN HARVEY WEINSTEIN RICHARD N. GLADSTEIN
EXECUTIVE PRODUCERS DANNY DEVITO MICHAEL SHAMBERG STACEY SHER STORIES BY QUENTIN TARANTINO & ROGER AVERY PRODUCED BY LAWRENCE BENDER WRITTEN AND DIRECTED BY QUENTIN TARANTINO
MIRAMAX FILMS CC FILMED IN FLORIDA FANVISION SOUNDTRACK AVAILABLE ON MCA® LPs, CASSETTES & CDs R

The New PULP FICTION Special

With
Never-
Before-Seen
Footage!



70 MAJOR CRITICS VOTED *Pulp Fiction* "THE YEAR'S #1 MOVIE!"

(Including *People Magazine*, *Time Magazine*, *The New York Times* and *Entertainment Weekly*.)

"Two Thumbs Up! A Wild Ride!"

— Siskel & Ebert

"Electrifying!"

— *The New York Times*

"The Action Sizzles!"

— *Rolling Stone*

KILLER *Pulp Fiction* PREPACKS!

48-pc. *Pulp Fiction* Stock #6786

24-pc. *Pulp Fiction* Stock #6784

12-pc. *Pulp Fiction* Stock #6785

Available on VHS Hi-Fi Stereo Videocassette / Digitally Mastered / Approx. 164 Minutes / Color
*Suggested Retail Price



FREE
Pulp Fiction
T-Shirt Offer!**

(A \$17 Value!)

By mail with the purchase of 2 videos: *Pulp Fiction* – Plus – any one of these popular hit titles:

Bullets Over Broadway, *Heavenly Creatures*,
Bad Company, *Houseguest*, *Camp Nowhere*,
The Crow, *The Jerky Boys*, *Money For Nothing*,
Funny Bones, *Father Hood*, *Roommates*, *It's Pat!*,
Cabin Boy, *Slam Dunk Ernest*.

**Plus \$1.75 shipping and handling. Offer valid, and purchases must be made, between 3/5/96 and 8/31/96, in U.S.A. only. Details inside specially marked *Pulp Fiction* Special Collector's Edition videocassettes only. Void where prohibited.

Miramax Home Entertainment distributed by Buena Vista Home Video, Burbank, California 91521. Printed in U.S.A. © Buena Vista Pictures Distribution, Inc.

- 72 IMMORTAL BELOVED—Columbia TriStar Home Video
- 73 LITTLE BUDDHA—Buena Vista Home Video
- 74 FRENCH KISS—FoxVideo
- 75 THE CROW—Buena Vista Home Video
- 76 LITTLE WOMEN—Columbia TriStar Home Video
- 77 IN THE ARMY NOW—Buena Vista Home Video
- 78 MAN OF THE HOUSE—Buena Vista Home Video
- 79 CORRINA, CORRINA—Turner Home Entertainment
- 80 RICHIE RICH—Warner Home Video
- 81 HIDEAWAY—Columbia TriStar Home Video
- 82 THE MADNESS OF KING GEORGE—Hallmark Home Entertainment
- 83 THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT—PolyGram Video
- 84 THE LITTLE RASCALS—Uni Dist. Corp.
- 85 THE HUDSUCKER PROXY—Warner Home Video
- 86 EXIT TO EDEN—HBO Home Video
- 87 A LOW DOWN DIRTY SHAME—Buena Vista Home Video
- 88 CLERKS—Buena Vista Home Video
- 89 BABY'S DAY OUT—FoxVideo
- 90 CASPER—Uni Dist. Corp.
- 91 THE JUNGLE BOOK—Buena Vista Home Video
- 92 A GOOFY MOVIE—Buena Vista Home Video
- 93 ROB ROY—MGM/UA Home Video
- 94 COPS AND ROBBERSONS—Columbia TriStar Home Video
- 95 STREET FIGHTER—Uni Dist. Corp.
- 96 LITTLE GIANTS—Warner Home Video
- 97 THE BASKETBALL DIARIES—PolyGram Video
- 98 JASON'S LYRIC—PolyGram Video
- 99 AIRHEADS—FoxVideo
- 100 JURASSIC PARK—Uni Dist. Corp.



WARNER HOME VIDEO

Top Video Rental Labels

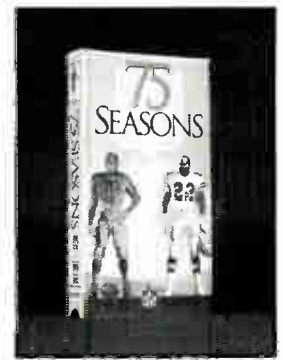
- | Pos. | LABEL (No. Of Charted Titles) |
|------|------------------------------------|
| 1 | WARNER HOME VIDEO (26) |
| 2 | COLUMBIA TRISTAR HOME VIDEO (31) |
| 3 | MCA/UNIVERSAL HOME VIDEO (29) |
| 4 | PARAMOUNT HOME VIDEO (19) |
| 5 | FOXVIDEO (14) |
| 6 | NEW LINE HOME VIDEO (23) |
| 7 | HOLLYWOOD PICTURES HOME VIDEO (11) |
| 8 | MIRAMAX HOME ENTERTAINMENT (19) |
| 9 | TOUCHSTONE HOME VIDEO (13) |
| 10 | POLYGRAM VIDEO (10) |



Buena Vista Home Video

Top Video Rental Distributing Labels

- | Pos. | DISTRIBUTING LABEL (No. Of Charted Titles) |
|------|--------------------------------------------|
| 1 | BUENA VISTA HOME VIDEO (54) |
| 2 | WARNER HOME VIDEO (26) |
| 3 | COLUMBIA TRISTAR HOME VIDEO (39) |
| 4 | UNI DIST. CORP. (29) |
| 5 | PARAMOUNT HOME VIDEO (19) |



Top Recreational Sports Videos

- Pos. TITLE—Program Supplier
- 75 SEASONS: 75TH ANNIVERSARY OF THE NFL—PolyGram Video
 - BAD GOLF MADE EASIER—ABC Video
 - NBA SUPER SLAMS 2—FoxVideo (CBS/Fox)
 - MICHAEL JORDAN: AIR TIME—FoxVideo (CBS/Fox)
 - LESLIE NIELSEN'S BAD GOLF MY WAY—PolyGram Video
 - SHAQUILLE O'NEAL: LARGER THAN LIFE—FoxVideo (CBS/Fox)
 - SHAWN KEMP THE REIGNMAN—FoxVideo (CBS/Fox)
 - SIR CHARLES—FoxVideo (CBS/Fox)
 - SAN FRANCISCO 49ERS: SUPER BOWL XXIX CHAMPIONS—PolyGram Video
 - MICHAEL JORDAN: COME FLY WITH ME—FoxVideo (CBS/Fox)
 - BASEBALL: A FILM BY KEN BURNS—Turner Home Entertainment
 - WORLD CUP USA: OFFICIAL PREVIEW—PolyGram Video
 - NBA JAM THE MUSIC VIDEOS—FoxVideo (CBS/Fox)
 - NBA GUTS & GLORY—FoxVideo (CBS/Fox)
 - BEST OF ABC'S MONDAY NIGHT FOOTBALL—PolyGram Video
 - NBA REWIND: THE FUNNIEST & FINEST PLAYS—FoxVideo (CBS/Fox)
 - MICHAEL JORDAN'S PLAYGROUND—FoxVideo (CBS/Fox)
 - THE OFFICIAL 1995 NCAA CHAMPIONSHIP—FoxVideo (CBS Video)
 - NBA BELOW THE RIM—FoxVideo (CBS/Fox)
 - MIKE TYSON: THE INSIDE STORY—MPI Home Video



Top Recreational Sports Program Suppliers

- Pos. PROGRAM SUPPLIER (No. Of Charted Titles)
- FOXVIDEO (CBS/FOX) (21)
 - POLYGRAM VIDEO (18)
 - ABC VIDEO (4)
 - TURNER HOME ENTERTAINMENT (1)
 - FOXVIDEO (CBS VIDEO) (4)

**Chuck Norris
Has A New Best Friend...
At A New Low Price!**

TOP DOG



NEW

\$14⁹⁸

Now Available In
Clamshell Packaging

CAT. NO. 60197

Also Available In Slip Sleeve Cover
1995/COLOR/86 MIN./CAT. NO. 69998

Pre-Order Date: 1-16-96
Street Date: 2-6-96



12-, 24- and 48-Piece Displays Available

12-Piece Counter Display
Cat. No. 49288 / S.L.P. \$179.76
24-Piece Floor Display
Cat. No. 49289 / S.L.P. \$359.52
48-Piece Floor Display
Cat. No. 49290 / S.L.P. \$719.04



\$3.00 MAIL-IN REBATE



With purchase of TOP DOG and one of these F.H.E. titles.

LIVE ENTERTAINMENT PRESENTS A TANGLEWOOD ENTERTAINMENT GROUP PRODUCTION
OF AN AARON NORRIS FILM CHUCK NORRIS "TOP DOG" DIRECTOR OF PHOTOGRAPHY JOAO FERNANDES
EDITED BY PETER SCHINK EXECUTIVE PRODUCERS TOM STEINMETZ & SETH WILLENSON STARRING AARON NORRIS AND TIM GRAYEM
SCREENPLAY BY RON SWANSON PRODUCED BY ANDY HOWARD DIRECTED BY AARON NORRIS

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CBS/FOX Video is proud to be honored by Billboard Magazine.

#1 IN '95 EVEN BIGGER IN '96





Top Health & Fitness Videos

- Pos. TITLE—Program Supplier
- 1 YOUR PERSONAL BEST WITH ELLE MACPHERSON—Buena Vista Home Video
 - 2 ALLI MACGRAW'S YOGA MIND & BODY—Warner Home Video
 - 3 KATHY SMITH'S NEW YOGA—WarnerVision Entertainment
 - 4 YOGA PRACTICE FOR BEGINNERS—Healing Arts
 - 5 ABS OF STEEL WITH TAMILEE WEBB—WarnerVision Entertainment
 - 6 CINDY CRAWFORD/THE NEXT CHALLENGE—GoodTimes Home Video
 - 7 CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT—GoodTimes Home Video
 - 8 KATHY SMITH: POWER STEP WORKOUT—WarnerVision Entertainment
 - 9 THE GRIND WORKOUT HIP HOP AEROBICS—Sony Music Video
 - 10 ABS OF STEEL 2 WITH TAMILEE WEBB—WarnerVision Entertainment
 - 11 STEP REEBOK: THE POWER WORKOUT—PolyGram Video
 - 12 MEN OF STEEL: ABS OF STEEL—WarnerVision Entertainment
 - 13 REEBOK AEROSTEP—PolyGram Video
 - 14 STEP REEBOK: THE VIDEO—PolyGram Video
 - 15 KAREN VOIGHT: STRONG & SMOOTH MOVES—ABC Video
 - 16 KATHY IRELAND: TOTAL FITNESS VIDEO—UAV Entertainment
 - 17 KATHY SMITH'S NEW YOGA BASICS—WarnerVision Entertainment
 - 18 REEBOK WINNING BODY WORKOUT—PolyGram Video
 - 19 LUCKY VANOUS: ULTIMATE FAT BURNING WORKOUT—FoxVideo (CBS/Fox)
 - 20 BUNS OF STEEL 3 WITH TAMILEE WEBB—WarnerVision Entertainment



Top Health & Fitness Program Suppliers

- Pos. PROGRAM SUPPLIER (No. Of Charted Titles)
- 1 WARNERVISION ENTERTAINMENT (30)
 - 2 POLYGRAM VIDEO (7)
 - 3 GOODTIMES HOME VIDEO (4)
 - 4 BUENA VISTA HOME VIDEO (1)
 - 5 WARNER HOME VIDEO (1)

health &
fitness

The Biggest Video Backed By The Greatest

11 Billion Consumer Impressions – Including Multimillion-Dollar Tie-In Support!

Up To \$10 Consumer Savings!*

\$5 Mail-In Refund From Nestlé!



When consumers buy Disney's *Pocahontas* on video **PLUS** participating Nestlé products!



\$5 Mail-In Refund From



When consumers buy **TWO (2)** videos: Disney's *Pocahontas* – **PLUS** – ANY "Masterpiece"*** **OR** "Family Film"†† Collection Video!



PLUS An Exclusive Pocahontas Lithograph Offer From Mattel!

Consumers Receive A Special Art Portfolio Of 3 Pocahontas Lithographs By Mail For Just \$3.99! (A \$15 value!)

After they purchase Disney's *Pocahontas* video – **PLUS** – any Mattel "Pocahontas" toy!††



Exposure On Up To 10 Million Chex® Cereal Boxes!

- Pocahontas Visuals On Front & Back Panels
- National FSI Reaching 52 MM Households
- National TV Advertising Campaign
- "Instant Win" Pocahontas Video Sweepstakes



Huge Kid's Meal Promotion From Burger King®!

- Millions Of Premiums Featuring 6 Pocahontas Characters!
- Multimillion-Dollar National TV Advertising Campaign!
- Heavy In-Store Merchandising Support!



* Nestlé offer requires purchase of one video – *Pocahontas* or any eligible Masterpiece/Collection video – plus additional Nestlé purchases. Complete details for the Nestlé and Disney offers on mail-in certificate inside the *Pocahontas* video or on in-store tear pads on Disney displays. Mail-in offers good, and purchases must be made, February 27, 1996, through April 30, 1996, in U.S.A. only. Void where prohibited.

*** Eligible Masterpiece Collection titles include: *Alice In Wonderland*, *Bedknobs And Broomsticks*, *Dumbo*, *Mary Poppins*, *Peter's Dragon*, *Robin Hood*, *So Dear To My Heart*, *The Sword In The Stone*, *The Three Caballeros*, *The Lion King* and *Cinderella*.
†† Eligible Family Film Collection titles include: *20,000 Leagues Under The Sea*, *The Apple Dumpling Gang*, *Daisy Crockett: King Of The Wild Frontier*, *Daisy Crockett And The River Pirates*, *Escape To Witch Mountain*, *Isabelle Kides Again*, *Homeward Bound*, *The Love Bug*, *Old Yeller*, *The Pecos Trail*, *Pollyanna*, *The Shaggy Dog*, *Swiss Family Robinson* and *That Darn Cat!*

††† Include: tax, shipping and handling. Mattel purchases required. Complete details on mail-in certificate inside *Pocahontas* video. Mail-in offer good February 27, 1996, through May 31, 1996, in U.S.A. only. While supplies last. Void where prohibited.



SNOW WHITE: Top Kid Video

Top Kid Videos

- Pos. TITLE—Distributing Label
- 1 SNOW WHITE AND THE SEVEN DWARFS—Buena Vista Home Video
 - 2 THE LION KING—Buena Vista Home Video
 - 3 ALADDIN—Buena Vista Home Video
 - 4 DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE—Buena Vista Home Video
 - 5 THE LAND BEFORE TIME II—Uni Dist. Corp.
 - 6 THE PAGEMASTER—FoxVideo
 - 7 BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD—Sony Music Video
 - 8 THE RETURN OF JAFAR—Buena Vista Home Video
 - 9 THE ADVENTURES OF MARY-KATE & ASHLEY: THE CASE OF SEA WORLD—WarnerVision Entertainment
 - 10 BEAVIS & BUTT-HEAD: WORK SUCKS!—Sony Music Video
 - 11 DISNEY'S SING ALONG SONGS: POCAHONTAS—Buena Vista Home Video
 - 12 BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT—Sony Music Video
 - 13 THE ADVENTURES OF MARY-KATE & ASHLEY: THE CASE OF THE MYSTERY CRUISE—WarnerVision Entertainment
 - 14 THE FOX AND THE HOUND—Buena Vista Home Video
 - 15 THE ADVENTURES OF MARY-KATE & ASHLEY: THE CASE OF LOGICAL I RANCH—WarnerVision Entertainment
 - 16 DUMBO—Buena Vista Home Video
 - 17 THE SWAN PRINCESS—Turner Home Entertainment
 - 18 A GOOFY MOVIE—Buena Vista Home Video
 - 19 A TROLL IN CENTRAL PARK—Warner Home Video
 - 20 BARNEY: LIVE IN NEW YORK CITY—The Lyons Group
 - 21 BARNEY'S IMAGINATION ISLAND—The Lyons Group
 - 22 THE ADVENTURES OF MARY-KATE & ASHLEY: THE CASE OF THORN MANSION—WarnerVision Entertainment
 - 23 THUMBELINA—Warner Home Video
 - 24 MORTAL KOMBAT - THE ANIMATED VIDEO—Turner Home Entertainment
 - 25 PINOCCHIO—Buena Vista Home Video

Top Kid Video Labels

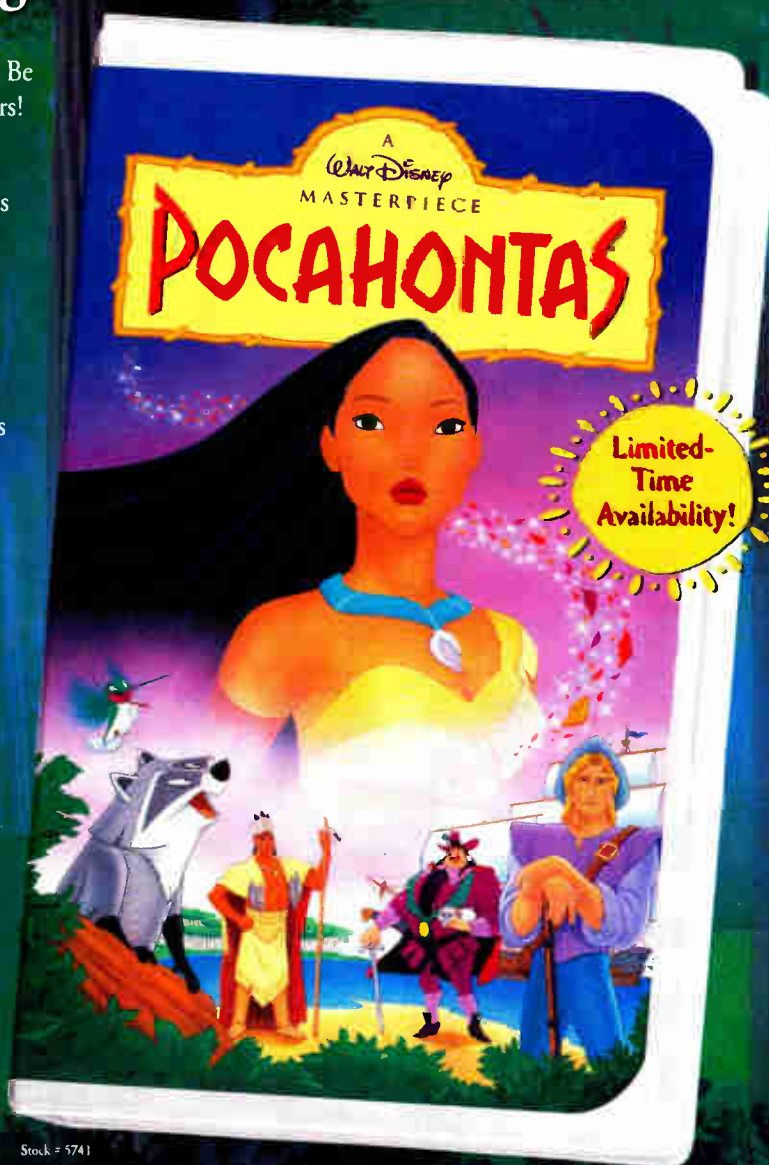
- Pos. LABEL (No. Of Charted Titles)
- 1 WALT DISNEY HOME VIDEO (28)
 - 2 DUALSTAR VIDEO (7)

Continued on page 62

Event Of 1996... Marketing Campaign Ever!

Purchase Intent Comparable To "Lion King"
Among Core Target – Higher Overall Than *Aladdin*,
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* Buena Vista Home Video internal estimates.
** Independent Research. † VCR households with kids.

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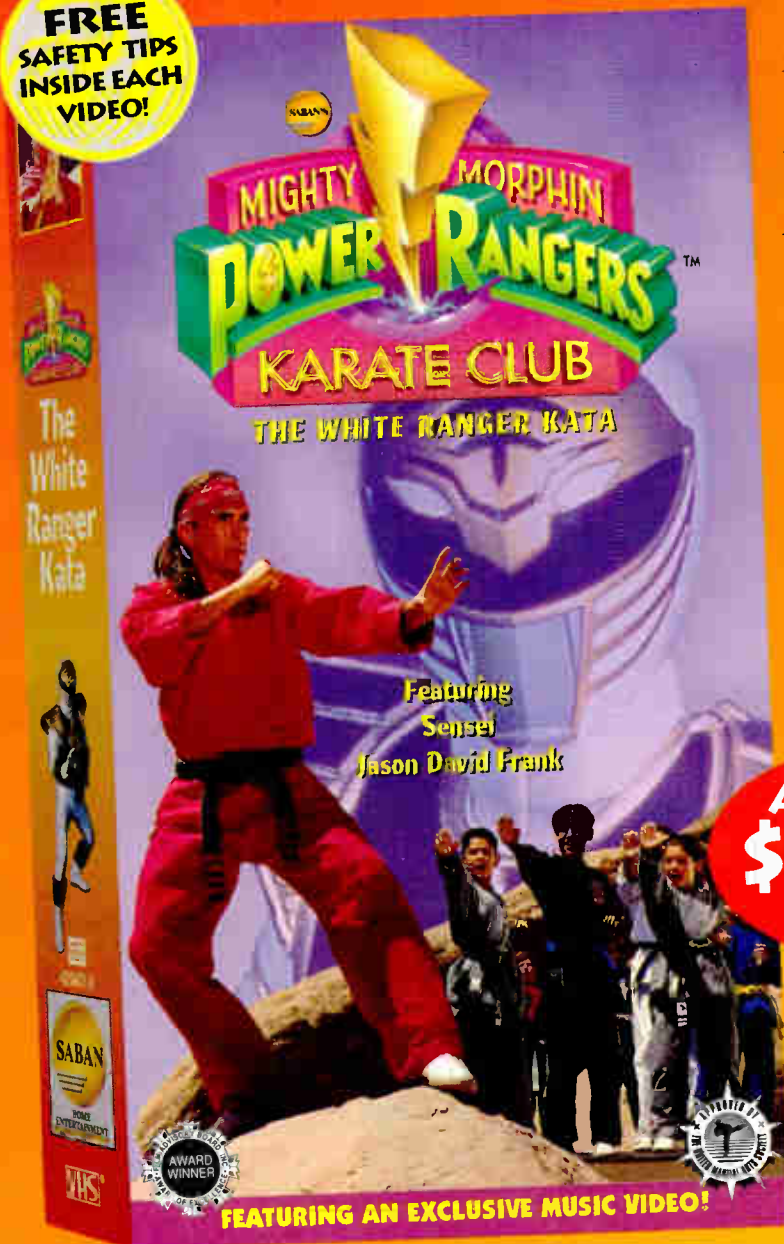


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TOP KID VIDEO

Continued from page 61

- 3 MTV MUSIC TELEVISION (4)
- 4 MCA/UNIVERSAL HOME VIDEO (12)
- 5 WARNER HOME VIDEO (6)



Buena Vista Home Video

Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 BUENA VISTA HOME VIDEO (32)
- 2 WARNERVISION ENTERTAINMENT (21)
- 3 WARNER HOME VIDEO (9)
- 4 SONY MUSIC VIDEO (4)
- 5 UNI DIST. CORP. (12)



BARBRA - THE CONCERT: Top Music Video

Top Music Videos

- Pos. TITLE—Artist—Distributing Label
- 1 BARBRA - THE CONCERT—Barbra Streisand—Sony Music Video
 - 2 LIVE AT THE ACROPOLIS—Yanni—BMG Video
 - 3 HELL FREEZES OVER—Eagles—Uni Dist. Corp.
 - 4 THE 3 TENORS IN CONCERT 1994—Carreras, Domingo, Pavarotti—WarnerVision Entertainment
 - 5 PULSE—Pink Floyd—Sony Music Video
 - 6 VIDEO GREATEST HITS - HISTORY—Michael Jackson—Sony Music Video
 - 7 LIVE! TONIGHT! SOLD OUT!—Nirvana—Uni Dist. Corp.
 - 8 MURDER WAS THE CASE—Snoop Doggy Dogg—WarnerVision Entertainment
 - 9 WOODSTOCK '94—Various Artists—PolyGram Video
 - 10 YOU MIGHT BE A REDNECK IF...—Jeff Foxworthy—Warner Reprise Video
 - 11 OUR FIRST VIDEO—Mary-Kate & Ashley Olsen—WarnerVision Entertainment
 - 12 LIVE—Roy Stevens—Curb Video
 - 13 BOYZ II MEN THEN II NOW—Boyz II Men—PolyGram Video

Continued on page 64

music
video

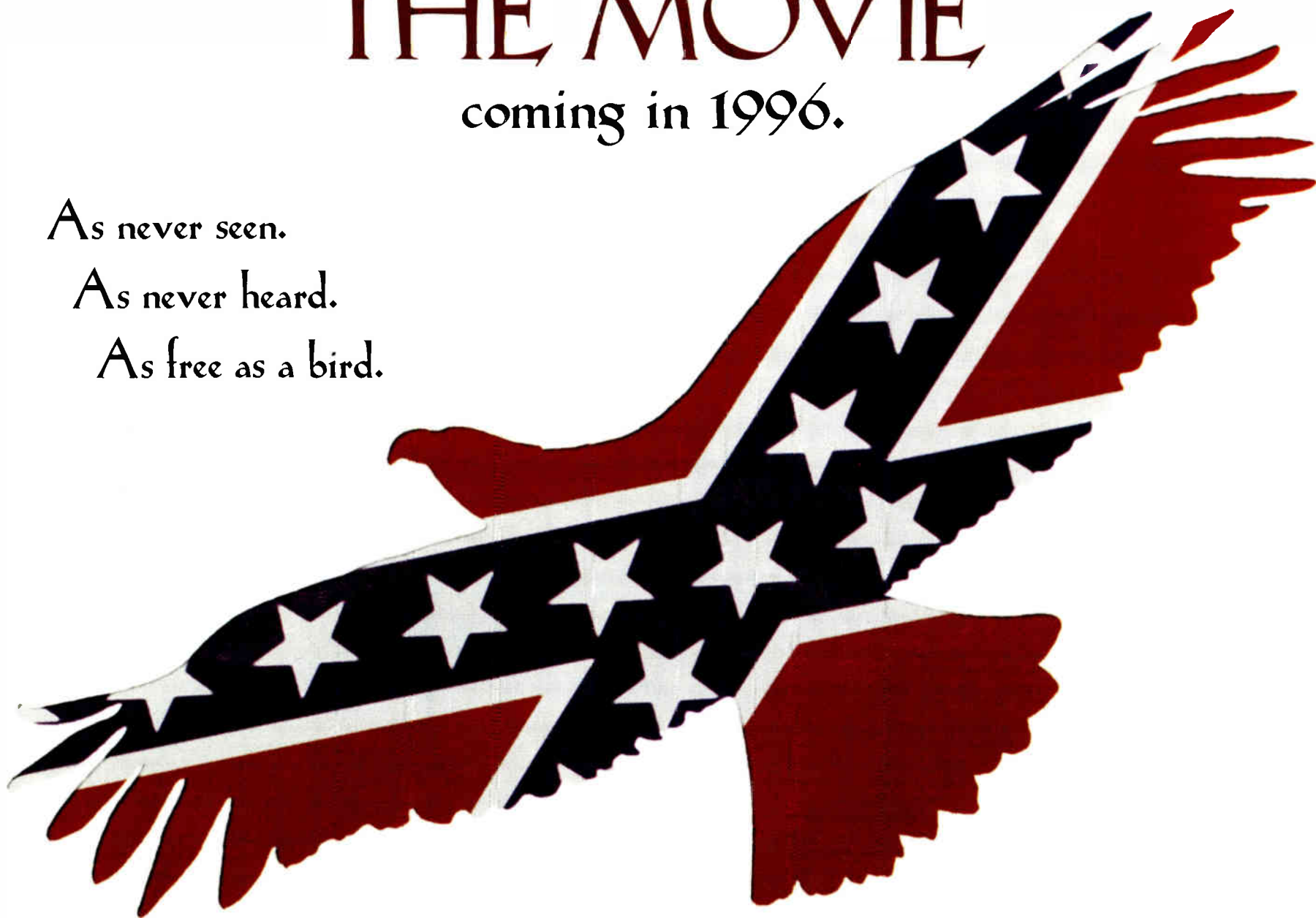
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TOP MUSIC VIDEO

Continued from page 62

- 14 JANET—Janet Jackson—Virgin Music Video
- 15 BIG ONES YOU CAN LOOK AT—Aerosmith—Uni Dist. Corp.



- 16 LIVE SHIT: BINGE & PURGE—Metallica—Elektra Entertainment
- 17 LIVE CONCERT HOME VIDEO—Sade—Sony Music Video
- 18 THE GATE TO THE MIND'S EYE—Thomas Dolby—BMG Video
- 19 CROSS ROAD—Bon Jovi—PolyGram Video
- 20 COMEDY VIDEO CLASSICS—Ray Stevens—Curb Video
- 21 LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX—Alan Jackson—BMG Video
- 22 REBA IN CONCERT—Reba McEntire—Uni Dist. Corp.
- 23 SABOTAGE—Beastie Boys—Capitol Video
- 24 NO QUARTER (UNLEDDED)—Jimmy Page & Robert Plant—WarnerVision Entertainment
- 25 THIS IS GARTH BROOKS—Garth Brooks—Liberty Home Video
- 26 NBA JAM THE MUSIC VIDEOS—Various Artists—FoxVideo
- 27 MARIAH CAREY—Mariah Carey—Sony Music Video
- 28 GREATEST HITS—Reba McEntire—Uni Dist. Corp.
- 29 AN HOUR WITH TIM—Tim McGraw—Curb Video
- 30 THE SIGN—Ace Of Base—BMG Video
- 31 THE BOB MARLEY STORY—Bob Marley & The Wailers—PolyGram Video
- 32 LIVE AT RED ROCKS—John Tesh—PolyGram Video
- 33 LIVE AT THE MAX—Rolling Stones—PolyGram Video
- 34 WAR PAINT - VIDEO HITS—Lorrie Morgan—BMG Video
- 35 CHRISTMAS WITH VINCE GILL—Vince Gill—Uni Dist. Corp.
- 36 DESIGN OF A DECADE 1986/1996—Janet Jackson—PolyGram Video
- 37 KISS MY A**—Kiss—PolyGram Video
- 38 I STILL BELIEVE IN YOU—Vince Gill—Uni Dist. Corp.
- 39 THE RECORD COMPANY MADE ME DO IT—Mary Chapin Carpenter—Sony Music Video
- 40 KICKIN' IT UP—John Michael Montgomery—WarnerVision Entertainment

Top Music Video Labels

Pos. LABEL (No. Of Chartered Titles)

- 1 COLUMBIA MUSIC VIDEO (11)
- 2 GEFEN HOME VIDEO (4)
- 3 WARNERVISION ENTERTAINMENT (10)
- 4 POLYGRAM VIDEO (15)
- 5 EPIC MUSIC VIDEO (7)



Top Music Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Chartered Titles)

- 1 SONY MUSIC VIDEO (20)
- 2 UNI DIST. CORP. (11)
- 3 POLYGRAM VIDEO (21)
- 4 WARNERVISION ENTERTAINMENT (13)
- 5 BMG VIDEO (13)

FALLING PRICES

Continued from page 50

Best Buy's Pagano agrees. "I don't think lower pricing is bad, and if it's used as a locomotive to get consumers in the store, they will buy not only one but two or three other videos."

On the distribution side, the reaction isn't as cheery. "The price is eroding, but we just try to make it up on volume," says one distribution executive.

"It's questionable if anyone is making money," says Ingram Entertainment senior VP of purchasing and acquisitions Bob Webb. "There's a lot of pressure on the food chain, and the opportunity to make money is lessened."

MCDONALD'S MENTALITY

When McDonald's sold videos for \$5.99, retailers were in an uproar and said the holiday promotions would "devalue" consumers' perception of video product. But now that retailers can sell hundreds of titles at or near the same price, no one talks about how low prices devalue video as a consumer item.

"At this stage, it's not an issue," says a distributor. "Retailers had a legitimate gripe, because the titles were only available at McDonald's."

"It doesn't devalue video; it just means we have to sell more," says Thrasher, who notes that lower prices are only a reflection of the market.

Although Fox has broken the price barrier on hit titles—first with \$19.98 for "Mrs. Doubtfire," making it the first direct-to-sellthrough title price under \$20, and again this year with "Miracle On 34th Street"—few think premium titles will fall much lower than \$20.

"I don't think we'll go below \$19.95, because there is no reason to go lower than that," says Webb. "Maybe one or two a year will come out priced lower, but when you're selling 8 million units on a particular title, every dollar counts."

Adds Thrasher, "'Miracle' was a rare title, but it was crowded and people thought Fox priced it so low to ensure placement. They were duking it out with all the others, and they had to be thinking, 'What edge can we have?'"

Others are concerned prices may be dropping too fast. "We really have to be careful not to take the nuggets down too far or too fast," says Pagano.

As one supplier executive sums up, "Lowering prices is a real concern, because it is going to be impossible to bring prices back up." ■

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Top Laserdisc Sales

- Pos. TITLE—Distributing Label
- 1 SPEED—Image Entertainment
 - 2 TRUE LIES—Image Entertainment
 - 3 JURASSIC PARK—Uni Dist. Corp.
 - 4 STARGATE—Pioneer Entertainment (USA) L.P.
 - 5 FORREST GUMP—Pioneer Entertainment (USA) L.P.
 - 6 INTERVIEW WITH THE VAMPIRE—Warner Home Video
 - 7 SNOW WHITE AND THE SEVEN DWARFS—Image Entertainment
 - 8 CLEAR AND PRESENT DANGER—Pioneer Entertainment (USA) L.P.
 - 9 STAR TREK GENERATIONS—Pioneer Entertainment (USA) L.P.
 - 10 THE MASK—Image Entertainment
 - 11 ALADDIN—Image Entertainment
 - 12 THE PROFESSIONAL—Columbia TriStar Home Video
 - 13 THE SHAWSHANK REDEMPTION—Columbia TriStar Home Video
 - 14 THE SPECIALIST—Warner Home Video
 - 15 TOTAL RECALL—Pioneer Entertainment (USA) L.P.
 - 16 LEGENDS OF THE FALL—Columbia TriStar Home Video
 - 17 PINK FLOYD: PULSE—Sony Music Video
 - 18 NATURAL BORN KILLERS—Warner Home Video
 - 19 THE SHADOW—Uni Dist. Corp.
 - 20 TOMBSTONE—Image Entertainment
 - 21 DISCLOSURE—Warner Home Video
 - 22 DUMB AND DUMBER—Image Entertainment
 - 23 OUTBREAK—Warner Home Video
 - 24 SCHINDLER'S LIST—Uni Dist. Corp.
 - 25 TIMECOP—Uni Dist. Corp.



WARNER HOME VIDEO

Top Laserdisc Labels

- Pos. LABEL (No. Of Charted Titles)
- 1 WARNER HOME VIDEO (23)
 - 2 FOXVIDEO (15)
 - 3 MCA/UNIVERSAL HOME VIDEO (20)
 - 4 COLUMBIA TRISTAR HOME VIDEO (13)
 - 5 PARAMOUNT HOME VIDEO (14)

laserdisc
sales

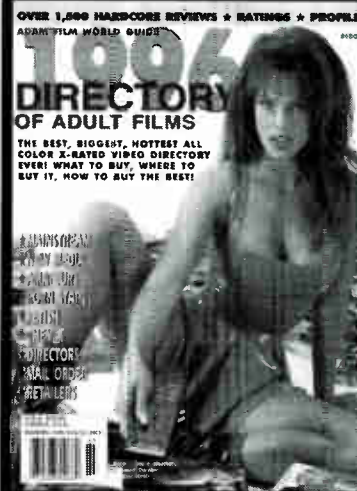
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Video

Top Laserdisc Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Titles)
- | | |
|-----------------------------------------|------------------------------------|
| 1 IMAGE ENTERTAINMENT (70) | 4 UNI DIST. CORP. (21) |
| 2 PIONEER ENTERTAINMENT (USA) L.P. (22) | 5 COLUMBIA TRISTAR HOME VIDEO (13) |
| 3 WARNER HOME VIDEO (23) | |

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The Enter*Active File

MERCHANTS & MARKETING

Internet Brings Japan's Music To World

BY STEVE McCLURE

TOKYO—Although some Japanese record companies are beginning to realize the Internet's potential for introducing Japanese music to the world, the cyber-community of fans and musicians is leaving the mainstream way behind in opening overseas ears to the sounds emanating from the rich and ever-changing Japanese music scene.

English-language World Wide Web sites devoted to Japanese music range from pages listing gigs and releases of underground bands, such as Violent Onsen Geisha, the Boredoms, and Gore Beyond Necropsy, to those put together by fans of "idol" acts, such as Reiko Chiba and Chisato Moritaka.

The Web, in short, has become one of the best places to keep tabs on new music coming out of Japan.

One of the best Japanese-music sites is UNSOUND, which owes its existence to ad agency employee Gil Kay. During the day, he works on projects to develop interactive online ads. At night and on weekends, he hangs out in Japan's fervid underground music scene as he seeks new entries for UNSOUND.

Kay sees UNSOUND (<http://www.atom.co.jp/UN SOUND/>) as a logical extension of his efforts as a UCLA college radio DJ 10 years ago to introduce the world to Japanese music.

"In the U.S., Japanese artists weren't too popular yet—the Japanese were seen as businesslike, noncreative people," says Kay, who was born in Los Angeles to Japanese parents and grew up in the U.S. "I'd been exposed to a lot of Japanese creative artists—YMO, RC Succession, etc.—and I just wanted to prove the consensus wrong."

After attending UCLA for 2½ years, Kay enrolled in Hitotsubashi University here in 1990 and worked as a DJ at Tokyo FM, playing alternative Japanese music after "forcing" the station's program directors to let him do so.

"Japanese don't look toward their own artists—they look toward the West," he says. "I realized that I needed to expose Japanese talent to the Japanese as well."

But after a while, Kay realized that he'd have to find a medium other than FM radio if he wanted to spread the word about Japanese music beyond Japan.

"Now, with the Internet, I finally have the perfect medium," he says, pointing out that it transcends geographical and linguistic barriers.

Kay puts UNSOUND together with the help of a group of art directors. For all of them, it's a labor of love. No one is paid for his or her efforts, including the 20-odd bands who can be found on the site at any one time. The idea is that no royalties are paid because of the value of publicity via UNSOUND.

Kay keeps his ear to the ground in his constant search for new music by checking out clubs and maintaining the network of contacts he developed as a DJ.

UN SOUND got high marks from counterculture guru and Web fan Timothy Leary when Kay met the good doctor in California through a mutual friend a few months ago.

"Gil Kay has just screened for me his magnificent Web page, UNSOUND," Leary writes in an introduction to the site. "It allows the user to construct and deconstruct sounds and images. This is a breakthrough I have been hoping for... This is the future."

Leary is referring to UNSOUND's latest feature, whereby one can view works by artists in the site's "SOUND" (audio) and "UN SOUND" (visual) sections, and make requests for the artists he or she likes. Kay will then take the top three artists from each section and compile them into QuickTime movies: The "Sound" artists become the soundtracks, and the "UN SOUND" artists go

into the video tracks.

UN SOUND gets about 5,000 hits a day (both Japanese- and English-speaking users) from all over the world, with 80% of the hits from non-Japanese, mainly from the U.S.

"It's probably one of the most-looked-at personal pages on the Net in Japan," Kay says.

When UNSOUND made its Web debut in October 1994, it was one of the first Japanese independent-music sites, along with sites such as the Japanese Independent Music Archives (<http://www.atom.co.jp/INDIES/>), which, like UNSOUND, has English and Japanese versions. The JIMA site has particularly good entries on the Tokyo-based acid-jazz label belissima! records and albums produced by scene maker S-Ken, as well as some interesting ambient-trance material from an outfit called Interferon.

To access these sites, users need Netscape Navigator 1.1 (or a later version), which can often be downloaded from the sites themselves. Users also should have at least a 14,400-bps modem.

Other Japanese music links of note include the following:

- Surgedrive (<http://www.ifnet.or.jp/surgedrive/>) includes material on indie bands, such as Nukey Pikes, Damnation Alley, and Nose. English and Japanese.

- Shrine to Shonen Knife (<http://www.netropolis.net/shonen/knife/shrin>

e.html) is a good example of a Japanese-music Web site put together by dedicated overseas fans. Includes color pictures, album lists, discographies of Osaka's best female power-punk trio and links to other Shonen Knife sites, which have such imaginative names as John's Shonen Knife Page.

- Among idol-oriented sites, one of the best is the JPOP Idol Database (<http://www.its.newnham.utas.edu.au/bonsai/jpop/profiles/jpopbiog.html>), which contains 154 biographies of Japanese idol singers (mainly female) and lots of color pictures.

- Tokyo record stores (<http://www.twics.com/~robbs/rekodoya.html>).

- Japan Edge (mainly techno music) at <http://www.ces.kyutech.ac.jp/student/JapanEdge/e-index.html>.

- List of Tokyo bar/club links (<http://www.twics.com/~robbs/oth-club.html>).

- Ele-Bugi page, with information on Japanese hip-hop (<http://www.ecosys.com/ELEBUGI/index.html>).

- The Boom home page (<http://www1.sony.co.jp:80/InfoPlaza/SME/Music/Info/Boom/>).

- Pizzicato Five home page (<http://www.clark.net/pub/fan/pizz.html>).

- Sony Music Entertainment (Japan) home page (<http://www1.sony.co.jp/InfoPlaza/SME/Music/>).

- Home page of indie label Trattoria, home of "Shibuya scene" acts, such as Cornelius (<http://neoteny.ecosys.com/PEOPLE/trattoria/entrance.html>).

Prodigy Goes Alternative With SonicNet Online Co. Acquires Stake In Music-Rich Web Site

BY MARILYN A. GILLEN

LOS ANGELES—Prodigy has copped an attitude: New York-based SonicNet.

The commercial online company acquired an unspecified stake in SonicNet, a New York-based World Wide Web service, Dec. 18, with the aim of tapping into SonicNet's music and entertainment-content savvy.

SonicNet, a unit of the Sunshine Interactive Network, branched out from a localized bulletin board system into a full-blown World Wide Web site on the

Internet late last year (<http://www.sonicnet.com>). Its content is alternative-skewed and music-heavy, with offerings including the downloadable "Action Ready Singles," concert listings, video clips, album reviews, and the "Indie Rock Guide To Dating."

Under terms of the association, SonicNet will provide Prodigy with original and exclusive content, Prodigy says, as well as with a direct link to its site.

Prodigy funding, meanwhile, will allow SonicNet to expand both its staff and its scope, the companies say.

"Music is already one of the most important destinations on the Internet," said Prodigy president Ed Bennett in announcing the venture. "This alliance

signifies the long-term expansion plans of Prodigy and underscores the commitment of our partners to grow our company and reinforce our position as a major player in the online and Internet landscape."

The alliance also signifies a recognition by all the commercial online services of the growing role of the Internet as a content-draw for online surfers. On the extreme end, the fledgling Microsoft Network envisions itself more as a "gateway" to the Internet than as a full-blown destination of choice.

The funding for the SonicNet venture comes from Prodigy's new Wildflower Partners division, which provides financial support and distribution to Internet-based content providers and entrepreneurs, according to Prodigy. SonicNet represents Prodigy's first direct investment in a World Wide Web content provider.

Prodigy, which is owned by IBM and Sears, claims more than 2 million members, making it third among the largest online services, behind America Online and CompuServe.

German Online Fans Enter VH-1derland

BY WOLFGANG SPAHR

HAMBURG—More and more music fans in Germany are getting information about stars and audio samples of their latest CD releases from their computers.

Germany's first interactive music magazine, the online-based "VH-1derland," has more than 15,000 readers from Germany alone who are using their computers to access VH-1derland pages on the Internet in order to find out the latest news and listen to the latest music.

The most popular items are the best-seller lists, tour dates, gossip on the stars, and audio samples of new

releases. News is updated hourly.

VH-1derland is a joint venture between German music channel VH-1, which reaches more than 3.8 million cable viewers in Germany, and the Hamburg TV production company Me, Myself and Eye.

According to MME's managing director, Michael Oplesch, the interactive music magazine has undergone swift development since being launched in May. Oplesch considers the secret to its success to be the fact that VH-1derland does not restrict music enjoyment to being a passive experience. Rather, music fans can post online their own CD and concert reviews, which can then be read

around the world. Says Oplesch, "As a result, communication in the music business is not confined to authors and artists but also includes the producers and the consumers directly." Oplesch is confident this will encourage artists to follow the public's taste even more closely. Another feature at VH-1derland is an Internet computer lounge, where computer users can communicate with stars who appear on VH-1.

Oplesch expects the music magazine to be expanded over the coming year, making hours of pop and rock information available. He says, "Soon, music stars will be able to read their listeners' comments immediately after a concert, via computer."

Pinball Wizards: Flip To CD-ROM

AT LONG LAST, computer users will be able to see, feel, and touch "Tommy" on CD-ROM.

The interactive version of Pete Townshend's Broadway adaptation of the Who's classic rock opera is set for release in March from Interplay Productions. The title was developed by Broadway Interactive Group in conjunction with Townshend.

"Tommy: The Interactive Celebration" promises to embrace "Tommy" in all its multiple media incarnations, from the album to the movie to the stage show via music, interviews, photos, video clips, interviews, and more.

IN OTHER MUSIC-BASED CD-ROM news, opera star Placido Domingo will make the move to multimedia in 1997 via Calliope Media and EMI Classics.

"Domingo" reportedly will include originally produced audio and video featuring the renowned tenor, as well as excerpts from his performances, behind-the-scenes footage, and more.



DOMINGO

The title will be a co-production between EMI Classics (Domingo's current label), and the Santa Monica, Calif.-based Calliope.

THE ENVELOPE-PUSHING VOYAGER Co. is breaking fresh ground this month with the online serial publication of "The Narrative Corpse," which is described as a "comix chain-story" by 69 contemporary artists.

Posted as a pay-per-view serial, "The Narrative Corpse" will unspool online for 69 consecutive days beginning Jan. 17; each day, three panels by another artist will be added to the expanding site. Participating artists include Art Spiegelman, Lynda Barry, R. Crumb, Matt Groening, and Gary Panter.

The World Wide Web site also includes linked information about each of the 69 artists involved.

A subscription to "The Narrative Corpse" will cost \$3 for unlimited access, according to Voyager.

The title is based on an old parlor game in which players add sentences or drawings to an unfolding story or illustration, without being privy to what has come before them. "The Narrative Corpse" was published in book form by Gates of Heck in November 1995.

Users can view "The Narrative Corpse" via Voyager's Internet Web site (<http://www.voyagerco.com>); before gaining entry to the "Corpse" site, a credit-card number will be required for the access fee.

SIGNING OFF: The Enter*Active File will be in new hands as of next week. Please address future Enter*Active correspondence to the attention of Brett Atwood, 5055 Wilshire Blvd., Los Angeles, Calif. 90036; 213-525-2289.

Home Video

MERCHANTS & MARKETING



Helping Out. Orion Home Entertainment's Herb Dorfman, right, presents a \$5,000 check to Jere Rae-Mansfield, 1996 president of the Video Industry AIDS Action Committee, and Jeff Jenest, VIACC treasurer, in commemoration of World AIDS Awareness Day. Next month, Orion Home Video will release the AIDS-related movie "Jeffrey," starring Steven Weber, Patrick Stewart, and Bryan Batt. The donation complements VIACC's third annual "A Penny For AIDS" campaign.

Laserdisc '95 Sales Hold Steady Special Editions, 'A' Titles Help Format

■ BY CHRIS MCGOWAN

Laserdisc software sales didn't dazzle the market in 1995 the way they did in 1994. But the good news is that business did hold steady, despite a generally lackluster retail environment in the U.S. and a scarcity of scintillating midyear titles.

The format, which has nearly 2 million adherents, remains a high-end niche for movie buffs and home theater enthusiasts within the home video market. While revenues were flat, laser continued to push the state of the video art, taking the visual and

audio quality of its "A" titles to a new level and greatly expanding its special-editions catalog. Movie aficionados remain happy with the format, evidenced by their eagerness to purchase collector's sets weighing in with tags of \$99-\$249.

Important events in the year included the introduction of the first players and titles with Dolby Surround AC-3 Digital audio, Pioneer's launch of a \$299 combiplayer, Image Entertainment's purchase of U.S. Laser Video Distributors, the continued success of titles bearing the THX stamp, and the debut of MCA/Universal's Signature Collection. In addition, Pioneer reduced its monthly releases of live-action features, but boosted its Japanese ani-

mation and special-edition output, Disney accelerated its special-edition efforts with the Archive Collection, and Columbia TriStar dramatically increased its catalog of movie discs.

Last year "was consistent and holding up to prior years," says Dave Goldstein, 20th Century Fox Home Entertainment senior VP of operations. FoxVideo achieved a sales landmark during the year by reaching 1 million cumulative units sold domestically of the three "Star Wars" titles, counting all editions.

The continued heavy sales of "Star Wars" discs fit into a pattern: In 1995, laser consumers wanted blockbusters, old or new. "We're finding

(Continued on page 73)

A*Vision Firms Up The Pacific Rim; Goldwyn Co. Gets A Christmas Offer

EASTWARD HO: A*Vision is turning toward the East. Once WarnerVision but now reverting to its old name (Billboard, Dec. 23, 1995), the special-interest vendor will begin marketing its line of fitness tapes to the eager-to-exercise population of the Pacific Rim, according to **Bob Book**, president/CEO of Tiger Eye Investment Holdings.

Tiger Eye, based in Hong Kong with U.S. offices in Fort Lee, N.J., has an agreement in principle to buy WarnerVision Entertainment from parent Time Warner. Barring due-diligence snafus, the deal should be completed early this year. Book says that our estimate of a \$50 million-\$70 million price tag is accurate.

His minority partner in the purchase is WarnerVision president **Stuart Hersch**, who will stay on to direct the venture. In fact, Hersch appears to be indispensable. Book says, "Stuart knows the industry. He's a tremendous entrepreneur, and he's a New York street fighter like me."

Hersch now will be fighting on behalf of Tiger Eye, which wants to build on this first entertainment acquisition. The company, capitalized at \$300 million in 1994, has limited itself thus far to financial services. Book says that A*Vision is "a building block" out of place at the Warner Music Group edifice. When Hersch mentor **Doug Morris** left, Book says, "WarnerVision became a small business in their world. It was losing focus and attention."

WarnerVision suffered through a tough 1995, aggravated by a willingness to ship more fitness product than even mass merchants could handle, trade sources maintain. "I think Hersch overwhelmed the market," says one competitor, also battered by returns. "He put too much out there." Some accounts, warehouse clubs among them, are thought to be sending back as much as 80% of WarnerVision's exercise titles, easily its biggest product category.

"The market is taking a breather here," Book says. That's hardly the case in the Pacific Rim, where there's little demand for locally produced exercise tapes. Book predicts ready acceptance of U.S.-made programs by "a rapidly emerging middle class," the members of which, like many Americans, "are very conscious about their health and appearance." Their fitness crusade is 10-15 years behind that of the U.S.—an open invitation to A*Vision bellwethers, such as **Kathy Smith** and **Jane Fonda**, whose tapes need only the addition of a local celebrity to introduce their routines, Book says.

The recent success of A*Vision exercise guru **Susan Powter** in the Philippines indicates the untapped potential. Book thinks that A*Vision "can do things to nurture business here," but "the big upside" is there.

AND A VERY HAPPY NEW YEAR: Samuel Goldwyn Co., on thin financial ice, found an extra present under its Christmas tree—a Dec. 21 buyout offer valued at \$115 million from Metromedia International Group, about double the \$62 million bid it had accepted from PolyGram Filmed Entertainment the day before.

Given Goldwyn's 850-title library, home video carries a lot of weight in both proposals. But for now, at least, domestic distribution isn't part of the picture. Hallmark Entertainment, formed last year, currently ships Goldwyn titles, including recent releases, such as "The Madness Of King George." However, foreign rights are available, and they'll tide over the new owner until North America is free once again.

PolyGram needs movies to bulk up New York-based PolyGram Video, where growth is largely dependent on sports, children's, and fitness releases. The home video subsidiary recently promoted **Bill Sondheim** to president, replacing **Gene Silverman**, in anticipation of a bigger theatrical future. Similarly, Metromedia wants more movies for Orion Home Video, which is half the size of PolyGram Video.

While Goldwyn decides its fate, Metromedia moves toward its acquisition of Alliance Entertainment, agreed to in principle late last year (Billboard, Dec. 16, 1995). Now that the merger agreement has been signed, both boards are to vote on the deal no later than Jan. 31; the deadline for signing the final contract is Sept. 30, 1996. As previously noted, Alliance chairman/CEO **Joseph Bianco** will take charge of all of Metromedia's entertainment operations, including theatrical and home video.

FIVE-RING CIRCUS: Atlanta-based Turner Home Entertainment hopes to share the glory of the 1996 summer Olympic Games taking place in its hometown. Celebrating the Olympics' 100th anniversary, Turner will have three tapes from veteran sports filmmaker **Bud Greenspan**: a history of U.S. athletes in the Olympics; a history of the Games over the past century; and, six to eight months after the event, a recap of the Atlanta Games. Each will retail for \$10-\$15; equally important, since Greenspan was the choice of the Atlanta committee, the cassettes will sport the Olympics' five interlocked rings.

The only downside to the Games, says Turner executive VP **Stuart Snyder**, is that "our offices are at ground zero, right next to Olympic Village. It's going to be a nightmare." Turner staffers may prefer to watch the Games in L.A., site of the 1996 Video Software Dealers Assn. convention July 10-13. The Olympics start just after VSDA ends.

Shanachie's Videos Celebrate Eclectic World Culture, Music

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—For the past 20 years, the name Shanachie Entertainment has been synonymous with Irish, roots, and world music. But its video division, launched four years ago, fits into no category except "eclectic": the company's approximately 150 video titles range from PBS nature programs to "The Uncle Floyd Show."

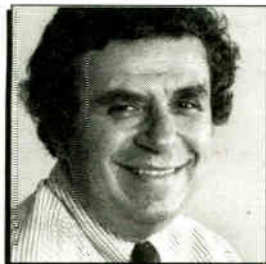
Not surprisingly, the company's video marketing originally focused on music-oriented titles. The first was "Beats Of The Heart," a series of documentaries on music and culture in

diverse parts of the world, including American roots music. "From there it was natural to branch out into Americana, history, and documentaries," says Sherwin Dunner, Shanachie's director of video.

The heart of Shanachie's line are its numerous public broadcasting titles. "We have more of the PBS 'American Experience' programs than any other company," says Dunner. The association with PBS began in 1991, with the documentary "The Kennedys," which is among Shanachie's best sellers.

Other PBS programs released on (Continued on page 73)

PICTURE
THIS



by Seth Goldstein

CHEERS!



As Billboard's #1 Video Sales Label for 1995, Playboy Home Video would like to celebrate with a toast to our retailers, associates and friends. In 1996 we look forward to another best-selling line-up, sure to bring a sparkling New Year to us all!



PLAYBOY HOME VIDEO

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British Vid Company 'Caught In The Act'

Pulled Cassette Uses Footage From Security Cameras

BY PETER DEAN

LONDON—The British seem bent on proving that there are limits to what a VCR can play. Within days of its release, a cassette titled "Caught In The Act" was pulled from distribution after politicians decided that it posed a threat to civil liberties.

"Caught In The Act" is composed entirely of footage obtained from closed-circuit TV cameras and features real-life burglaries, muggings, and robberies. Most controversially, the video shows footage of a couple making love in an elevator, unaware that they were being taped.

The cassette is the latest in a long line of "reality" videos, which began with "Police Stop," a series of police car chases, and has included "Executions," a compilation of death sentences being carried out.

Says Roger Gale, the Conservative chairman of the House of Commons media committee, "I want to make it a criminal offense to sell or make available to others for commercial gain material taken by clandestine cameras without the consent of the people concerned." Enforcing any kind of ban on the use of CCTV footage, however,

could be undermined by the popularity of TV shows "Police Cameras Action," "Crimewatch," and "You've Been Framed," none of which obtain permission from those photographed.

The Assn. of Chief Police Officers has also spoken out against "Caught In The Act," arguing that public confidence in security cameras for crime prevention will be undermined if footage has a commercial spinoff.

Barrie Goulding, the man behind "Caught," runs Eduvision, which released "Police Stop" and "Executions." He believes it is the nature of the British that has made his videos such a success. "Police Stop," for example, has sold 850,000 units.

"Since I was offered some footage six months ago, I saw some appalling situations, including an attempted suicide... I think that this kind of footage is taken home and watched for titillating purposes. The general public are a voyeuristic lot, and they like to see real action footage."

Goulding claims it was the political furor stirred by "Caught" that led him to withdraw the video. However, there was legal pressure as well. Trading standards officers believe Goulding broke censorship law when he did not

submit the video to the British Board of Film Classification, releasing it with an "E" rating (exempt from classification).

The "E" rating, left up to the judgment of the distributor, is reserved solely for works of an educational nature. Because of the sex and violence depicted in the video, authorities believe it unlikely that "Caught" would have been granted an exemption. "Executions" received a highly restrictive "18" rating.

Goulding did submit "Caught" to the BBFC for review after he withdrew the title, which may be trimmed for a return engagement. "We are looking for clarification on this type of video," he says. "Once we have the BBFC's approval, we will reissue it. If it requires re-editing, we will re-edit."

Meanwhile, Goulding has to deal with the threat of copyright infringement. Carlton TV says the alleged use of one clip, which shows a smash-and-grab robbery in London, violated the copyright of its "Inside Crime" program, where the item first appeared.

Carlton, however, refrained from applying for an injunction to stop the release of "Caught" once it learned that Goulding had taken it off the market.

MANAGING EVER-CHANGING SELL-THRU

(Continued from page 43)

The average wholesale price of a budget release is generally figured at \$6-\$7 and the more expensive cassettes at \$55, or approximately \$7.5 billion.

If nothing else, the 1995 numbers answer the question that trade observers raised a year ago: Will the sell-through wave crash? It hasn't and probably won't, at least for those suppliers that retain a firm grip on retail needs. "The big difference," says one studio executive, "is keeping your numbers clean."

Earlier in the decade, the majors were far more likely to overship by several million units per title than to accurately gauge demand. In the face of heavy returns, studios have learned to wait for reorders and have gotten closer to the mark in recent years.

Though it went astray with "The Flintstones" and "Jurassic Park" in 1994, MCA/Universal is thought to run one of the tighter ships in Hollywood. The studio now takes what one executive describes as "a sniper approach" to shipments, rather than "a shotgun." Its best-selling Christmas titles, "Casper" and "Apollo 13," require that kind of handling; neither has the retail clout of "Jurassic Park," which led MCA/Universal's charge to sales of \$720 million in

1994. Befitting a more normal release schedule last year, revenues dropped 7% to \$670 million.

Electronic data interchange, with computers swapping order and delivery information based on point-of-sale data, receives much of the credit for sell-through's growth. "EDI really kicked in this year," says one source, who adds Toys 'R' Us and warehouse clubs Price/Costco and Sam's to the list of retail converts headed by Wal-Mart. Wal-Mart, which owns Sam's, reshaped buying practices last year when it began using EDI to purchase directly from studios and key independents. Others will be following suit in 1996.

Thanks to the controls it offers, EDI has played a key role in the surge of \$9.98 titles that Wal-Mart discounts to \$7-\$8. FoxVideo took the lead, followed by Disney and the rest of the studios. Warner has been slow to adopt the price point, but the studio is beginning "a limited rollout" of releases drawn from a deep, relatively untouched catalog, according to a source. Selected titles will be thrown into the mix throughout 1996.

Less-than-\$10 movies with name performers have stolen shelf space from no-name "B" features and instructional. Retailers will need to

be re-educated before the balance is righted. "People have got to buy selectively," says a nontheatrical vendor. "Our product will find its own place in the market when its position in-store is better understood."

In the meantime, the independents are bracing for a flood of returns. Mass merchants are reformatting their stores, substituting movies for instructional titles, according to one executive. Hip-deep in Wal-Mart returns, Handleman has been "exceptionally problematic," he adds, "and this definitely hurt our year." For 1996, the vendor will focus on drugstores and supermarkets, where it hopes special-interest titles get proper attention.

Also worthy of attention is the effect that sell-through may be having on rental. The more choices consumers have at home, the less often they'll check out tapes from their neighborhood video store, so the theory goes. "People don't want it to be true, but I don't see how it can't be true," says analyst Tom Adams. "Sell-through has got to be cutting into rental."

The losses could be significant. Adams figures that cassettes purchased last year could have boosted 3.5 billion rental turns by 15%-20%. Since rentals were down only 7%-8% in 1995, "business was great, considering what people were buying," says Adams. He estimates that there are more tapes in homes than on retail shelves.

Limited to anecdotal evidence, studio executives are split. "Absolutely, there's an impact," says one. "It's highly doubtful," says another. Without data, a third suggests, "it's very difficult to draw serious correlations."

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	4	APOLLO 13 (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
2	2	6	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
3	3	4	CONGO (PG-13)	Paramount Home Video 33038	Dylan Walsh Laura Linney
4	4	10	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
5	23	3	SPECIES (R)	MGM/UA Home Video 905208	Ben Kingsley Natasha Henstridge
6	8	3	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
7	7	6	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
8	6	7	BAD BOYS (R)	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
9	5	8	THE SANTA CLAUSE (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
10	9	4	JOHNNY MNEMONIC (R)	Columbia TriStar Home Video 73473	Keanu Reeves
11	10	8	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Kilmer Jim Carrey
12	11	15	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
13	12	12	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline
14	14	4	MIGHTY MORPHIN POWER RANGERS: THE MOVIE (PG)	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch
15	13	11	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
16	15	10	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
17	19	10	FRIDAY (R)	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker
18	17	6	FREE WILLY 2: THE ADVENTURE HOME (PG)	Warner Home Video 18200	Jason James Richter
19	16	8	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
20	22	12	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marlon Brando
21	27	4	BODILY HARM (R)	WarnerVision Entertainment 51035-3	Linda Fiorentino
22	25	20	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
23	24	6	MAD LOVE (PG-13)	Touchstone Home Video Buena Vista Home Video 5256	Chris O'Donnell Drew Barrymore
24	18	6	MY FAMILY (R)	New Line Home Video Turner Home Entertainment N4152	Jimmy Smits Edward James Olmos
25	32	6	MIRACLE ON 34TH STREET (PG)	FoxVideo 8689	Richard Attenborough Elizabeth Perkins
26	20	11	CASPER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman
27	33	13	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren
28	30	6	GORDY (G)	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone
29	28	9	THE PEREZ FAMILY (R)	Hallmark Home Entertainment 75043	Marisa Tomei Alfred Molina
30	36	21	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
31	26	3	SEARCH AND DESTROY (R)	Hallmark Home Entertainment 85063	Dennis Hopper Christopher Walken
32	34	9	PANTHER (R)	PolyGram Video 8006363093	Kadeem Hardison Courtney B. Vance
33	31	3	THE GREAT ELEPHANT ESCAPE (NR)	Hallmark Home Entertainment Cabin Fever Entertainment CF1482	Stephanie Zimbalist Julian Sands
34	35	7	SWIMMING WITH SHARKS (R)	Vidmark Entertainment	Kevin Spacey
35	38	4	FALL TIME (R)	Live Home Video 49250	Mickey Rourke Stephen Baldwin
36	21	3	THE UNDERNEATH (R)	MCA/Universal Home Video Uni Dist. Corp. 82283	Peter Gallagher Paul Dooley
37	29	8	JURY DUTY (R)	Columbia TriStar Home Video 06723	Pauly Shore
38	37	5	WHITE DWARF (NR)	Cabin Fever Entertainment CF150	Paul Winfield Neal McDonough
39	39	9	FARINELLI (R)	Columbia TriStar Home Video 10623	Stefano Dionisi Enrico Loverso
40	40	3	FLUKE (PG)	MGM/UA Home Video 904951	Matthew Modine Nancy Travis

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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McDonald's Shuns Vids; Other '95 Highlights

WITH EVERYONE wrapping up the year in video, Shelf Talk has made a few observations of our own. While highly unscientific and completely subjective, here are our most notable events of 1995.

Biggest sign of relief from retail: no McDonald's video deal. After three years of selling videos at rock-bottom prices, Big Mac took them off the menu this holiday season. Retailers gave consumers more of a bargain, anyway, by dropping the price of hundreds of titles to \$10 or less.

One reason to look for a new travel agent: booking the Video Software Dealers Assn. convention in Dallas. Except for visiting the Sixth

Floor Museum (and that only took two hours), there are very few reasons anyone in the entertainment industry needs to set foot in this city. A lot of retailers thought so, too, and avoided the 1995 show by the thousands.

But absent dealers, who used the excuse that moving the date from July to May conflicted with their vacation plans, apparently valued their leisure time more than their businesses. No wonder the rental market took a nosedive this year.

Although VSDA staffers attempted to put on a happy face in the final hours, even association president Jeffrey Eves admitted that Dallas wasn't the place to hold the industry's premier event.

Instead, VSDA is heading home. The 1996 convention will be in Hollywood, Calif., and VSDA is already touting convention/vacation packages.

START YOUR PUBLICITY ENGINES: Racing past the Internet and multimedia, the digital videodisc got gobs of ink and kept the trade press's phones ringing all year long. The format war between Toshiba/Time Warner and Sony/Philips offered more soap-opera drama than "Melrose Place," climaxing with a truce heard 'round the world. Forget about revitalizing the home video industry, DVD woke up tired journalists hungry for a new story with plenty of juicy follow-ups.

SURPRISE OF '95: Warner Home Video releasing first-week sales figures on "Batman Forever." Usually tight-lipped Warner actually issued a press release heralding the title's 3.7 million-unit sales. Talk about a "Miracle On 34th Street," or in this case, a "Miracle From Burbank."

METEORIC RISE TO FAME: "Timmy The Tooth" went from being a boring molar to a video star in 1995. With a million units in sales

behind him, Timmy is probably doing lunch with Jim Carrey these days and getting contract-negotiation pointers from David Caruso.

HOW HIGH CAN THEY GO: "Beauty And The Beast" was supposed to sell 30 million units and fell about 8 million copies short. But this year, "The Lion King" made it look easy. Walt Disney Home Video, playing at the top of its game, has proved once again that consumers cannot get enough of a good thing. Throwing in "The Santa Clause"

was a bonus for them and retailers as well.

Look for "Toy Story" to shatter Disney's records next year and direct-to-video sequels to "Aladdin" and "Honey, I Shrunk The Kids" as franchises that won't quit.

CASUALTY OF WAR: The exercise market. Aging baby boomers too pooped to step, slide, or sculpt decided they had enough exercise videos collecting dust at home, so they didn't need any more. Also, some shifted their dollars to the slew of low-priced hit movies available for passive entertainment. Maybe you could call it a couch potatoes' revolt, but this year the bottom dropped out in the sweat cassette business. Not even supermodel Elle MacPherson could give it the boost it needed.

FASTEST REPRICING IN THE WEST: "Jurassic Park," initially released at \$24.95. More product in the pipeline than retailers could sell effectively helped convince the studio to drop the price to \$14.95 just four months after its release. Usually, suppliers wait at least six months, but when you ship more than 20 million units, tradition flies out the window.

IF SHELF TALK could have sat in on some of this year's high-level marketing meetings, these fictional tie-ins surely would have conjured up a laugh before they wound up in the circular file.

Top 10 rejected cross-promotions:

10. "Buns Of Steel"/Kentucky Fried Chicken.

9. "Interview With A Vampire"/American Red Cross.

8. "Pulp Fiction"/McDonald's.

7. "Free Willy 2: The Adventure Home"/Ronco Pocket Fisherman.

6. "The Best Of Pamela Anderson"/Wonderbra.

5. "Angels In The Outfield"/Dirt Devil Vacuum.

4. "While You Were Sleeping"/No Doz.

3. "It's A Wonderful Life"/Prozac.

2. "Pocahontas"/the Atlanta Braves.

1. "Babe"/Jimmy Dean's Pork Sausage.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	4	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
2	3	9	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
3	2	8	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
4	4	42	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
5	6	142	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
6	7	11	CASPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
7	8	4	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
8	5	6	MIRACLE ON 34TH STREET	FoxVideo 8689	Richard Attenborough Elizabeth Perkins	1994	G	14.98
9	9	5	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
10	10	4	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
11	11	7	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
12	13	4	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	19.98
13	12	6	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
14	15	7	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95
15	17	47	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
16	20	4	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
17	22	4	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
18	25	24	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
19	26	14	A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
20	14	6	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
21	19	4	JAWS (SPECIAL COLLECTOR'S EDITION)	MCA/Universal Home Video Uni Dist. Corp. 82582	Roy Scheider Richard Dreyfuss	1975	PG	19.98
22	16	6	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman	1994	R	19.95
23	31	10	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
24	NEW ▶		SUPERMODELS IN THE RAIN FOREST	BRI Video BV135	Frederique Van Der Wal Tyra Banks	1995	NR	19.95
25	18	26	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
26	27	33	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
27	35	12	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
28	33	66	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
29	21	6	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
30	29	6	GOLDFINGER	MGM/UA Home Video Warner Home Video 205408	Sean Connery Honor Blackman	1964	PG	14.95
31	23	7	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
32	30	4	A CHRISTMAS CAROL	FoxVideo 4320	George C. Scott	1984	PG	14.98
33	RE-ENTRY		SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video Paramount Home Video 47021	Animated	1995	NR	12.95
34	34	5	LUIS MIGUEL: EL CONCIERTO	Wea Latina 11639	Luis Miguel	1995	NR	19.98
35	28	12	STARGATE	Live Home Video 60222	Kurt Russell James Spader	1994	PG-13	19.98
36	RE-ENTRY		NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	19.98
37	RE-ENTRY		RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	12.98
38	RE-ENTRY		GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
39	RE-ENTRY		SCHOOLHOUSE ROCK: AMERICA ROCK	ABC Video Paramount Home Video 47022	Animated	1995	NR	12.95
40	NEW ▶		DR. NO	MGM/UA Home Video Warner Home Video 205406	Sean Connery Ursula Andress	1962	PG	14.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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NOT FADE AWAY- REMEMBERING BUDDY HOLLY

ISSUE DATE: FEB. 3

AD CLOSE: JAN. 9

Billboard joins Decca Nashville in celebrating the 60th anniversary of Buddy Holly's birthday. This February 3rd issue chronicles his brief, but prolific career, highlighting his eight Top 40 hits and impressive publishing catalog. We'll also give you the inside scoop on Decca's "Not Fade Away" tribute album, including the label's marketing plans and testimonial quotes from artists touched by Buddy Holly's musical genius.

Contact:

Lee Ann Photoglo
615-321-4294



TALL COOL ONES: LOUNGE, SURF, EXOTICA

ISSUE DATE: FEB. 10

AD CLOSE: JAN. 16

Space-age bachelor pad music is back en vogue. Billboard's February 10th spotlight focuses on the fast-growing market for instrumental pop. "Tall Cool Ones" will explore the stimulus for the resurgence of moody rock instrumentals and atmospheric early '60s sounds. Current releases will be included in editorial coverage, plus a label-by-label product guide to forthcoming releases.

Contact:

Lezle Stein
213-525-2329



UK/BRITS

ISSUE DATE: FEB. 17

AD CLOSE: JAN. 23

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

Contact:

UK: Catherine Flintoff
Europe: Christine Chinetti
171-323-6686

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WORLDWIDE SPECIALS & DIRECTORIES 1996



ASIA PACIFIC I

ISSUE DATE: FEB. 24

AD CLOSE: JAN. 30

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

Contact.

Grace Ip
310-330-7888



CHILDREN'S AUDIO/VIDEO

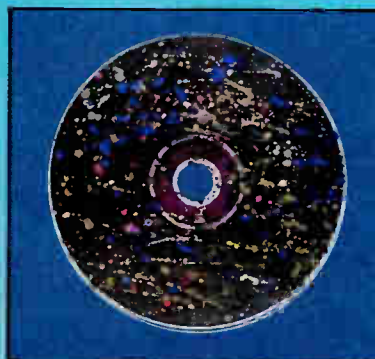
ISSUE DATE: FEB. 24

AD CLOSE: JAN. 30

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

Contact.

Jodie Francisco
213-525-2304



1996 RECORD RETAILING DIRECTORY

PUBLICATION

DATE: MID-MARCH

AD CLOSE: JAN. 31

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LIDIA BONGUARDO

Spring Promos Already Sprouting At Kid Vid Vendors

EASTER PARADE: It may be early January, but retailers need to think spring. Here's a roundup of the Easter promotions vendors are hatching:

"Disney's Easter Video Shop" is led by a pair of new videos, "The Best Of Roger Rabbit" (a collection of the three original Roger Rabbit "Maroon Cartoons" theatrical shorts) and "The Easter Chipmunk." An additional dozen titles from Walt Disney, Jim Henson, and Touchstone Home Video round out the program, priced between \$12.99 and \$14.99. Promotional plans include a mail-in refund offering up to \$1.50 on the purchase of any greeting card, with the additional purchase of an eligible Easter videocassette. A variety of prepack displays is available for the collection, which streets Feb. 21 (prebook deadline Jan. 9).

LIVE Home Video's Family Home Entertainment imprint is offering its 10-title "Easter Classics" program, which includes "Here Comes Peter Cottontail" and "The Velveteen Rabbit," all priced at \$12.98. A cross-promotion with frozen-yogurt franchise TCBY involves children's "coloring fun sheets," available at the 1,000 TCBY stores around the country, which can be redeemed for a free waffle cone or cup. Coupons clipped from the fun sheets are good for an instant \$2 off the purchase of any FHE Easter video

(and \$2 off any TCBY cake or pie). Counter displays and floor standees are available for "Easter Classics," which streets Feb. 20 (prebook Jan. 30).

Turner Home Entertainment is re-releasing two animated series, "The Greatest Adventure Stories From The Bible" and "Timeless Tales," with individual titles priced at \$9.98 or packaged together as gift sets. "Greatest Adventure" titles are available in a trio of six-tape gift sets for \$59.98 each, as well as all together (13 pieces) for \$119.98. The eight-title "Timeless Tales" gift set is \$69.98.

Each set provides a \$10 savings to the consumer; THE is also offering a \$5 rebate with purchase of four or more videos from either series. In addition, in-store "create your own basket" promotions will be made available. Street date is Feb. 13 (prebook Jan. 23).

Sony Wonder and Nickelodeon Video are releasing "A Rugrats Passover," a double-length cartoon that scored the highest ratings ever for the critically acclaimed animated series when it aired as a special in 1995. Priced at \$9.98, the title streets Feb. 20 (prebook Feb. 1).

ABC Video's Easter promotion, which begins March 19, involves the first-time home-video release of "Jir-



by Moira McCormick

impimbira: An African Folktale." The animated, celebrity-voiced title joins "The Magic Flute," "The Secret Garden," and "The Velveteen Rabbit" (a different version from FHE's) in the Easter promotion, with suggested retail prices between \$9.95 and \$14.95. Dealer order date is Feb. 13.

SCHOOL DAYS: KidVision is kicking off an extensive marketing campaign for its three new "Scholastic's The Magic School Bus" titles that involves a cross-promotion with kids' clothing line French Toast. "Scholastic's The Magic School Bus Goes To Seed," "... Kicks Up A Storm," and "... Plays Ball" street Feb. 13 (prebook Jan. 23), at \$12.95 each.

KidVision is one of the cross-promotional sponsors in the French Toast 1996 "Profile" modeling contest. Prizes include "Scholastic's The Magic School Bus" videos for 100 fourth-place winners. Grand-prize winners of 1995's modeling contest will be included in French Toast print ads throughout this year; the ads will also feature the "Magic School Bus" video line and will run in a variety of consumer family publications.

Currently, the entire "Scholastic's The Magic School Bus" line is being featured in 100 mall kiosks in more than a dozen major markets. Special in-store displays and appearances by the character Ms. Frizzle (voiced on the popular animated PBS series by Lily Tomlin) are also in the works.

In other KidVision news, two new episodes in its "Kidsongs Starring Ruby And Billy Bigger" series are due Jan. 30 (prebook Jan. 9). "Baby Animal Songs" and "Let's Put On A Show," each \$12.99, will be part of a \$2 and \$5 consumer rebate offer. With the purchase of one "Kidsongs" videotape and one audiotape, the \$2 rebate is offered; the \$5 rebate applies to the purchase of two videotapes and two audiotapes. The offer lasts through April 30.

KIDBITS: "All Aboard For Sharing," a new Barney Home Video release, chugs into stores Jan. 23 (preorders begin Jan. 9) ... Though they're not specifically kids' titles, ABC Video's "The Lucy & Desi Comedy Hour" are terrific fare for grade schoolers on up.

Four new hourlong episodes hit stores Jan. 9, each \$9.98. "Lucy Goes To Sun Valley," "Lucy Goes To Mexico," "Lucy Makes Room For Danny," and "Lucy Goes To Alaska" are being cross-promoted with the rest of "The Lucy & Desi Comedy Hour," which includes four titles released in September and four more upcoming ... Sony Wonder and Nickelodeon Video are releasing "Nothing But Shorts, The Unwashed Collection," a retrospective of 22 shorts and commercial parodies featured on "The Ren & Stimpy Show," on Feb. 20 (prebook Feb. 1).

Just released is the latest entry in Sony Wonder's animated "Enchanted

Tales" series, "Treasure Island" (\$12.98; there is also a companion book-and-tape package for \$6.98) ... Similar Entertainment (Plymouth, Minn.) has launched its reality-based "I Wanna Be" series, each \$5.99. "I Wanna Be A Jet Pilot," "... Train Engineer," "... Truck Driver," "... Fire Fighter," "... Ship Captain," and "... Heavy Equipment Operator" are hosted by Steve Pool of TV's "Front Runners" ... "Fractions And Some Cool Distractions" (three-video set, \$59.95) is a partly animated, partly live series that teaches 10-year-olds and up, from Rahlic Publishing in Wynnewood, Pa.

Billboard®

FOR WEEK ENDING JANUARY 6, 1996

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
★ ★ ★ No. 1 ★ ★ ★				
1	1	175	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950 26.99
2	11	69	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video/Warner Home Video M201011	1966 14.95
3	16	7	THE MASK: BABY'S WILD RIDE New Line Home Video/Turner Home Entertainment N4349	1995 12.98
4	2	15	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995 12.95
5	6	7	THE MASK IS ALWAYS GREENER New Line Home Video/Turner Home Entertainment N4309	1995 12.98
6	3	15	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995 22.99
7	7	13	MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3	1995 12.95
8	4	43	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994 26.99
9	19	32	A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265	1990 16.95
10	14	15	MORTAL KOMBAT-THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1995 14.98
11	8	19	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995 12.95
12	18	13	BEAVIS & BUTT-HEAD: CHICKS N' STUFF ♦ MTV Music Television/Sony Music Video 49684	1995 14.98
13	5	7	THE MASK: SOMEBODY STOP ME New Line Home Video/Turner Home Entertainment N4352	1995 12.98
14	17	60	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989 12.98
15	13	5	BARNEY SONGS Barney Home Video/The Lyons Group 2008	1995 14.95
16	9	13	MARY-KATE & ASHLEY: THE CASE OF THE CHRISTMAS CAPER Dualstar Video/WarnerVision Entertainment 53305-3	1995 12.95
17	21	42	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989 12.98
18	12	19	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995 12.95
19	10	19	THE SWAN PRINCESS Turner Home Entertainment 8021	1995 24.98
20	RE-ENTRY		THE LITTLE DRUMMER BOY Family Home Entertainment 27315	1989 12.98
21	22	13	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995 12.95
22	25	36	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989 12.98
23	RE-ENTRY		THE PEBBLE AND THE PENGUIN MGM/UA Home Video/Warner Home Video 505247	1995 22.98
24	15	19	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995 12.95
25	RE-ENTRY		ALICE IN WONDERLAND ♦ Walt Disney Home Video/Buena Vista Home Video 36	1951 24.99

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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BIG EIGHT

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- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. NEW! The Power Book Fall 1995 Edition & Spring 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75 each.
(Fall and Spring \$119—order Spring edition now & save more than 40%—mails in March '96)
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
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SHANACHIE'S VIDEOS CELEBRATE ECLECTIC WORLD CULTURE, MUSIC

(Continued from page 67)

video by Shanachie include "Out Of Ireland," about the Irish emigration to America; "The Way West," a six-hour series available as a set for \$69.95 or as four individual episodes for \$19.95 each; "Eisenhower"; and "Amelia Earhart." Most of the single cassettes are \$19.95 each.

Shanachie's newest PBS offering is the "Nature Archive" series, which features highlights from the award-winning "Nature" show. "I've always thought PBS' 'Nature' series is the best natural-history programming on television," says Dunner. "So we created an archive series of some of the most popular shows, going back to 1982."

The package debuted in November with six titles: "Man's Best Friend" (about dogs), "Cats," "Meerkats United And The Bee-Team," "Moju, The Snow Monkey," "Death Trap" (about flesh-eating plants), and "Secret Weapons" (about poisons insects use to combat enemies).

Comedy also makes Shanachie smile. Dunner has put out the complete run of television's "The Abbott & Costello Show"—13 tapes with four half-hour episodes each, transferred from archival 35mm film, for \$19.95 each. Seeking more contemporary laughs, Shanachie will release its first volume of "The Best Of The Uncle Floyd Show" in February, the first of five one-hour volumes from the popular '80s cable show. The tapes will be promoted at Floyd's annual live show at the Bottom Line in New York, timed to coincide with the release, Dunner says.

Other Shanachie videos include "Times Ain't Like They Used To Be: Early Rural & Popular American Music," which has footage transferred from rare original film masters from 1928-1935; "High Lonesome: The Story Of Bluegrass Music"; "Mark Twain's America"; "Merrily We Roll Along: The Early Days Of The Auto-



Cyndi Lauper, Oogie, and Uncle Floyd.

mobile," narrated by Groucho Marx; the Shanachie Jazz series; "Steeleye Span: A 20th Anniversary Celebration"; and "Masters Of The Country Blues."

The special-interest nature of the Shanachie line requires special marketing. "It's a struggle to get shelf space in retail when you're fighting the 'A' titles," says Dunner, "but we keep trying to keep them in stores like Tower and Borders, and, apart from that, we have no trouble getting our music titles into music stores." Co-op advertising and consumer advertising

helps, as does Shanachie's spinner rack, which offers easy access and display of 96 titles while taking up only one square foot of floor space.

But Shanachie generates its biggest sales from catalogs and from direct marketing via a toll-free number displayed during broadcast of the PBS programs. Direct response is especially useful in figuring out what types of programs are popular.

"Sometimes it's difficult to predict what will do well," says Dunner. The toll-free TV number is "like a thermometer in a turkey. You can get an immediate sense of how popular a show is. For example, 'Out Of Ireland' was phenomenally successful: 8,000-10,000 copies were sold just from direct response after the broadcast."

Catalog sales, too, are lively. Kyle Jackson, video manager of River Town, which puts out several catalogs, including Signals, likes the Shanachie approach. "What's been successful for us is the high-quality documentaries that don't get a lot of broadcast on television," he says. "[Shanachie] is doing a real service to people who are inter-

ested in intelligent, well-crafted documentaries about subjects of interest.

"For example, one of the most successful Shanachie titles for us is 'Out Of Ireland,'" Jackson continues. "There's a huge Irish population in America, yet TV hasn't broadcast a lot of historical information about the potato famine and the great migration and the prejudice the Irish faced in America."

"Likewise with 'High Lonesome': it's a part of Americana that is very old, and it's considered regional, but in recent years bluegrass music has really enjoyed a renaissance, especially with shows like 'Mountain Stage' on public radio. So it's wonderful to have a great documentary that really tells about the history of the music and the important artists who developed it."

"The other great thing is the sheer quality of Shanachie's videos. For example, the Kennedys are America's royalty, and Shanachie has a thoughtful, nontabloid documentary that talks about the tragedies and triumphs of a great American family. It's thoughtful, not sensationalistic."

LASERDISC SALES HOLD STEADY

(Continued from page 67)

that the big titles are doing much better numbers than we ever anticipated, and that includes even the special editions," says Rick Buehler, director of sales and marketing for Pioneer Entertainment. "Current customers are being more cautious and spending their money on the hits. And new laser customers are buying the evergreen titles, such as 'Top Gun' and 'Terminator 2.' The deep catalog has slowed down, exactly the same pattern as in the [VHS] business."

About 5.8 million laserdiscs worth \$241 million at retail were sold in the first three quarters of '95, a 2.5% increase in units and 4.6% increase in dollars over the same period in 1994, according to the Santa Monica, Calif.-based Laser Disc Assn. Those numbers are respectable but a little disappointing coming on the heels of several years of double-digit growth and 1994's gain of 19.2% in units sold. Still, manufacturers are generally upbeat about the laser business and anticipate that the numbers for 1995 will be impressive once fourth-quarter figures are tallied, thanks to a strong crop of late-season, high-voltage releases.

As for best-sellers, Image/FoxVideo's late '94 "Speed" raced to 200,000 units this year, and Pioneer/Paramount's "Top Gun" soared to a cumulative 300,000. A notch below were Pioneer's "Forrest Gump" and Image's "True Lies" and "The Lion King," each topping 150,000 units, according to manufacturers.

The Lucasfilm THX laserdisc quality-control program continues to be a shot in the arm for the industry, boosting sales whenever the THX logo is on a laser cover. And AC-3 should grow in importance as more consumers purchase players and receivers equipped for the new Dolby Surround sound system. There were 42 laserdisc titles with AC-3 audio by the end of '95. Buehler predicts that number should double this year.

Currently, more than 8,500 laserdisc titles can be found in some 4,000 U.S. outlets. The big publishers are Image Entertainment (which has exclusive deals with FoxVideo,

Disney, Turner, Republic, and New Line, among others), Pioneer Entertainment (exclusive with Paramount, LIVE, and others), Columbia TriStar, Warner Home Video, MCA/Universal, MGM/UA, Voyager Co. (also distributed by Image), Lumivision, WEA (Warner Reprise and WarnerVision), Sony Music Video, and relative newcomers Elite Entertainment, Animeigo, and Roan Group.

Special editions—replete with audio commentary tracks by directors or actors, deleted scenes, behind-the-scenes footage, production stills, screen tests, and other extras—continue to be a major force driving the laser business. Goldstein reports that Image and FoxVideo have now sold 70,000 units of the \$249-list "Star Wars Trilogy" boxed set, which bowed in 1993. That translates to a likely gross of \$15 million-\$17 million, based on a \$225 street price.

Last year, Voyager, Image, Fox, and Pioneer continued to release collector's sets, as Disney, Lumivision, Warner, Columbia TriStar, Elite, and Roan dramatically boosted their output of special editions.

Pioneer Electronics VP Mike Fidler estimates that there are now some 14 million laserdisc players worldwide, with about 8 million of those in Japan. In the U.S., where he estimates there were 2 million players by year's end, Fidler says, "We sold close to 1 million in three years, while the previous million took about 12 years to sell. The category is not exploding but doing quite well. Home theater is really driving sales."

Industry figures feel there are still several years of solid business left in the format. "Has laserdisc peaked? I don't think so. I see slow but steady growth," says Colleen Benn, VP of videodisc products for MCA Home Entertainment Group, whose "Jurassic Park" laserdisc has sold more than 600,000 units worldwide. Benn adds, "It's healthy, not stagnant. Our numbers are very good."

FoxVideo's Goldstein adds, "I think there is still growth ahead, although I don't think we will have the double-digit annual growth of the past."

Billboard

FOR WEEK ENDING JANUARY 6, 1996

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
			★★ NO. 1 ★★	
1	6	105	BAD GOLF MADE EASIER ABC Video 45003	19.98
2	3	21	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
3	8	53	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153	19.95
4	16	37	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
5	7	31	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98
6	14	300	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
7	10	5	COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071	14.95
8	17	79	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
9	18	131	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
10	9	47	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98
11	11	15	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95
12	2	63	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL♦ PolyGram Video 8006319053	19.95
13	5	11	NFL: TURF TALK PolyGram Video 8006353653	19.95
14	20	23	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
15	RE-ENTRY		BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318	79.98
16	NEW▶		DORF GOES FISHING▷ Victory	19.95
17	12	25	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98
18	19	67	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
19	13	79	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
20	RE-ENTRY		SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
HEALTH AND FITNESS™				
			★★ NO. 1 ★★	
1	2	13	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
2	3	27	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
3	1	11	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
4	6	9	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
5	7	89	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
6	9	45	MEN OF STEEL: ABS OF STEEL WarnerVision Entertainment 185	14.95
7	11	3	RACHEL MCLISH: IN SHAPE New Line Home Video N4313	14.98
8	5	49	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
9	10	193	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
10	12	17	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
11	4	15	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
12	16	145	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT▷ GoodTimes Home Video 7032	19.99
13	17	57	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
14	13	21	KATHY SMITH'S NEW YOGA BASICS WarnerVision Entertainment 50910-3	19.95
15	8	65	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
16	NEW▶		THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95
17	NEW▶		THE FIRM: UPPER BODY BMG Video 80118-3	14.98
18	20	39	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
19	RE-ENTRY		KATHY SMITH'S NEW YOGA CHALLENGE WarnerVision Entertainment 50911-3	19.95
20	19	103	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ▷ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

LIFELINES

BIRTHS

Twin girls, Leah Deborah and Sarah Arlene, to Michele and Joe Murray, Nov. 1 in Cherry Hill, N.J. Mother is district manager for the Musicland Group there.

Girl, Cameron Claire, to Janis and Eric Gardner, Nov. 5 in Los Angeles. Mother is a former executive at Capitol Records and RSO Records. Father is a personal manager, film producer, and chairman/CEO of Panacea Entertainment.

Boy, Graeme Sullivan, to Bob and Karen Anderson, Dec. 8 in New Haven, Conn. Father is senior director of regional sales for RCA Records.

Girl, Hannah, to Beth Bacall and Bill Lee, Dec. 11 in San Francisco. Mother is evening radio personality at KYCY-FM San Francisco. Father is a radio personality formerly heard on the morning zoo at crosstown KMEL-FM.

DEATHS

Gene Friedman, 72, of cancer, Dec. 10 in Westchester, N.Y. Friedman was president/CEO of Manhattan Advertising for 45 years. He created ad campaigns for such artists as the Rolling Stones, Barry Manilow, the Moody Blues, Mantovani, Tom Jones, Engelbert Humperdinck, and ZZ Top. He is survived by his wife, Selma; his three sons, Glenn, Don, and Doug; and his granddaughter, Nicole. Donations in his memory may be sent to the Hospice of Westchester, 360 Mamaroneck Ave., White Plains, N.Y. 10605.

Tokugen Yamamoto, 67, of heart failure, Dec. 2 in Tokyo. Yamamoto joined Warner Music Japan (previously known as Warner Pioneer) as managing director in 1981 and was named president in 1985. He retired in 1991. During that time, Yamamoto developed Warner Music Japan into one of the Japanese music industry's major companies, significantly enhancing the label's position in Japanese domestic repertoire.

Nancy LaMott, 43, of complications from uterine and liver cancer, Dec. 13 in New York. LaMott was a recording artist and cabaret singer known for her passionate, heartfelt interpretations of songs. A self-taught musician, she began singing at 15 with her father's dance band in her hometown of Midland, Mich. In the late '70s, she moved to San Francisco, where she sang at local clubs. In the early '80s, she moved to New York and sang at the Duplex and Don't Tell Mama. She also did demos of theater songs by such composers as Alan Menken, Marvin Hamlisch, and Cy Coleman. In 1983, she was featured in the cabaret revue "It's Better With A Band." Her first album, "Beautiful Baby," was released in 1991 and was followed by four others: "Come Rain Or Come Shine: The Songs Of Johnny Mer-

cer" (1993), which earned her the best female vocalist award from the Manhattan Assn. of Cabarets; "My Foolish Heart" (1994), named record of the year by MAC; "Just In Time For Christmas" (1994); and the recently released "Listen To My Heart." She is survived by her husband, Peter Zapp, whom she married on her deathbed; her parents, Jack and Judy LaMott; three brothers; and three sisters.

Johnny Lytle, 63, of kidney failure, Dec. 15 in Dayton, Ohio. Lytle was a world-renowned jazz musician. He initially played the drums, percussion, and piano before mastering the vibraharp; at the time of his death, he was considered one of the top vibre players in the world. He was also a songwriter and wrote many of his hits, including "The Loop," "The Man," "Lela," "Brightness," "The More I See You," and "The Village Caller." Lytle recorded more than 50 albums, and throughout his career he performed and recorded with such jazz greats as Louis Armstrong, Lionel Hampton, Miles Davis, and Nancy Wilson. He was a popular concert attraction in the U.S. and Europe; his last performance was with the Springfield (Ohio) Symphony Orchestra in his hometown in November 1995. He is survived by his wife, Barbara; two sons, Marcel "Butch" and Michael Lamont; a daughter, A. Michelle; three brothers; three sisters; five grandchildren; and many nieces, nephews, aunts, and cousins. He was preceded in death by his parents and a brother, James.

Bob Austin, 85, after a long illness Dec. 26 at New York Hospital/Cornell Medical Center. Austin had a 50-year-plus association with the music industry, most prominently at music trade magazines. He joined Billboard as a salesman in the late '30s, and moved on to Cash Box magazine in the late '40s, where he remained until the early '60s as head of the marketing department. After leaving Cash Box, Austin and Sid Parnes, a former editor in chief at

the magazine, acquired a small New Jersey publication called Music Vendor, which evolved into a successful trade paper called Record World, which had a 15-year run ending in 1981. In the '50s, Austin was credited with changing the charting of black music in Cash Box from "race" records to R&B. He also was a prominent figure on the country music scene, having spent 15 years on the board of the Country Music Assn. At the time of his death, he was a board member of the Songwriters Hall of Fame and the music and cinema unit of B'nai B'rith. Austin is survived by his wife, Mindy; two children, Karen and Jeffrey; and two grandchildren. A funeral service was held at Riverside Memorial Chapel in New York Dec. 28. In lieu of flowers, the family has requested that donations be made to MusicCares' effort to fight Alzheimer's disease.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Join The Club. National Music Foundation chairman Dick Clark presents Linda Moran, VP of group and external relations for Warner Music Group, with the Foundation's third Founders Club Award at a luncheon at New York's Marriott Marquis. The award is given each year to individuals who have provided outstanding service to the Foundation. Shown in front row, from left, are Ron Shapiro, senior VP/GM, Atlantic Records; Tony O'Brien, senior VP/chief financial officer, The Atlantic Group; Liz Rosenberg Citron, senior VP of publicity, Warner Bros. Records; Moran; Clark; and Aaron Levy, vice chairman, Elektra Entertainment Group. In back row, from left, are Fred Wistow, executive VP/general counsel, Warner Music Group; Richard Plepler, executive VP, Warner Music Group; Jerry Gold, executive VP/chief financial officer, Warner Music Group; Russ Titelman, senior VP of A&R, Reprise Records; Val Azzoli, president, Atlantic Records; and Jim Noonan, senior VP of corporate communications, Warner Music Group.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway New York, N.Y. 10036.

JANUARY

Jan. 5-8, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 800-237-5655.

Jan. 8-10, **19th National Nightclub & Bar Convention And Trade Show**, Bally's Grand Hotel, Las Vegas. 601-236-5510.

Jan. 11-14, **Performance Magazine's 16th Annual Concert Industry Summit Conference**, Hyatt Regency, LaJolla, Calif. Alicia Parrish, 813-797-2472.

Jan. 21-25, **MIDEM**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 27, **How To Get A Record Deal**, presented by Revenge Productions, New Yorker Hotel,

New York. 212-688-3504.

Jan. 29, **23rd Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

FEBRUARY

Feb. 10, **How To Start And Grow Your Own Record Label Or Music Production Company**, presented by Music Business File, Holiday Inn—Brookline, Boston. Steven Kercher, 508-526-7983.

Feb. 14-18, **Urban Network Power-Jam**, Palm Springs Riviera Resort, Palm Springs, Calif. 818-843-5800.

Feb. 26-28, **Great Lakes Broadcasting Conference & Expo**, presented by the Michigan Assn. of Broadcasters, Lansing Center, Lansing, Mich. 517-484-7444.

Feb. 27-March 2, **27th Annual Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

Feb. 28, **38th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 29, **Rhythm And Blues Foundation Seventh Annual Pioneer Awards**, Palladium, Los Angeles. 202-588-5566.

MARCH

March 4, **Ontario Assn. Of Broadcasters Annual Conference**, location to be announced. 416-695-9236.

March 13-17, **26th Annual ITA Seminar**, Arizona Biltmore, Phoenix. 212-643-0620.

March 17-20, **Winter Music Conference**, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 954-563-4444.

March 22-25, **NARM Convention**, Sheraton Washington, Washington, D.C. 609-596-2221.

APRIL

April 2, **The Business Of Entertainment: The Big Picture**, presented by Schroder Wertheim and Variety, Pierre Hotel, New York. 212-492-6532.

April 26-28, **Second Adventures In Broadcasting Promotion Director's School**, seminar

for radio marketing professionals. Sheraton Stamford, Stamford, Conn. 203-288-2062.

NEW COMPANIES

Experience Hendrix, formed by the Hendrix family to handle the estate of the late Jimi Hendrix. The company principals are chairman James "Al" Hendrix, Jimi's father; president/CEO Janie Hendrix Wright, Jimi's sister; and VPs Troy Wright, Janie's husband, and Bob Hendrix, Jimi's cousin. All requests to use Jimi Hendrix's name, image, likeness, or music should be directed to Experience Hendrix. Licensing agreements made prior to the settlement of the lawsuit between Al Hendrix and his former attorney should also be directed to Experience Hendrix. P.O. Box 88376, Seattle, Wash. 98138; 206-223-5464.

FOR THE RECORD

Mark Rowland's "Quincy Jones: The Billboard Interview" (Billboard, Dec. 16, 1995) says Jones has 26 Grammy awards, "the most among living honorees." However, the 83-year-old Sir Georg Solti, conductor emeritus of the Chicago Symphony Orchestra, holds 31 Grammys.

GOOD WORKS

PSAS BOOST LIFEbeat: LIFEbeat, the music industry's AIDS organization, is launching its first national public service announcement campaign as developed by ad agency Whitten, Stagliano Advertising on a pro bono basis. The PSAs consist of three TV spots and three print ads. The former will premiere on MTV and will be serviced to major network and cable stations, while the latter will run in various consumer and trade publications. The campaign is based on the theme "the power of music." Contact: Jody Miller at 212-431-5227.

PLOT LINE IS EDUCATION: A number of industry groups are spon-

soring the Jan. 9 premiere in 51 cities of the **Richard Dreyfuss** film "Mr. Holland's Opus," said to be the first feature film focusing on music education in the nation's schools (see story, page 31). The sponsors include the National Coalition for Music Education, the Music Educators National Conference, the National Academy of Recording Arts and Sciences, the National Assn. of Music Merchants in partnership with the NARAS Foundation, the American Music Conference, and Hollywood Pictures. Contact: Lisa Duquette or Stephanie Pillersdorf at 914-241-9112 or Bob Morrison at 703-648-9440.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ REEVES GABRELS

The Sacred Squall Of Now

PRODUCER: Reeves Gabrels

Upstart 20

Making his solo debut, Reeves Gabrels—David Bowie's mate in Tin Machine and his current lead guitarist—grinds his axe with twisted, pop-art aplomb. Though joined by Bowie on two tracks (one a dark reworking of "You've Been Around" from Bowie's "Black Tie, White Noise") and by Frank Black on the weird and wonderful "119 Years Ago," Gabrels goes it alone just fine. His nightmarish cover of Creedence Clearwater Revival's "Bad Moon Rising" is definitive. Distributed by Rounder.

★ ALEX FORBES

Just Floating Around In The Unspoken Ether

PRODUCER: Tony Visconti

TVPI 24.5

New York-based female singer/songwriter Alex Forbes—who has penned pop hits for Taylor Dayne, Alisha, and Joey Lawrence, among others—embarks on a new career as a recording artist with this sterling album produced and largely co-written by veteran producer Tony Visconti. Among Forbes' most inspired moments are folk/pop gems "Crossing The Rockies," "We're Still Here," and "Slowly Surely," plus an acoustic cover of "Purple Haze." A promising debut by an artist who is more than ready to blossom on her own. Contact: 212-969-8554; E-mail: AlexZan@aol.com.

★ ROB LAUFER

Wonderwood

PRODUCERS: Rob Laufer & Michael James

Discovery/Warner Bros. 77023

Every track on this outstanding second album by rocking singer/songwriter Rob Laufer is a winner. Triple-A and albumrock programmers will find a potential hit in "Do You Fly In Your Dreams," with its soaring guitar riffs and catchy refrain. "Reactionary Girl" and "This Is Our Life" are also catchy without resorting to pandering. The production is tighter than that on Laufer's debut outing, the critically hailed "Swimming Lesson."

VARIOUS ARTISTS

Music From The Motion Picture 12 Monkeys

PRODUCER: Paul Buckmaster

MCA Soundtracks 11392

Soundtrack to futuristic flick starring Bruce Willis is an eclectic assortment of rock, blues, and jazz standbys, adaptations of nouveau tango compositions by Astor Piazzolla, and a haunting score by Paul Buckmaster. From B.J. Cole's "Sleepwalk" and Fats Domino's "Blueberry Hill" to Louis Armstrong's "What A Wonderful World," Link Wray's "Comanche," and Tom Waits' "Earth Died Screaming," the compiled tunes set a campy mood that offsets the Piazzolla works, the score, and even a dreamy arrangement of "Silent Night." An entertaining, evocative collection, rivaling the electrifying "Pulp Fiction."

PAULINE ALPERT

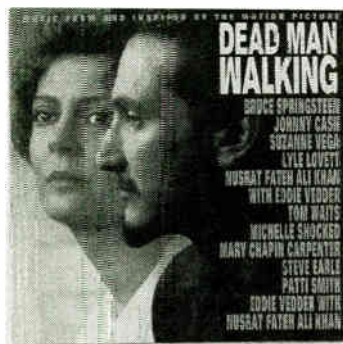
Keyboard Wizards Of The Gershwin Era, Vol. 1

PRODUCER: Artis Wodehouse

Pearl 9201

Undoubtedly sparked by the Gershwin piano-roll success on Nonesuch, this series is launched with recordings made by pianist

SPOTLIGHT



VARIOUS ARTISTS

Music From And Inspired By The Motion Picture Dead Man Walking

PRODUCERS: various

Columbia 67522

Soundtrack to the upcoming Tim Robbins-directed film starring Susan Sarandon and Sean Penn boasts a musical lineup as talented as its cast. Opening with a stark Bruce Springsteen tune that serves as the title cut, this set offers first-rate songs from Johnny Cash, Suzanne Vega, Lyle Lovett, Tom Waits, Michelle Shocked, Mary Chapin Carpenter, Steve Earle, Patti Smith, and the unlikely but effective pairing of Eddie Vedder and Nusrat Fateh Ali Khan. All 12 tracks on the album were written specifically for the film and complement characters and scenes in it. An impressive grouping of artists that yields predictably excellent results.

Pauline Alpert, who had her heyday in the '30s. Not as flashy or buoyant as Gershwin could be, Alpert had a soft, bubbly touch, revealed here in a 27-song collection of standards as well as novelty tunes that didn't survive far beyond their origins. She, in fact, offers up Gershwin's "Fascinatin' Rhythm." Producer Artis Wodehouse is the lady behind the Gershwin piano-roll sets, adding a good recognition factor for fans of the idiom. Distributed by Koch International.

BOYCE & HART

The Songs Of Tommy Boyce & Bobby Hart

PRODUCERS: Cary Mansfield, Bobby Hart

Varese Sarabande 5670

As part of its Words and Music series, the label, which usually focuses on show music, offers 18 cuts that helped define the lighter pop scene of the mid- and late '60s. During this time, Boyce and Hart wrote for Little Anthony & the Imperials ("Hurt So Bad"), the Monkees ("Last Train To Clarksville"), Paul Revere & the Raiders, Jay & the Americans, Curtis Lee, and themselves. Spirited, tuneful pop that has its place in anthologies of the period.

HELEN SCHNEIDER

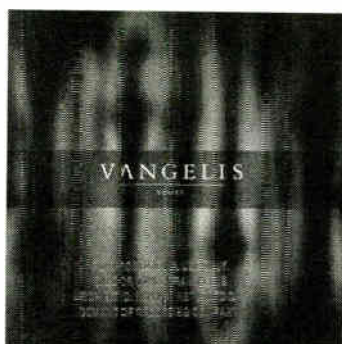
Right As The Rain

PRODUCER: Wolfgang Hirschenhenn, Kevin Eggers

Tomato 72244

Helen Schneider, currently playing the lead role in the German production of "Sunset Boulevard," was a '70s pioneer in the resurgence of cabaret. There are ample reasons here why she remains a superior vocalist in this genre. In a wonderfully programmed set of rarely heard songs by the masters—including the Harold Arlen and Johnny Mercer title song—she imaginatively explores them, with conductor/jazzman Bob Brookmeyer and German ensemble the WDR Big Band behind her. As close as you can get to pop/art song performances.

SPOTLIGHT



VANGELIS

Voices

PRODUCER: Vangelis

Atlantic 82853

After a four-year hiatus from studio recordings, Vangelis returns with an instantly recognizable set full of his trademark sequencer rhythms and orchestral synthesis. Many pretenders, including a fellow Greek, have filled this vacuum, but Vangelis reestablishes his preeminence as a master of music drama and atmosphere, as "Voices" teems with heroic synthesizer melodies and inventive choral arrangements. Vangelis is one of the few who can employ symphonic textures without sounding pseudo-classical. In addition to Vangelis' instrumentals, there are three vocals, one each from Paul Young, Caroline Lavelle, and an ethereal, lost-in-space track from Stina Nordenstam on "Ask The Mountains."

R & B

★ M.A.R.E.E.

Six For One

PRODUCERS: M.A.R.E.E., Bob Baldwin

Gamma/INDI 41102

Male sextet delivers lightly harmonized vocals, giving set a cottony texture. Half of the tracks consist of classically arranged melodies, which play to several radio genres—including mainstream and adult R&B, jazz, and AC. Balance of album is more contemporary, but with traditional R&B sensibilities. Credit set's warm atmosphere, in which vocals remain center stage, to disciplined production, especially on tracks "Sun-

SPOTLIGHT



VICTOR

PRODUCER: Alex Lifeson

Atlantic 82852

Veteran Rush guitarist/co-writer Alex Lifeson teams with I Mother Earth singer Edwin, rising star Dalbello, Primus bassist Les Claypool, and other top musicians for a brilliant "solo" effort that should appeal to a wide spectrum of music fans, from grunge heads to classic rockers to the millions of Rush freaks out there. Material ranges from the dark, industrial-edged "Don't Care" to the Rush-reminiscent "Promise" to the humorous "Shut Up Shuttin' Up" (featuring a spoken-word vocal from Lifeson's wife, Charlene). An inspired, impressive work with great airplay potential at album rock, hard rock, alternative rock, and hard-leaning top 40 outlets. Further, "Victor" should stoke interest in a Rush project slated for late '96.

shine" and "Nuthin' But (The Dog)."

COUNTRY

► RICKY SKAGGS

Solid Ground

PRODUCERS: Ricky Skaggs & Brian Ahern

Atlantic 82834

Very solid bluegrass from a master of the genre, abetted by guest vocals by Vince Gill, Alison Krauss, and Sharon White. Remakes of Jimmy C. Newman's "Cry, Cry, Darlin'," Webb Pierce and Mel Tillis' "I Ain't Never," and Harry Chapin's "Cat's In The Cradle" are effective. Note to George Harrison: Skaggs is now playing bluegrass sitar.

VITAL REISSUES™

VARIOUS ARTISTS

American Folk Blues Festival 1962-1965

PRODUCER: Siegfried Loch

REISSUE PRODUCER: Jerry Gordon

Evidence 26100

Five-disc retrospective traces the first four years of the groundbreaking American Folk Blues Festival, which took place in various European locales from '62 to '71 and introduced such American blues legends as Big Bill Broonzy, Howlin' Wolf, Muddy Waters, Willie Dixon, Memphis Slim, John Lee Hooker, and Sonny Boy Williamson to budding Brit rockers like Eric Clapton and the Rolling Stones. Just as remarkable as the historical value of this collection is the quality of its performances, originally recorded by German promoters Horst Lippman and Fritz Rau. Evidence promises a collection of recordings from the second half of the festival's life, complementing an outstanding reissue.

LORRAINE ELLISON

Stay With Me: The Best Of Lorraine Ellison

COMPILATION PRODUCER: David Nathan

Ichiban/Seul Classics 2106

Late soul singer Lorraine Ellison never had the success she deserved, but she did cut some seminal sides for Warner Bros. in the late '60s and early '70s, the best of which appear here for the first time on CD. Starting with Ellison's signature hit "Stay With Me," the disc also includes tunes by such songwriting greats as Al Kooper ("Doin' Me Dirty"), Irma Thomas ("Time Is On My Side"), Randy Newman ("I'll Be Home"), Van Morrison ("Caravan"), and Jimmy Cliff ("Many Rivers To Cross"). The material showcases a singer who was overshadowed by bigger-than-life contemporaries like Aretha Franklin but who nevertheless merits a reissue of this caliber.

★ VARIOUS ARTISTS

A Picture Of Hank—The New Bluegrass Way

PRODUCER: Bill VornDick

Mercury Nashville 314 528 333

Collection of Hank Williams tunes played and sung by the new vanguard of bluegrass artists is an excellent example of both the staying power of Williams' music and the versatility of the featured musicians. Among the top selections in a consistently enjoyable set are Claire Lynch's "I Can't Get You Out Of My Mind," Gene Wooten's "Why Don't You Love Me," Terry Eldredge's "I Don't Care (If Tomorrow Never Comes)," and Andrea Zonn's "You're Gonna Change (Or I'm Gonna Leave)." Other participants are Ernie Thacker, Harley Allen, Kathy Chiavola, Don Rigsby, Ernie Sykes, Ronnie McCoury, and Ed Dye. Album is also remarkable in that it is one of the only major-label bluegrass releases in recent memory.

PHILIP CLAYPOOL

A Circus Leaving Town

PRODUCER: Jerry Crutchfield

Curb 77755

Philip Claypool is a big-voiced, laconic honky-tonker who has obviously been around the block a time or two. He also writes well, as in the title cut. Still, what does it say about the state of songwriting in Nashville today when the best cut on this very good album is a remake of rockers Bad Company's "Feel Like Making Love"?

LATIN

► PETE ASTUDILLO

Cómo Te Extraño

PRODUCER: A.B. Quintanilla III

EMI Latin 36011

Veteran singer/songwriter from Texas finally breaks out with a sparkling collection of pop, cumbia, and ranchera numbers that pleasingly stretch envelope of Tejano beyond both musical and lyrical clichés. Virtually any track from top 10 album will cook at radio.

WILLIE COLÓN

Y Vuelve Otra Vez!

PRODUCERS: Willie Colón, Angel (Cucco) Peña

Fonovisa 42006

Label's ambitious foray into Latino tropical market intensifies with solid premiere from renowned salsero from Puerto Rico. Familiar, trombone-powered arrangements, occasionally spiced with flamenco and samba ingredients, anchor Colón's wry and witty lifestyle yarns, led by "Pura Sangre Sato" and "Me Pegué En La Lotería."

NEW AGE

KEN DAVIS

Spirit of Sedona

PRODUCER: Ken Davis

Inspired Music KDM 1025

Ken Davis stops at all the new age signposts. Whether it's nature and meditation themes or lite jazz and space music, the Australian composer has a suitable album. His latest CD brings them all together in one slickly produced package that invokes the spirit of Sedona, the new age mecca. The usual signifiers are there: sampled panpipes, engorged synthesizer string pads, gurgling streams, and chirping birds. Davis moves with facility between repetitive meditation pieces and the radio-friendly, smooth jazz grooves of "Coyote." But ultimately, his brand of new age music sounds generic.

ALBUMS ■ SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S.* are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

★ R. KELLY Down Low (Nobody Has To Know) (4:48)

PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHER: not listed
Jive 42345 (c/o BMG) (cassette single)
The follow-up to Kelly's recent top 10 hit "You Remind Me" has a seductive slow groove that gives him another showcase for his increasingly mature crooning skills and flexible vocal range. Ronald and Ernie Isley make a fine guest appearance that adds to the track's plush, old-school soul tone. Beyond Kelly's steamy performance, there is a tightly constructed melody that is fattened by a hypnotic refrain. Instant saturation at pop and R&B radio is assured.

★ BRANDY Sittin' Up In My Room (3:53)

PRODUCER: Babyface
WRITER: Babyface
PUBLISHERS: ECAF/Sony Songs/Fox Film, BMI
Arista 2929 (c/o BMG) (cassette single)
Second single from the mega "Waiting To Exhale" soundtrack places endlessly charming ingenue Brandy at the center of a wickedly infectious pop/funk confection. Following his recent spree of successful romantic ballads, Babyface provides a fond reminder of his equally formidable talent for writing and producing fun, thoroughly youthful fare. The chorus is instantly memorable and a perfect match for Brandy's unaffected, soulful style. This future smash is the first step in what will likely be a stellar year for this fresh, young artist.

★ DIONNE FARRIS Passion (4:10)

PRODUCERS: Dionne Farris, Randy D. Jackson
WRITERS: D. Farris, S. Lovette, B. Fields
PUBLISHERS: Sony Songs/Dionne Yvette, BMI; Two Quiet Guys/Plaything/Boonoon Ace, ASCAP
Columbia 7594 (c/o Sony) (cassette single)
Third release from Farris' fine "Wild Seed, Wild Flower" is not nearly as immediate as the set's hit "I Know." Rather, it is a slow-grower that never leaves the brain once it has fully seeped in. An easy-paced rock/funk hybrid, this track sparks with the unmistakable energy of a live band. Farris shines in a performance that bravely bypasses the kind of wrenching clichés that a song about passion might trigger, opting instead for subtle honesty that is far more sexy and effective. The CD format includes several renditions of the song, including a rocking concert and soft acoustic versions. Not to be missed.

★ DEL AMITRI Tell Her This (3:12)

PRODUCER: Al Clay
WRITER: Justin Currie
PUBLISHER: PolyGram, ASCAP
A&M 31454 (c/o PGD) (cassette single)
This song is winter. As beautiful, bare, and reflection-inspiring as a crisp December morning, this track cuts to the quick with touching lyrical sentiment and beautiful guitar work. Play it.

★ NENEH CHERRY Trouble Man (3:56)

PRODUCERS: Booga Bear, Mark Saunders
WRITER: M. Gaye
PUBLISHERS: Jobete/Twentieth Century, ASCAP
Motown 374631 (c/o PGD) (cassette single)
Cherry's dark, empathetic reading of this Marvin Gaye chestnut is among the many highlights of Motown's recent all-star tribute disc "Inner City Blues: The Music Of Marvin Gaye." Far from an obvious top 40 entry, this single is a blend of bluesy acoustic rock/hip-hop instrumentation and quirky vocal effects. The result is an adventurous and utterly refreshing programming choice for top 40 and rock radio. It is also a reminder of how sorely Gaye's music is missed—and how overdue Cherry's next album is.

★ THE BLENDERS Let It Fall (4:05)

PRODUCERS: J.D. Steele, Levi Seacer Jr., the Blenders
WRITERS: P. Dunkirk, D. Rust, L. Seacer Jr., J.D. Steele
PUBLISHER: Orchard Lane
Orchard Lane 99007 (cassette single)
Charismatic male vocal quartet made nice inroads with its previous single, a cover of the Bee Gees' "Jive Talkin'." Its pace toward deserved national breakthrough could accelerate with this original tune, which places seamless harmonies inside a skittling acoustic funk musical context. Accessible to top 40 and crossover formats, the track is peppered with a host of fun aural goodies, including tangy sitar licks and doo-wop-style finger snaps. Give this a close listen. Contact: 203-221-8100.

PIZZICATO FIVE Good! (3:31)

PRODUCERS: Pizzicato Five
WRITER: K. Yasuhari
PUBLISHER: not listed
Matador 6553 (c/o Atlantic) (cassette single)
With the exception of "Twiggy Twiggy," Pizzicato Five has yet to make major inroads at top 40 in the U.S. This tune, as playful and avant-garde as the act's previous work, will not disappoint those who enjoy the Japanese group's refreshing and stylish approach to pop music. Let's hope programmers keep an open mind to this single, which is more experimental than accessible by most standards.

BAZ O'BRIEN Kisses In The Rain (2:27)

PRODUCER: Baz O'Brien
WRITER: B. O'Brien
PUBLISHER: The Cherry On Top Company
Soapy Cats 01 (cassette single)
Scottish singer Baz O'Brien takes a stab at cracking stateside pop airwaves with an uptempo, soul-filled swooner. A blend of traditional and contemporary melodies merges with acoustic guitar riffs and romantic lyrics to form a pleasant, laid-back pop track. Contact: 310-273-7466.

AVA CADELL Kool Whip (3:05)

PRODUCERS: Mark Paladino, Mike Simms
WRITER: M. Simms
PUBLISHER: not listed
Tuxedo 1002 (CD single)
If the sound of a woman moaning and repeatedly grunting "you've been naughty" over a dance beat floats your boat, then this seductive novelty item is a must-hear. Although the mildly titillating aspect of this single gets tiresome after the first minute or so, its sax-lined funk/hip-hop instrumentation is strong enough to hold your interest for the duration. Ready for immediate comedic morning radio show action. Contact: 914-638-2407.

R & B

★ A FEW GOOD MEN Have I Never (4:35)

PRODUCERS: Babyface, Daryl Simmons
WRITER: Babyface
PUBLISHERS: ECAF/Sony Songs, BMI
LaFace 4135 (c/o BMG) (cassette single)
Babyface places this compositional gem in capable hands and voices. The harmonious

male foursome works magic, digging deep to give this song the smooth, spine-tingling vocals and representation it deserves. Sure, it sounds like Boyz II Men. Is that a bad thing?

ISLAND INSPIRATIONAL ALL-STARS Don't Give Up (4:42)

PRODUCERS: Stanley Brown, Donald Lawrence
WRITER: not listed
PUBLISHER: not listed
Island 422854 (c/o PGD) (cassette single)
An army of gospel performers gathers for a funk/hip-hop throwdown intended to spread the "good word" to urban youth. An effectively constructed groove by Stanley Brown and Donald Lawrence is strengthened by the lead vocals of Kirk Franklin, Karen Clark Sheard, and Hezekiah Walker, each of whom takes a turn at testifying with heartfelt emotion and infectious energy. Three nicely varied remixes provide music that is hard enough to make the grade at radio. Heed the word—and the groove.

AARON AARON Would U Mind (4:50)

PRODUCER: Neil Randall
WRITERS: N. Randall, A. Harrison
PUBLISHER: not listed
Big Wolfe 101 (CD single)
Aaron comes to his first single with a long history as a session singer for the likes of the Commodores and Maurice White. Making the most of this sweet R&B love song, he could easily find a happy home at older-skewed R&B and AC radio. Younger audiences might find the more sensual and jeep-smart After Dark remix by Neil Randall more appealing than the slick album version. Either way, Aaron is a charmer who deserves to be heard. Contact: 410-806-8381.

COUNTRY

★ GEORGE STRAIT I Know She Still Loves Me (3:08)

PRODUCERS: Tony Brown, George Strait
WRITERS: A. Barker, M. Holmes
PUBLISHERS: O-Tex/Hit Street/Malaco, BMI
MCA 3620 (c/o Uni) (7-inch single)
Another fine single from Strait's hugely successful boxed retrospective "Strait Out Of The Box." The production is poignantly understated, and Strait's vocals wring every drop of emotion out of this well-written ballad about a man realizing that his woman's feelings toward him have changed. Strait's vocals have rarely sounded more compelling. He continues to set the standard for excellence in '90s country music.

★ MARTINA McBRIDE Wild Angels (3:38)

PRODUCERS: Martina McBride, Paul Worley, Ed Seay
WRITERS: M. Berg, G. Harrison, H. Stinson
PUBLISHERS: Longitude/August Wind/Great Broad/Sony Tree, BMI
RCA 64437 (c/o BMG) (7-inch single)
The title cut from McBride's finely crafted current album is a soaring sonic delight. With an intriguing melody, McBride's self-assured vocals, and a creative lyric, this is one of the best offerings to hit country radio in recent times and is a great start for a new year in which McBride's career should continue to flourish.

NEAL MCCOY You Gotta Love That (2:36)

PRODUCER: Barry Beckett
WRITERS: J. Brown, B. Jones
PUBLISHERS: Almo/Bamatuck, ASCAP; Irving/Kybama, BMI
Atlantic 6565 (7-inch single)
Talk about energy. This single jumps out of the speakers with a driving intro that gives way to McCoy's ear-grabbing vocals. At long last, here is a recording that finally captures the charisma and energy that have always made McCoy one of country music's most riveting live acts. Crank it up and enjoy.

★ PAUL OVERSTREET We've Got To Keep On Meeting Like This (3:04)

PRODUCER: Jerry Crutchfield
WRITERS: P. Overstreet, A. Jordan
PUBLISHERS: Scarlet Moon, BMI; Major Bob, ASCAP
Scarlet Moon/Integrity 001 (7-inch single)
It has been way too long since we have heard Overstreet on country radio. But he

is back with a new single that boasts the same infectious hooks as the hits he scored as a recording artist and a songwriter for Randy Travis. The debut single from his new album, "Time," finds Overstreet in peak form on this positive love song delivered in his easygoing, country boy style. Country radio should welcome him back with open arms.

DANCE

★ DOUBLEPLUSGOOD The Winding Song (6:37)

PRODUCER: Ted Ottaviano
WRITERS: B. Lucas, T. Ottaviano
PUBLISHERS: Felu/Sound Umbrella
REMIXERS: On Point, Armand Van Helden, 95 North Sire 6004 (c/o Elektra) (12-inch single)
Second single by act masterminded by Book Of Love's Ted Ottaviano pops with considerable world beat pep and house force. Front man Basil Lucas has an appealing presence, chanting and singing with infectious energy. Single is juicy with possibilities, thanks to a well-conceived package of remixes that ranges from deep house to ragga-dub. A fine preview of the forthcoming album, "Ring Play."

★ N-JOI Anthem (7:55)

PRODUCER: N-Joi
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Spike, Richard "Humpty" Vission, N-Joi
Logic 79591 (c/o BMG) (12-inch single)
A relic from the bygone techno era is freshened up with time-sensitive trance and house remixes by N-Joi, Spike, and the increasingly hot Richard "Humpty" Vission. Nearly every version wisely maintains the original track's mind-bending hook, which deserves to finally be heard on pop and crossover airwaves. Regardless of radio's reception, expect club DJs to embrace this still-shiny bauble with renewed passion.

★ DANNY TENAGLIA FEATURING ROXY \$ (That's What I Want) (no timing listed)

PRODUCER: Danny Tenaglia
WRITERS: J. Bradford, B. Gordy
PUBLISHERS: Jobete, ASCAP; Stone Agate, BMI
REMIXERS: Danny Tenaglia, Terry Farley, Pete Heller
Tribal America 042 (12-inch single)
Producer/DJ Tenaglia dusts off an old Motown chestnut and reinvents it for the house music generation. Of course, the track would not be complete without saucy drag-chatter Roxy, who spices up the lyrics with mucho diva attitude. Terry Farley and Pete Heller team up for a rock-edged remix that has pop potential, though nothing quite matches the grinding runway groove of Tenaglia's original version. It's what you'll want.

AC

★ DUDLEY SAUNDERS Gutter Broke (no timing listed)

PRODUCER: Chris Cochran
WRITER: D. Saunders
PUBLISHER: Male, BMI
Fang Label 001 (CD cut)
Saunders joins the growing new guard of sensitive troubadours, waxing poetic about coming of age, awakening sexuality, and other angst-inducing topics. On this heartfelt moment from his fine debut, "Restore," he spins a tale of family turmoil with unflinching honesty and detail. Saunders has a delicate, affecting tenor voice that works well within the track's spare acoustic setting. Not for those seeking light fare. Rather, this is nourishment for the intelligent, introspective adult listener. Contact: 212-529-1016.

ROCK TRACKS

★ 3 LB. THRILL Diana (3:54)

PRODUCERS: Brendan O'Brien, Nick Didin, 3 Lb. Thrill
WRITER: M. Brown
PUBLISHERS: Chrysalis/Tigro, BMI
57 Records/550 Music 4324 (c/o Sony) (CD promo)
3 Lb. Thrill proves it is no lightweight act on its debut for Pearl Jam producer Brendan O'Brien's new label, 57 Records. A wandering rock vocal and whirling guitars form a substantial hook that should

connect with modern rock radio programmers. From the album "Vulture."

★ BRAD Screen (5:05)

PRODUCER: Brad
WRITER: not listed
PUBLISHER: not listed
Loosegroove 7518 (CD single)
Brad is back with an amazingly vulnerable rock effort. The soft vocal and serene guitar riffs build from a mild temperament to aggressive sonic fury that erupts when it is least expected. Long-term musical careers are built by songs like this. Also, be sure to investigate the bonus cut "Buttercup."

★ KOSTARS Hey Cowboy (no timing listed)

PRODUCER: not listed
WRITER: V. Trimble
PUBLISHER: not listed
Grand Royal 20 (7-inch single)
This kooky side project from Luscious Jackson's Jill Cunniff and Vivian Trimble takes experimental pop to the extreme. Acoustic guitar strumming intertwines with spacey synthesizers and something that sounds like grandmother's favorite pipe organ to produce one of the quirkiest, most fun pop songs in recent memory. Contact: 212-343-2314.

★ ATHENAUM Banana (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Grindstone 01 (cassette single)
Band hailing from Greensboro, N.C., makes an excellent and lasting impression with this fuzzy, pop-soaked rocker. One of those rare jams that sounds like a smash before you reach the first chorus, this jam will soothe the fevered brows of rock minds who have overdosed on grunge angst. The band's aggressive, garage-styled instrumentation is offset by swelling, boyish harmonies and a hook that is downright unshakable. Essential listening. Contact: 919-851-2544.

THE BOTTLE ROCKETS I'll Be Comin' Around (2:43)

PRODUCER: Eric Ambel
WRITER: B. Henneman
PUBLISHER: Seven Shades, BMI
Tag 6352 (c/o Atlantic) (CD promo)
A catchy blues rock vocal and a simple acoustic melody are the only elements necessary for this back-to-basics rock track. Add uptempo lyrics, and the Bottle Rockets are ready to blast off. File this somewhere between Hootie & the Blowfish and Blues Traveler.

RAP

★ JEWEL T. Driftin' (4:15)

PRODUCER: Jewel T.
WRITER: Jewel T.
PUBLISHER: Kasseim, BMI
Danger Zone 0003 (CD single)
Jewel reminisces about bygone childhood days when the streets were not so violent on this soul-infused funk kicker. He has an animated way with a rhyme that drives the point home while flowing well with the track's winding old-school groove. Besides displaying notable lyrical skills, Jewel reveals formidable production technique, given how this track deftly straddles the line between hard street flavor and pop radio sweetness. For a more hardcore vibe, check out the additional jam, "Tha-Shitiz-Own." Contact: 310-285-8554.

BOSSMAN & THE BLAKJAK Ghetto Parade (4:41)

PRODUCERS: Bossman & the Blakjak
WRITERS: J. Crawford, F. Lewis, N. Morris
PUBLISHERS: 1995 Blackboss, ASCAP; Hoop Music, BMI
4Life Records 034308 (CD single)
Everybody should love this parade through a new conscience ghetto. The track drops a tale of amazement about good days in the hood à la Ice Cube's "It Was A Good Day," but more hopeful. If you have not heard this duo yet, do your listeners a favor and spin it.



MUSIC

CELINE DION: THE COLOUR OF MY LOVE CONCERT

Sony Music Entertainment

67 minutes, price

Despite Celine Dion's well-deserved status as an AC radio mainstay, "Celine Dion: The Colour of My Love Concert" is only the Canadian siren's second commercial video release. Recorded in its entirety at Quebec's Le Theatre Capotole (and originally aired in January 1995 as a Disney Channel special), the video escorts viewers through a travelogue of Dion's hits, including "Beauty And The Beast," "Misled," "Where Does My Heart Beat Now," and "The Power Of Love," accompanied by sprinklings of her ever-charming and elegant banter. The concert video also includes a show-stopping rendition of "Can't Help Falling In Love," unavailable on any previous musical release. A curious shortcoming, however, is the lip-synching of a number of the video's 14 songs, including "The Power Of Love," the European smash "Think Twice," and, most perplexing, onstage appearances with duet partners Peabo Bryson and Clive Griffin. Even so, Dion is a powerful and proven live performer, whose emotions are clearly stamped on each visual performance.

SATURDAY MORNING CARTOONS: GREATEST HITS

MCA Records

60 minutes, \$19.98

It's time-warp time with this retro-minded trip down cartoon lane that will find Generation Xers reaching for the Count Chocula and milk. From the comforts of her den, Drew Barrymore hosts the collage of music videos inspired by those golden Saturday-morning memories (except for the modern-day "Happy Happy Joy Joy," which slipped in) and performed by a colorful cast of alternative artists. Although the banter among Barrymore and pals gets a little mundane, viewers likely will find themselves singing along to such classics as Matthew Sweet's "Scooby Doo, Where Are You?," Juliana Hatfield's "Josie And The Pussycats," and Liz Phair's "The Tra La La Song" from "The Banana Splits Show." A companion CD,

early-December premiere on the Cartoon Network, and current modern-rock radio play of some of the more salient "toons" will only help juice the publicity machine.

MOVIN' UNITS... A STOCKPILE OF MAMMOTH VIDEOS

Mammoth Records

70 minutes, \$19.95

Leave it to the irreverent Mammoth label to compile a sampler that packs as much good humor as good taste. The 14 video-clips here vividly paint the latest chapter in the label's alternative-music story, with hits and other notables from Juliana Hatfield, Frente!, and Dillon Fence to Chainsaw Kittens, Victoria Williams, and the Bats. The clips are spiced with a hilarious tongue-in-cheek serial featuring director Cliff Bronte discussing how to make a truly hip and happening modern-rock video. "Movin' Units" is the first time any of the featured clips are available at retail, which should whet appetites.

TESLA: TIME'S MAKIN' CHANGES—THE VIDEOS AND MORE

Geffen Home Video

90 minutes, \$19.98

Greatest-hits video package hits the street simultaneously with its album complement and includes a more extensive mix of clips, live performance, behind-the-scenes footage, interviews with band members, and more. Each of Tesla's five previous albums gets its time in the spotlight via the 16 clips, which include "Modern Day Cowboy," "Signs," "Paradise," and "Try So Hard," captured during the recording of the band's "Bust A Nut" album. Tesla plans to tour in support of the new album/video before heading back into the studio to record another album.

CHILDREN'S

SESAME STREET KIDS' GUIDE TO LIFE

Sony Wonder

45 minutes each, \$12.95 each

Sony Wonder rings in 1996 with a new line of video learning adventures from the legendary Street. "Do The Alphabet" is a red-letter lesson that Big Bird conducts when he realizes his buddy Baby Bear is having trouble getting through his fairy tales because he can't read. The whole gang lends a hand with the many sing-along songs, including the new "Alphabet Blues" and "Do The Alphabet," as well as "The Alphabet Song," performed by Billy Joel. "Learning To Share" features Katie Couric in a lesson no person is too old to learn. Each title comes packaged with a complementary activity book.

FAIRY TALES ON ICE

ABC Video

60-90 minutes each, \$14.95

New series of fairy-tale adaptations on ice successfully blends two of children's favorite things: magical stories and magnificent ice-skating. Each event—from "Cinderella" to "Sleeping Beauty"—stars Olympic skating celeb Nancy Kerrigan and comes with its share of hefty promotional power. ABC's agreement with partner PS/StarGames is for video and the rights to related worldwide television, audio, and other multimedia products, so retailers can look forward to lots of point-of-purchase materials to work with during the coming year.

DOCUMENTARY

THE REAL RICHARD NIXON

Central Park Media

200 minutes, \$19.95 each, \$49.95 for set

Just in time to piggyback with Oliver Stone's critically acclaimed Nixon opus comes this three-volume series culled from a 10-month interview conducted by former White House fellow Frank Gannon and a surprisingly reflective Richard Nixon. In "Early Life," Nixon looks back on his childhood growing up in a Quaker household through his election into Congress when he was 32. "Pat" seeks to open a window on the President's feelings about his wife, and "Twenty Eight Days"—likely to be the biggest seller of the three—sheds light on Nixon's final days in office. (Contact: 212-977-7456.)

NATURE

MIRAMAR DECADE

Miramar

68 minutes, \$19.95

Miramar, the eye behind the "Mind's Eye" and a library of other uplifting videos, celebrates 10 years in the "video album" business with a collection of aurally soothing clips that mostly celebrate the pristine beauty of nature. Among the 15 selections here are gems borrowed from previously released titles, where breath-taking wildlife, landscape, and stop-time footage, as well as computer-generated environs, are par for the course. A magical journey that easily can be marketed to children, adults, and schools.

INSTRUCTIONAL

LEARN WINDOWS 95: GETTING STARTED

WinStruct Inc./Victory Audio Video Services

60 minutes, \$19.95

The release into the consumer market-

place of software package Windows 95 has given rise to an odd symbiotic niche-industry: how-to videos. Those who found the previously released instructional featuring "Friends" stars Jennifer Aniston and Matthew Perry a bit too trendy and are still struggling to get into cyberspace might want to try this more straightforward lesson conducted by two former Windows product managers who clearly hold the product near to their hearts. First in a three-part series on the software, "Getting Started" gets to the heart of Windows without a lot of excess wind. (Contact: 310-416-9140.)

HAPPY BABY VIDEOS

Top 4 Productions

60 minutes, \$19.95

Infants, whose needs have largely been ignored in the swell of children's video fare, are emerging as a new market in the mix. This title is the first in a series that aims to help parents keep baby happy through his or her tummy. Yes, it's a baby cook-book series that seeks to turn even the most kitchen-phobic of women and men into clones of the applesauce-happy Diane Keaton character in the film "Baby Boom." Along with providing some interesting recipes, the video presents solid information about unnecessary additives that can be found in baby food as well as time-saving cooking tips. (Contact: 408-622-9441.)



THE 11TH HOUR: THE SEQUEL TO THE 7TH GUEST

Trilobyte/Virgin Interactive Entertainment

PC CD-ROM, \$49 estimated retail

Sequel to one of the best-selling PC games ever (more than 1 million sold, according to Trilobyte) moves the storyline ahead in time 70 years—which feels about as long as devotees have waited for this follow-up to the '93 hit. No matter—the time was clearly well spent. Witness the addition of full-screen video (a full feature-length film is spliced into the game), lovingly rendered 3D environs of the ominous Stauf mansion (intricately aged, suitably derelict), and the ever-more-clever puzzles and plumped-out mystery line. These new elements are grafted onto the successful original formula, in which gamers explore the now-fabled mansion to uncover the answer to a dark mystery. Along the way, they must solve a series of mind-bending puzzles; success yields scenes of that buried live-action film, which unspools its secrets sparingly. Rated "M" for mature audiences, there's plenty of hardcore gore and a touch of softcore sex in this top-drawer title.

SUPERMODELS IN THE RAINFOREST

The Right Stuff

Hybrid PC/Macintosh enhanced CD, expected retail less than \$30

With a format as new as the fledgling enhanced CD (which mixes audio tracks playable on standard CD decks with multimedia elements accessible via computer), it's hard to say what's normal. Nonetheless, this intriguing new disc from EMI's The Right Stuff label and developer Highway One strikes a very unusual pose. Part environmental documentary (a portion of the proceeds go to protect and preserve rain forests), part ethereal soundtrack, and mostly interactive "swimsuit video," "Supermodels" is all over the map, literally and figuratively. Top models vogue provocatively within gorgeous forest settings, while Enigma, Duran Duran, and Soul II Soul serve up appropriate sounds? Why not. Expect this one to turn a new group of

people on to the pleasures of the enhanced-CD format.



MIND SLASH MATTER

By Edward Wollen

Read by Rene Auberjonois

Durkin Hayes Audio

3 hours (unabridged), \$16.99.

This intriguing, can't-put-it-down sci-fi/mystery story is about a screenwriter so terrified of getting Alzheimer's disease that he creates an elaborate computer program to take care of him should he become mentally incapacitated. Then he does get Alzheimer's and loses all memory—but each morning his computer reminds him of who he is and what he has to do that day. He stumbles through life, forgetting each person and event within five minutes as his computer struggles to keep others from finding out about his illness. The plot thickens when the hapless writer is framed for murder.

Wollen tells the story from the screenwriter's perspective; for example, each time a character reappears, he or she is described as though for the first time. The effect is comic, but at the same time vividly puts the listener in the character's confused mind. Auberjonois is a superb reader, drawing the listener into the imaginative story and creating wonderful vocal characterizations that bring the characters to life: a quavery old woman, a fast-talking Hollywood agent, a pretentious actress, a menacing thug. By turns comic and poignant, this audiobook is a treat from beginning to end.

THE WATCHERS: A MYSTERY AT ALTON TOWERS

By Helen Cresswell

Read by Christian Rodska

Listening Library

4 hours, 55 minutes (unabridged), \$29.98.

Cresswell is the award-winning author of more than 100 children's novels. Her 1993 novel "The Watchers" deserves to be a fantasy classic, and Rodska's superb reading draws the listener into her mysterious world. Two British children, Katy and Josh, run away from an orphanage and hide out in an amusement park, reasoning that no one will notice them among the many children who visit the park each day. To their surprise, they discover that the park is a gateway to an alternate world: a magical sunlit land filled with children and ruled by a benevolent king whose harp music "makes the world happen." But this world is threatened by the Enemy, an evil being who wants to take over the magical world. Currently stuck on the amusement park side, the Enemy needs a child to enable him to cross over, and he wants to use Katy and Josh to further his plans.

Rodksa is a phenomenal reader, creating an edge-of-your-seat atmosphere of mystery and suspense. His voice for the Enemy is chillingly sinister, while Katy and Josh have Liverpool accents and voices full of childlike enthusiasm. Best of all is his characterization of Ollie, a homeless teenager who befriends Katy and Josh; Rodska's voice brings out the complexity of this character, whose outwardly tough demeanor hides his loneliness and vulnerability.

The only flaw in the book—and hence, in the audio version—is in its intentionally ambiguous ending, which leaves the listener yearning for a decisive resolution. As with many stories, this one comes down to good versus evil, and at the end, the listener is left not knowing which side was victorious—a letdown, to say the least! But the ending aside, this audiobook is a treasure.

IN PRINT

MTV UNPLUGGED—FIRST EDITION

Edited by Sarah Malarkey

MTV Books, \$50

Cut in the shape of an acoustic-guitar body, this handsome photo book is a coffee-table memento of all the "Unplugged" tapings through the Sheryl Crow show that aired in April 1995.

Akin to a tour book in its glossy presentation, but packed with enough data to serve as a critic's and fan's handbook, the tome chronicles every performance in the groundbreaking series, starting with the October 1989 pilot featuring Squeeze and Syd Straw.

For each of the U.S. shows, the book provides photos, a summary, a set list, and other vital stats, such as taping and air dates, location, lineup, etc. In addition, the

Europe, Latino, and Brazil "Unplugged" broadcasts are run down, giving a complete listing of every show that aired across the globe.

The volume also features a



discography of the stateside "Unplugged" albums, which include career milestone hits by Mariah Carey, Eric Clapton, Rod Stewart, 10,000 Maniacs, Tony Bennett, Nirvana, and others.

Beyond illuminating introductions by "Unplugged" pioneers Alex Coletti and Robert Small—and an essay by David Hinckley—the book has no narrative structure per se. It tells its story through eye-catching photographs, graphics, and colorful anecdotes about the various performances.

Whatever becomes of the "Unplugged" series, this book attests to its dramatic success as a medium that brings out the reflective side of rock'n'roll, which is all too often obscured by pomp and flash.

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(Continued on next page)

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PIRACY REFORM

(Continued from page 10)

into joint ventures for the production and reproduction of audio products.

There was obvious cause for celebration. The post-Cold War restructuring of American foreign policy to reflect America's economic concerns had produced a dramatic diplomatic triumph. Chinese leaders appeared ready to accept the responsibilities attendant with being an economic superpower and to thereby pave the way for China's complete participation in the global trading system and the rules governing this system. In many respects, the agreement gave us hope about the future of international commerce generally and about China's view of its own responsibilities specifically.

Those hopes, while not dashed, burn far less brightly today. Production of illegal CDs by China's plants continues unabated, and measures designed to halt such production remain unimplemented or nonutilized.

While pirate production has remained largely unchecked, we are still stymied in our efforts to gain access to the Chinese market. China has yet to issue regulations to implement the market-access provisions of the agreement, and no meaningful commercial discussions have therefore been possible. There has been no movement on the ever-murky question of quotas, and the issuance of vague regulations on censorship has done little to accomplish China's commitment to lift all market-access restrictions and to provide clarity in the mechanics of achieved market entry.

All of the major record companies are anxious to do business in China—including the development of local Chinese repertoire—yet remain frustrated in their attempts to do so. This frustration is exacerbated by the fact that there is a clear and direct nexus between our commercial involvement in China and the ability of the Chinese government to satisfactorily address the problem of piracy.

Chinese officials are loathe to close businesses. However, if the major U.S. record companies were permitted to operate fully in China, present manufacturing capacity could be used legitimately and disruption could be minimized. Our projections indicate that existing capacity could be fully utilized within a period as short as five years if the U.S. record companies faced no restrictions in their ability to do business in China. This would truly constitute a win-win scenario for U.S. and Chinese business and government relations, and we continue to press to try to make it a reality.

Our hoped-for reality and the one that we are presently experiencing are separated from one another by a gulf of immense proportions. Rather than moving smoothly toward a seamless web of commercial and political ties, we are on a crash course toward the seemingly inescapable destiny of trade wars.

The one-year anniversary of the agreement will produce another defining moment in U.S. trade policy. We will be working hard to produce a positive outcome and the revitalization of the spirit embodied in those 28 pages, but we also recognize the obstacles that lay ahead. Unlike the situation one year ago, a last-minute agreement cannot stave off the imposition of sanctions. The written commitments are already in place, and it is now performance, and performance alone, that will dictate USTR decision-making.

We continue to hope that China will demonstrate its readiness to accept its responsibilities within the world trading system, and we continue to prepare ourselves in the unfortunate event that it does not.

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The World They Know. Members of Atlantic's Collective Soul recently stopped by WNNX (99X) Atlanta's morning show with plenty to celebrate. The band's song "December" is Billboard's No. 1 mainstream rock track of 1995, and "The World I Know" just entered the top 40 of the Hot 100 Singles chart. Pictured, from left, are Steve Barnes of 99X, Dean Roland of Collective Soul, Jimmy Baron and Leslie Fram of 99X, and Ed Roland of Collective Soul.

Syndication Attracts Wide Participation Numerous Nonradio Entities Jump On Bandwagon

BY CARRIE BORZILLO

LOS ANGELES—What do MTV, BET, Rolling Stone, Spin, Quincy Jones, and Fox Television owner News Corp. have in common?

In 1995, they were among the entertainment entities to finally realize the power and value of radio syndication and/or network radio.

One of the most interesting trends in syndicated radio last year was the slew of nonradio entities seeking to ally themselves with radio syndicators.

For instance, News Corp. invested in Premiere Radio Networks, putting Fox TV honcho David Evans on the syndicator's board of directors and opening the possibility of Fox radio ventures in

1995 ★ IN ★ REVIEW

the future. Also, Quincy Jones/David Salzman Entertainment inked a three-year deal with Premiere to distribute radio programs and services.

While local and regional music video shows have always known the value of tying in with radio stations and local music publications, major video networks and major music publications jumped into the game in 1995 as well.

NETWORKS & SYNDICATION

Some of the biggest deals in this area included Westwood One and MTV forming MTV Radio Networks; SJS Entertainment and Black Entertainment Television creating Radio BET; Spin and Westwood One for Spin Radio Network; Spin and Premiere for Spin College Radio Network; and WW1 announcing that it is finalizing plans to produce radio shows with Rolling Stone magazine.

Meanwhile, Rolling Stone has already teamed with Global Satellite Network to present the syndicator's "Live From The Pit" concert series, which bowed in 1995.

On the flip side, Jones Satellite Networks announced it is launching a national music video show of its own.

While every morning man and his sidekick have inked syndication deals over the past few years, last year saw the downfall of many. Apparently, not as many stations were willing to forfeit their morning show slots for national shows as the jocks had hoped for.

Among the casualties were WSIX Nashville morning man Gerry House, on whom Premiere pulled the plug, and former WEZB (B97) jock John Walton, whose "John Walton & Co." fizzled after losing its flagship station.

Additionally, previously announced syndication plans for KIIS Los Angeles mainstay Rick Dees and WPGC Washington, D.C.'s Donnie Simpson

never came to fruition after both personalities quietly backed out of the syndication game.

Nevertheless, others like WFBQ Indianapolis' "The Bob & Tom Show" are thriving, and such syndicators as ABC Radio Networks and SuperRadio feel they can successfully take local talent national. ABC is launching an afternoon-drive show hosted by Doug Banks of WGCI Chicago this month, and SuperRadio inked a deal with WXKS (Kiss 108) Boston's Matt Siegel.

As radio continues to fragment, syndicated shows, countdowns, and formats have had to change their tune to keep pace with music trends.

Last year, ABC/Satellite Music Network's famed hard rock format, Z-Rock, got up to speed to fit into the modern rock world a bit better.

Also, such top 40 shows as Dats Rite! Productions' "Backtrax U.S.A." and Entertainment Radio Networks' "The Top 30 Hitlist With Elvis Duran" underwent makeovers to become hipper.

Kim Farina, producer and head writer of "Hitlist," says that the company wanted to make the show "more MTV-like."

Meanwhile, WDRE Long Island, N.Y., and its satellite affiliates inaugurated the Underground Network in January to distance themselves from alterna-pop modern rock stations and attempt to be truly alternative.

In ratings news, RADAR 50 was up for the first time in several surveys, with a 1.7% increase among all networks in the 12-plus demographic. However, optimism about the health of network radio was quickly squashed when RADAR 51 arrived in the fall, posting a 4.2% dip among all networks in the 12-plus demo.

A trend that may make some syndicators shake in their boots is the proliferation of individual bands and their record labels nationally syndicating themselves without the help of a program syndicator or network.

(Continued on page 84)

1995: The Year Of The Arbitron Snafu Staff Change, Revisions Offer Hope For Recovery

BY PHYLLIS STARK
and CHUCK TAYLOR

It was another challenging year for Arbitron, which was associated time and time again with the word "snafu."

The ratings giant suffered through a series of stumbles in '95, following a challenging '94, when books from nine markets were reissued after data-collection misfires.

Foremost this year, Arbitron was forced to cancel Phase One reports for Fresno, Calif. In addition, rumblings erupted in Buffalo, N.Y., Dallas, Albuquerque, N.M., and Milwaukee.

In the end, however, Arbitron brushed itself off and geared up for a promising new year. Under the ever-energetic direction of Pierre Bouvard, who rejoined the company as GM early in the year, Arbitron announced in November that longtime Arbitron executive Norm Haaf had been named to the newly created position of director of data collection.

At Arbitron's annual consultant fly-

in, held in its new Columbia, Md., offices last month, the company vowed to target a "new frontier" of 25- to 34-year-old men and low-response-rate markets as areas for improvement in 1996. The male 25-34 group "has the distinction of being the lowest-

ARBITRON

response-rate [group]," measuring 17% below that of the general population, according to Arbitron's David Lapovsky.

Among the initiatives recently tested to improve response rates both among 25-34 men and in low-response markets is the box mailer. That mailer, previously tested only in large households, may be extended to one- to three-person households. The brightly colored boxes, about the size of those in which bank checks come, were found to increase the likelihood of the diary package being opened and not discarded as junk mail. A recent test

resulted in a three-point gain in return rates, even among smaller households, according to VP/research Jim Peacock. It worked equally well for ethnic households and for those with young males. Therefore, it's on the list of possible enhancements for 1996.

Also at the fly-in, a sample of the redesigned market report was unveiled. The new book is tentatively scheduled for the winter 1996 survey. Among the changes are the addition of station information, such as format, address, phone, and fax number, in the front of the book. Also, the time-spent-listening section is trended for five books and includes a four-book average.

Hour-by-hour estimates have been cut from the new book, apparently on word of the Arbitron Advisory Council, and Arbitron is considering replacing it with a reach and frequency table, which was endorsed by Andy Bloom of Coleman Research, as it would "demystify reach and frequency."

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Albright Speaks About Life, Consulting; KBXX Ties In Promotion With Van Theft

IN LATE OCTOBER, country radio consultant **Jay Albright** announced to clients and industry friends that he was stepping down as GM of Seattle-based BP Consulting Group to undergo what he termed "gender-correction" surgery to become a woman (Billboard, Vox Jox, Nov. 11). Albright had been living for four decades with a medical condition known as "gender dysphoria," which means he had the biological characteristics of a man and the emotional and psychological characteristics of a woman. The operation was Albright's attempt to become a "gender-congruent" person.

Phyllis Stark, managing editor of sister publication Country Airplay Monitor, recently spoke with Albright, now known as **Jaye**, following the consultant's surgery and a month off for recuperation.

Albright not only is back at work consulting for BP as an independent contractor, but maintains her association with the 18 clients she consulted at BP—plus one she picked up while in the hospital, WAXX Eau Claire, Wis.

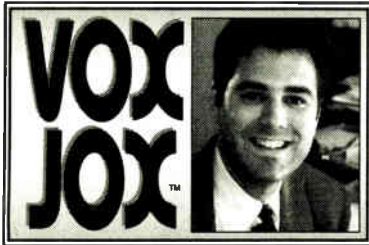
After BP announced her decision to clients, Albright says, "I just waited for the bomb to explode, but the response was amazingly positive. I sort of expected a stunned silence." Albright says she was bowled over by the number of calls received, along with 250-300 faxes, letters, and cards.

Still, Albright is well aware that there are plenty in the industry who are not as open-minded and supportive: "There is an element of this that is a little like **O.J. Simpson** where he's talking about how supportive people are. If he really believes that, he's missing the story. My situation is a little like that. I'm hearing from the people who are supportive, [but] I'm sure it is the subject of derision and jokes, because this is an amazing, bizarre, weird thing for someone to do. The way people deal with [uncomfortable] things is with humor, and I don't begrudge them that."

Albright will appear on a panel at the Country Radio Seminar in March and worries that the novelty of being seen by many for the first time as a woman may upstage the session. After considering dropping off the panel, Albright is brainstorming an idea for

"some stunt that will take the edge off and make people laugh."

That said, Albright's commitment to the radio business is apparent. "The people I've heard from over the last month just reinforce what's so great about this business," she says. "It's



by *Chuck Taylor*
with reporting by *Douglas Reece*

been great to see hundreds of people—the real good human side of people—[extend this] totally undeserved, unasked-for grace, love, and support.

"You begin a process like this thinking, 'I'm going to be very alone in this,' and it's great when you think there's tons of people out there throwing you life preservers."

With a final look at the spirit of the '95 holiday season, the **KBXX** Houston van was stolen while parked in front of the Wortham Center on the opening night of "The Nutcracker." It was found the next day, minus the wheels, sound system, cellular phone, and several Christmas presents purchased by promotions director **Bobby Z.**

As a special bonus, the alarm system was also ripped off. Bobby Z., always looking for a promotional tie-in, capitalized on the event by giving away the remaining pieces of the van, along with **After 7** concert tickets.

PROGRAMMING: FILLS THE GAP

KWIN Stockton, Calif., PD **Bob Lewis** has been named PD at **KGCI** Riverside/San Bernardino, Calif. Lewis fills the gap created when **Carmy Ferreri** left to program **KRLA** Los Angeles several months ago. The line is already forming to interview for Lewis' gig, which involves overseeing seven Silverado properties.

Putting those format-change rumors to rest, Viacom's soft **AC KXEZ** Los

Angeles fills its PD vacancy by transferring **Tony Coles** from his assistant PD/music director post at sister station **WLTW** New York. Coles replaces **Dave Beasing**, who recently crossed the hall to program modern rock-leaning/adult top 40 **KYSR** (Star 98.7). Coles heads west in mid-January.

Eric Logan moves from the PD chair at **KYCW** (Young Country) Seattle to the same post at sister station **KYCY** San Francisco. He replaces **Larry Pareigis**, now head of national promotion for **Almo Sounds**.

WLLZ Detroit rocks no more. The CBS station switched to **V98.7** smooth jazz, saying that the market was already saturated with rock.

After several months as acting PD, **Doug Gilmore** is now PD of R&B adult **WMMJ** (Majic 102.3) Washington, D.C. He replaces former Radio One group PD **Terri Avery**.

Look for Columbus, Ohio, to get a new R&B adult outlet Jan. 7, when **WJZA** signs on under owner/GM **Horace Perkins** and PD **Phil Davis**. Perkins says **WJZA**, which will have different calls when it signs on, will be less gold-based than rival **WVKO**.

WHZZ Lansing, Mich., PD/mornings **Brian Bell** and afternoons/promotions director **Jessica Jamison** have exited. Night jock **John Hammer** moves up to afternoons, and late nighter **Woody Houston** is now doing 7 p.m.-midnight. Morning co-host/APD/MD **Casey Daniels** is interim PD. Bell is looking for a new position and can be reached at 517-321-8905; Jamison is also available—call her at 517-887-7509.

KEEY (K102) Minneapolis afternoon jock **Kevin Kidd** exits to program rock station **KPFX** Fargo, N.D. T&Rs to PD **Gregg Swedberg**.

PEOPLE: BANKING ON TALENT

At **WGCI-FM** Chicago, Jimmy "Jam" **Richards** will be the producer for new morning host **Steve Harvey**. Richards was last with **KMJQ** Houston. Also, former **Doug Banks** teammate **Shelly D.** will reportedly be the producer of Banks' national show.

Bob Hamilton, operations manager of R&B adult **KSOL** San Francisco and duopoly partner **KYLD**, is leaving to go to crosstown '70s outlet **KBGG**.

WPLY (Y100) Philadelphia promotions director **Lynne Jeanrenaud** has exited. **Dave Burgess** is handling the department on an interim basis. Jeanrenaud, a 1995 **Billboard**/Airplay Monitor Radio Award nominee for promotions/marketing director, is looking for a new position.

WKYS Washington, D.C., morning co-host **Ryan Cameron** will join the morning team at **WHTA** (Hot 97.5) Atlanta next month. Cameron returns to the market where he previously did nights, at **WVEE** (V103). In addition, late-night **WHTA** staffer **Boogie Black**, who resigned over philosophical differences with the lyrical content of the station's music, is being replaced by new **MD Chaka Zulu** for now.

WKBQ St. Louis MD/middays **Kenny Knight** is leaving his hometown for afternoons at modern rocker **WIBF** (WDRE) Philadelphia in January. PD **Michael St. John** is looking for a replacement.

For Banks, Syndication Is As Simple As ABC

WITH ITS JAN. 1 LAUNCH by ABC Radio Networks, "The Doug Banks Show" becomes only the second radio program to take an African-American radio personality to the national level through an outside syndicator.

Like Tom Joyner before him, the former **WGCI-FM** Chicago afternoon DJ was able to parlay success in one of the nation's top radio markets into the rare opportunity to play for a national audience.

"The Doug Banks Show," which also features former **WEJM** Chicago morning co-host **A.J. Parker**, will air weekdays at 2-6 p.m., broadcast from ABC Radio Networks' Dallas facility. The show will utilize an R&B mainstream playlist. Banks vows to make the show as local-sounding as possible, thanks in part to his one-on-one rapport with listeners.

"The one thing I've always strived to do is that I don't talk at you, I talk to you. I'm just a regular guy, and that's what people relate to," he says. "Even though I laugh and joke and get crazy, if there's something serious going on, I have no problem climbing on a soapbox."

Banks' opportunity to do a national show came honestly enough.

"I had the good fortune to be the backup for Tom when he would go on vacation. I did it for about a year and a half," Banks says. "The people at ABC were looking at it, and after six months they thought it would be a wonderful stepping stone to take the afternoon show national." As to whether a personality-driven afternoon show can thrive, Banks cites his previous success in Chicago as an afternoon DJ who once did mornings.

"I wanted to prove then that if the morning guy goes to afternoons, he doesn't automatically become a music box. People still want to hear personality in the afternoons."

So far, ABC has announced just one major station clearance for Banks' show: hip-hop **WEJM** (106 Jams). After broadcasting from **WGCI** for eight years, Banks was surprised to learn that PD **Elroy Smith** chose not to carry the show.

"I was naturally upset about it," Banks says. "But I understand, too, that this is a business; that they make their decisions for whatever reasons. They feel they made the best decision. I intend to prove them wrong."

The rise of nationally syndicated personalities like Joyner and Banks has caused grumbling among some in the industry who claim that syndication restricts the development of other R&B personalities and, in fact, wipes out jobs. But Banks says, "To those who say [I'm] taking jobs away from other people, I say this: In the age I came up in, you were happy to

get into the station and do the job.

"You have to pay dues. If you are doing your job the right way and getting your numbers, then you have nothing to worry about. I'm like the person who is going to make you do better or not do it at all."

ABC Networks senior VP of programming **Robert Hall** adds that in most cases, afternoon DJs at ABC affiliate stations will not lose their jobs but be absorbed into another shift.

"This has created a whole new rung in the show-business ladder for African-American talent. We've got two guys with national radio shows, something no one would have dreamed of 10 years ago," Hall says. "We've created a level for people to shoot for; we've created opportunities."

Born in Philadelphia, Banks grew up in Detroit. He came to radio early, plucked out of study hall at age 15 by a

teacher to replace the afternoon DJ on the high school station. "Thirty minutes into it, I thought, 'This could be fun,'" Banks recalls. He was hired by **WDRQ** Detroit to do weekends while still a high school sophomore. After two shows, the PD nabbed Banks to replace the night jock for what was to be a four-week fill-in stint. After just two weeks, Banks became the regular night DJ. He began to study law at the University of Michigan while working a part-time shift. "But a year and a half into [college], I got a call from a guy in L.A. who said, 'I heard a tape of you, and I've got a night opening.'" He immediately left college to work for **KDAY** L.A.

Over the next few years, Banks went from the now-defunct **KDAY** to **KMJM** St. Louis, back to L.A. for stints on **KFI** and **KHJ**, then in 1980 to **WBMX** (now **WVAZ**) Chicago. From there, he went to Las Vegas to do mornings, then to **KDIA** Oakland, Calif., for two years before returning to Chicago and **WBMX**. Banks segued to **WGCI** in 1987, where his afternoon show has steadily earned the station high ratings: No. 1 females 12-plus, No. 1 adults 18-34, and No. 1 females 18-34 and 18-49. He was named **Billboard's** 1995 R&B air personality of the year for his work at **WGCI-FM**.

Banks says, "People have brought this offer to me before, but I purposely waited, because I wanted to be with a company that knew what syndication was all about."

"I've been looking forward to this for a long time. Any time people tune in, they're in for an awful lot of fun."

JANINE McADAMS

This article originally appeared in *Airplay Monitor*.

newsline...

WILLIAM TEMPLETON is promoted to VP of development for Cox Broadcasting. He has been an executive with Cox since 1993 and with the company since 1980.

ROY SHAPIRO takes on GM duties for CBS' **WGMP** Philadelphia, in addition to his current GM role with crosstown **KYW**. The current **WGMP/WOGL** GM is to focus on **WOGL**.

MIKE SLENSKI is named president of **WJJS/WJXX/WRDJ/WLDJ/WVLR** Roanoke/Lynchburg, Va. He has been VP/GM of **WROV-AM-FM** Roanoke and most recently was GM of **WQOK** Raleigh, N.C., and **WZFX** Fayetteville, N.C.

STATION SALES: **KYMS** Santa Ana, Calif., from Interstate Broadcasting to Multi-Cultural Broadcasting for \$9.1 million; **WGYL/WTTB** Fort Pierce, Fla., from Sandab Communications to Fairbanks Communications, price undisclosed.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	4	8	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN 2 weeks at No. 1
2	2	1	33	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
3	3	2	22	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
4	6	6	28	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
5	4	3	25	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
6	9	8	12	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
7	8	10	9	YOU'LL SEE MAVERICK 17719/WARNER BROS.	◆ MADONNA
8	5	5	21	ROLL TO ME A&M 581114	◆ DEL AMITRI
9	10	9	21	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
10	7	7	31	RUN-AROUND A&M 580982	◆ BLUES TRAVELER
11	11	12	10	EXHALE (SHOOP SHOOP) ARISTA 1-2885	◆ WHITNEY HOUSTON
12	14	14	13	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
13	15	16	12	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
14	12	13	19	RUNAWAY A&M 581194	◆ JANET JACKSON
15	13	11	18	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
16	16	18	10	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
17	18	17	33	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	◆ THE REMBRANDTS
18	17	15	31	I CAN LOVE YOU LIKE THAT BLITZ 87134/ATLANTIC	◆ ALL-4-ONE
19	20	24	6	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
20	19	19	13	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	◆ TOAD THE WET SPROCKET
21	21	20	21	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
22	22	21	18	FANTASY COLUMBIA 78043	◆ MARIAH CAREY
23	24	25	5	DON'T CRY ZTT ALBUM CUT/WARNER BROS.	◆ SEAL
24	40	—	5	ALL I WANT FOR CHRISTMAS IS YOU COLUMBIA ALBUM CUT	◆ MARIAH CAREY
25	28	35	3	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
26	23	22	5	FREE AS A BIRD APPLE 58497/CAPITOL	◆ THE BEATLES
27	NEW	1	1	PLEASE COME HOME FOR CHRISTMAS COLUMBIA ALBUM CUT	EAGLES
28	26	26	12	I WILL REMEMBER YOU ARISTA 1-2893	◆ SARAH MCLACHLAN
29	NEW	1	1	WONDERFUL CHRISTMAS TIME CAPITOL ALBUM CUT	PAUL MCCARTNEY
30	25	23	24	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
31	NEW	1	1	I WANT TO COME OVER ISLAND ALBUM CUT	MELISSA ETHERIDGE
32	NEW	1	1	HAPPY X-MAS (WAR IS OVER) CAPITOL ALBUM CUT	JOHN LENNON
33	33	37	3	GET TOGETHER GIANT 17750	BIG MOUNTAIN
34	NEW	1	1	CHRISTMAS EVE (SARAJEVO 12/24) ATLANTIC ALBUM CUT	SAVATAGE
35	NEW	1	1	THE CHANUKAH SONG WARNER BROS. ALBUM CUT	ADAM SANDLER
36	31	31	6	HAND IN MY POCKET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
37	36	—	2	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
38	32	29	23	WATERFALLS LAFACE 2-4107/ARISTA	◆ TLC
39	29	27	14	RUNAWAY 143/LAVA 98133/ATLANTIC	◆ THE CORRS
40	35	—	4	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN LAVA ALBUM CUT/ATLANTIC	CELINE DION

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	1	3	IN THE HOUSE OF STONE AND LIGHT MERCURY 858940	◆ MARTIN PAGE
2	2	2	7	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
3	3	3	19	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
4	4	4	13	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 581028	◆ BRYAN ADAMS
5	6	5	7	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
6	7	7	38	COME TO MY WINDOW ISLAND 858028	◆ MELISSA ETHERIDGE
7	—	—	17	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
8	10	9	3	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
9	9	10	42	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
10	5	6	17	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

PROGRAMMING

SYNDICATION ATTRACTS WIDE PARTICIPATION

(Continued from page 81)

Warner Bros. and Reprise followed Epic and Pearl Jam's lead in 1994 by syndicating concerts themselves of such artists as Joni Mitchell, Elvis Costello, and Chris Isaak.

"The Warner Bros./Reprise Records Music Showcase Series" also ties in online chats with the artists before or after the concert broadcast.

ABC Radio Networks joined forces with Children's Broadcasting Corp.'s 24-hour Radio AAHS format to offer advertising, sales, and marketing support, and Sony Software bought out Warner Music Group's share of SW Networks, which officially rolled out its impressive programming and format roster this year.

Syndicators were eager to test the waters of triple-A radio, however, it remains to be seen if the format can

be a successful home for syndicated radio. Those that tried it include United Stations Radio Networks, which bowed the Todd Rundgren-hosted triple-A show, "The Difference," and Reinhart, McReynolds & Magnus, which launched "Acoustic Cafe." Also, ABC Radio Networks announced a new format called the "ABC Deep Cuts Format," set to bow in January.

Other interesting shows that debuted this year include Radio Express' "The World Chart Show"; CBS Radio Networks' "The Late Late Show With Tom Snyder," which simulcasts part of Snyder's late-night TV talk show to radio affiliates with Elliott Forrest as co-host of the radio part of the innovative show; and Paul McCartney's fascinating "Oobu Joobu" radio series, which he worked on for 20 years. WW1 syndi-

cated the 13-part series, which featured everything from Beatles rehearsals to McCartney chatting with Brian Wilson.

Kudos to Continental Radio Networks for attempting to get radio on the information superhighway by offering two 24-hour music formats, Original Rock and Roll Oldies and New Standards, on the Internet's World Wide Web.



WOLFMAN JACK

On a sad note, the industry mourned the loss of the legendary Wolfman Jack, who died in July just as his oldies show, syndicated by Digi-Net Syndication, was beginning to take off.

NEW-FOUND BEATLES SUCCESS MEANS AIRPLAY RESURRECTION

(Continued from page 11)

bum rocker WRXL Richmond, Va., resurrected its "Breakfast With The Beatles" feature and added some new tracks from the White Album and "Abbey Road." PD Brian Illes says even these minor additions represent a strong shift in the station's patterns.

"I did classic rock in Syracuse, N.Y., for seven years, and every time we did tests, fewer and fewer Beatles songs were coming back as songs people wanted to hear," Illes says. "I'm one programmer who loves the Beatles and would love to play half the songs from 'Sgt. Pepper's' and 'Fool On The Hill' and stuff like that. But it just wasn't making the cut."

Will "Anthology 1" and its two planned 1996 sequels push the band back onto the dial for good? Illes won't predict. "Either the songs still stand up, or they don't," he says. "And if they do, you're probably still playing them."

Some radio people, now more accustomed to searching out the next Stone Temple Pilots or Hootie & the Blowfish, have dismissed the new Beatles material as a well-publicized novelty. Others, eyeing sales figures for "Free As A Bird" and "Anthology 1," hope it penetrates the teen market and generates long-term sales and airplay. According to SoundScan, "Free As A Bird" has sold 60,000 copies since its Dec. 5 release and "Anthology 1" has sold 2.1 million units since its Nov. 21 release.

One tangible effect of "Anthology 1" is that Ken Michaels, a longtime DJ in Long Island, N.Y., is suddenly more marketable. "It was primarily because of the Beatles' 'Anthology' and all the attention given to it that I got hired," he says.

Until 1993, when a New Jersey rock station canceled his show, Michaels spent 14 years hosting Beatles programs in the New York area. In mid-November, Long Island oldies outlet WBZO—which plays a Beatles song every hour—returned Michaels to the air.

"A lot of radio stations don't know how to program the Beatles," Michaels says. "They're either on oldies, or they're on classic rock, unfortunately. They don't really have a core following on any one format."

But the market ambivalence that Michaels describes has made some programmers very happy. Triple-A

WXRT Chicago used "Free As A Bird" and newly released tracks, such as "One After 909," to supplement its regular Beatles material. "I know the day of the release, we had five TV crews here," music director Patty Martin says, "and we were the only station I saw on TV."

Oldies WMJI Cleveland decided to play the new single 100 times a week and dole out free trips to London and Liverpool, England. "It took care of my next year's worth of Arbitron promotions," VP/operations director John Gorman says.

In Detroit, where classic rocker WCSX is one of the few stations that regularly airs the band's catalog, "Anthology 1" was like manna from heaven.

WCSX had a "Beatles A To Z" weekend, gave away trips to the Abbey Road studio, offered limited-edition vinyl copies of "Anthology 1," and dubbed November "Beatles Anthology Month."

"It was a wonderful event. Even in a market like Detroit, where there are eight forms of rock stations, we were most singularly qualified to deal with the Beatles," says Ralph Cipolla, the station's operations manager. "The '70s

oldies stations played Boston and Aerosmith but couldn't play the Beatles. The Z-rock, the triple-A—all these stations were so specialized that they kind of missed the Beatles."

To an extent, whenever a heritage artist puts out a popular new album, the artist's entire catalog gets dragged back onto the air. When Eric Clapton's "Tears In Heaven" became a '90s hit, for example, many rock stations returned "Layla" and "I Shot The Sheriff" to the airwaves. This pattern, says Capitol Records senior promotion VP Phil Costello, has recurred with the Beatles.

"This is a very unique situation, because you're talking about an act that hasn't released a new track in 25 years," Costello says. "I don't think there's anything analogous to this situation."

Will the Beatles stick to the airwaves? Costello answers with a superlative: "We could very well see another British Invasion here." In his view, teens are being bombarded with new-but-old Beatles material in one ear and new Beatles-influenced British rock, like Oasis and Blur, in the other. "In their own way," Costello says, "I know they're linked."



Holy Hits! KROQ Los Angeles personalities Kevin, left, and Bean, right, trade hair-care tips with Mercury recording artist Joan Osborne at a recent gig at New York's Museum of Television and Radio. Her "One Of Us" is approaching the Hot 100 Singles chart's top 10.

This guy was careening into my car and waving a gun at me on the highway in L.A.," says Modern/Atlantic recording artist Poe, describing the inspiration behind her debut single, "Trigger Happy Jack (Drive-By A Go Go)."

Echoing the song's refrain "You can't talk to a psycho like a normal human being," Poe says, "You just want to stop the car and talk to the person, but you can't talk to someone like that, of course. So you have to say, 'Fine, you may [threaten] me, but I'm going to take control. I know better than to engage you in some sort of dialog.'"

At No. 27 on the Modern Rock Tracks chart this week, "Trigger Happy Jack" was written by Poe and her band's bassist, Jeffrey Conner. The lyrics reflect Poe's take on "the dynamics of power within

relationships," she says, adding that geography can play a big part in how people communicate—or don't. For instance, Poe—who was raised mostly in New York—says there are definite differences between the styles of Gotham and of her adopted



"You're not always going to be able to change someone's behavior by talking sensibly—you might have to tie them up first." —Poe

town, Los Angeles, that make California confrontations "weird."

"In New York, in a rainstorm, say, everyone is

equal on the street," Poe says. "There's more communication there, an interaction of instincts on the street. In L.A., people tend to put blinders on and live secluded lives. You look people in the eye in New York; in L.A., you're always in a car, separated."

Writing "Trigger Happy Jack" also helped Poe exorcise the difficulties of a nonvehicular affair and draw certain parallels. "The song became a metaphor for a relationship I was having," she says, "where I was dealing with someone who didn't speak my language—he was possessed, let's say.

"And the incident with the guy with the gun just woke me up to the fact that you're not always going to be able to change someone else's behavior by talking sensibly—you might have to tie them up or something first."

Billboard® FOR WEEK ENDING JANUARY 6, 1996

Album Rock Tracks™					
T. WK.	W.K.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	2	2	17	CUMBERSOME AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
2	1	1	14	MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
3	3	6	5	I GOT ID	PEARL JAM EPIC
4	4	5	9	THE WORLD I KNOW	COLLECTIVE SOUL ATLANTIC
5	5	8	7	GLYCERINE	BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
6	8	9	5	WAITING FOR TONIGHT	TOM PETTY & THE HEARTBREAKERS PLAYBACK MCA
7	6	4	12	BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
8	7	3	18	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
9	9	12	11	DEJA VOODOO LEDBETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
10	15	23	5	1979 MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
11	14	16	6	COVER YOU IN OIL	AC/DC BALLBREAKER EASTWEST/EEG
12	16	15	10	PURE MASSACRE	FROGSLOMP EPIC
13	10	11	12	GRIND	ALICE IN CHAINS COLUMBIA
14	13	14	31	POSSUM KINGDOM	TOADIES INTERSCOPE
15	11	7	13	PERRY MASON	OZZY OSBOURNE OZZMOSIS EPIC
★★★AIRPOWER★★★					
16	26	36	3	SEE YOU ON THE OTHER SIDE	OZZY OSBOURNE OZZMOSIS EPIC
17	18	20	7	THE GARDEN OF ALLAH ACTUAL MILES HENLEY'S GREATEST HITS	DON HENLEY Geffen
18	12	10	11	YOUR LITTLE SECRET	MELISSA ETHERIDGE ISLAND
19	17	13	22	COMEDOWN	BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
20	23	35	4	IN THE MEANTIME	RESIDENT ALIEN HIFI/SIRE/EEG
21	19	22	7	UNDERSTANDING	LUCY CANDLEBOX MAVERICK/WARNER BROS.
22	NEW ▶	1		THE CHANUKAH SONG	ADAM SANDLER WARNER BROS.
23	28	38	3	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR SPARKLE AND FADE CAPITOL
24	29	39	3	HEAVEN BESIDE YOU	ALICE IN CHAINS COLUMBIA
25	27	30	6	UNINVITED	LAUGHING GALLERY VENTRUE/AMERICAN WARNER BROS.
26	24	18	14	HAND IN MY POCKET	JAGGED LITTLE PILL MAVERICK/REPRISE
27	38	—	2	BRAIN STEW	INSOMNIAC GREEN DAY REPRISE
28	21	17	16	HARD AS A ROCK	AC/DC BALLBREAKER EASTWEST/EEG
29	25	25	15	HOOK	FOUR BLUES TRAVELER A&M
30	36	—	2	PROMISE	VICTOR ATLANTIC
31	22	21	14	I'LL STICK AROUND	FOO FIGHTERS ROSSELL/CAPITOL
32	34	33	5	FEAR OF FALLING	RIVER SONGS THE BADLIES ATLAS/A&M
33	37	40	3	STEPPIN' OVER	TIME'S MAKIN' CHANGES THE BEST OF TESLA TESLA Geffen
34	32	27	17	LUMP	THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
35	35	31	10	(YOU'RE) MY WORLD	JOE SATRIANI RELATIVITY
36	30	24	5	FREE AS A BIRD	ANTHOLOGY 1 THE BEATLES APPLE/CAPITOL
37	33	29	10	LOCK AND LOAD	BOB SEGER & THE SILVER BULLET BAND IT'S A MYSTERY CAPITOL
38	RE-ENTRY	3		ONE OF US	JOAN OSBORNE BLUE GORILLA/MERCURY
39	39	32	10	RADAR GUN	THE BOTTLE ROCKETS THE BOTTLE ROCKETS ESD/TAG/ATLANTIC
40	31	26	8	LIKE A ROLLING STONE	ROLLING STONES STRIPPED VIRGIN

Billboard® FOR WEEK ENDING JANUARY 6, 1996

Modern Rock Tracks™					
T. WK.	W.K.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	1	2	7	WONDERWALL (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
2	2	1	9	GLYCERINE	BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
3	4	6	7	1979	MELLON COLLIE AND THE INFINITE SADNESS SMASHING PUMPKINS VIRGIN
4	3	3	5	I GOT ID	PEARL JAM EPIC
5	5	5	12	NATURAL ONE	KIDS SOUNDTRACK FOLK IMPLOSION LONDON/ISLAND
6	7	8	8	THE WORLD I KNOW	COLLECTIVE SOUL ATLANTIC
7	10	11	11	CUMBERSOME	AMERICAN STANDARD SEVEN MARY THREE MAMMOTH/ATLANTIC
8	9	12	9	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR SPARKLE AND FADE CAPITOL
9	6	7	15	MY FRIENDS	ONE HOT MINUTE RED HOT CHILI PEPPERS WARNER BROS.
10	8	4	12	BULLET WITH BUTTERFLY WINGS	MELLON COLLIE AND THE INFINITE SADNESS SMASHING PUMPKINS VIRGIN
11	15	24	3	BRAIN STEW	INSOMNIAC GREEN DAY REPRISE
12	12	9	15	ONE OF US	RELISH JOAN OSBORNE BLUE GORILLA/MERCURY
13	11	10	19	POSSUM KINGDOM	RUBBERNECK TOADIES INTERSCOPE
14	13	18	8	JUST A GIRL	TRAGIC KINGDOM NO DOUBT TRAUMA/INTERSCOPE
15	19	20	5	IN THE MEANTIME	RESIDENT ALIEN SPACEHOG HIFI/SIRE/EEG
16	22	26	4	RUBY SOHO	... AND OUT COME THE WOLVES RANCID EPITAPH
17	17	16	12	WONDER	TIGERLILY NATALIE MERCHANT ELEKTRA/EEG
18	14	13	7	KITTY THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
19	23	23	5	MIGHTY K.C.	EXAMPLE FOR SQUIRRELS 550 MUSIC
20	21	22	4	SATELLITE	UNDER THE TABLE AND DREAMING DAVE MATTHEWS BAND RCA
21	16	15	11	ALL I REALLY WANT	JAGGED LITTLE PILL ALANIS MORISSETTE MAVERICK/REPRISE
22	18	14	22	NAME	A BOY NAMED GOO GOO GOO DOLLS METAL BLADE/WARNER BROS.
23	24	19	14	HOOK	FOUR BLUES TRAVELER A&M
24	25	25	21	LUMP	THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
25	29	37	3	HIGH AND DRY	THE BENDS RADIOHEAD CAPITOL
26	37	—	2	NAKED	A BOY NAMED GOO GOO GOO DOLLS METAL BLADE/WARNER BROS.
27	27	32	4	TRIGGER HAPPY JACK	HELLO POE MODERN/ATLANTIC
28	20	17	9	PURE MASSACRE	FROGSLOMP SILVERCHAIR EPIC
29	NEW ▶	1		THE CHANUKAH SONG	ADAM SANDLER WARNER BROS.
30	26	27	11	GRIND	ALICE IN CHAINS COLUMBIA
31	35	36	25	COMEDOWN	SIXTEEN STONE BUSH TRAUMA/INTERSCOPE
32	28	28	16	I'LL STICK AROUND	FOO FIGHTERS ROSSELL/CAPITOL
33	32	30	7	BURNIN' RUBBER	ACE VENTURA: WHEN NATURE CALLS SOUNDTRACK WAY COOL MUSIC/MCA SOUNDTRACKS/MCA
34	34	35	3	GO WALKING DOWN THERE	FOREVER BLUE CHRIS ISAAK REPRISE
35	33	31	6	IN THE NAME OF THE FATHER	IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH BLACK GRAPE RADIOACTIVE/MCA
36	30	29	9	ROSEALIA	DELUXE BETTER THAN EZRA ELEKTRA/EEG
37	NEW ▶	1		IRONIC	JAGGED LITTLE PILL ALANIS MORISSETTE MAVERICK/REPRISE
38	31	21	12	FRIENDS OF P.	RETURN OF THE RENTALS THE RENTALS MAVERICK/REPRISE
39	38	—	2	TICKING	BREATHE LOUD LUCY DGC/GEFFEN
40	36	34	20	HAND IN MY POCKET	JAGGED LITTLE PILL ALANIS MORISSETTE MAVERICK/REPRISE



HITS! IN TOKIO

Week of December 10, 1995

- 1 Free As A Bird / The Beatles
 - 2 Exhale / Whitney Houston
 - 3 Power Of A Woman / Eternal
 - 4 Christmas Time / Wendy Moten
 - 5 You'll See / Madonna
 - 6 Heaven For Everyone / Queen
 - 7 I'll Always Be Around / C + C Music Factory Featuring A.S.K. M.E. & Vic Black
 - 8 Jackson Cannary / Ben Folds Five
 - 9 Like A Rolling Stone / The Rolling Stones
 - 10 Lump / The Presidents Of The United States Of America
 - 11 Round And Round / The Pasadenas
 - 12 Diggin' On You / TLC
 - 13 Anywhere Is / Enya
 - 14 Tell Me / Groove Theory
 - 15 Love City Groove / Love City Groove
 - 16 To Love You More / Celine Dion
 - 17 Beautiful Life / Ace Of Base
 - 18 One Sweet Day / Mariah Carey & Boyz II Men
 - 19 Give Me Your Smile / Leila White
 - 20 Sun / Aztec Camera
 - 21 Fairground / Simply Red
 - 22 Breakin' Away / Kim Wilde
 - 23 Rise And Shine / Cardigans
 - 24 Sekai No Hatemede / Tatsuro Yamashita
 - 25 Live And Learn / Blue People
 - 26 Wake Me When It's Over / Candy Dulfer Featuring David Sanborn
 - 27 You Put A Move On My Heart / Quincy Jones With Tamia
 - 28 Walk This World / Heather Nova
 - 29 Rock With You / Quincy Jones
 - 30 Good Thing / Rebecca Tornqvist
 - 31 Orange / Bonnie Pink
 - 32 Golden Eye / Tina Turner
 - 33 Fantasy / Mariah Carey
 - 34 Good Intentions / Toad The Wet Sprocket
 - 35 Sold Out / Lou Dalglish
 - 36 Runaway / Janet Jackson
 - 37 Tunnel Vision / Lenny Kravitz
 - 38 I Need To Be In Love / Carpenters
 - 39 If I Were You / K.D. Lang
 - 40 Naked And Sacred / Chynna Phillips
 - 41 I'll Be There For You / The Rembrandts
 - 42 Shy Guy / Diana King
 - 43 Konyawa Hearty Party / Mariya Takeuchi
 - 44 Kiss And Tell / G. Love And Special Sauce
 - 45 You Learn / Alanis Morissette
 - 46 Endorphinmachine / ♪
 - 47 You Remind Me Of Something / R. Kelly
 - 48 Yeha Noha / Sacred Spirit
 - 49 Sayonaranante Ienaiyo / Kenji Ozawa
 - 50 The Garden Of Allah / Don Henley
- Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

Music Video

PROGRAMMING

Good Karma Drives High-Profile Projects 'She Thing,' 'Inner City Blues' Boost Production Co.

BY DOUGLAS REECE

The production company Good Karma Inc. has found some good fortune lately. The New York-based company has been caught up in an unintentional windfall of activity with two high-profile projects.

"Inner City Blues—The Music of Marvin Gaye" and "Ain't Nuthin' But A She Thing" aired on MTV Oct. 19 and Nov. 4, respectively. Both of the long-form video projects were put together by the small production company, which is headed by Leigh Blake Sebastian and her husband, Earl Sebastian.

Blake Sebastian, who began producing videos as the founding director of the philanthropic Red Hot organization, says that "Inner City Blues" and "Ain't Nuthin' But A She Thing" were sizable projects that involved the coordination of several artists, company sponsors, and directors. Juggling these projects was quite a challenge for the small company.

"They were never meant to [air] consecutively, but when we were forced to [meet the deadline], I concentrated on 'She Thing,' and Earl concentrated on 'Marvin,'" she says.

Good Karma worked in association with Motown Records to create the longform video for "Inner City Blues." The project contains clips directed by Earl Sebastian from several artists covering classic Marvin Gaye tunes, including Nona Gaye, Madonna, Massive Attack, Bono, Stevie Wonder, Boyz II Men, and Neneh Cherry.

Highlights include a single-shot Steadicam clip of Gaye's daughter, Nona, performing "Inner City Blues (Make Me Wanna Holler)," as well as clips of emotional performances by Cherry, Madonna, and Bono.

In addition to music clips, the project contains revealing interviews with family members and collaborators, such as Berry Gordy and Ed Townsend.

"Ain't Nuthin' But A She Thing"



originated as a benefit for the Shirley Divers Foundation for Women, a charity organization started by Blake Sebastian in 1994. Net proceeds of the "Ain't Nuthin' But A She Thing" album, which has sold more than 20,000 units, according to SoundScan, are being distributed through the organization to women's charities.

The two-hour program includes clips directed by women from such artists as Salt-N-Pepa, Melissa Etheridge, Queen Latifah, and Sinead O'Connor.

Besides music, the program includes interviews with women's activists, poetry, and vignettes focusing on women.

"We wanted to be able to applaud the

brilliance of these inspirational women of the world," says Blake Sebastian. "We also wanted to teach young girls about these women who did extraordinary things, rather than just women who are thin or classic shapes of beauty. Women are hardly ever engaged on that level."

As evidenced by the lineup in both of Good Karma's specials, part of the company's success is attributable to Blake Sebastian's ability to draw major talent to the small company's projects.

Aaron Walton, president of Aaron Walton Entertainment, helped orchestrate Motown's backing of "Inner City Blues" and Levi's sponsorship of "Ain't Nuthin' But A She Thing." Walton credits Blake Sebastian with the ability to tie together artistic and commercial interests.

"Those women came together because Leigh went out and explained to them the vision of what 'Ain't Nuthin' But A She Thing' was about," says Walton. "It's not often that you'll get production companies that are capable of bridging that gap between art and commerce."

Blake Sebastian, who, in addition to her work at Good Karma, was associate producer of the controversial film "Kids," says that her company plans on producing feature films in 1996.

PRODUCTION NOTES

LOS ANGELES

Randee St. Nicholas directed Wynonna Judd's "To Be Loved By You" video for Planet Inc. John Hoppood produced, while John Mathieson directed photography.

Michael Rosen is the eye behind Correct/Grindstone artist Mannish's "Jive U The Mann" clip. Rosen and Joe Yamamoto co-produced, while Jeffrey

Cutter directed photography for Instinct Entertainment.

Bellmark/Life Records compiled a retrospective clip that contains highlight scenes from the past videos of Jody Watley for a new version of "Lookin' For A New Love."

Director Groove Martel recently completed *Diiane Theory's* "Keep Tryin'" clip for Epic Records. Jason Taragan produced, while Pat Darrin directed photography. Martel also directed MC Ren's "Mad Scientist" video for Ruthless Records.

Lee G. Adams directed the video for Human Waste Project's "Route." Adams co-produced the alternative clip with Jonathan M. George, while Michael Fitzgerald and Noah Nussbaum co-directed photography for Brain Freeze Films.

NEW YORK

Lance "Un" Rivera directed the video for Junior M.A.F.I.A.'s "Get Money." Lara M. Schwartz produced, while Igor Sunara directed photography for 361 Degrees Inc.

OTHER CITIES

Bon Jovi's "These Days" clip was directed by Stephen Kirklys for Propaganda Films. The clip was shot on location in South Africa during the band's recent tour.

Randee St. Nicholas shot the video for Eternal's "I Am Blessed" in London. John Hoppood co-produced with Peter Bell, while Tim Maurice-Jones directed photography on the Planet Inc. production.

New Vid Channel Rumored; Music Annals In The Works

MICKEY MOUSE VS. MTV? As the final stage of the merger between Walt Disney Co. and Capital Cities/ABC Inc. becomes complete, some in the industry are saying that the mega-media conglomerate may be planning a new music video channel for 1996. Adding fuel to the speculation is the recent departure of Viacom executive Geraldine Laybourne, who served as president of MTV sister network Nickelodeon for 10 years, to the newly created position of Disney/ABC Cable Networks. A spokesman for Capital Cities neither confirmed nor denied the new venture. MTV Networks chairman/CEO Tom Freston will replace Laybourne as interim president of Nickelodeon/Nick At Nite.

SONG AND VISION: U.K.-based Tribute Management Ltd. is teaming with the Hard Rock Cafe to produce a \$6 million music and video event for the summer of 1996. "Songs And Visions 1971-1996," which will be held in mid-June, aims to salute the past 25 years of rock'n'roll with a concert that merges hit pop songs and noteworthy images from the past.

The London-based music event will begin with the hits of 1971 and will progress year-by-year to the hits of 1996. Tribute's Tony Hollingsworth, who is producing the three-hour event, says that he plans to have 10 major artists participating. As each act performs a song from a particular year, video imagery that documents significant news, entertainment, sports, and other developments from that year will be shown on a large screen at the back of the stage.

However, the specific songs and acts that will be featured in the event have yet to be determined, according to Hollingsworth.

"Since this is a global broadcast, we do want to make sure that these songs are known internationally," says Hollingsworth. "We want to do more than just present live performances. Instead, we'll match the songs with strong visuals from the same era as the music. There are many images that, when combined with music, will trigger emotional memories that are very powerful to many people."

A full orchestra and choir will back each act during its performance, according to Hollingsworth, who promises that many "top names" are in negotiation to participate in the event.

Tribute has been involved with several large-scale music events in the past, including Pink Floyd's performance of "The Wall" at the former location of the Berlin Wall. Architect Mark Fisher, who worked on that

historic event, is working on the visual design of the ambitious project.

At press time, a U.S. programmer had not committed to air the concert. Hollingsworth says that a deal is pending with a major channel and that the event will be televised in 40 countries.

In addition, Hollingsworth says that he expects a major label to release a double CD containing highlight performances from the concert.

STRAWBERRY SPROUTS: William Green, who formerly headed Spidercom's U.S. production division (Billboard, June 10, 1995), has departed the company to start Strawberry Films in Los Angeles. Green's partner in the new venture is music

video veteran and former Amblin staffer Michelle Alexander.

The Los Angeles-based company has already secured an ambitious roster of directing talent, including Gob TV (who is the eye behind clips from Skunk Anansie and Echobelly) and P.J. Hogan (who directed the theatrical film "Muriel's Wedding").

Also among the new signings are James Brett, Matthew Amato, Jash, Jake Clennell, Holly Cherry, and Bobby Bukowski.

Some of the first clips from Strawberry Films are the Primitive Radio Gods' "Standing Outside A Phone Booth," directed by Gob TV, and a new video for U.K. soap star Uno Clío, to be directed by Brett.

WITNESS THIS: VH1 will restructure the format of the third annual "VH1 Honors" program to focus on one charity, rather than multiple charities. The 1996 concert special, which will air in April, will pay tribute to Witness, a global human-rights program of the Lawyers Committee for Human Rights. The two-hour event will be supplemented with special programming about the work of Witness.

Witness co-founders Michael Stipe and Peter Gabriel are scheduled to participate in the show.

QUICK CUTS: Craig Chambers has been named VP/GM of the new Jones country music video channel Great American Country. Chambers is a 10-year veteran of Group W Satellite Communications... Doom Inc. has signed New York-based director Tom Surgal, who is the eye behind Gary Young's "Plant Man" clip.

The Eye is now open on the Internet. Send comments to brett213@ix.net-com.com.



Jumpin' Away. Interscope's the Toadies clown around between takes of the shoot for the Power Films clip "Away." Pictured, from left, are guitarist Darrel Herbert, bassist Lisa Umbarger, Power Films representative Neil Maiers, director Gerald V. Casale, drummer Mark Reznicek, vocalist Todd Lewis, and producer Terry Power. Not pictured is Lawrence Novitch, another producer.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 TLC, Diggin' On You
- 2 Coolio, Too Hot
- 3 Immature, We Got It
- 4 3T, Anything
- 5 Monifah, I Miss You
- 6 Pure Soul, I Want You Back
- 7 D'Angelo, Cruisin'
- 8 Faith Evans, Soon As I Get Home
- 9 LL Cool J, Hey Lover
- 10 Mariah Carey & Boyz II Men, One Sweet Day
- 11 Whitney Houston, Exhale (Shoop Shoop)
- 12 Luther Vandross, Every Year, Every Christmas
- 13 Monica, Before You Walk Out Of My Life
- 14 Janet Jackson, Runaway
- 15 Speech, Like Marvin Gaye Said...
- 16 Intro, Funny How Time Flies
- 17 Changing Faces, We Got It Goin' On
- 18 Kris Kross, Tonight's The Night
- 19 Al Green, Your Heart's In Good Hands
- 20 Solo, Where Do U Want Me To Put It
- 21 ♪, Gold
- 22 Silk, Hooked On You
- 23 Earth Gyriz, Love Of Mine
- 24 Michael Jackson, Earth Song
- 25 Total, No One Else
- 26 Terry Ellis, Where Ever You Are
- 27 Craig Mack, Making Moves With Puff
- 28 Illtown Family, Real Christmas
- 29 Jodeci, Love U 4 Life
- 30 Blahzay Blahzay, Danger

★ ★ NEW ON'S ★ ★

A Few Good Men, Have I Never
Illtown Family/Gordon Chambers, Real Christmas
Wessyde Goon Squad, Crazy
Solo, Heaven
Kenneth Managran, What's Yo Name
Intrique, Dance With Me
Adina Howard, It's All About You



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Pam Tillis, Deep Down
- 2 Terri Clark, When Boy Meets Girl
- 3 George Strait, Check Yes Or No
- 4 Dwight Yoakam, Nothing
- 5 Tim McGraw, Can't Be Really Gone
- 6 The Mavericks, All You Ever Do Is Bring Me...
- 7 Lee Roy Parnell, When A Woman Loves A Man
- 8 Tracy Byrd, Love Lessons
- 9 Vince Gill, Go Rest High On That Mountain
- 10 Tracy Lawrence, If You Loved Me
- 11 Jeff Carson, The Car
- 12 Bryan White, Rebecca Lynn

- 13 Alan Jackson, Tall, Tall Trees
- 14 Faith Hill, It Matters To Me
- 15 Shania Twain, (I'll Be) There For You
- 16 Joe Diffie, Leroy The Redneck Reindeer
- 17 Collin Raye, Not That Different
- 18 John Michael Montgomery, Cowboy Love
- 19 Lorrie Morgan, Standing Tall
- 20 Ricky Skaggs, Solid Ground
- 21 Daryle Singletary, Too Much Fun
- 22 Philip Claypool, The Strength Of A Woman
- 23 Kieran Kane, Cool Me Down
- 24 Junior Brown, My Wife Thinks You're Dead
- 25 Alan Jackson, I Only Want You For Christmas
- 26 Randy Travis, Santa Claus Is Comin' To Town
- 27 Vince Gill, Have Yourself A Merry Little
- 28 Lorrie Morgan, My Favorite Things
- 29 Alan Jackson, The Angels Cried
- 30 The Tractors, The Santa Claus Boogie
- 31 John Anderson, Christmas Time
- 32 Kathy Mattea, Mary, Did You Know?
- 33 The Mavericks, Here Comes The Rain
- 34 Lari White, White Christmas
- 35 Martina McBride, Wild Angels
- 36 John Berry, O Holy Night
- 37 Trisha Yearwood, It Wasn't His Child
- 38 Sammy Kershaw, Christmas Time's A Comin'
- 39 Wade Hayes, What I Meant To Say
- 40 David Lee Murphy, Dust On The Bottle
- 41 Sawyer Brown, 'Round Here
- 42 John Prine, Ain't Hurtin' Nobody
- 43 Reba McEntire, On My Own
- 44 Charlie Daniels, Same Ol' Me
- 45 John Berry, If I Had Any Pride Left At All
- 46 Asleep At The Wheel, Lay Down Sally
- 47 Lisa Brokop, She Can't Save Him
- 48 Joe Dinkoff, Bigger Than The Beatles
- 49 Curtis Day, My Baby's Cookin'
- 50 Helen Darling, I Haven't Found It Yet

★ ★ NEW ON'S ★ ★

4 Runner, Ripples
Clay Walker, Hypnotize The Moon
Emilio, Even If I Tried
Junior Brown, My Wife Thinks You're Dead
Keith Stegall, 1969
Mandy Barnett, Now That's All Right With Me
Rich McCready, Hangin' On
The Mavericks, All You Ever Do Is Bring Me Down



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Smashing Pumpkins, Bullet With Butterfly
- 2 Red Hot Chili Peppers, My Friends
- 3 Goo Goo Dolls, Name
- 4 Oasis, Wonderwall
- 5 Coolio, Too Hot
- 6 Bush, Glycerine
- 7 Joan Osborne, One Of Us
- 8 Collective Soul, The World I Know
- 9 Mariah Carey & Boyz II Men, One Sweet Day
- 10 LL Cool J, Hey Lover
- 11 Michael Jackson, Earth Song
- 12 Rancid, Ruby Soho
- 13 Whitney Houston, Exhale (Shoop Shoop)

- 14 Groove Theory, Tell Me
- 15 TLC, Diggin' On You
- 16 Hootie & The Blowfish, Time
- 17 Deep Blue Something, Breakfast At Tiffany's
- 18 Ace Of Base, Beautiful Life
- 19 Alice In Chains, Grind
- 20 Madonna, You'll See
- 21 Seal, Don't Cry
- 22 D'Angelo, Cruisin'
- 23 R. Kelly, You Remind Me Of Something
- 24 The Dogg Pound, Let's Play House
- 25 TLC, Creep
- 26 U2, It's Christmas
- 27 Dr. Dre, Keep Their Heads Ringin'
- 28 Boyz II Men, Water Runs Dry
- 29 The Notorious B.I.G., Big Poppa
- 30 Alanis Morissette, Hand In My Pocket
- 31 Natalie Merchant, Wonder
- 32 Coolio Feat. L.V., Gangsta's Paradise
- 33 Folk Implosion, Natural One
- 34 Janet Jackson, Again
- 35 Snoo Doggy Dogg, What's My Name?
- 36 TLC, Waterfalls
- 37 Montell Jordan, This Is How We Do It
- 38 Presidents Of The United States, Lump
- 39 Skee-Lo, I Wish
- 40 Michael Jackson, Billie Jean
- 41 Michael Jackson, Thriller
- 42 Dr. Dre, Nuthin' But A "G" Thing
- 43 Janet Jackson, That's The Way Love Goes
- 44 TLC, Red Light Special
- 45 Seven Mary Three, Cumbersome
- 46 Everclear, Santa Monica
- 47 Naughty By Nature, O.P.P.
- 48 Pearl Jam, Jeremy
- 49 Naughty By Nature, Hip Hop Hooray
- 50 Mariah Carey, Dreamlover

★ ★ NEW ON'S ★ ★

2Pac/Dr. Dre, California
Green Day, Brain Stew/Jaded
Everything But The Girl, Missing
Elton John, Blessed
La Bouche, Be My Lover
Korn, Shoots & Ladders
Spacedog, In The Meantime
White Zombie, Super Charger Heaven



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Sammy Kershaw, Christmas Time's A Comin'
- 2 John Anderson, Christmas Time
- 3 John Michael Montgomery, Cowboy Love
- 4 George Strait, Check Yes Or No
- 5 Faith Hill, It Matters To Me
- 6 Lorrie Morgan, Standing Tall
- 7 Randy Travis, Santa Claus Is Comin' To Town
- 8 Vince Gill, Have Yourself A Merry Little Christmas
- 9 Aaron Neville, Please Come Home For Christmas
- 10 Lorrie Morgan, My Favorite Things
- 11 Kathy Mattea, There's A New Kid In Town
- 12 The Tractors, The Santa Claus Boogie
- 13 Wade Hayes, What I Meant To Say
- 14 Jeff Carson, The Car

- 15 Lee Roy Parnell, When A Woman Loves A Man
- 16 Shania Twain, (I'll Be) There For You
- 17 Bryan White, Rebecca Lynn
- 18 Tim McGraw, Can't Be Really Gone
- 19 Pam Tillis, Deep Down
- 20 Doug Supernaw, Not Enough Hours In...
- 21 Dwight Yoakam, Nothing
- 22 Alan Jackson, Tall, Tall Trees
- 23 Lari White, White Christmas
- 24 Toby Keith, Santa I'm Right Here
- 25 John Berry, O Holy Night
- 26 John Berry, If I Had Any Pride Left At All
- 27 Terri Clark, When Boy Meets Girl
- 28 Alan Jackson, I Only Want You For Christmas
- 29 Trisha Yearwood, It Wasn't His Child
- 30 Kathy Mattea, Mary, Did You Know?

★ ★ NEW ON'S ★ ★

Mandy Barnett, Now That's All Right With Me
Emilio, Even If I Tried
Ronnie Hawkins, Days Gone By
Ken Holloway, Hoedown
The Mavericks, All You Ever Do Is Bring Me Down
Clay Walker, Hypnotize The Moon



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Whitney Houston, Exhale (Shoop Shoop)
- 2 Madonna, You'll See
- 3 Michael Jackson, Earth Song
- 4 Mariah Carey & Boyz II Men, One Sweet Day
- 5 Alanis Morissette, Hand In My Pocket
- 6 Joan Osborne, One Of Us
- 7 Beatles, Free As A Bird
- 8 Janet Jackson, Runaway
- 9 Don Henley, The Garden Of Allah
- 10 Natalie Merchant, Carnival
- 11 Hootie & The Blowfish, Time
- 12 Elton John, Blessed
- 13 Sophie B. Hawkins, As I Lay Me Down
- 14 Seal, Kiss From A Rose
- 15 Mariah Carey, Fantasy
- 16 Seal, Don't Cry
- 17 Bon Jovi, Please Come Home For
- 18 Blues Traveler, Run Around
- 19 Hootie & The Blowfish, Let Her Cry
- 20 Hootie & The Blowfish, Only Wanna Be With You
- 21 Deep Blue Something, Breakfast At Tiffany's
- 22 Sting, Moonlight
- 23 Everything But The Girl, Missing
- 24 TLC, Waterfalls
- 25 ♪, Gold
- 26 Hootie & The Blowfish, Hold My Hand
- 27 Collective Soul, December
- 28 Bruce Hornsby, Swing Street
- 29 Blues Traveler, Hook
- 30 John Hiatt, Cry Love

★ ★ NEW ON'S ★ ★

No New Ons This Week

MULTIMEDIA FIRMS PLAY IT COOL

(Continued from page 6)

Cynthia Upson, VP of communications for the sponsoring Consumer Electronics Manufacturers Assn., acknowledges that exhibitor participation is down by video game and entertainment software companies. However, Upson says that there will still be a strong retail presence at the show, including buyers from 90% of the top 100 computer retailers. She estimates that about 90,000 people will converge in Las Vegas for CES. By comparison, the E3 show drew about 40,000 to its 1995 debut.

In addition, Upson says that CES will have a higher profile in the broadcast media this year.

Many high-profile software companies are still participating at the show, including Microsoft, Philips, Disney Interactive, Compton's New-Media, GTE Entertainment, Fox Interactive, Graphix Zone, and Sanctuary Woods (see story, page 5).

"The January CES show is big and prominent, so we didn't even debate about being there," says Graphix Zone president/CEO Chuck Cortwright. "Many retailers and distributors go to it, so we need to be there to tell them what we are about."

Bruce Pfander, senior VP of marketing for Fox Home Entertainment, concurs. "We are lined up with meetings with our major accounts," he says. "There are enough people to fill our dance card, so we'll be dancing."

Some software companies hope to benefit from the absence of some of their largest competitors.

Laurie Thornton Neff, a corporate manager for the entertainment product division of Sanctuary Woods, says that the company will stage an "especially aggressive"

presence at CES this year. "Although the show is not what it used to be, it is significant just the same," says Neff. "Many of our top accounts are going to be there, and we can't ignore that."

Upson says that the answer to many of the concerns expressed by software companies may be the forthcoming CES Orlando (Fla.): The Digital Destination May 23-25. The show is narrower in focus than winter CES and aims to expand beyond computer software and hardware by targeting hi-tech hardware developments in cable, satellite, and home theater.

Notably, the show is being touted as a high-profile launch pad for the first generation of digital videodisc players. An attempt to stage a similar show in the summer of 1995 by the Electronics Industries Assn. was aborted.

However, the early feedback from many software companies indicates that some will likely pass on the May CES show, too.

"After E3 in May, we wouldn't want to immediately do another show," says McEmany.

"The timing is not very good," says Electronic Arts director of corporate communications Pat Becker. "There is a lot of money and effort put into the major trade shows. It is inconceivable that we would participate in another major show that close to E3."

Nintendo director of product analysis and development Don James adds, "It's a business decision, pure and simple. From a financial standpoint, we have made the decision to attend one show per year, as opposed to two or three shows per year."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 6, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Total, No One Else

BOX TOPS

- Faith, Soon As I Get Home
D'Angelo, Cruisin'
R. Kelly, You Remind Me Of Something
Monica, Before You Walk Out Of...
Xscape, Do You Want To
Fab 5, Leflaur Lalfah Eshkoshka
LL Cool J, Hey Lover
The Dogg Pound, Let's Play House
Bones Thugs-N-Harmony, East 1999
Mariah Carey & Boyz II Men, One Sweet Day
Xavier, Saturday Song
Patra, Dip & Fall Back
Blahzay Blahzay, Danger
Spice 1/MC Eht, 1990-Slick
Luniz, I Got 5 On It (Remix)
Mystikal, Out That Boot Camp
Kool G. Rap, Fast Life

NEW

- Boo-Yaa Tribe, Rid Is Coming
Das EFX, Microphone Master
Doug E. Fresh, Hands In The Air
Everclear, Santa Monica
For Squirrels, Mighty KC
Fugees, Fu-Gee-La
Intrigue, Dance With Me
Juvenile Style, The Cavey
Kausion, Land Of The Skanless
Ma'chel, Come Dig It
Mariah Carey, Joy To The World
Mel-Low, BG Thang
Nature, Cometh
Paula Abdul, Ain't Never...
Plastique, Touch Someone
Ray Lav, Definition Of A Hustla
Redman, Funkorama
Skillz, Just Fa My Man

- 311, Don't Stay Home
Zoe Brothers, Sanctified



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- Whitney Houston, Exhale (Shoop Shoop)
Take That, Back For Good
Mariah Carey & Boyz II Men, One Sweet Day
Del Amitri, Roll To Me
Janet Jackson, Runaway
The Pretenders, Sense Of Purpose
Temptations, Some Enchanted Evening
Stevie Ray Vaughan, Little Wing
The Archies, Sugar, Sugar
John Berry, If I Had Any Pride...
Peter Frampton, You
Elton John, Blessed
John Hiatt, Cry Love
Hootie & The Blowfish, Time
Natalie Merchant, Wonder
David Lee Murphy, Dust On The Bottle
George Strait, Check Yes Or No
Tracy Bird, Love Lessons
Blues Traveler, Run Around



Sarah McLachlan, I Will Remember You
Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Smoking Mojo Filters, Come Together (new)
Soul Asylum, Promise Broken (new)
Tommyboy Kings, Lay My Body Down (new)
Tom Cochrane, Wildest Dreams (new)
Oasis, Wonderwall
The Beatles, Free As A Bird
R. Kelly, You Remind Me Of Something
Melissa Etheridge, Your Little Secret
Def Leppard, When Love...
Goo Goo Dolls, Name
Coolio, Too Hot

- Whitney Houston, Exhale (Shoop Shoop)
Rolling Stones, Like A Rolling Stone
Smashing Pumpkins, Bullet With...
Toad The Wet Sprocket, Good Intentions



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Queen, Heaven For Everyone
Rolling Stones, Like A Rolling Stone
Paralamas, Una Brasileira
Simply Red, Fairground
Mariah Carey, Fantasy
Charly Garcia, Cerca De La Revolucion
Heroes Del Silencio, Iberia Sumergida
Madonna, You'll See
Red Hot Chili Peppers, My Friends
Ace Of Base, Beautiful Life
Ricky Martin, Te Extrano...
The Beatles, Free As A Bird
Elton John, Blessed
Hootie & The Blowfish, Only Wanna Be With You
Fobia, Revolucion Sia Manos
Blur, Country House
La Ley, Dia Cero
Bon Jovi, Lie To Me
Zimbabwe, Loco De Atar
Boyzone, Father & Son



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

- Johnny Q. Public, Body Be
Code Of Ethics, Pleasant Valley Sunday
Cindy Morgan, I'll Stand
Imagine This, Love Is Everywhere
Whiteheart, Even The Hardest Heart
DC Talk, Jesus Freak
Newsboys, I Cannot Get You
Audio Adrenaline, Big House
Rich Mullins, Creed
Church Of Rhythm, I Still Believe
Out Of The Grey, Gravity

- Carolyn Arends, Seize The Day
Holy Soldier, Why Don't You
Steven C. Chapman, Christmas Is All
Mannheim Steamroller, Pat A Pan



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- The Beatles, Free As A Bird
Tim Keyes, All I Need Is You
Seal, Don't Cry
Cyndi Lauper, I'm Gonna Be Strong
Bush, Glycerine
Don Henley, Garden Of Allah
Temptations, Some Enchanted Evening
LL Cool J, Hey Lover
Dave Matthews, Satellite
Patra, Dip & Fall Back
Dionne Farris, Passion
David Bowie, Strangers...
Therapy, Loose
Immature, We Got It
Rancid, Ruby Soho
PJ Harvey, Send His Love...
Enya, Anywhere Is
Terry Ellis, Where Ever You Are
7 Mary 3, Cumbersome



Chynna Phillips, Naked & Sacred
15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Whitney Houston, Exhale (Shoop Shoop)
LL Cool J, Hey Lover
R. Kelly, You Remind Me Of Something
Mariah Carey & Boyz II Men, One Sweet Day
Monica, Before You Walk Out Of...
Immature, We Got It
Terry Ellis, Where Ever You Are
La Bouche, Be My Lover
The Dogg Pound, Let's Play House
Jodeci, Love U 4 Life

DVD DEBUT SET FOR ELECTRONICS SHOW

(Continued from page 5)

roducing new products on the market."

He adds that Sony will concentrate on coordinating its hardware and software manufacturing to ensure that there are titles available at the hardware launch.

"Synchronizing the software with the hardware is a much bigger issue than the introduction of the hardware itself," Nozoe says.

Even though the technical aspects of DVD have been finalized, the legal issues of how royalties will be determined and collected for the format have not been resolved.

Regardless of DVD's numerous twists and turns over the past year, Toshiba's Nickerson says the company is positioning itself to become a leader in the category.

"We know the industry as a whole can sell 1 million or more units in the first year, and it's not out of the question for sales of 1.5 million-2 million in the U.S.," says Nickerson. "And as a DVD partner, we'd like to have a strong market share. In fact, we won't be happy if we have less than 20%-25% of the initial market."

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Horsing Around. Members of A&M group 16 Horsepower socialize backstage after performing songs from their self-titled EP at the House of Blues in Los Angeles. Shown, from left, are Jeff Suhy, A&M A&R rep; Laura Morgan, A&M publicist; band members David Eugene Edwards and Keven Soll; Terry Dry, A&M artist relations manager; band member Jean Yves Tola; and David Anderle, A&M senior VP of A&R.



Merry "Chris-Mas." Session guitarist Chris Camozzi, known for his work with such artists as Michael Bolton, Mariah Carey, and Whitney Houston, signs a multi-album solo deal with Higher Octave Music. His first album for the label is scheduled for release in April 1996. Shown, from left, are Matt Marshall, Higher Octave president/CEO; Camozzi; and Tami Levy, Higher Octave A&R rep.



Chicago Sound. Two men who shaped the legendary Chicago sound, producer Carl Davis and singer/songwriter Billy Butler, celebrate the release of "Curtis Mayfield's Chicago Soul," one of five new releases from Sony/Legacy's Rhythm & Soul series. The other titles are "Cowboys To Girls: The Best Of The Intruders," "Kiss And Say Goodbye: The Best Of The Manhattans," "Love Is The Message: The Best Of MFSB," and "Am I Black Enough For You," soul songs about pride and politics. Shown, from left, are Sony/Legacy VP Jeff Jones, Butler, Rhythm & Soul producer Leo Sacks, Davis, and Sony/Legacy marketing director Adam Block.



"Outside" Show. Virgin Records America artist David Bowie relaxes backstage at the final stop of his sold-out tour in support of his album "Outside." The tour ended in Los Angeles. At right is Nancy Berry, executive VP of Virgin Music Group Worldwide.



Worth Waiting For. Country duo Seneca joins forces with the Baptist Sunday School Board to help spread awareness of the True Love Waits campaign, which encourages young people to wait until marriage to have sex. Shown in front row, from left, are Claire and Jed Seneca. Shown in back row, from left, are Paul Turner, spokesman for the True Love Waits campaign, and Larry Cannon, legal consultant for the Baptist Sunday School Board.



Easton Jump-Starts Cars Anthology. Former Cars guitarist/vocalist Elliot Easton visits Rhino Records for a day of interviews and activities to promote the new two-volume set "Just What I Needed: The Cars Anthology." The set includes all of the band's hits plus eight previously unreleased tracks (on the CD version only). Shown, from left, are Rhino product manager Emily Cagan, Rhino director of A&R David McLees, Easton, and Rhino president Richard Foos.



No, Not THAT Bonham. Island artist Tracy Bonham, right, chats with Robert Plant backstage at one of two recent shows at which she accompanied Plant and Jimmy Page on violin. Bonham is no relation to the late John Bonham, Plant and Page's former Led Zeppelin bandmate.



A "Zane-y" Show. Private Music artist and former Del Fuegos leader Dan Zanes socializes backstage at New York's the Bottom Line nightclub during a stop on his tour in support of the label and his solo debut, "Cool Down Time." Zanes' road band consists of himself on lead vocals and guitar, album producer Mitchell Froom on keyboards, and Jerry Marotta on drums. Shown, from left, are Froom, Zanes, and Private Music president/CEO Ron Goldstein.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 236 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains top 37 songs.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains songs 38-75.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains recurrent songs 1-13.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains recurrent songs 14-25.

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

- List of songs 77-83 with titles and artists.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains top 37 songs.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains songs 38-75.

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

RADIO AMONG TOPICS AT ISLAND CONFAB

(Continued from page 3)

cussed at a three-day symposium on music and marketing in November at the Hilton hotel here.

Former Industrial Development Corp. employee Junior Telesford said, "The IDC originally encouraged foreign investment by allowing tax incentives for people who use the local product and local human resources. There should be tax incentives for the promoters and producers of our local music, meaning [calypso] and steelpan."

Anthony Chow Lin On, aka DJ Chinese Laundry, became a target during a panel of media and music industry members. Chow Lin On, owner of radio station WEFM (96.1) Port-of-Spain, was the focus of hostility from an audience of calypso, chutney, and steelpan industry members who protested his station's limited airplay of local talent.

They cited WEFM's promotion of foreign music and exclusion of local music, except during carnival season, which runs from Dec. 26 to Carnival Tuesday, which is usually in late February or early March.

However, this practice is not unique to WEFM. It is the programming philosophy of most of the island's 11 radio stations. Trinidad Radio Tempo (105 FM) Port-of-Spain has a policy of exclusively programming local music. It was formed in 1991 as a reaction to the lack of airplay of calypso, steelpan, and chutney music in Trinidad and Tobago.

"Chow Lin On's station has a calypso program called 'Soca Switch,' which plays the hot road marches nonstop during the months of carnival, switches off on Carnival Tuesday night, and returns to a steady diet of dub, hip-hop, and R&B the rest of the year," Mike Schuler, owner of Port-of-Spain's Coral Recording Studio, told Billboard.

"What that kind of airplay does is get the people so bored and fed up with hearing the same 10 tunes that by Ash Wednesday they are anxious to tune in to something else," says Schuler. "[The programmers] mis-educate the buying public, and then they say it's the people who don't want to hear calypso the rest of the year."

Port-of-Spain's Trinidad Radio 100 DJ Ian "the Goose" Eligon accused his employers of single-mindedness and insensitivity, telling the panel, "Today there are very few true broadcasters heading the institutions that govern radio and television in Trinidad and Tobago. The people who are involved—my bosses and so on—are interested only in finance. Many of their decisions are made without concern about the territory we are broadcasting to. I see a need for consultation. We cannot just define situations for people without first asking them what are their needs."

"Finally," said Eligon, "I would like to ask Anthony Chow Lin On not to put up the sign in the studio that says, 'After Ash Wednesday, no more calypso is to be played on the station.'"

Chow Lin On said he would support legislation mandating that 30% of daily radio air time be set aside for local programming.

However, the consensus of the audience was that such laws would be at best a necessary evil and a controversial course of action that could lead to excessive government control and erode important media

freedoms.

In regards to piracy, attendees were advocating more government involvement.

"Piracy is the big tree we have to cut down," said Ice Records CEO Eddy Grant during a panel on investing in the music business.

Grant and fellow panelist Robert Amar, CEO of Kisskidee Records, both advocated a surcharge tax of up to \$3 TT (50 cents) per blank cassette imported into the country, to take a bite out of pirates' profits and lessen their incentive to operate.

Amar also suggested that an additional fee be tacked onto music licensing costs for restaurants, dancehalls, and nightclubs, which now ignore the compiling and filing of performance logs as required by Trinidad and Tobago copyright law.

Observers agreed that Trinidad must get serious about the enforcement of copyright laws enacted in 1985, which they said are not vigorously enforced by the police. Superintendent Ojaran Narace attended each day of the symposium and participated in discussions regarding piracy.

Numerous calls were registered for the reform of the copyright law, according to which only a police offi-



D.J. CHINESE LAUNDRY

cer with a rank of inspector or above has the authority to execute a search warrant for pirated material or close an event or establishment that is playing unlicensed music.

Schuler said, "The inspector who executes the piracy or other violation warrant must go to court to testify, and in Trinidad that means that the inspector has to go to court at least 50 times for 50 hearings. He's bound to get fed up—and after all of that, the judge just charges the pirate \$500 TT [\$83]."

"Nqw consider that these pirates

have high-speed, high-quality machines turning out 25 tapes at a time and earning \$10 TT [\$1.60] profit per tape. It takes them about 10 minutes to recover that money."

In Trinidad, a legitimate prerecorded cassette can cost as much as \$60 TT (\$10), and CDs run as high as \$100 TT (\$16.40). Pirated cassettes cost \$10-\$15 TT (\$1.60-\$2.40).

Narace promised to do all he can to bring about the enforcement of copyright legislation.

Chow Lin On also supported the efforts to curb and eliminate piracy: "If we have to look at eradicating piracy, I will be one of the key players to get involved in it."

The symposium, which had 200 attendees, was organized and hosted by the Copyright Organization of Trinidad and Tobago, the Tourism and Industrial Development Co. (TIDCO) of Trinidad and Tobago, and Trinity Chambers, one of Trinidad's premier law firms working in entertainment law.

Five months ago, an entertainment department was formed within TIDCO, headed by the company's CEO Kirk Ifill and entertainment sector specialist Yolande Selman, signaling the Trinidad government's recognition that the island's

cultural products are as viable an export as oil, cement, or agriculture.

At the symposium, Trinidad's Minister of Trade and Industry, the Honourable Mervyn Assam, said, "The importance of the industry to the economy can also be seen in its potential contribution to the creation of job opportunities, in addition to foreign exchange. These are two prerequisites for the enhancement of the Trinidad and Tobago economy, which the government will be placing major emphasis on in the coming months."

The daytime sessions were rounded off each evening with showcases by a variety of talent. Young Eddy Grant signee New Creation was impressive. Trinidad's sitar player extraordinaire Mungal Patassar treated his audience to his virtuosity in chutney, calypso, soca, and other local rhythms. The Pannaz Players serenaded the networking conventioners with steelpan soca and their own patented brand of pan jazz. Also appearing was South American-flavored Parang group the San Jose Serenaders.

The currency rate used for this story was \$6 TT to \$1.

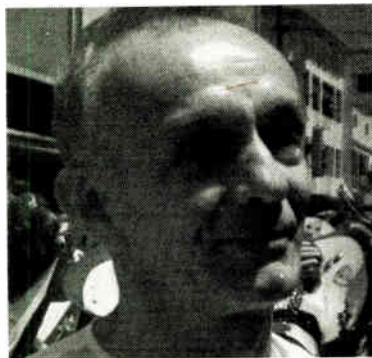
1996 CARNIVAL MUSIC REFLECTS POWER CHANGE

(Continued from page 3)

Chutney is a blend of soca with East Indian tassa and is greatly influenced by Indian film music.

The mas bands feature intricately costumed performers, musicians, and DJs all portraying a particular theme. Peter Samuels has launched his theme, "J'ouvert." Albert Bailey & the Mas Factory had their send-off for "The Abyss." Zaanadoo did the same for its "Tribes Of The Shifting Sand."

Mas Men launched "Gems Of The



PETER MINSHALL

Orient" on Nov. 26 with as much fanfare as they could muster, considering that Peter Minshall, winner of 1995's Carnival band of the year, had his kickoff that same night.

A gathering that included stars from Trinidad's entertainment, design, and media businesses poured into Minshall's huge warehouse mas camp on scenic Chagaramas Bay to party and witness the unveiling of Minshall's 1996 presentation, "Song Of The Earth."

Minshall, the creator of the extraordinary ceremonial opening of the 1992 Olympic Games, has been commissioned as an artistic director for the team that will produce the opening and closing ceremonies for the 1996 Olympics in Atlanta.

Minshall's launch party featured entertainment from a dozen different bands, including calypso brass bands, soca steelbands, chutney, soca, and all-percussion old-time bands. Among them were the East Indian Tassa band, soca masters David Rudder & Charlie's Roots, Roy Cape Kaiso All Stars, Rukshun, and Anthony Chow Lin On, aka DJ Chinese Laundry.

Minshall unveiled his drawings for what he described as a poem in celebration of the cycle of life that "began as mud from the very Earth."

His sketches, mounted around the wall of the warehouse, feature such costumed characters as "Sing A Golden Dawn" and "Sing A Blue Sky" and their sisters "Sing A Red Sunset" and "Sing A Butterfly."

On another wall are "Song Of The Sun," "Song Of The Moon," "Song Of The Cat," "Song Of The Turtle," and songs about almost every creature that flies, walks, swims, or crawls.

Mud mas and body painting have historically been key ingredients in J'ouvert, from which Minshall takes his 1996 inspiration. J'ouvert is the explosive eruption of Carnival at 2 a.m. on Carnival Monday, the dramatic replay of the morning of emancipation from slavery in 1834, when the freed slaves ran off the plantations drunk with the exhilaration of freedom, knocking makeshift drums and dustbins, dancing in the streets, rolling in mud and painting each other with it, and ripping off their clothing.

Minshall's queen, Allyson Brown, who copped the 1995 National Carnival Queen title with her stunning depiction of Minshall's creation "Joy To The World," will act as Minshall's queen again in 1996.

In an exclusive interview before the unveiling, Minshall told Billboard about his 1996 presentation.

"'Song Of The Earth' is about the power of mud, of J'ouvert, but going into the traditional 'fancy sailor' mas and all the beauty of Carnival Tuesday." On that day, bands present their most elaborate mas.

"It is using Carnival as a metaphor for life: born with a song on the morning of J'ouvert, at the last lap it returns to the Earth to rise again."

As Carnival bands launched and calypsonians and mas makers began spending marathon sessions in studios and mas camps building and polishing their 1996 presentations, Trinidadians were caught up in the crosswinds of optimism and uncertainty as their first East Indian-led government took power.

There was much talk of national unity as Afro-Trinidadians assessed the possible impact of the political ascendance of ethnic East Indians, already a wealthy, powerful group: an estimated 500,000 East Indians constitute Trinidad's population of 1.3 million.

Observers say the ascendance of East Indian power is bound to have a positive impact on chutney music, arguably the fastest-growing music in the Caribbean.

"We are doing a lot of chutney," says Mike Schuler of Coral Sounds Studio. "We recorded about 10 productions in the past few months. But it's strictly a cassette thing. The Indians have the disposable income, and they are buying chutney."

"Chutney is hot, and it's only getting hotter," agrees John Afoon, VP of Kisskidee Records. "We spend days and days recording and making a calypso, and we have a hard time selling the records. They spend two days mixing down a chutney tape, and it's selling by the thousands."

Mohan Jaikaran, owner of New York-based JMC Records, says he's moving a total of 60,000 tapes in

New York and the Caribbean. JMC puts out recordings by Sally Edwards, Sharlene Boodram, Sundar Popo, and other top Trinidad and Guyanese chutney stars.

"East Indian pride is bound to translate into East Indians asserting themselves more in the cultural areas and a higher profile for the East Indians of the Caribbean area," says Jaikaran. "That would mean more events and a higher profile for chutney."

Trinidad's 1995 Calypso Monarch crown was won by Black Stalin, with his calypso hit "Tribute to Sundar Popo," a tribute to chutney's legendary star.

The song "Lootala" by Trinidad chutney star Sonny Mann was one of the biggest Caribbean hits this summer, staying three weeks on top of WLIB New York's Caribbean charts.

In other news, Afoon reports that his Caribbean Sound Basin Studio and Kisskidee Records label, both started in 1991, had their best year in 1995. Afoon said that Teddy Riley, Aaron Hall, Electric Light Orchestra, Kansas, and Daughters Of Eve were among the international acts that used the state-of-the-art studio.

"Three of our acts signed foreign deals: rapso act General Grant to MCA, teenage rapso act Blak Mayl to EMI, and soca great Shadow to U.S.-based Centurion Records."

Kisskidee Records' 1996 releases will include Ansem Douglas, Denise Belfon, General Grant, and Sound Revolution.

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HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

FLYING HIGH: The big news over the last two chart weeks is the top 10 debut of the Beatles' "Free As A Bird" (Apple/Capitol). It debuted at No. 10 on last week's unpublished Hot 100 chart and jumps to No. 6 this week, primarily on the strength of strong performance at retail. Close to 90% of "Bird's" chart points are from single sales. It holds at No. 5 on the Hot 100 Single Sales chart, selling more than 86,000 units over the last monitored period, up from more than 58,000 units the previous week. On the radio side, "Free As A Bird" is top 10 at 13 monitored stations, including No. 2 at WALK New York. In order to be a serious contender for the top, the single must pick up steam at radio (it is down in airplay this week) and keep moving ahead on the sales chart. Both tasks may prove to be extremely difficult to achieve. For more interesting information on the Beatles' return to the Hot 100, see Chart Beat on page 98.

KICKING OFF the new year at No. 1 are Mariah Carey and Boyz II Men with "One Sweet Day" (Columbia). Although it has already spent six weeks at No. 1, there is no end in sight for this single's reign at the top. In fact, this week "Day" pulls even further ahead of the No. 2 single, "Exhale (Shoop Shoop)" by Whitney Houston (Arista), in combined sales and airplay points. "One Sweet Day" has already achieved No. 1 status on both the Hot 100 Airplay and sales component charts, and this week it manages the biggest overall point gain on the entire Hot 100. "Day's" solid point gain can be attributed to an incredible increase in holiday single sales: It sold more than 218,000 units over the last monitored period, an increase of more than 49,000 units from the prior week. Needless to say, it is also the biggest sales gainer on the entire chart.

HOLIDAY SALES: Although "One Sweet Day" and "Free As A Bird" posted the biggest and second-biggest sales increases this week, they were far from the only two singles to show major growth at retail. As is usually the case during this time of year, sales of singles increase due to holiday shopping. After "Day" and "Bird," the next biggest sales surge goes to the No. 3 song, "Hey Lover" by L.L. Cool J (Def Jam/RAL/Island). It sold more than 149,000 units, an increase of more than 27,000 units from the prior week. Following closely with an increase of more than 24,000 units is "Exhale (Shoop Shoop)," which sold more than 141,000 units.

AIRPLAY GAINERS: The biggest airplay gain goes to "Missing" by Everything But The Girl (Atlantic) at No. 11. It moves to No. 3 on the airplay chart and is No. 1 at eight monitored stations, including KHKS Dallas and KKFR (Power 92) Phoenix. Despite holding at No. 40, the second-biggest airplay gainer and the winner of the Greatest Gainer Airplay award is "The World I Know" by Collective Soul (Atlantic). It moves from 39-30 on the airplay chart and is already No. 1 at KISF Kansas City, Mo., and KGDE Omaha, Neb. Newcomer Tony Rich has the third-biggest airplay gainer with "Nobody Knows" (LaFace/Arista). It moves up to No. 47 on both the Hot 100 and the airplay chart. "Nobody" is currently No. 1 at KPRR El Paso, Texas. Rounding out the top five in airplay gainers are "Wonder" by Natalie Merchant at No. 41 and "Fu-Gee-La" by the Fugees (Ruffhouse/Columbia) at No. 87.

MUSIC RETAILERS SING CHRISTMAS WOES

(Continued from page 3)

gains during the holiday selling season from Thanksgiving to Christmas. Two other chains—West Sacramento, Calif.-based Tower Records and Owensboro, Ky.-based WaxWorks—report that sales have been flat, but, depending on how December plays out, they could wind up with slight comparable store gains for the month. The remaining 15 chains reported flat or decreased comparable-store sales or described holiday sales as poor but would not reveal numbers.

According to SoundScan, sales during the four-week period ending Dec. 24 were down 0.03% from the same time frame last year. Album sales totaled 98.9 million, down 1.1% from last year, with CDs increasing 12.4% and cassettes declining 19.8%. Singles were up 11.6%.

The International Council of Shopping Centers, which tracks sales at 400 regional malls, says that music and other home entertainment retailers were down 0.3%. ICSC spokesman Mark Schoifet says that the category was the only one of the eight tracked by the trade group to report negative results during the four weeks from Thanksgiving to Christmas; overall sales at the 400 malls were up 4.7% during that time frame.

Retailers offered a number of explanations for business being off; the one cited most often was the lack of a "must have" item caused by the clutter of recent superstar releases.

Among the period's best sellers, according to the merchants, were the Beatles' "Anthology 1," which had a strong two-week run before settling into the pack, and Alanis Morissette's "Jagged Little Pill," which surprised many with its staying power. Retailers also cited a strong second-year showing by the Kenny G Christmas album.

The biggest surprise of the season was "Strait Out Of The Box," the George Strait boxed set, which several retailers cited as a strong seller, despite the weak showing overall by this year's crop of boxed sets. The Strait set enjoyed a 70% sales increase in the year's final chart week, bulleting 48-43 on The Billboard 200 this week. The Carly Simon boxed set was also cited by merchants as a surprise winner.

Other albums cited as performing well during the holidays include releases by Mariah Carey, Mannheim Steamroller, Bush, Enya, and Hootie & the Blowfish, as well as the "Waiting To Exhale" soundtrack.

Terry Woodward, president of 149-unit WaxWorks, has seen flat comparable-store sales but hopes that the last days of December will pull the chain slightly ahead for the season.

"The part of our business that is not doing well is the Northeast," he says. For the first week of December, comparable-store sales in that region were down 3%, although the Southeast was up 5% and the West was up 1.7%. Each of the next two weeks saw the chain's Northeast stores collectively turn in a 3% comparable-store decrease, while the Southeast and West continued to show slim gains. "When you throw it all together, it looks flat so far, and depending on what happens this week, we could end up flat to up 2% for this month—and I will be pleased with that."

Jeff Clifford, VP of merchandising and marketing for 57-store, Miami-based Spec's Music, says sales were "down a little" from last year. "It was a very difficult Christmas, but we

held our own compared to other retailers."

Clifford adds, "There are a lot more competitors in this market than last year. A lot more are selling music. And people are spending their discretionary money on other items, like computers and software. Plus, the economic indicators say that people's charge cards are up, and they can't charge anymore."

In Milford, Mass., Al Wilson, senior VP of merchandising for 164-store Strawberries/Waxie Maxie's, attributes the slow sales to "a confluence of factors: the continued redefinition of the marketplace in general and the migration somewhat by people toward personal computers and CD-ROM, as well as a peculiar release schedule."

Marcia Appel, VP of communications and national promotions for Minneapolis-based the Musicland Group, says, "We're describing the whole holiday season as 'unenthusiastic.'" The publicly traded Musicland, which operates about 1,100 stores that carry music, was not ready to report same-store sales figures.

Randy Davis, VP at 18-unit, St. Louis-based Streetside, says his company was projecting down sales for the holidays. Although the two weeks before Christmas were strong enough for the chain to outperform projections, sales were down "single digit" on a comparable-store basis. Davis says this was "better than we thought."

Scott "Perk" Perkins, VP of retail at 22-unit, Nashville-based Cat's, says, "I haven't seen the figures from all of our stores, but I have seen enough to form an opinion on how we are doing, and, for the most part, I am not pleased. We probably will be down slightly from Thanksgiving to Christmas."

Perkins suggests that the main reason sales were down this year was the lack of strong releases. "Usually there is one thing on everybody's list, a 'must have' album, and we didn't have that this year."

Joel Oberstein, director of West Coast retail operations at 17-unit, Simi Valley, Calif.-based Tempo Music and Video, agrees, saying, "There were not enough exciting records to bring in the traffic." He didn't break out holiday sales.

Joe Nardone Jr., VP at Gallery of Sound, agrees that holiday shoppers lacked a compelling reason to come into music stores. "The labels waited too long to release some of the records, because the ones released by big artists weren't too strong during the holidays. The biggest-selling records were the ones out for a longer period of time, like Alanis Morissette, Hootie & the Blowfish, the Toadies, and Bush." Other big sellers for the

chain were albums by the Beatles and Smashing Pumpkins and "MTV Party To Go Vol. 8."

Still, Gallery of Sound enjoyed a fairly strong holiday selling season, with same-store sales up 5%-8%, based on early store reports, Nardone says. Gallery of Sound has the luxury of operating in small markets and does not have to worry about discounters, such as Best Buy and Media Play, Nardone says.

But Gary Scotti, co-owner of four Scotti's Record Shops based in Summit, N.J., can't say the same. He says that consumers were price-conscious this year and were able to shop around for the prices they wanted. "I'm an in-town record shop," Scotti says, "and to drive out to the highway and deal with the traffic and chaos to go to [Nobody Beats the Wiz] to save \$1 or \$2 is astounding to me. We're in an affluent area. People don't normally do that." He has a specific example: "We were selling the Beatles at \$24.99, which is good, and people were leaving me to buy it for \$23.88 at a Blockbuster five miles away."

Scotti reports that sales were flat compared to 1994, when the small chain had "what we consider a banner year." Elsewhere in New Jersey, David Lang, president of nine-unit, South Plainsfield-based Compact Disc World, reports that his chain experienced a 3% drop in comparable-store sales this holiday selling season.

Bob Say, VP at eight-store, Reseda, Calif.-based Moby Disc, didn't report specific comparable-store sales, but says that, in general, "business was definitely off." The chain's "overall take on the holiday was poor," he says.

In another Los Angeles suburb, Kevin Milligan, assistant VP of music at 316-unit Warehouse Entertainment, says that a great Thanksgiving weekend and a strong five-day rush before Christmas allowed the chain to eke out a high single-digit comparable-store decrease. (The performance was an improvement over recent Warehouse sales activity.)

The holiday selling period was "a bust," says Ron Prillman, owner of four-unit, Santa Cruz, Calif.-based Cymbaline Records. "It was a piss-poor Christmas season. We were down 20%, with [increased] competition and soft sales."

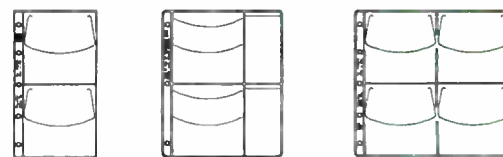
At 95-unit Tower Records, senior VP Stan Goman says overall business during the holiday season was "OK." He says that bad weather hurt business in the first part of December, leaving the chain about even through Christmas. But he adds, "Business [is] just screaming right now." By the end of December, the chain could be up a bit on a comparable-store basis, he says.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	9	THAT'S AS CLOSE AS I'LL ...	AARON TIPPIN (RCA)	14	22	2	REBECCA LYNN	BRYAN WHITE (ASYLUM)
2	3	5	CELEBRATION/TAKE YOUR CHANCE	FUN FACTORY (CURB EDEL/CURB)	15	—	1	FUNKORAMA	REDMAN (INTERSCOPE)
3	6	7	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)	16	17	9	PLAYA HATA	LUNIZ (NOO TRYBE)
4	7	7	GOLDENEYE	TINA TURNER (VIRGIN)	17	23	2	GOIN' UP YONDER	M.C. HAMMER (GIANT)
5	8	3	ALL CRIED OUT	DENINE (METROPOLITAN)	18	—	1	ENERGY	DEVONE (AQUA BOOGIE)
6	9	2	STAYIN' ALIVE	N-TRANCE (RADIKAL/AVEX/CRITIQUE)	19	13	4	GO WALKING DOWN THERE	CHRIS ISAAK (REPRISE)
7	—	1	VISIONS OF A SUNSET	SHAWN STOCKMAN (POLYDOR)	20	18	4	IN PICTURES	ALABAMA (RCA)
8	5	6	I NEED YOU TONIGHT	JUNIOR M.A.F.I.A. FEAT. AALIYAH (UNDEAS)	21	24	8	SEX IN THE RAIN	MOKENSTEF (OUTBURST/RAL/ISLAND)
9	—	1	POP GOZ THE NINE	GRIPSTA (ATLAS/A&M)	22	—	1	ANGELS AMONG US	ALABAMA (RCA)
10	11	26	DAUGHTER/YELLOW LEDBETTER	PEARL JAM (EPIC)	23	—	9	LOVE LESSONS	TRACY BYRD (MCA)
11	—	10	JESUS FREAK	DC TALK (FOREFRONT/CHORDANT)	24	21	15	Y'ALL AIN'T READY YET	MYSTIKAL (BIG BOY/JIVE)
15	8	—	FADES EM ALL	JAMAL (ROWDY/ARISTA)	25	—	1	TAKE A LOOK	J'SON (HOLLYWOOD)
25	2	—	THE CAR	JEFF CARSON (MCG CURB)					

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

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Billboard HOT 100 SINGLES

FOR WEEK ENDING JANUARY 6, 1996

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
				*** No. 1 ***		
1	1	1	6	ONE SWEET DAY 6 weeks at No. 1	MARIAH CAREY & BOYZ II MEN W. AFANASIEFF, M. CAREY, W. CAREY, M. MCCARTNEY, N. MORRIS, S. STOCKMAN, W. AFANASIEFF	1
2	2	2	7	EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE")	WHITNEY HOUSTON BABYFACE (BABYFACE)	1
3	3	3	8	HEY LOVER	LL COOL J RED HOT LOVER TONE (R. TEMPERTON, LL COOL J)	3
4	4	4	21	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	COOLIO FEATURING L.V. D. RASHEED (A. IVEY, JR., L. SANDERS, D. RASHEED, S. WONDER)	1
5	5	6	8	DIGGIN' ON YOU	TLC BABYFACE (BABYFACE)	5
6	10	—	2	FREE AS A BIRD	THE BEATLES J. LENNON, P. MCCARTNEY, G. HARRISON, R. STARR (J. LENNON, P. MCCARTNEY, G. HARRISON, R. STARR)	6
7	8	10	21	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING D. CASTELL (T. PIPES)	7
8	6	5	15	FANTASY	MARIAH CAREY M. CAREY, J. HALL (M. CAREY, C. FRANTZ, T. WEYMOUTH, D. HALL, A. BELEW, S. STANLEY)	1
9	7	12	12	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT	MONICA SOULSHOCK, KARLIN, D. AUSTIN, C. WOLFE (A. MARTIN, C. SCHACK, K. KARLIN, D. AUSTIN, C. WOLFE)	7
10	9	8	13	NAME	GOO GOO DOLLS L. GIORDANO (J. RZEZNIK)	8
11	12	14	22	MISSING	EVERYTHING BUT THE GIRL B. WATT, T. THORN, J. COXON (T. THORN, B. WATT)	11
12	11	9	5	YOU'LL SEE	MADONNA MADONNA, D. FOSTER (MADONNA, D. FOSTER)	6
13	15	16	5	ONE OF US	JOAN OSBORNE R. CHERTOFF (E. BAZILIAN)	13
14	13	7	3	I GOT ID/LONG ROAD	PEARL JAM B. O'BRIEN (E. WEDDER)	7
15	16	13	8	YOU REMIND ME OF SOMETHING	R. KELLY R. KELLY (R. KELLY)	4
16	14	11	17	RUNAWAY	JANET JACKSON J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	3
17	17	17	9	BEAUTIFUL LIFE	ACE OF BASE D. POP, M. MARTIN, JOKER (JOKER, J. BALLARD)	15
18	18	15	20	TELL ME	GROOVE THEORY B. P. WILSON (B. WILSON, A. LARRIEUX, D. BROWN)	5
19	21	32	5	TONITE'S THA NIGHT	KRIS KROSS J. DUBPRI, M. DUPRI, R. PARKER, K. HARRISON, T. CRUM, R. AIKENS, R. NEAL, C. SATCHELL	19
20	24	26	14	ANYTHING	3T 3T (T. JACKSON, T. JACKSON, T. JACKSON)	20
21	22	29	5	SOON AS I GET HOME	FAITH EVANS C. THOMPSON, S. COMBS (F. EVANS, C. THOMPSON, S. COMBS)	21
22	26	28	9	BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS FLOOD, A. MOULDER, B. CORGAN (B. CORGAN)	22
23	19	18	22	BACK FOR GOOD	TAKE THAT C. PORTER, G. BARLOW (G. BARLOW)	7
24	35	37	5	TOO HOT	COOLIO B. DOBBS (A. IVEY, B. DOBBS, G. BROWN)	24
25	20	19	32	AS I LAY ME DOWN	SOPHIE B. HAWKINS S. LIPSON (S. B. HAWKINS)	6
26	32	33	9	BE MY LOVER	LA BOUCHE A. BRENNER, G. A. SARAF (G. A. SARAF, A. BRENNER, M. THORNTON, L. MCCRAY)	26
27	27	27	9	TIME	HOOTIE & THE BLOWFISH D. GEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	27
28	23	20	23	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH D. GEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	6
29	28	23	13	WHO CAN I RUN TO	XSCAPE J. DUPRI (ROEBUCK, SIMMONS, ALSTIN, JR.)	8
30	25	22	29	KISS FROM A ROSE (FROM "BATMAN FOREVER")	SEAL T. HORN (SEAL)	1
31	33	36	10	LOVE U 4 LIFE	JODECI D. SWING (DEWANTE 4HISDAMNSELF)	31
32	30	31	11	DREAMING OF YOU	SELENA G. ROCHE (F. GOLDE, T. SNOW)	22
33	34	35	12	SET U FREE	PLANET SOUL G. ACOSTA (G. ACOSTA, N. RENEE)	29
				*** GREATEST GAINER/SALES ***		
34	46	—	2	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE")	BRANDY BABYFACE (BABYFACE)	34
35	29	21	23	CARNIVAL	NATALIE MERCHANT N. MERCHANT (N. MERCHANT)	10
36	31	24	27	ROLL TO ME	DEL AMITRI A. CLAY (J. CURRIE)	10
37	43	45	4	NO ONE ELSE	TOTAL J. OLIVIER, S. COMBS (J. C. OLIVIER, S. COMBS, T. ROBINSON, DA BRAT)	37
38	38	34	10	BLESSED	ELTON JOHN G. PENNY, E. JOHN (E. JOHN, B. TAUPIN)	34
39	39	41	14	HOOK	BLUES TRAVELER S. THOMPSON, M. BARBIERO (J. POPPER)	39
				*** GREATEST GAINER/AIRPLAY ***		
40	40	40	8	THE WORLD I KNOW	COLLECTIVE SOUL E. ROLAND, M. SERLETIC (E. ROLAND)	40
41	41	44	5	WONDER	NATALIE MERCHANT N. MERCHANT (N. MERCHANT)	41
42	42	42	5	NATURAL ONE (FROM "KIDS")	FOLK IMPLOSION W. GAGEL (L. BARLOW, J. DAVIS, W. GAGEL)	42
43	36	30	42	RUN-AROUND	BLUES TRAVELER S. THOMPSON, M. BARBIERO (J. POPPER)	8
44	37	25	12	I'D LIE FOR YOU (AND THAT'S THE TRUTH)	MEAT LOAF R. NEVISON (D. WARREN)	13
45	47	51	3	JUST TAH LET U KNOW	EAZY-E E. WRIGHT (E. WRIGHT, A. TROTTER IV, R. PACE)	45
46	56	63	6	I REMEMBER	BOYZ II MEN TIM & BOB (N. MORRIS, W. MORRIS, S. STOCKMAN, T. KELLY, B. ROBINSON)	46
47	49	57	4	NOBODY KNOWS	THE TONY RICH PROJECT T. RICH (J. RICH, D. DUBOSE)	47
48	44	43	31	WATERFALLS	TLC ORGANIZED NOIZE (ORGANIZED NOIZE, M. ETHERIDGE, L. LOPES)	1
49	45	38	35	DECEMBER	COLLECTIVE SOUL E. ROLAND, M. SERLETIC (E. ROLAND)	20

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
50	50	55	4	GET TOGETHER	BIG MOUNTAIN A. ZIGMAN (C. POWERS)	50
51	51	47	13	CELL THERAPY	GOODIE MOB ORGANIZED NOIZE (ORGANIZED NOIZE, R. BARNETT, T. BURTON, C. GIPP, W. KNIGHTON)	39
52	65	72	5	WE GOT IT	IMMATURE (FEATURING SMOOTH) C. STOKES, S. MATHER (C. STOKES, S. MATHER, J. CARTER, A. TOUSSAINT)	52
53	53	61	10	CRUISIN'	D'ANGELO D'ANGELO (W. ROBINSON, M. TAPLIN)	53
54	54	48	14	DANGER	BLAHZAY BLAHZAY P. F. CUTTIN, OUTLOUD (OUTLOUD, P. F. CUTTIN)	46
55	66	64	20	I LIKE IT, I LOVE IT	TIM MCGRAW J. STROUD, B. GALLIMORE (S. DUKES, J. S. ANDERSON, M. HALL)	25
56	57	54	19	YOU ARE NOT ALONE	MICHAEL JACKSON R. KELLY, M. JACKSON (R. KELLY)	1
57	52	46	19	PRETTY GIRL	JON B. BABYFACE (BABYFACE)	25
58	55	52	10	WHERE EVER YOU ARE	TERRY ELLIS DENZIL FOSTER, T. MCELROY (DENZIL FOSTER, T. MCELROY)	52
59	60	62	8	RIDIN' LOW	L.A.D. FEATURING DARVY TRAYLOR R. PREUSS (R. "RIKKO" PREUSS, D. WILSON)	59
60	61	53	19	COMEDOWN	BUSH C. LANGER, A. WINSTANLEY, BUSH (G. ROSSDALE)	30
61	63	56	18	BROKENHEARTED	BRANDY K. CROUCH, K. JONES (K. CROUCH, K. JONES)	9
62	58	49	15	I'LL BE THERE FOR YOU/THIS HOUSE IS NOT A HOME	THE REMBRANDTS G. MACKILLOP, D. WILDE, P. SOLEM (D. CRANE, M. KAUFFMAN, A. WILLIS, P. SOLEM, D. WILDE, M. SKLOFF)	17
				*** Hot Shot Debut ***		
63	NEW	1	1	LET'S PLAY HOUSE	THA DOGG POUND FEATURING MICHEL'LE DAT NIGGA DAZ, MICHEL'LE, SNOOP DOGG, DOGG KURUPT, EAT NIGGA DAZ, NATE DOGG	63
64	76	77	5	EAST 1999	BONE THUGS-N-HARMONY D. J. U-NEEK, I. BONE, D. J. U-NEEK, TONY C.	64
65	62	50	16	DO YOU NEED SLEEP?	LISA LOEB & NINE STORIES J. PATINO, L. LOEB (L. LOEB)	18
66	67	70	9	I WILL REMEMBER YOU (FROM "THE BROTHERS MCMULLEN")	SARAH MCLACHLAN P. MARCHAND (S. MCLACHLAN, S. EGAN, D. MERENDA)	66
67	59	59	6	WHEN LOVE & HATE COLLIDE	DEF LEPPARD P. WOODROFFE, DEF LEPPARD (J. ELLIOTT, R. SAVAGE)	59
68	64	58	17	COME WITH ME	SHAI SHAI (SHAI)	43
69	68	66	19	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO C. DE YARZA, M. TRIAY (A. MONTE, R. PUJZ)	45
70	69	75	11	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER")	MONIFAH HEAVY D (HEAVY D, T. ROBINSON)	66
71	70	60	10	SEXUAL HEALING	MAX-A-MILLION Z. FINGERS (M. GAYE, O. BROWN, D. RITZ)	60
72	71	65	8	THROW YOUR HANDS UP/GANGSTA'S PARADISE	L.V. M. THOMPSON, J. WILLIAMS, D. RASHEED (M. THOMPSON, J. WILLIAMS, K. BLUE, A. EDWARDS, A. CRISL, L. SANDERS, S. WONDER)	65
73	74	67	10	HOOKED ON YOU	SILK SOULSHOCK, KARLIN (SOULSHOCK, K. KARLIN, A. MARTIN, K. JONES)	54
74	81	86	10	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE/THE WOMAN IN ME	SHANIA TWAIN R. J. LANGE (S. TWAIN, R. J. LANGE)	74
75	77	85	9	HURRICANE	THE CLICK STUDIO TON (M. WHITEMON, E. STEVENS, B. JONES, D. STEVENS, T. STEVENS)	63
76	72	68	13	ICE CREAM/INCARCERATED SCARFACES	CHEF RAEKWON RZA (R. DIGGS, C. WOODS)	37
77	87	96	3	IT MATTERS TO ME	FAITH HILL S. HENDRICKS (M. D. SANDERS, E. HILL)	77
78	78	80	4	JUST A GIRL	NO DOUBT M. WILDER (G. STEFANI, T. DUMONT)	78
79	75	73	12	RUNNIN'	THE PHARCYDE J. DEE (T. HARDSON, E. WILCOX, J. YANCY, D. STEWART)	55
80	82	78	12	AIN'T NUTHIN' BUT A SHE THING	SALT-N-PEPA C. JAMES (C. JAMES)	38
81	80	84	15	BOOM BOOM BOOM	THE OUTHERE BROTHERS THE OUTHERE BROTHERS (HULA, K. MAYBERRY)	65
82	73	69	13	MAGIC CARPET RIDE	THE MIGHTY DUB KATS PIZZAMAN (N. COOK)	58
83	79	71	7	ROSEALIA	BETTER THAN EZRA D. ROTHCHILD (K. GRIFFIN)	71
84	84	81	6	FAST LIFE	KOOL G RAP BUCKWILD (N. WILSON, A. BEST, N. JONES)	74
85	83	83	13	THROW YOUR SET IN THE AIR	CYPRESS HILL MUGGS (L. MUGGERUD, S. FREESE)	45
86	NEW	1	1	WHERE DO U WANT ME TO PUT IT	SOLO J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, M. HORTON)	86
87	89	—	2	FU-GEE-LA	FUGEES S. REMI (N. JEAN, S. MICHEL, L. HILL, A. MCGRIER, T. MARIE)	87
88	91	90	15	A MOVER LA COLITA	ARTIE THE 1 MAN PARTY DJ JUANITO (DJ JUANITO)	65
89	88	76	14	SOLITUDE	EDWIN MCCAIN P. FOX (E. MCCAIN)	72
90	85	74	18	SENTIMENTAL	DEBORAH COX D. AUSTIN (D. AUSTIN, C. WOLFE, D. COX)	27
91	93	91	11	WE'VE GOT IT GOIN' ON	BACKSTREET BOYS D. POP, M. MARTIN (D. POP, M. MARTIN, H. CRICHLAW)	69
92	86	79	12	AUTOMATIC LOVER (CALL FOR LOVE)	REAL MCCOY J. WIND, QUICKMIX (J. WIND, QUICKMIX, O. JEGITZA)	52
93	90	82	4	BEWARE OF MY CREW (FROM "A THIN LINE BETWEEN LOVE AND HATE")	L.B.C. CREW FEAT. TRAY D & SOUTH SENTRELL SNOOP DOGG, DOGGY HUTTON (R. GALLON, S. STAMPS, T. DAVIS, S. DUNN, E. D. WILLIAMS, L. HORTON, C. BRODUS)	82
94	NEW	1	1	CAN'T REALLY BE GONE	TIM MCGRAW J. STROUD, B. GALLIMORE (G. BURR)	94
95	95	97	3	SOMETIMES I MISS YOU SO MUCH (DEDICATED TO THE CHRIST CONSCIOUSNESS)	P.M. DAWN P. M. DAWN (A. CORDES, K. WEST, A. BROWN)	95
96	99	95	9	THE RIDDLER (FROM "BATMAN FOREVER")	METHOD MAN PRINCE RAKEEM (C. SMITH, R. DIGGS, N. HEFTI)	56
97	96	99	20	1ST OF THA MONTH	BONE THUGS-N-HARMONY D. J. U-NEEK (BONE, U-NEEK, M. POWELL)	14
98	98	—	2	YOU PUT A MOVE ON MY HEART	QUINCY JONES INTRODUCING TAMIA QUINCY JONES (R. TEMPERTON)	98
99	92	—	10	EAST SIDE RENDEZVOUS	FROST M. CARLO (A. L. T., O. G. ENIUS, FROST, ZANELLA, SCOZZESE)	73
100	97	—	2	COLD WORLD	GENIUS/GZA FEATURING INSPKTAH DECK RZA (S. WONDER, E. DEBARGE, G. GRICE, R. DIGGS, J. HUNTER)	97

Records with the greatest airplay and sales gains this week. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

VIDEO RETAILERS ENJOY GIDDY HOLIDAY

(Continued from page 3)

uct. "Overall, it was very strong, and we saw a steady build from Thanksgiving," says Best Buy video merchandise manager Joe Pagano. "And in the last week before Christmas, sales exploded."

Heading into the final week of the year, "The Land Before Time," released Dec. 12, was Best Buy's third best-selling title, behind the "Star Wars" trilogy and "Apollo 13." Pagano says video sales for the Eden Prairie, Minn.-based chain had tracked above forecast since Nov. 12, and overall revenues were up 20% from last year.

Holiday sales alone were 40% above those of 1994, he says. Best Buy's sell-off measured at 80% for all product purchased for the fourth quarter. The sales were as cheery for National Record Mart home video buyer Sean Rutkowski. He says the 150-store chain, based in Carnegie, Pa., has moved the same percentage of its new-release inventory.

Dealers again credited a strong slate for bringing consumers into stores. Many outlets were able to convert those visits into sales of older titles. "New releases drove the business," says Trans World Entertainment divisional merchandise manager of video Yigael Toubes. "But a lot of our sales increase came from our catalog."

Better inventory management systems, in-store promotions, competitive pricing, and large selection contributed to better-than-anticipated sales, according to retailers. "We went for a big selection," says Boston-based Videomsmith director Betsy Singer. "And it was the selection that really sold."

As an example, Videomsmith's top-selling titles included the animated shorts "The Wrong Trousers" and "Grand Day Out," as well as the BBC comedy series "Absolutely Fabulous." Singer says volume at the 14-store chain was 30% ahead of that of 1994.

Stop & Shop, a Boston-area supermarket chain that operates 39 video outlets, also reports sales significantly ahead of the previous year. "We didn't have any one title that blew out the door," says a staffer. "The pie was spread out more."

The "Star Wars" trilogy, from 20th Century Fox Home Entertainment, was a favorite everywhere and one of the most successful catalog repromotions ever undertaken, dealers say. Sales of the three movies, which starred Mark Hamill, Harrison Ford, and Carrie Fisher, could top 18 million cassettes by the time FoxVideo takes the trio off the market Jan. 31.



Children's fantasy "The Indian In The Cupboard," left, and the surprise theatrical hit about a talking pig, "Babe," are 1995 theatrical titles scheduled for sell-through release in 1996. They are from Columbia TriStar and MCA/Universal Home Video, respectively.

Unlike past seasons, dealers aren't reporting any major fourth-quarter duds. "We won't be killing distribution with heavy returns this year," says Rutkowski.

And that includes Buena Vista Home Video's "Cinderella," considered a laggard during Thanksgiving break. "The fourth quarter is a long race, and 'Cinderella' picked up nicely," says Best Buy's Pagano. "It came through for us." As of mid-December, customers had bought an estimated 11 million copies.

The studios have to be doubly happy over the better-than-expected results of the holiday season. Not only did retailers pretty much clean their stores of 1995 goods, they made room for 1996 titles.

Palmer Video in Union, N.J., even ran its first-ever post-Christmas sale, offering all titles including gift packs at one-third off regular prices. "It's going to further open up shelf space," says VP Peter Margo, who hopes to minimize the expense to returns. Relatively little is going back after the markdown, "even if we don't make any money off it," he adds.

Margo says December sales were 20% ahead of those of 1994 and double what Palmer had expected. The chain sold nearly every one of its 4,000 copies of "Apollo 13" and most of everything else, except Warner Home Video's "Batman Forever."

Shelves won't remain empty long. As many as a dozen direct-to-sell-through releases are scheduled during the first six months, including Buena Vista's "Pocahontas," MCA/Universal's "Babe," and Columbia/TriStar's "The Indian In

The Cupboard." Two other majors, encouraged by sell-through demand, are poised to add titles that debuted theatrically late last year.

MGM/UA Home Entertainment will reportedly price the latest James Bond hit, "Goldeneye," under \$25 suggested list, coinciding with the rerelease of eight additional Bond movies. The first eight, shipped in the fourth quarter, delivered about 4 million units.

Relatively few are unsold, according to trade sources, who think MGM/UA underestimated demand. "They were unprepared for the first batch," says one executive.

Warner Home Video will likely release "Ace Ventura: When Nature Calls" and "It Takes Two" by June. Both are considered sell-through shoo-ins: "Ace Ventura" star Jim Carrey dominated the sales charts last year with "The Mask" and a repriced "Dumb And Dumber"; Mary-Kate and Ashley Olsen, who made their movie debuts in "It Takes Two," have sold hundreds of thousands of made-for-TV specials.

Current titles are only part of the picture. Taking a cue from strong catalog demand, studios will step up release of older titles priced at \$9.98. Next month, MGM/UA solicits orders for 10 budget releases, including "The Russia House" and "The French Lieutenant's Woman." New Line Home Video, which did huge rental and sell-through business with the two Carrey movies last year, is getting "more aggressive" in the \$10 market, says executive VP Michael Karaffa.

Inexpensive big-name titles have devoured space devoted to special-interest programs, but some nontheatrical suppliers think retailers are becoming more selective about their \$9.98 purchases. "This year is going to be fine," one vendor says. Anchor Bay Entertainment reportedly has placed 300,000 copies of its "Crunch" fitness series in such key outlets as Wal-Mart, Best Buy, Blockbuster, and Musicland—one sign of retailer confidence in the exercise market.

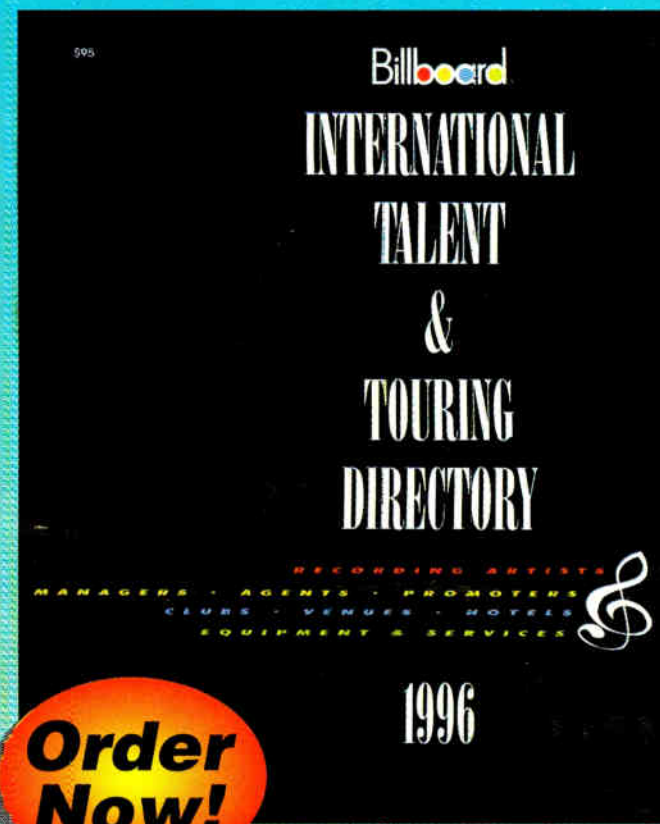
Whether or not this confidence is misplaced, duplicators have barely caught a second wind after a hectic autumn. "We're still very, very busy," said one executive, still awaiting a breather in mid-December.



Smith's Success. Reunion Records artist Michael W. Smith is presented with a plaque commemorating the gold certification of his album "I'll Lead You Home," which debuted at No. 16 on The Billboard 200. Shown, from left, are Bruce Koblisch, president, Gospel Music Assn.; Tim DuBois, president, Arista Nashville; Smith; Michael Blanton and Dan Harrell of Blanton/Harrell Entertainment, Smith's management; Wade Jessen, Billboard country charts manager; and Terry Hemmings, president, Reunion Records.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JANUARY 6, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	2	12	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98) 5 weeks at No. 1	DAYDREAM	1
No. 1						
2	4	5	6	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	2
GREATEST GAINER						
3	2	1	5	THE BEATLES APPLE 34445/CAPITOL (19.98/31.98) 1	ANTHOLOGY 1	1
4	5	3	5	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
5	6	7	76	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/16.98) HS 2	CRACKED REAR VIEW	1
6	7	6	28	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	1
7	3	4	15	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIR	3
8	9	9	9	SMASHING PUMPKINS VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
9	8	8	9	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
10	10	10	58	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98) 3	CRAZYSEXYSOOL	3
PACESSETTER						
11	13	20	50	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	11
12	11	12	43	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	6
13	12	11	6	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
14	15	15	7	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	11
15	16	14	7	MADONNA MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
16	19	23	56	BLUES TRAVELER ▲ A&M 540265 (10.98/16.98) 4	FOUR	8
17	14	13	5	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	11
18	24	28	27	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
19	18	21	3	ENYA REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	18
20	17	19	7	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	17
21	20	18	11	JANET JACKSON ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
22	21	17	14	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
23	22	24	11	GREEN DAY REPRISE 46046/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
24	23	16	12	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
25	26	26	19	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/15.98) HS 5	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	20
26	25	22	22	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
27	27	25	14	MICHAEL BOLTON ▲ COLUMBIA 67300 (10.98 EQ/16.98) 6	GREATEST HITS 1985-1995	5
28	30	29	7	ALICE IN CHAINS COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
29	29	38	26	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	9
30	37	48	64	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
31	28	31	7	LUTHER VANDROSS ● LV 57795*/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	28
32	31	27	8	THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
33	33	33	6	MELISSA ETHERIDGE ISLAND 524154 (10.98/16.98)	YOUR LITTLE SECRET	6
34	35	35	15	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
35	34	39	54	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98) 7	THE HITS	1
36	41	46	18	JOAN OSBORNE ● BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS	RELISH	36
37	36	32	6	ROLLING STONES VIRGIN 41040* (10.98/17.98)	STRIPPED	9
38	32	34	6	ACE OF BASE ARISTA 18806 (10.98/16.98)	THE BRIDGE	32
39	39	43	18	GOO GOO DOLLS ● WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	39
40	38	40	23	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
41	40	41	22	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
42	42	44	8	DEF LEPPARD MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
43	48	47	15	GEORGE STRAIT ▲ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43
44	43	37	5	LL COOL J DEF JAM/RAL 523845*/ISLAND (10.98/16.98)	MR. SMITH	23
45	44	36	5	BRUCE SPRINGSTEEN COLUMBIA 67484* (10.98 EQ/16.98)	THE GHOST OF TOM JOAD	11
46	51	52	17	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36
47	49	45	9	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
48	46	53	27	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98) 8	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
49	57	61	63	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
50	47	49	69	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98) 9	II	1
51	52	55	77	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
52	53	57	87	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/16.98) 10	THROWING COPPER	1
53	54	50	23	SELENA ▲ EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	56	58	13	SOUNDTRACK ● REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41
55	50	42	6	MEAT LOAF MCA 11341 (10.98/16.98)	WELCOME TO THE NEIGHBORHOOD	17
56	58	54	39	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
57	55	51	5	DC TALK FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
58	63	59	13	AC/DC EASTWEST 61780/EEG (10.98/16.98)	BALLBREAKER	4
59	70	79	12	OASIS EPIC 67351 (10.98 EQ/15.98)	(WHAT'S THE STORY) MORNING GLORY?	59
60	64	66	5	DON HENLEY GEFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
61	62	63	7	BONNIE RAITT CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
62	59	60	7	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOCK JOINT	32
63	67	69	41	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
64	45	72	23	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98) 11	BETTE OF ROSES	45
65	69	56	8	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
66	73	78	59	EAGLES ▲ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
67	76	65	9	BOB SEGER & THE SILVER BULLET BAND CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
68	72	75	23	MONICA ● ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
69	75	77	22	TOADIES ● INTERSCOPE 92402/AG (10.98/15.98) HS	RUBBERNECK	56
70	77	74	25	FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
71	65	67	5	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	65
72	68	127	95	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
73	61	109	6	FRANK SINATRA CAPITOL 31723 (11.98/17.98)	SINATRA 80TH - LIVE IN CONCERT	61
74	79	87	18	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME	74
75	82	86	162	KENNY G ▲ ARISTA 18646 (10.98/15.98) 12	BREATHLESS	2
76	60	62	7	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130 (9.98/15.98)	KIRK FRANKLIN AND THE FAMILY CHRISTMAS	60
77	85	88	23	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
78	74	73	22	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
79	90	96	37	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
80	87	84	13	LISA LOEB & NINE STORIES ● GEFEN 24734 (10.98/16.98)	TAILS	30
81	88	83	77	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
82	66	141	5	FRANK SINATRA CAPITOL 35952 (15.98/27.98)	SINATRA 80TH - ALL THE BEST	66
83	78	70	75	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
84	80	64	15	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
85	81	81	20	SOPHIE B. HAWKINS ● COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
86	92	82	46	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
87	86	95	3	VARIOUS ARTISTS MCA 11348* (10.98/16.98)	SATURDAY MORNING CARTOONS GREATEST HITS	86
88	83	71	30	SOUNDTRACK ▲ WALT DISNEY 60874 (10.98/16.98) 13	POCAHONTAS	1
89	105	102	18	SOUNDTRACK ● TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
90	93	100	8	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
91	97	93	6	TRACY CHAPMAN ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	58
92	89	80	29	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98) 14	BATMAN FOREVER	5
HEATSEEKER IMPACT						
93	111	114	10	SEVEN MARY THREE MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	93
94	102	104	9	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	63
95	104	112	64	THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98) 15	NO NEED TO ARGUE	6
96	103	94	8	DWIGHT YOAKAM REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	30
97	100	98	18	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
98	98	89	20	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
99	114	119	65	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
100	106	99	23	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
101	110	108	17	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	22
102	84	68	6	THE TRACTORS ARISTA 18805 (10.98/16.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	68
103	99	92	8	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
104	116	123	18	RANCID EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES	45
105	115	107	15	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
106	101	113	18	MICHAEL W. SMITH ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	107	111	98	GREEN DAY ▲ REPRIS 45529/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
108	71	30	3	SPICE 1 JIVE 41583 (10.98/15.98)	1990 SICK	30
109	122	136	72	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
110	112	117	61	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
111	109	103	29	ALL-4-ONE ▲ BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
112	123	149	36	RUSTED ROOT ● MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	51
113	96	105	9	TONY BENNETT COLUMBIA 67349 (10.98 EQ/16.98)	HERE'S TO THE LADIES	96
114	139	164	3	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	114
115	94	76	8	STEVEN CURTIS CHAPMAN SPARROW 51489 (9.98/13.98) HS	THE MUSIC OF CHRISTMAS	61
116	117	124	21	BRYAN WHITE ASYLUM 61642 EEG (9.98/15.98) HS	BRYAN WHITE	116
117	130	125	12	CANDLEBOX MAVERICK 45962* WARNER BROS. (10.98/16.98)	LUCY	11
118	91	85	6	VARIOUS ARTISTS WINDHAM HILL 11174 (10.98/16.98)	A WINTER'S SOLSTICE V	85
119	127	118	25	D'ANGELO ● EMI 32629 (9.98/13.98)	BROWN SUGAR	42
120	113	90	7	GENIUS/GZA GEFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
121	121	134	305	ORIGINAL LONDON CAST ▲ POLYDOR 831563* A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
122	137	154	11	INDIGO GIRLS EPIC 67229 (15.98/24.98)	1200 CURFEWS	40
123	120	120	8	CARMAN SPARROW 51422 (10.98/16.98)	R.I.O.T.	45
124	118	110	6	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	110
125	136	156	110	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
126	125	142	38	ELTON JOHN ▲ ROCKET 526915/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
127	126	121	92	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
128	143	128	4	SOUNDTRACK WALT DISNEY 60883 (10.98/16.98)	TOY STORY	128
129	124	139	13	GLORIA ESTEFAN EPIC 67284 (8.98 EQ/16.98)	ABRIENDO PUERTAS	67
130	132	130	11	K.D. LANG WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT	37
131	138	115	13	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (9.98/13.98)	DEAD PRESIDENTS	14
132	134	129	24	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
133	140	140	228	METALLICA ▲ ELEKTRA 61113/EEG (10.98/15.98)	METALLICA	1
134	135	147	9	TOAD THE WET SPROCKET COLUMBIA 67394 (10.98 EQ/15.98)	IN LIGHT SYRUP	37
135	128	116	13	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
136	133	131	82	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
137	148	155	26	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
138	144	160	38	BETTER THAN EZRA ▲ ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	35
139	141	144	19	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	100
140	155	163	20	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) HS	KORN	99
141	154	166	60	NIRVANA ▲ DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
142	157	146	37	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
143	119	91	6	ALL-4-ONE BLITZ 82846/ATLANTIC (10.98/16.98)	AN ALL-4-ONE CHRISTMAS	91
144	95	101	5	VARIOUS ARTISTS BLUE NOTE 32127/CAPITOL (9.98/15.98)	JAZZ TO THE WORLD	95
145	164	173	72	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
146	168	176	41	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
147	162	150	10	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
148	145	159	33	JOHN TESH ● GTS 528754 (9.98/14.98)	LIVE AT RED ROCKS	54
149	153	148	13	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	77
150	131	138	10	VARIOUS ARTISTS TOMMY BOY 1136 (10.98/15.98)	JOCK ROCK VOLUME 2	121
151	166	171	210	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
152	152	161	84	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
153	170	167	23	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	44

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	108	97	6	VARIOUS ARTISTS WINDHAM HILL 11178 (10.98/15.98)	CELTIC CHRISTMAS	97
155	146	137	7	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
156	169	157	35	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
157	129	132	4	JOE DIFFIE EPIC 67045 (10.98 EQ/15.98)	MR. CHRISTMAS	129
158	156	174	18	VARIOUS ARTISTS WORD 67273/EPIC (9.98 EQ/15.98)	MY UTMOST FOR HIS HIGHEST	99
159	151	106	4	EAZY-E RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	84
160	178	194	12	GRATEFUL DEAD GRATEFUL DEAD 14020/ARISTA (13.98/20.98)	HUNDRED YEAR HALL	26
161	177	180	30	CHRIS ISAAK ● REPRIS 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
162	163	158	13	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	82
163	174	178	95	SHERYL CROW ▲ A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3
164	150	145	8	VARIOUS ARTISTS LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	88
165	165	152	108	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
166	182	200	51	PEARL JAM ▲ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
167	183	183	118	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/16.98)	YES I AM	15
168	180	186	94	NINE INCH NAILS ▲ NOTHING/TVTINTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
169	171	184	214	NIRVANA ▲ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
170	149	165	5	VARIOUS ARTISTS SPARROW 51516 (15.98/17.98)	WOW-1996	144
171	159	122	7	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
172	175	188	3	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II	172
173	179	172	15	SOLO PERSPECTIVE 549017/A&M (10.98/15.98)	SOLO	66
174	188	—	51	TOM PETTY ▲ WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
175	173	151	7	QUEEN HOLLYWOOD 62017 (10.98/16.98)	MADE IN HEAVEN	58
176	197	—	202	ENYA ▲ REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
177	167	135	8	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
178	158	153	39	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
179	189	—	22	PINK FLOYD ▲ COLUMBIA 67065 (19.98 EQ/34.98)	PULSE	1
180	192	—	125	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
181	142	143	7	CLINT BLACK RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	138
182	191	—	17	JIMMY BUFFETT ● MARGARITAVILLE 11247/MCA (10.98/16.98)	BAROMETER SOUP	6
183	160	133	6	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
184	198	190	94	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
185	190	—	5	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	146
186	185	—	34	MONTELL JORDAN ▲ PMP/RAL 52717*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	12
187	187	177	13	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
188	RE-ENTRY	91	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50	
189	186	—	5	MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98) HS	OSCAR & STEVE	136
190	172	169	169	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
191	RE-ENTRY	82	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2	
192	199	—	19	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	22
193	RE-ENTRY	24	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20	
194	193	179	37	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	69
195	176	162	17	TAKE THAT ARISTA 18800 (9.98/15.98) HS	NOBODY ELSE	69
196	RE-ENTRY	49	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS III	56	
197	194	187	98	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
198	RE-ENTRY	6	JOHN HIATT CAPITOL 33416 (10.98/15.98)	WALK ON	48	
199	RE-ENTRY	52	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	129	
200	181	170	9	SIMPLY RED EASTWEST 61853/EEG (10.98/15.98)	LIFE	75

TOP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 58	Tracy Chapman 91	Genius/GZA 120	Alison Krauss 86	Lorrie Morgan 137	Real McCoy 178	The Lion King 136	Jock Jams Vol. 1 78
Ace Of Base 38, 197	Steven Curtis Chapman 115	Vince Gill 17, 83	k.d. lang 130	Alanis Morissette 6	Red Hot Chili Peppers 34	Mortal Kombat 89	Jock Rock Volume 2 150
Alabama 139, 196	The Click 171	Goodie Mob 155	Gerald Levert & Eddie Levert, Sr. 146	David Lee Murphy 98	Rolling Stones 37	Pocahontas 88	MTV Party To Go Volume 7 103
Alice In Chains 28	Collective Soul 63	Goo Goo Dolls 39	Gerald Levert & Eddie Levert, Sr. 135	Nine Inch Nails 168	Rusted Root 112	Pulp Fiction 49	MTV Party To Go Volume 8 71
All-4-One 111, 143	Coolio 14	Grateful Dead 160	Green Day 23, 107	Nirvana 141, 169	Adam Sandler 199	Toy Story 128	My Utmost For His Highest 158
The Beatles 3	The Cranberries 95, 180	Green Day 23, 107	Little Texas 162	Oasis 59	Seal 51	Waiting To Exhale 2	Saturday Morning Cartoons Greatest Hits 87
Benedictine Monks Of Santo Domingo 172	Sheryl Crow 163	Sophie B. Hawkins 85	Live 52	Offspring 152	Bob Seger & The Silver Bullet Band 67, 110	Bruce Springsteen 45	Tapestry Revisited: A Tribute To Carole King 164
De Siros 172	Cypress Hill 65	Don Henley 60	LL Cool J 44	ORIGINAL LONDON CAST 121	Selena 53	George Strait 43	A Winter's Solstice V 118
Tony Bennett 113	D'Angelo 119	John Hiatt 198	Lisa Loeb & Nine Stories 80	Phantom Of The Opera Highlights 121	Seven Mary Three 93	Take That 195	Wow-1996 170
John Berry 124, 194	DC Talk 57	Faith Hill 46	Luniz 193	Joan Osborne 36	Shaggy 132	John Tesh 148	Stevie Ray Vaughan & Double Trouble 90
Better Than Ezra 138	Deep Blue Something 74	Hootie & The Blowfish 5	Madonna 15	Ozzy Osbourne 47	Silk 183	Tha Dogg Pound 32	Clay Walker 147
Clint Black 181	Def Leppard 42	Immature 114	Mannheim Steamroller 7	Joan Osborne 36	Silverchair 29	Aaron Tippin 94	Weezer 145
Blackhawk 105	Joe Diffie 157	Indigo Girls 122	Dave Matthews Band 30	Mandy Patinkin 189	Simply Red 200	TLC 10	Bryan White 116
Blues Traveler 16	Eagles 66	Indigo Girls 122	The Mavericks 187	Pearl Jam 151, 166	Frank Sinatra 73, 82	Toad The Wet Sprocket 134	White Zombie 79
Michael Bolton 27	Eazy-E 159	Chris Isaak 161	Martina McBride 149	Tom Petty 174	Smashing Pumpkins 8	Toadies 69	Xscape 77
Bone Thugs-N-Harmony 41	Eightball & MJG 177	Michael Jackson 48	Martina McBride 149	Tom Petty & The Heartbreakers 125	Michael W. Smith 106	The Tractors 102	Yanni 72
Boyz II Men 20, 50	Enya 19, 176	Alan Jackson 9	Martina McBride 149	Pink Floyd 179	Solo 173	Travis Tritt 84	Dwight Yoakam 96
Brandy 99	Gloria Estefan 129	Janet Jackson 21	Martina McBride 149	The Presidents Of The United States Of America 25	SOUNDTRACK	Shania Twain 12	
Garth Brooks 4, 35	Gloria Estefan 129	Jars Of Clay 185	Martina McBride 149	Queen 175, 190	Batman Forever 92	Luther Vandross 31	
Jimmy Buffett 182	Meissa Etheridge 33, 167	Jodeci 100	Martina McBride 149	Offspring 152	Dangerous Minds 26	VARIOUS ARTISTS	
Bush 11	Faith Evans 101	Elton John 126	Martina McBride 149	ORIGINAL LONDON CAST 121	Dead Presidents 131	Celtic Christmas 154	
Tracy Byrd 153	Foo Fighters 70	Quincy Jones 62	Martina McBride 149	Phantom Of The Opera Highlights 121	Forest Gump 81	Classic Disney Vol. 1 - 60 Years Of Musical Magi 156	
Candlebox 117	Jeff Foxworthy 40, 109	Montell Jordan 186	Martina McBride 149	Queen 175, 190	Friday 142	Jazz To The World 144	
Mariah Carey 1, 165	Kirk Franklin And The Family 76	R. Kelly 13	Martina McBride 149	Offspring 152	Friends 54		
Carmen 123	Kenny G 75	Korn 140	Martina McBride 149	Offspring 152			

MODERN ERA FOR '95 HEATSEEKERS IMPACT ACTS

(Continued from page 3)

Other acts that benefited greatly from modern rock radio exposure included Elektra's Better Than Ezra, DGC/Geffen's Elastica, Epic's Silverchair and Oasis, 550 Music/Epic's Des'ree, Island's Tripping Daisy, Trauma/Interscope's Bush, Columbia's Presidents Of The United States Of America, and Reprise's Filter.

However, not all of the Heatseekers Impact Artists were newcomers. Years of hard work finally paid off in 1995 for Alison Krauss (Rounder), Rancid (Epitaph), the Goo Goo Dolls (Metal Blade/Warner Bros.), and the now-disbanded Jayhawks (American/Reprise).

While 10 years of touring helped build a solid base for the Goo Goo Dolls, it took the multiformat hit "Name" to make the band a commercial success.

IT'S NOT ARTIST DEVELOPMENT

The fear that some label executives and industry observers have, though, is that modern rock radio's tendency to be a song-based format is not conducive to building careers. "We're seeing a lot of new acts shoot up the charts very quickly because of radio support," says Bob Bell, new-release buyer at the 320-store Wherehouse Entertainment, based



SILVERCHAIR

in Torrance, Calif. "What concerns me is that in a lot of cases we don't see the continued support from radio. A band will have a No. 1 song, then the follow-up gets no airplay. If radio doesn't support artists over a period of time... it's not artist development.

"A lot of labels are now looking for instant hits," Bell continues, "and tend to forget that the biggest alternative bands in a lot of cases took several albums to develop, like R.E.M. and U2."

John Artale, purchasing manager at the 140-store, Carnegie, Pa.-based National Record Mart, agrees. "I'm interested in seeing what's going to happen with the Goo Goo Dolls," he says. (The album moved from No. 43 for the week ending Dec. 23 to No. 39 this week on The Billboard 200; the

band's new single, "Naked," is bulletted at No. 26 on the Modern Rock Tracks chart.)

"Songs still drive album sales," adds Artale, "but we did see things peak and then drop off pretty severely and never pick up again." He likens the situation to the early '80s, when many of the acts embraced by MTV, such as Kajagoogoo, Wall Of Voodoo, and Toni Basil, became one-hit wonders.

"Some of the bands this year will end up on '90s compilations down the road," says Artale. "That's no legacy to leave our kids."

Even though Epic and Interscope have had success with several tracks from Oasis and Bush, respectively, the labels share concerns about the format. "Developing acts find it harder to get the shot they deserve and get consistency," says David Massey, VP of A&R and marketing at Epic. "[Modern rock radio] is like MTV—it's not a career impact, and we're looking for careers, not hit songs."

"It's important to go to the format with a credible story already, instead of force-feeding it," says Steve Berman, head of marketing and sales at Interscope. "We held out on the format with Toadies for six months after they [had] toured and had a story at album rock radio."

VH1 HELPS BREAK ACTS, TOO

Some executives point to VH1's emphasis on trying to break new artists as a promising development of the past year.

While Des'ree's "You Gotta Be" was a top 40 hit, Massey points out that VH1's support, along with her first tour, with Seal, and television exposure on "Late Show With David



ELASTICA

Letterman," was a key factor in the singer's success.

"'You Gotta Be' didn't explode at radio," says Massey. "That took a good six months. When Des'ree started getting standing ovations [on Seal's tour], we saw SoundScan mount dramatically with every show, and that encouraged radio."

VH1's new look and philosophy in the past year has also helped the careers of Joan Osborne (Blue Gorilla/Mercury) and Dionne Farris. "VH1 has contributed more than ever to the breaking of acts," says Massey. "Before, we would never consider it to break artists a few years back, but with the change over the last 18 months, I'd say this year they did."

Berman also views VH1 as a force to be reckoned with when it comes to breaking bands. "There's a whole audience out there hungry for music, and VH1 is attacking that audience," he says.

LONG AND WINOING ROADS

Even without significant radio or video exposure, a few acts managed to break through via good old-fashioned roadwork. Hefty touring by



MORISSETTE

Mercury's Rusted Root, which was welcomed with a lukewarm response

at radio, was the main factor behind that band's success in 1995.

Immortal/Epic's Korn, the Work Group's Sponge, Interscope's Toadies, and RainMaker/Interscope's Deep Blue Something are some of the other acts whose road to success was paved largely by constant touring.

"We've certainly seen how touring can affect sales and drive radio support," says Massey. "We'll have at least a gold album with Korn, and we didn't have to rely on radio or MTV for it."



by Geoff Mayfield

THE QUEEN OF CHRISTMAS: Mariah Carey has huge numbers on this week's edition of The Billboard 200, which reflects sales for the tracking week that ended at midnight on Christmas Eve. During the previous week, when Billboard did not publish, Carey moved back to No. 1 with the chart's largest unit gain, an event that reminds us of Christmas a couple of years ago, when her "Music Box" returned to No. 1 during the prime of that season's shopping frenzy.

Now, with a 274,000-unit improvement over prior-week sales, Carey retains the throne with a one-week sum of 760,000 units, which places her 25% ahead of this week's Greatest Gainer, the No. 2 soundtrack for Whitney Houston's "Waiting To Exhale." The movie opened at No. 1 on the box office chart; coupled with Christmas gift shopping, the all-star "Exhale" album has a 289,000-unit gain, which yields a one-week sum exceeding 606,000 units.

The soundtrack's big week displaces the Beatles, who get pushed back to No. 3 despite the fact that a 166,000-unit increase places the Fab Four at 601,000 units for the week.

TOP HEAVY: Last-minute gift shopping yields fat numbers at the top of The Billboard 200, with all but two of the top 11 titles posting gains of at least 100,000 units—the exceptions being No. 7 Mannheim Steamroller (with a 44,000-unit gain) and No. 10 TLC (a 95,000-unit gain). You have to scan all the way down to Def Leppard at No. 42 (94,000 units) to find an album that sold less than 100,000 units. But, although impressive, this is not a high-water mark for titles in that range. During the comparable 1994 week, each of the top 45 titles exceeded 100,000 units.

At Nos. 4-6 on this week's list, Garth Brooks, Hootie & the Blowfish, and Alanis Morissette, respectively, each exceed 450,000 units, while at Nos. 7-9, Mannheim Steamroller, Smashing Pumpkins, and Alan Jackson, respectively, each top 300,000 units. Further, No. 10 TLC, No. 12 Bush, and No. 13 Shania Twain each blow past 200,000 units. But, again, Christmas week of '94 was even mightier.

During last year's comparable week, the chart-topping Brooks had 907,000 units for the week, runner-up Kenny G exceeded 819,000 units, and No. 3 Pearl Jam had 694,500 units. At Nos. 4 and 5, Boyz II Men and the Eagles each sold more than 588,000 units, No. 6 and 7 albums from Carey and Green Day sold more than 400,000 units each, and each of the top 15 topped 200,000 units.

In short, while the numbers for 1995's Christmas week look impressive, last year's were even stronger.

THE WEEK THAT WASN'T: Aside from the Greatest Gainer that Mariah Carey won last week, other highlights from the unpublished Billboard 200 include a 20-13 jump with a 63% gain for Bush (which, not coincidentally, wins this week's Pacesetter trophy with a 92% gain), TV-special-boosted gains of 128% for Frank Sinatra's "80th—Live In Concert" (109-61) and of 175% for "80th—All The Best" (141-66), and a "Tonight Show"-assisted peak at No. 3 for Mannheim Steamroller's latest Christmas package.

Remember that the ongoing flow of information from Broadcast Data Systems and SoundScan means that Billboard no longer freezes its charts at the end of the year. Charts from the unpublished week are available to subscribers of Billboard Online and Billboard Information Network and are also sold through Billboard's research department, which can be reached at 212-536-5054.

LAST YEAR'S CHRISTMAS champ still looks strong, as Kenny G's 1994 seasonal album rules Top Pop Catalog Albums for a ninth straight week. But, on Top Christmas Albums, Mannheim Steamroller rolls past the soprano saxophonist, recapturing the No. 1 slot by a slim 1% margin. This is the last time Billboard will print the Christmas list until the fourth quarter of 1996. The G album, by the way, is not eligible for The Billboard 200 because Christmas albums only appear on current Billboard album charts during their first year of release.

Meanwhile, Christmas titles will begin exiting The Billboard 200 and Top Pop Catalog during the next few weeks.

MAKING AN IMPACT, 1995-STYLE

Here is a complete list of the 1995 Heatseeker Impact Artists:

ROCK

Bush, "Sixteen Stone" (Trauma/Interscope).
Portishead, "Dummy" (Go! Discs/London/Island).
Jayhawks, "Tomorrow The Green Grass" (American/Reprise).
Oasis, "Definitely Maybe" (Epic).
Sponge, "Rotting Piñata" (Work Group/Columbia).
Alison Krauss, "Now That I've Found You" (Rounder).
P.J. Harvey, "To Bring You My Love" (Island).
Rancid, "Let's Go" (Epitaph).
Elastica, "Elastica" (DGC/Geffen).
Better Than Ezra, "Deluxe" (Elektra).
Filter, "Short Bus" (Reprise).
Alanis Morissette, "Jagged Little Pill" (Maverick/Reprise/Warner Bros.).
Rusted Root, "When I Woke" (Mercury).
Silverchair, "Frogstomp" (Epic).
Tripping Daisy, "I Am An Elastic Firecracker" (Island).
Presidents Of The United States Of America, "Presidents Of The United States Of America" (Columbia).
Toadies, "Rubberneck" (Interscope).
Goo Goo Dolls, "A Boy Named Goo" (Metal Blade/Warner Bros.).
Korn, "Korn" (Immortal/Epic).
Deep Blue Something, "Home" (RainMaker/Interscope).
Joan Osborne, "Relish" (Blue Gorilla/Mercury).

COUNTRY

Wade Hayes, "Old Enough To Know Better" (Columbia).
Shania Twain, "The Woman In Me" (Mercury).
Ty Herndon, "What Mattered Most" (Epic).
Perfect Stranger, "You Have The Right To Remain Silent" (Curb).
David Lee Murphy, "Out With A Bang" (MCA).

POP

Des'ree, "I Ain't Movin'" (550 Music/Epic).
Jamie Walters, "Jamie Walters" (Atlantic).
Dionne Farris, "Wild Seed—Wild Flower" (Columbia).
Rednex, "Sex & Violins" (Battery).
Blessid Union Of Souls, "Home" (EMI).
Jon B., "Bonafide" (Yab Yum/550 Music).
Take That, "Nobody Else" (Arista).

R&B/HIP-HOP/RAP

Kut Kloze, "Surrender" (Keia/Elektra).
Mack 10, "Mack 10" (Priority).
Tha Dogg Pound, "Dogg Food" (Death Row/Interscope).

CONTEMPORARY CHRISTIAN/GOSPEL

Kirk Franklin & the Family, "Kirk Franklin & The Family" (GospoCen-tric/Chordant).
Petra, "No Doubt" (Word).
Steven Curtis Chapman, "Heaven In The Real World" (Sparrow).

RCA VICTOR SEEKS NEW 'WEST SIDE' GLORY

(Continued from page 12)

album from the movie was the biggest hit of all, spending 198 weeks on Billboard's chart—including 54 weeks at the top slot, still the longest No. 1 tenure for any album in chart history.

The inspiration for "The Songs Of 'West Side Story'" came from a 1992 AIDS benefit concert organized by David Pack, who produced the album. Bill Rosenfield, BMG's head of Broadway A&R, provided A&R direction for the project.

"What started as a dream by an artist, David Pack, passed to BMG and to Michael Greene, who was able to get everyone's participation," says James Berk, executive director of the NARAS Foundation. "But it's all a tribute to Bernstein's music and how it touches people."

To continue reaching people with the music of "West Side Story," BMG is building on the template of its successful campaign for the Chieftains' "The Long Black Veil" album last year.

According to Steve Vining, VP/GM of BMG Classics/RCA Victor, "We want to maximize the adult audience but skew the campaign toward demographics represented by certain individual tracks. The idea is to pull in fans of the artists, as well as fans of 'West Side Story.'"

As with "The Long Black Veil," BMG has begun a series of TV teasers for "The Songs Of 'West Side Story'" that started the day after Christmas and will increase with length and frequency until the album's release.

A satellite news conference is scheduled for mid-January, with

Greene talking to journalists all over the country. "It's an effective tool for getting the word out and customizing the information for local markets," Vining says. "A similar conference worked wonderfully for the Chieftains."

Vining adds, "By replicating all the efforts from 'The Long Black Veil,' plus adding an outdoor campaign, a video, and the artists' crossover radio appeal, we have a good shot at making this really successful."

Tony Rivera, pop buyer at Tower Records at Fisherman's Wharf in San Francisco, says his store has sold more than 900 copies of "The Long Black Veil" on CD and expects "The Songs Of 'West Side Story'" to surpass that. "If BMG does as good a job with the 'West Side Story' record as it did with the Chieftains album, the new one will probably do even better, given how the musical is still so popular," he says.

BMG Latin will begin working Selena's track at Latin radio Thursday (4). Selena's label, EMI Latin, helped provide material for a Kenny Ortega-directed video for "A Boy Like That," which ships to VH1 and Spanish outlets Jan. 22.

Even though "A Boy Like That" is different from the rest of Selena's work, listener response is sure to be overwhelming, says Bob Prado, PD at KXTN San Antonio, Texas. "Selena crossed a lot of boundaries with her music, and people have been accepting of whatever she's done," he says. "The song will be a priority for us, as I'm sure it will be for Tejano stations all over."

Tony Moran, who remixed tracks

from Michael Jackson's "HIStory: Past, Present And Future—Book 1," produced club and radio-edit remixes of Selena's track. Utilizing those remixes, BMG may release "A Boy Like That" as a commercial single later, according to Vining.

RCA Victor will work Collins' rendition of "Somewhere" to AC radio with a single released Jan. 16. RCA will issue "A Boy Like That" to top 40 radio Jan. 22.

Internationally, BMG's Latin American affiliates are going with the Selena song; Europe is pushing the Collins track. "The other territories are using the U.S. campaign as their blueprint," Vining says. "They can pull what they need from the tool kit we provide." For example, some BMG affiliates will run the TV spots in movie theaters, as BMG did in Germany for "The Long Black Veil."

Radio edits of "Cool," a collaboration between Patti Austin, Mervyn Warren, and Bruce Hornsby, and "Maria"—with Michael McDonald, James Ingram, and Pack—go to jazz/AC radio in the U.S. on Thursday (4).

Along with frequent sax partner Branford Marsalis, Hornsby gave "Cool" a jazzy flair. "The chart for 'Cool' was the most difficult I had ever read, a 12-page mass of notes," Hornsby says. "So it was a great challenge."

"But my respect for Bernstein goes much deeper than just his music," Hornsby adds. "He was one of America's great musical communicators. With his books and lectures, he really helped bridge the gap between young people and classical music."

Singer, guitarist, bandleader, and former Stray Cat Brian Setzer knew many "West Side Story" songs by heart. As testimony to the album's crossover appeal, his parents had a copy of "West Side Story" filed among the many rockabilly and jump blues records in their house.

On "The Songs Of 'West Side Story,'" Setzer gives "The Jet Song" the rock'n'roll big band treatment. "Having the rock guitar on top of his music would have excited Leonard Bernstein," he says. "He was into breaking down barriers."

In other marketing efforts for "The Songs Of 'West Side Story,'" BMG is conducting its first promotion with a credit card company. With the 17 million bills it mails in February, the Discover card company will advertise a limited-edition "West Side Story" poster, free with the purchase of the album bought with a Discover card.

BMG has also introduced its first extensive outdoor-advertising campaign for the album, including billboards and posters on buses and bus stops. The outdoor ads will appear in New York, Los Angeles, Miami, and San Antonio.

In addition, BMG is producing artist interview spots with Turner Broadcasting Co. that will run during breaks in Turner's upcoming airing of the "West Side Story" film.

As a kickoff, BMG is throwing a party Feb. 2 in Nashville (the home of the Bernstein Center), where several artists participating on the album will perform. Greene says that BMG and NARAS also may team later this year

for a New York Times Square concert on behalf of "West Side Story," with several artists from the album paying tribute to Bernstein's music.

After production costs, most of the proceeds from "The Songs Of 'West Side Story'" will go to the NARAS Foundation and the Bernstein fund, as well as to help set up educational programs and scholarships in the names of the participating artists.

The NARAS Foundation sponsors the Grammy in the Schools music education program, which reaches more than 100,000 students each year. The Bernstein Center conducts a program that instructs nonmusic teachers in using music to teach other school subjects.

"Part of our job is to build an audience for music," Greene says, "and this album and everything around it is a way to expose people to a kind of music they wouldn't normally seek out. I'm sure Lenny is looking down and smiling."

SINGER/ACTOR DEAN MARTIN DIES

(Continued from page 11)

formed by Martin in the Martin and Lewis film "The Caddy," "That's Amore" was nominated for an Academy Award for best song.

Martin had 40 charted singles in his career; seven reached the top 10, including two that made No. 1: "Memories Are Made Of This" (Capitol, 1955) and "Everybody Loves Somebody" (Reprise, 1964). His other top 10 hits were "That's Amore," "Powder Your Face With Sunshine (Smile, Smile, Smile)" (Capitol, 1949), "Return To Me" (Capitol, 1958), "The Door Is Still Open To My Heart" (Reprise, 1964), and "I Will" (Reprise, 1965).

Martin's album sales were strongest from 1964-69, when 11 of his albums were certified gold. Earlier, it was Sinatra, his labelmate at Capitol, who conducted the orchestra for the 1959 album "Sleep Warm." Martin's celebrated friendship with Sinatra, Sammy Davis Jr., Peter Lawford, and Shirley MacLaine led

to the clique being dubbed the Rat Pack, a name that mirrored the raunchy hipness of the early '60s.

Because of his easygoing style, often played with an ersatz one-drink-too-many style, Martin inevitably drew comparisons to Bing Crosby and Perry Como.

In characteristic remarks printed in the liner notes of a 1989 retrospective album on Capitol, Martin was quoted from an interview given in the '50s: "All singers have tricks. Crosby will gargle the white of an egg. Como swallows the yolk, and I swallow the shell. Seriously, Bing just had his tonsils taken out—and I bought 'em!"

Although Martin and Lewis' movies were sprinkled with songs, they were never outright musicals. As a solo performer, Martin made only one, the 1960 film version of the Broadway hit "Bells Are Ringing," with a score by Jule Styne, Betty Comden, and Adolph Green.

Another Martin showcase, 1964's "Kiss Me, Stupid," had three songs with the magic billing of George and Ira Gershwin. Although George had been dead since 1937, Ira wrote three lyrics to unused melodies by his brother.

Married three times, Martin had three sons and four daughters, including a son, Dino, who was a member of the rock trio Dino, Desi & Billy. He was killed in a plane crash in 1987.

L.L. COOL J SUIT

(Continued from page 12)

negotiating the new deal.

"Mr. Smith," L.L. Cool J's latest album, has sold 232,000 units since its Nov. 21 release and is at No. 44 on The Billboard 200.

The rapper's previous album, 1993's "14 Shots To The Dome," reached No. 1 on the Top R&B Albums chart and has sold 676,000 units, according to SoundScan.

Smith is also an actor and has worked for two seasons on the NBC situation comedy "In The House."

Neither party was available for comment at press time.

J.R. REYNOLDS

ASYLUM'S DAY MOUNTS TOUR OF RODEO CIRCUIT

(Continued from page 12)

terprizes is handling the club end of the tour. "This is very astute of Asylum to take a new artist out this way, covering so many avenues of exposure in every city, with the rodeo as a base and building from there," says Jackson. "He'll hit radio stations and retail, and at the clubs he'll sing to tracks and sign autographs. This is a very strong street-level campaign."

Day says he is looking forward to the tour. "We can really reach people through the music, you know," he says. "Because they don't know me yet... It's called the 'Dancing In The Dirt Tour' because they will be dancing in the dirt out there in the arena."

Day says he's also thinking about some real rodeo action. "I know this is crazy, but I would actually love to ride a bull. Now, I've ridden the mechanical bulls on the club circuit, and I've gotten up to level nine on those, and they've only got 12 levels. Nobody else in my band can get up past level seven. But I'd like to try a live bull. Maybe if I could do it in a rehearsal, but, man that is so scary."

The tour begins Friday (5) in Peoria, Ill., and will hit 19 cities, including Niagara Falls, N.Y., Chicago, Detroit, Fort Lauderdale, Fla., El Paso, Texas, Lubbock, Texas, Birmingham, Ala., and Indianapolis.



They've Got Him Covered. Conductor John Mauceri is presented with the original cover to his most recent Hollywood Bowl Orchestra album, "Journey To The Stars," following his New York Philharmonic debut conducting "Symphonic Cinema," which features the music of Erich Wolfgang Korngold and Miklos Rozsa. Shown at the post-concert dinner hosted by sister labels Philips and London are, from left, Greg Baberto, VP of London Records; Mauceri; and Lisa Altman, VP of Philips Classics USA.

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As Congress Returns, RIAA To Watch Action On Info Highway Bills

BY BILL HOLLAND

WASHINGTON, D.C.—Although it is not seeking sponsors for any of its own bills, the Recording Industry Assn. of America is entering 1996 with plenty of congressional action to monitor.

Chief among the concerns of the U.S. music industry trade group are the intellectual property protection sections of the National Information Infrastructure bills, the administration's information superhighway blueprint, which are now in the form of codifying legislation.

The bills—S. 1284, sponsored by Sen. Orrin Hatch, R-Utah, and H.R. 2441, sponsored by Rep. Carlos Moorhead, R-Calif.—would amend current copyright law to offer protection in a digital, networked environment.

Both bills were referred to committee in November and are just beginning their legislative journeys. In 1996, they may be joined by bills from lawmakers who envision a different course toward a nationwide template for emerging telecommunications and information technologies here and abroad.

Because of the size and scope of the issues and the vast number of interested parties, deliberations on the NII bills may take up as much time as the related rewriting of the Communications Act.

That legislation is still mired in a tangled web of conflicting concerns of the cable, satellite, computer, telecommunications, and broadcast industries. Ultimately, it may face a White House veto if President Clinton decides that the bill does not adequately serve the public interest.

According to Jennifer Bendall, the RIAA's VP of government affairs, the NII copyright amendment bills are fairly straightforward. She says the RIAA agrees with government officials that current copyright law, with minor amendments, is adequate.

That language is set out in the so-called White Paper report of the administration's Working Group on Intellectual Property Rights, released Sept. 5 (Billboard, Sept. 16, 1995). The RIAA and the National Music Publishers' Assn. support the report's conclusions.

Comments in the final report, however, hint at possible further work on the bill that the RIAA, the NMPA, and other groups—which include individual artists, academic and research communities, and other electronic industries and service providers—may face in the coming months, as the bills are hammered into shape.

The RIAA is also monitoring the progress of pending legislation that would extend copyright protection to life plus 70 years, which is the international standard. The Senate version of the bill is being held politically captive until agreement on another bill, dealing with music-licensing exemptions for restaurants, is worked out between ASCAP, BMI, SESAC, and bar and restaurant owners represented by the National Restaurant Assn.

The NRA has rejected a compromise proposal agreed to by another

restaurant/bar group, the National Licensed Beverage Assn., which sets new standards for music-licensing exemptions for small businesses with modest sound systems.

Lawmakers have held several meetings to discuss the compromise and are still deciding whether the compromise would be a fair way to end the long dispute between the performance right groups and restaurateurs (Billboard, Dec. 23, 1995).

With campaigns in progress and some congressional contests and a presidential election on the horizon, Washington insiders are also concerned that candidates of all stripes may attempt to bring up "content" issues to gain voter support, ranging from gangsta rap lyrics to record labeling.

This past year, Sen. Robert Dole, R-Kan., was the most visible of several lawmakers who pointed fingers at the entertainment industry for what he called irresponsible behavior in releasing product with sexually oriented and violent content.

"Well, there's nothing yet," says Bendall, "but it could happen. We'll deal with that if and when it happens."

Also of concern to the RIAA is the failure of China to make good on its promises to clean up its rampant piracy and to shut down its pirate CD factories in an agreement signed with U.S. trade officials Feb. 26, 1995. RIAA officials testified in a Nov. 29 hearing that the failure of progress could have "serious implications" for China's bid into the World Trade Organization and for trade sanctions under the U.S. trade law's section 301 (Billboard, Dec. 9, 1995). The U.S. Trade Representative will make a decision on the China issue in February (see Commentary, page 10).

For the broadcasting industry, 1996 will certainly bring passage of some version of the telecommunications bill and some reform of radio ownership. Broadcasters had hoped and lobbied for the lifting of all national and local market ownership caps, but with the veto threat, lawmakers may impose some limits, such as 50 AMs and 50 FMs nationally.

Broadcasters also will be monitoring, as they have in recent years, attempts by the administration and lawmakers to implement such revenue-producing schemes as taxing broadcast spectrum. This past year, the National Assn. of Broadcasters was able to kill a plan to fund public broadcasting partly through fees from commercial broadcasters before it was introduced on Capitol Hill.

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1994	1995		1994	1995
TOTAL	690,000,000	689,977,000 (DN 0.003%)	CD	354,211,000	393,124,000 (UP 11%)
ALBUMS	593,333,000	593,900,000 (UP 0.1%)	CASSETTE	238,431,000	199,726,000 (DN 16.2%)
SINGLES	96,667,000	96,077,000 (DN 0.6%)	OTHER	691,000	1,050,000 (UP 52%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
40,386,000	37,200,000	3,186,000
LAST WEEK	LAST WEEK	LAST WEEK
27,447,000	24,961,000	2,486,000
CHANGE	CHANGE	CHANGE
UP 47%	UP 49%	UP 28.2%
THIS WEEK 1994	THIS WEEK 1994	THIS WEEK 1994
39,236,000	36,476,000	2,760,000
CHANGE	CHANGE	CHANGE
UP 2.9%	UP 2%	UP 15.4%

ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1994	CHANGE
CD	27,233,000	17,771,000	UP 53.2%	23,988,000	UP 13.5%
CASSETTE	9,797,000	7,096,000	UP 38.1%	12,456,000	DOWN 21.3%
OTHER	170,000	94,000	UP 80.9%	32,000	UP 531%

ROUNDED FIGURES

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

At No. 6, This 'Bird' Has Flown

THE BEATLES ARE BACK in the top 10 of the Hot 100 for the first time since the summer of '76, when "Got To Get You Into My Life" first featured on "Revolver" and later included on the compilation "Rock'n'Roll Music," peaked at No. 7. "Free As A Bird" debuted last week at No. 10, making it the third Beatles single to debut in that position. Both "Hey Jude" (in 1968) and "Get Back" (in 1969) entered at No. 10. They were the highest debuts in the history of the Hot 100 at that time, besting the No. 12 entry of "Mrs. Brown You've Got A Lovely Daughter" by Herman's Hermits in 1965. No single entered higher than No. 10 until 1970, when the Beatles' "Let It Be" made its first appearance at No. 6.

The three Beatles titles remained the highest new entries until 1995, when "Scream"/"Childhood" by Michael Jackson debuted at No. 5. That was followed by several top 10 debuts, including four titles that entered at No. 1.

"Free As A Bird" moves up to No. 6 this week. That means the Beatles' chart span is extended to 31 years and 11 months. "I Want To Hold Your Hand," the Capitol single that marked the Fab Four's U.S. debut, entered the chart on Jan. 18, 1964, so we're just two weeks away from the Beatles' 32nd anniversary on the Hot 100. That's not the all-time record—the Four Seasons, the Tokens, and Paul Simon are among those with longer chart spans—but it's still worth writing home about.

While "Free As A Bird" can still move up, it's already the highest-charting Beatles single since "The Long And Winding Road" hit No. 1 in 1970. If "Bird" perches on top of the chart, it will be the 21st Beatles single to reach No. 1. The mop-tops already hold the record for the most chart-topping singles; Elvis Presley is in second place, with 17.



by Fred Bronson



MEMORIES ARE MADE OF THIS: The sad news of Dean Martin's death on Christmas day (see story, page 11) prompted Rob Durkee of Mediabase/Premiere Radio Networks Inc. to note that Martin was one of a handful of artists to have No. 1 singles before and after the Beatles first reached the top. Along with Tommy Roe, Martin had two No. 1 titles, one before "I Want To Hold Your Hand" and one after. The other male vocalists who pulled this off are Elvis Presley, Paul Anka, Stevie Wonder, Bobby Vinton, Roy Orbison, Frank Sinatra, and Neil Sedaka. Only one group has accomplished this chart feat: the Four Seasons. And, Durkee concludes, no female artists were able to have pre- and post-Beatles No. 1 hits.

SWEET VICTORY: Richard Signorelli of RPM Sounds in Hunt, N.Y., recalls that on Jan. 1, 1994, the No. 1 single in the land was "Hero" by Mariah Carey. On Jan. 1, 1995, the single on top of the Hot 100 was "On Bended Knee" by Boyz II Men. Now history will record that on Jan. 1, 1996, both of those acts were at No. 1, as "One Sweet Day" continues atop the chart for the sixth week. Signorelli is taking bets for the No. 1 song of Jan. 1, 1997.

WEATHER OR NOT: Larry Cohen of Trumbull, Conn., notes that Sophie B. Hawkins' "As I Lay Me Down" contains the lyric "It felt like springtime on this February morning." Cohen says it's the first contradictory line about the weather in the top 10 since Vanessa Williams sang "Sometimes the snow comes down in June" in her No. 1 hit "Save The Best For Last." Cohen may be too young to recall Felice Taylor's 1967 hit "It May Be Winter Outside (But In My Heart It's Spring)."

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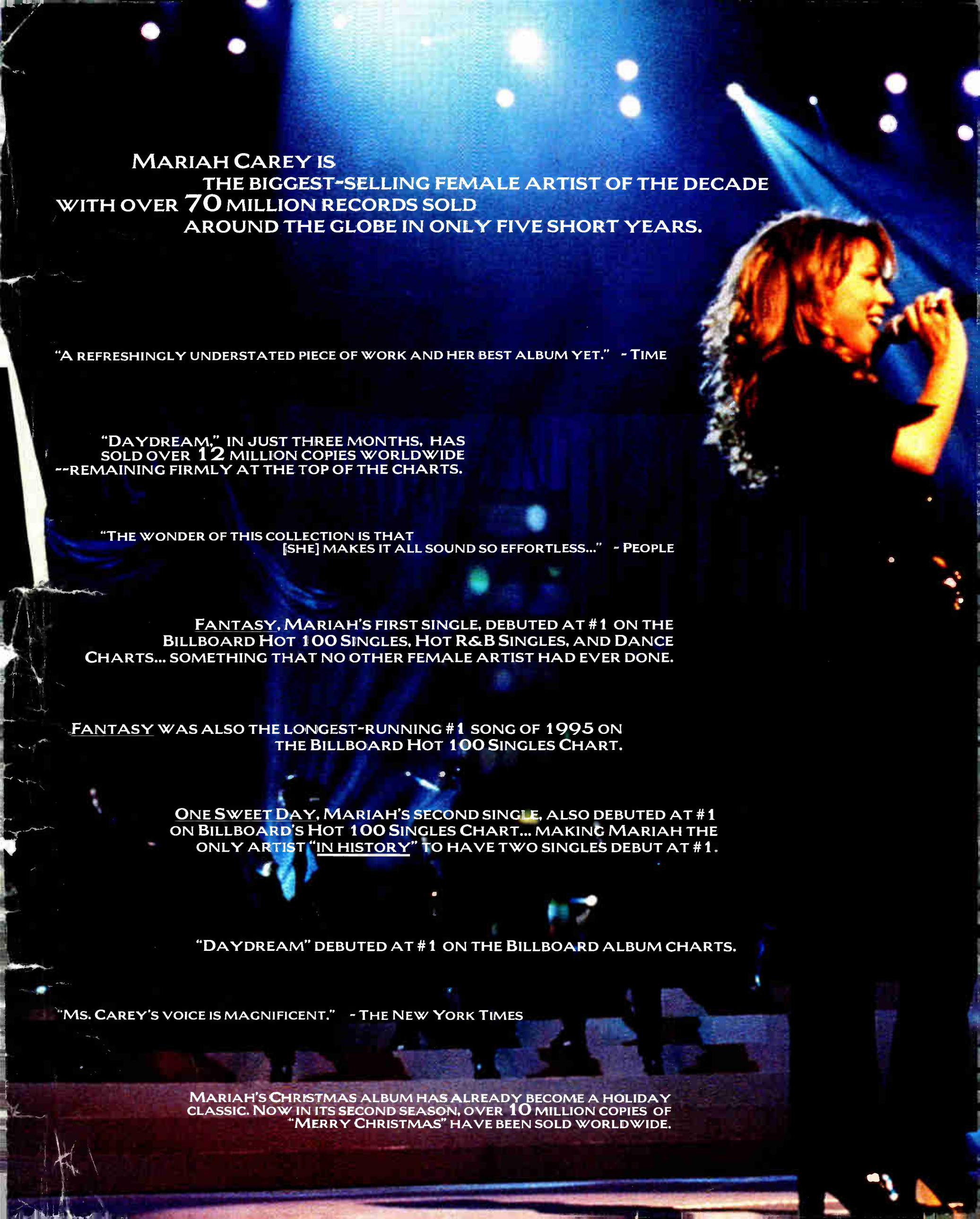
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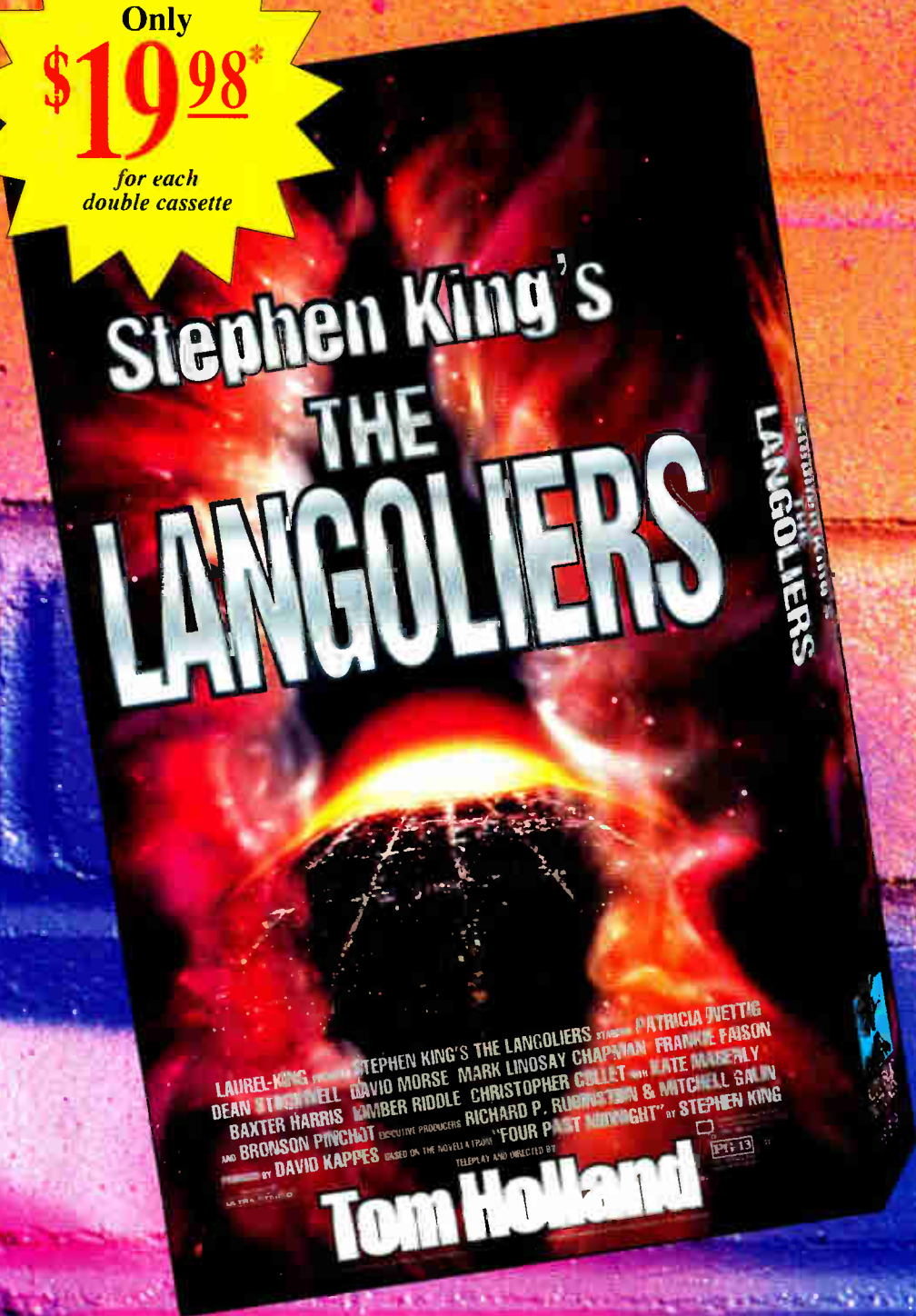
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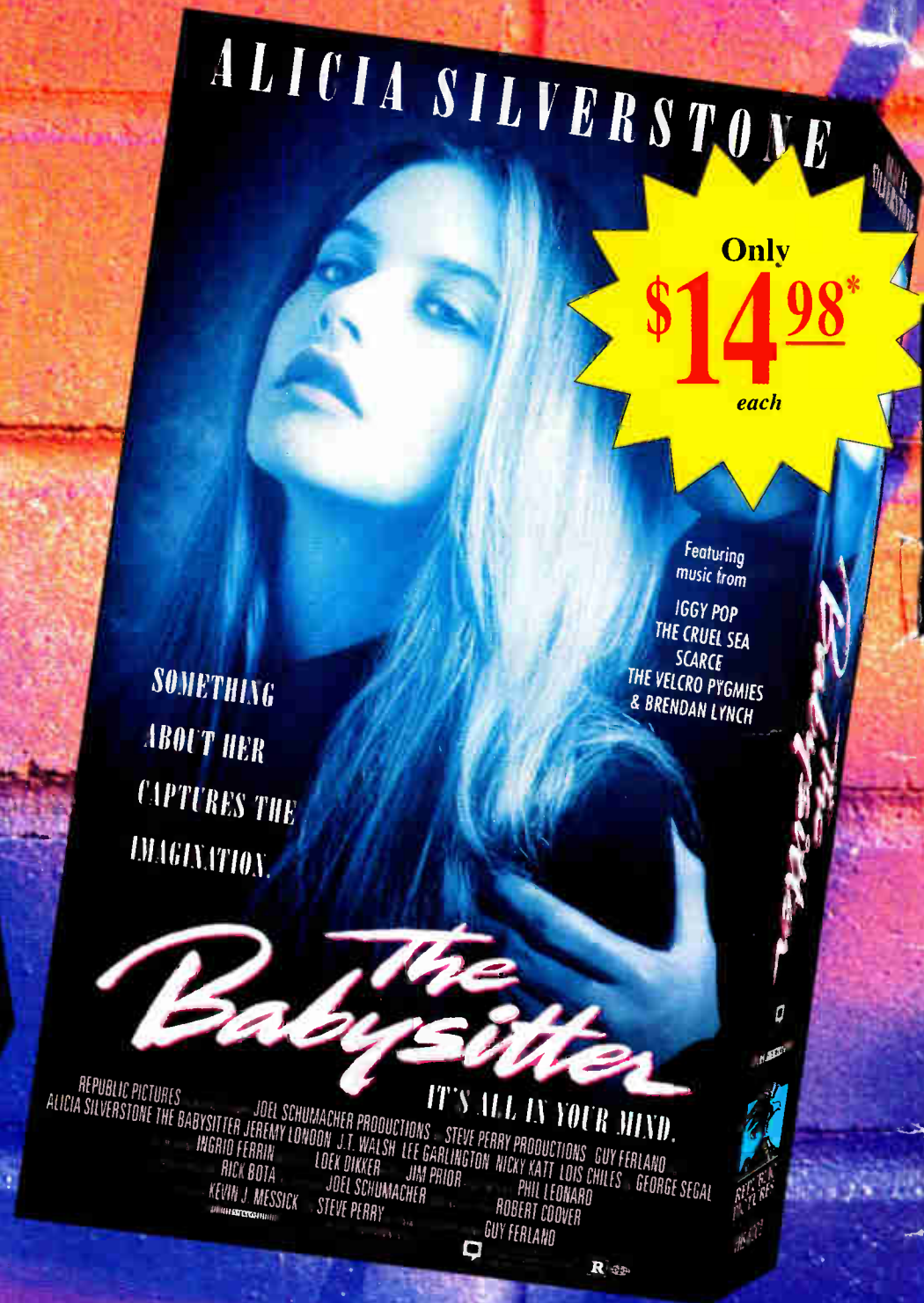
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