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IN MUSIC NEWS



Pointblank Set Showcases
Burke's Classic Soul Sound
SEE PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 25, 1997

Majors Investing In Turkish Market P'Gram Is Latest To Tap Into Local Talent

This story was prepared by Jeff Clark-Meads in London and Adrian Higgs in Istanbul.

in being directly represented in Turkey.

The man who will oversee Poly-

Melvan, Hasan Cihat Orter, Ahmet Kaya, Serdar Ortac, Sezen Aksu, Tarkan, Bülent Ersoy, Orhan Gence-



DEMET



MELVAN

Turkey, a record market straddling the borders of Europe and Asia and on the cusp of the secular and the spiritual, has now received a vote of confidence from four of the five major labels.

PolyGram has this month established a joint venture in the country, which means that it has followed BMG Entertainment International, EMI Music, and Sony Music Entertainment

Gram's activities in Turkey, Sevetk Gözalan, says that his company is already aware of the creative potential of the country through Cartel, a Turkish hip-hop outfit signed to Mercury Germany whose last album sold 400,000 copies in Turkey.

PolyGram and the other labels are also aware of the power in the growing Turkish market held by such domestic artists as Ibrahim Tatlisles, Demet,

bay, Tugce San, and Sefika Kutluer.

PolyGram's commitment to Turkey is in the form of a 25% stake in the four
(Continued on page 107)

Artists Rally For Human Rights On Ark 21 Set

BY PAUL VERNA

NEW YORK—When then director of Amnesty International Jack



Healey wanted to call attention to human-rights abuses in the late '80s, he persuaded Bruce Springsteen,

Peter Gabriel, and Sting to participate in the worldwide Human Rights Now! tour. Nearly a decade later, Healey is still pushing the human-rights cause, now as director of his new Human Rights Action Center.

(Continued on page 107)

IN RETAIL NEWS

Musicland Talks Could Yield Cash Infusion

SEE PAGE 10

Country Music's Drop In '96: Cause For Worry?

BY CHET FLIPPO

NASHVILLE—Country music sales suffered a significant downturn in 1996, according to SoundScan. After peaking at U.S. sales of 76 million albums in each of the years 1994 and 1995, total country album sales for 1996 slipped to 67 million, a 12% drop.

By comparison, the overall U.S. music marketplace finished 1996 up about 3% in unit sales over 1995, according to SoundScan, with album sales about flat, at a .05% rise over the prior-year period.

While many industry executives consider the country music downturn a correction in what had been a heady

five years of go-go growth that reached a 400% increase in market value from 1989 to 1994, some also express a conviction that the country music industry is hearing a wake-up call.

Most disturbing was a more severe dip in sales in the final quarter of 1996, as compared with the same period in prior years. Where sales in the final quarter of 1994 were 27 million, increasing to 28 million in 1995, fourth-quarter sales for 1996 were 23 million—

a drop of 18%.

According to label and retail executives, two factors emerge in analyzing the sales results. First, they say,
(Continued on page 111)

NEWS ANALYSIS

a drop of 18%.

According to label and retail executives, two factors emerge in analyzing the sales results. First, they say,
(Continued on page 111)

German Act Back In Vogue

Album, Remixes, Tribute Put Focus On Can

BY CHRIS MORRIS

LOS ANGELES—Can, the influential German progressive rock group of the '60s, will be very much in the public eye this spring. One of the band's founding members, Holger Czukay, recently embarked on his debut U.S. tour; an American independent label is issuing Czukay's most recent solo album here; and two other indie labels will pay homage to the group with a remix album and a tribute set.

Czukay, the classically trained musician who co-founded Can in Cologne, Germany, in 1967, kicked off his Amer-

ican major-market trek Jan. 3 at New York's Knitting Factory. Purple Pyramid Records, a new imprint of L.A.-based indie Cleopatra Records, will issue Czukay's 1993 album, "Moving Pictures," Jan. 28; it will be the first U.S. release of a Czukay solo project.

In late March or early April, Mute Records—which has been rereleasing Can's original albums throughout the world (excluding France and Germany) for several years—will issue "Sacrilege," a collection of new remixes of classic Can tracks; the package will be distributed in the U.S. by the
(Continued on page 110)



CAN

SESAC Blanket TV License Is Milestone For Rights Group

BY IRV LICHTMAN

NEW YORK—SESAC, the performing rights group, has negotiated its first blanket local-TV licensing deal in the U.S.

The license, successfully capping more than a year of negotiations with the Television Music License Committee, is regarded as a milestone in SESAC's continuing bid to compete more aggressively with its two bigger rivals, ASCAP and BMI.

"It's a milestone for SESAC in lots of ways," says Stephen Swid,

who, along with fellow co-chairmen Freddie Gershon and Ira Smith, acquired SESAC from private owners in October 1992.

"It's a big reduction in cost," he says, "because we've previously licensed local TV on a station-by-station basis. These five-year deals have been coming up for renewal on an everyday basis. This has greatly streamlined our infrastructure, along with our program of putting everything on computer."
(Continued on page 109)

BILLBOARD EXCLUSIVE



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Four New Books Open Windows On The Past

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ATLAS
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at the PALAIS DES FESTIVALS (room A, level 3)
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BILLBOARD'S YEAR-END RANKINGS!

TOP 40

- #1 SOUNDTRACK ALBUM - WAITING TO EXHALE (ARISTA)
- #1 NEW POP ARTIST - THE TONY RICH PROJECT (LAFACE)
- #1 POP MARKETING LABEL - ARISTA
- #1 HOT 100 SINGLES PROMO LABEL - ARISTA
- #1 SINGLES LABEL - ARISTA
- #1 HOT 100 SINGLES PRODUCER - BABYFACE (LAFACE)
- #1 HOT 100 SINGLES SONGWRITER - BABYFACE (LAFACE)
- #1 POP CATALOG ALBUM - KENNY G - MIRACLES (ARISTA)

R&B

- #1 R&B ALBUM DISTRIBUTING LABEL - ARISTA
- #1 R&B SINGLE - TONI BRAXTON - "YOU'RE MAKIN' ME HIGH/LET IT FLOW" (LAFACE)
- #1 HOT R&B SINGLES LABEL - LAFACE
- #1 HOT R&B SINGLES PROMOTION LABEL - ARISTA
- #1 NEW R&B ARTIST - TOTAL (BAD BOY)
- #1 R&B ARTIST/FEMALE - MONICA (ROWDY)
- #1 R&B LABEL - LAFACE
- #1 PROMOTION LABEL R&B MAINSTREAM - ARISTA
- #1 LABEL R&B MAINSTREAM - ARISTA
- #1 PROMOTION LABEL R&B ADULT - ARISTA
- #1 ARTIST R&B ADULT - TONI BRAXTON (LAFACE)

COUNTRY

- #1 HOT COUNTRY SINGLES & TRACKS - BROOKS & DUNN (ARISTA NASHVILLE)
- #1 COUNTRY ARTISTS - DUO/GROUP - BROOKS & DUNN (ARISTA NASHVILLE)

ADULT CONTEMPORARY

- #1 CONTEMPORARY JAZZ ARTIST - KENNY G (ARISTA)
- #1 CONTEMPORARY JAZZ ALBUM - KENNY G - THE MOMENT (ARISTA)
- #1 CONTEMPORARY JAZZ LABEL - ARISTA
- #1 COMBINED JAZZ LABEL - ARISTA
- #1 HOT ADULT CONTEMPORARY SINGLES & TRACKS - TAKE THAT (ARISTA)

DANCE

- #1 HOT DANCE MUSIC MAXI-SINGLES SALES LABEL - ARISTA
- #1 HOT DANCE MUSIC MAXI-SINGLES SALES DISTRIBUTION LABEL - ARISTA
- #1 HOT DANCE MUSIC LABEL - ARISTA
- #1 HOT DANCE MUSIC MARKETING LABEL - ARISTA



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Scandal Hurts S. Korean Music Industry

Nation's Largest Record Distributor Linked To Cult

BY CHO YOON-JUNG

SEOUL, South Korea—The prosperous \$500 million South Korean music market, Asia's largest after Japan, has been hit by uncertainty and a slowdown in sales. It follows the public revelation last month that Syn-nara, the country's largest record distributor, with nearly a third of the market, is owned and operated by a religious cult.

The news came to light in connection with a murder investigation in which the leader of the Aga Dong-san cult, an unnamed woman, and other high officials within Syn-nara were implicated.

Syn-nara is a major music retailer and wholesaler, with eight sizable record stores and a large wholesale center, accounting for a countrywide wholesale market share of about 30%. The company made a significant impact upon the Korean industry when it began aggressive price-cutting in late 1995, reducing retail prices by 20%. It has been alleged that Syn-nara was able to do this by employing cult members who worked without pay.

The firm's immediate fate remains unknown, as a case involving allegations of slave labor, murder, and other charges awaits deliberation in the courts. Representatives of Syn-nara could not be reached for comment.

However, top international music executives say that with Syn-nara's operations and future in doubt, they are already seeing a drop in sales on a scale that corresponds almost directly with Syn-nara's market share. Some companies are also said to be suffering because of large unsettled accounts with Syn-nara.

"It caused us immediate concern," says BMG Entertainment International Asia-Pacific senior VP Michael Smellie. "But after some meetings, we now feel pretty comfortable we're going to get paid. It was more by good luck than anything else—it went down before we'd shipped Kenny G and so on. This is one instance where it was good not to have anything really on the charts."

EMI Music Asia president Lachland Rutherford asserts that "good luck and a little skill" are the two factors that have left his company all but unexposed, with a "nominal" balance outstanding. He adds that he had word the Korean government on Jan. 13 announced plans to freeze, foreclose, and liquidate at least some of Syn-nara's considerable assets in the coming months.

Reportedly, Syn-nara's links with the Aga Dong-san cult were common knowledge within the record industry here. But this aspect aside, the company is an important player in the industry and commands respect in its own right. Among other ventures, Syn-nara also runs four record labels, one of which, King, is a major supporter of local rock acts.

While the world has lately seen Korea as a place of violent political demonstrations by student radicals and scenes of bitterly entrenched labor disputes, the country is also one of Asia's most vibrant and successful economies—and record markets. It has well over \$500 million in annual music sales and steady annual growth. For foreign record companies, access to that market to develop Korean artists and to sell international repertoire has been one of the region's more profitable and exciting developments of the decade.

Now, with the country's largest distributor rocked by such scandal, there are questions. How will the market reshape itself while Syn-nara is preoccupied? Will it be good or bad for the market? Will someone fill the void?

"I'm not sure," says BMG's Smellie. "It's something that will definitely have an impact on the Korean market, but we're going to have to wait and see what that impact will be."

Says EMI's Rutherford, "In the short term, this is obviously the biggest wholesaler in Korea, so it's a matter of concern. That said, there is a measure of opportunity here, in that we are starting to deal with one or two accounts direct. In terms of our long-term distribution, it could be encouraging news."

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.

EU Antitrust Body Asked To Probe Royalty Dispute

BY JEFF CLARK-MEADS

LONDON—In the increasingly heated dispute between the U.K. and the European continent's mechanical collecting societies, Europe's competition authority has been asked to investigate.

The company at the center of the row, PolyGram International Music Publishing, complained on Jan. 15 to the European Commission's antitrust body, DG4, about what PolyGram Publishing says are unfair practices by Scandinavian mechanical rights society NCB and its French counterpart, SDRM. PolyGram Publishing's complaint says that NCB and SDRM have taken illegal sanctions against the company in retaliation for its pivotal role in the new and controversial system of direct distribution (Billboard, Jan. 18).

Under this system, the U.K.'s Mechanical Copyright Protection Society (MCPS) makes mechanicals payments directly to publishers anywhere within the European Union. This means that the local collecting society in each territory is deprived of significant amounts of business through lost commissions.

MCPS is the only society within the EU to offer such a service, and, while it is open to all its members, to date only PolyGram Publishing has taken advantage of it. PolyGram's record arm has its pan-European central license deal with MCPS, an agreement that was concluded virtually simultaneously with the publishing arm adopting direct distribution.

PolyGram Publishing's complaint to the commission, the governmental civil service of the EU, is under Articles 85 and 86 of the Treaty of Rome, one of the constitutional documents of the union. Article 85 aims to safeguard fair competition, and Article 86 legislates against abuse of a dominant market position.

PolyGram Publishing's director of legal and business affairs, Crispin Evans, says NCB is the subject of the complaint because, he argues, it has withheld rebates due to PolyGram's record arm. SDRM is also cited because of its declared termination of the reciprocal-rights representation deal it has with MCPS.

PolyGram group general counsel Richard Constant says, "We do not want to do this." (Continued on page 111)

THIS WEEK IN BILLBOARD

AN ANNIVERSARY FOR BMG INT'L

This special section is in honor of BMG Entertainment International's 10th anniversary and contains such features as an in-depth interview with president/CEO Rudi Gassner, comments from top BMG executives, and profiles of the company's numerous global affiliates and their rosters.

Follows Page 58

L.A. IS WINDSWEEP

LaFace co-president Antonio "L.A." Reid has joined with music publisher Windswept Pacific to launch a joint venture, Hitco Music Publishing, which will replace his Stiff Shirt Music firm. Deputy editor Irv Lichtman has the story.

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FOX'S NEW HEIGHTS

According to the 1996 market share analysis for the home video industry, Disney and Warner Home Video may still be first and second, respectively, but 20th Century Fox—in third place—is moving up, having surpassed more than \$1 billion in sales for the first time. Home video editor Seth Goldstein reports.

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Billboard Music Group

Commentary

Music Biz Is Ignoring Vital Teen Mkt.

BY JIMI LaLUMIA

In recent months, members of the music industry have been subjected to a variety of national newspaper think pieces about the downfall of our business—doomsday death knells placing blame for the supposed crisis on a wide variety of factors. While there is no denying that there are problems, the main reason for the crisis is much more basic, and correctable: The music industry has forgotten, or has chosen to deviate from, some of the fundamentals that made it so successful in the first place.

At the end of the '70s, when we faced a similar crisis, MTV saved the day by giving a face to popular music. This time, there is no new MTV to save the industry. This time, it's a case of "physician, heal thyself."

The prescription must begin with a renewed commitment to the singles marketplace and, in tandem, to pre-teen and early teen fans, who have largely been forgotten.

Pop music—from Rudy Vallee and Bing Crosby through Frank Sinatra, Elvis Presley, the Beatles, etc.—has always been teen-driven. As teens, we all first bonded with our favorite icons by hearing songs, buying singles, watching them rise up the chart, and feeling as though we were part of that rise. Every time our favorite artist sat atop the Hot 100, we felt as if we were sitting there with them. The result: Long-term bonding was forged between artist and fan. To this day, these artists still draw loyal crowds and sell anthologies of tried-and-true songs. In other words, these acts have proved to have staying power.

How can this bonding, which is so

essential to the long-term health of the music industry, occur in 1997, when the "postcard" between artist and young fan—the commercially available single—hardly even exists anymore? Teens nowadays are often being told that they must purchase an

'How can bonding, which is so essential to the long-term health of the music industry, occur when the "postcard" between artist and young fan—the commercially available single—hardly even exists anymore?'

Jimi LaLumia, former front man for '70s punk rock outfit Jimi LaLumia & the Psychotic Frogs, is the owner of the Record Connection in Lake Ronkonkoma, N.Y.

entire album when they want to own a song that captures their imagination. This is hardly the way to forge a decades-spanning relationship.

Instead, kids denied access to a low-price commercial single will view artists as greedy (as well as wealthy) and unworthy of their long-term loyalty. They also will (and do) tape the songs they desire from the radio or MTV and pass on copies of these tapes to friends. This is the fault of no one except the record labels that choose not to make singles available at retail. These labels have forgotten that tangible, artwork-bearing commercial singles (not radio dubs on unmarked cassettes) are the basic building blocks of long-term fan loy-

alty. Cut off this vital first step and the whole relationship founders.

Nurturing the teenage market must go further than making more singles available, however. We must also consider the music. At some point in the last few years, the music industry has come to ignore the musical needs of the 8- to 15-year-old market—and particularly the very young female sector.

Parents were happy to make Christmas gifts of Elvis' music in the '50s, the Beatles in the '60s, the Jacksons and Osmonds in the '70s, and New Kids On The Block in the '80s. Each of those acts introduced the next generation of music buyers to the joys and rituals of being a music fan—for life. What can parents offer pre- and young teens now? Gangsta rappers shooting one another and alternative rockers shooting themselves? I don't think so.

The U.S. industry should take a long, hard look at the U.K., where Spice Girls, Boyzone, Backstreet Boys, etc., offer an encouraging and thriving market for young music fans who are not hard enough or cynical enough to consume some of the more dangerous choices on the market.

To ignore this young audience, hungry for pop music, is to run the risk of losing it forever, thereby bringing the industry to its knees in the next 10 years. Remember, everything does not have to be "underground." In fact, an underground can thrive only when there is a flourishing overground (read "mainstream pop market") for it to react against.

Perhaps a strong dose of this thinking will mean that more of us in the industry will be feeling better this time next year.

LETTERS

CHART SCENES & CHARTS SEEN

Thanks for being a publication that gives serious space to a multitude of musical styles. We at Black Music Vox are heartened to see the front cover piece "U.K. Cultivates Vibrant R&B Scene" (Billboard Report, Billboard, Dec. 21, 1996). There can be no doubt that the U.S. and the major territories will be hearing a lot of British R&B in '97.

Since Billboard has shown time and time again that it's a publication about change, I would like to make a suggestion regarding your charts. There's no doubt Billboard carries the most comprehensive chart listings worldwide. However, may I suggest that it would be very useful for chart-heads and researchers alike if, alongside the peak position of the records that reached No. 1, you could squeeze in the bracketed total weeks at the peak. I appreciate that this information is now provided alongside the current chart-toppers, but since many No. 1s are long-stayers in the charts, it would be helpful if their stay at the top is still listed long after they've dropped off the top.

Olly Fatodu
Chairman
Black Music Vox Ltd.
London

PACKAGING UTOPIA

In reply to Richie Kessler's letter, headlined "Recycling Alternatives," in the Dec. 28 issue, the recycling of plastic jewel boxes vs. cardboard CD packaging is not the point when it comes to what's best for the environment.

CD packaging is intended as permanent storage, to hold the disc as long as the disc itself lasts. The problem is that neither the cardboard covers nor the extremely brittle jewel boxes are permanent, and when they do fall apart or crack, it is unlikely that either will find its way into a recycling bin. In fact, in our neck of the woods, only corrugated cardboard and plastic marked with the triangular recycling symbol may be recycled.

A truly environmentally friendly CD package would be a plastic jewel box made up of 100% recycled materials sturdy enough not to shatter when dropped or sat on. In such a Utopia, there would be a jewel box return plan for those who keep their CDs in binders or use other alternative storage.

Samuel Reifler
Rhinebeck Records
Clinton Corners, N.Y.

BEYOND THE PALE

I just read your Global Music Pulse review of our 30th anniversary (Billboard, Dec. 14, 1996), in which Emmanuel Legrand thinks of us as being "a pale copy of the original." Being a faithful reader, I cannot let such commentary pass.

Rock & Folk will probably last as long as the music will live, and Legrand forgot to tell your readers that we had a birthday bash of our own by producing a TV show for the French channel Canal Plus, "30 Ans De Rock & De Folk." Directed by Nick Kent, the one-hour TV special got record-breaking ratings; was specially introduced by Mick Jagger, David Bowie, and Patti Smith; and a bunch of French rockers and writers participated. We are still France's No. 1 monthly rock mag. Surely we must have done something right all these years?

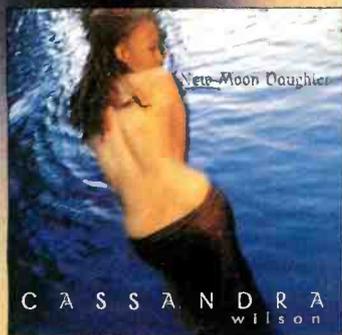
Philippe Manœuvre
Editor
Rock & Folk
Editions Larivière
Paris

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CASSANDRA WILSON

NEW MOON DAUGHTER

GRAMMY NOMINEE
BEST JAZZ VOCAL



BEST ALBUM 1996 - TIME MAGAZINE

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PHOTO BY KIP MEYER

Musicland In Negotiations For Important Infusion Of Cash

■ BY ED CHRISTMAN

NEW YORK—The Musicland Group, which in the last month has been unsuccessfully courted by two potential buyers, is involved in negotiations with financial firms that could bring a much-needed infusion of capital into the company, sources say.

According to those sources, Apollo Advisors, a financial firm begun by former Drexel Burnham Lambert executive Leon Black, is in discussions with the troubled Minneapolis-based chain about making what would likely be an equity investment in the company.

Additional sources say that Musicland also is having discussions with other financial firms about making such equity investments. Also, some sources say Musicland is talking to GE Capital about its lending cash to the chain through a debt vehicle. An equity investment and debt deal would not necessarily be mutually exclusive.

GE Capital executives could not be reached for comment at press time.

If these negotiations succeed in bringing cash into Musicland, it would come at a critical juncture for the company, which has been struggling to avoid a Chapter 11 filing. In October, when Musicland appeared to be on the

brink of doing so, its banking consortium, which supplies the chain with a revolving credit facility, gave Musicland waivers until March 30 on most of the financial covenants built into the agreement.

As part of that agreement, five of the six majors agreed to provide an extension on product payments due in October, giving Musicland until December '96 to make such payments.

Musicland, which has posted a net loss in six of the last seven quarters, has been struggling since last year, having announced in the first quarter that its Media Play chain was dragging down its overall performance. Since then, the company's revolving credit facility has consistently been at the upper limits, causing concern among its trade creditors that the chain would eventually succumb to a cash-flow problem.

The creditors' fears are now at their peak, since January historically is the time of year when retail chains make Chapter 11 filings. In January, a retail chain's accounts payable are highest and its cash position is at its zenith, thanks to sales during the Christmas selling season.

If Musicland makes its January
(Continued on page 105)

Japan's Komuro, Murdoch Link Their TK News Venture To Develop Talent

This story was written by Geoff Burpee in Hong Kong and Steve McClure in Tokyo.

HONG KONG—Premier Japanese musician, songwriter, and producer Tetsuya Komuro's various recording projects have generated sales of 100 million albums in his home country. He has his own record label, television show, and Internet home page. What next? A deal with Rupert Murdoch.

Next month marks the launch of TK News, a joint venture between Komuro (also known as "TK") and Murdoch's News Corp. The new business is a music and TV software development company aiming to promote Komuro-produced music in Taiwan, Hong Kong, and China.

Co-chairmen are Komuro and Lachlan Murdoch, the eldest son (at age 25) of Rupert Murdoch.

TK News officially takes flight Feb. 7, the start of the Chinese New Year.

"First," says Lachlan Murdoch of the new venture, "it's not a record

company. We're not in the business of distribution. Our commitment is to managing, developing, and marketing artists, and therefore the upfront cash investment is nowhere near as big as that which would be required in acquiring or building an international record company with a full distribution network.

"Secondly, on the personal front, once I got to know TK and what kind of an extraordinarily talented man he is, I found the prospect of working with him very exciting."

The main focus for TK News' talent search will be Taiwan, Komuro says. "Because many people there know my music," he explains. "If we can, we'd like to find artists who already know and like my style of music. At first, it will probably be girl singers."

The company's first Asian shows will take place in May, featuring established Komuro-produced acts and the company's new discoveries. The idea is to present the cream of the producer's

(Continued on page 109)

BMG Folds Private Into Windham Hill

■ BY CRAIG ROSEN

LOS ANGELES—BMG Entertainment North America has merged the decade-old Private Music into Windham Hill/High Street Records.

The Private Music imprint will still exist, but its 35-person staff will be cut significantly.

Among those departing will be Ron Goldstein, Private Music president/CEO since 1987. Steve Vining, president of Windham Hill/High Street, will now oversee Private.

Strauss Zelnick, president/CEO of BMG Entertainment North America, says, "There are obviously some similarities between the catalog of Private and Windham, and the best way to

exploit the new age material that we control was to combine and consolidate those catalogs under one leader and one group."

The move of platinum-selling new age artist Yanni from Private to Virgin in December "was completely unrelated" to BMG's decision to merge the labels, Zelnick says.

Private's roster includes Etta James, Taj Mahal, Leo Kottke, Leon Redbone, Jennifer Warnes, and the Fabulous Thunderbirds, as well as such developing artists as Joy Askew.

After the merger, some artists may switch labels. "We will have discussions with the artists and managers and find out where it is mutually comfortable to put those artists," Zelnick says.

Industry Gears Up For DVD Push In '97 Music Vid Titles Unveiled; Retail Tie-Ins Rolled Out

■ BY BRETT ATWOOD

LAS VEGAS—While the primary thrust behind the new format is movies on disc, music-based DVD titles may prove to be a "sleeper hit" with consumers, according to industry executives gathered at the Consumer Electronics Show (CES), held Jan. 9-12 here.

Philips' affiliated software company, PolyGram, announced that it will release six as-yet-unnamed titles by midyear, including "some music titles," according to Philips senior VP Emiel Petrone.

Sony announced its first DVD music

video titles, which include "Odyssey Into The Mind's Eye" and "Tony Bennett Unplugged." The latter includes multichannel audio with Dolby Digital sound.

Although Warner Home Video did not announce any music-themed titles in its initial batch of DVD releases (Billboard, Jan. 18), they are on the way, according to president Warren Lieberfarb.

"Within Warner Music Group, we are already preparing selective music video titles," said Lieberfarb at the Jan. 10 CES panel "DVD: Is It The Digital Messiah?"

"One of the hidden applications of

[DVD] is the various forms of music performance [it offers], be it music videos, operas, and pop concerts in this format," Lieberfarb said. "[Music DVD] could turn out to be one of the real sleeper applications."

Retailers, meanwhile, used CES to preview their plans for handling the format. Blockbuster is teaming with Sony in a cross-promotion, while Virgin Megastore expects to outfit its outlets with demo units.

The software announcements came as several hardware manufacturers finally unveiled shipping and pricing plans for the first-generation DVD players, which were delayed by copyright protection problems in late 1996.

One of the first DVD players to hit the market will be Samsung's DVD-70U, which will be in stores by the end of February, priced at \$699. Samsung's early lead on DVD is surprising, since it has a reputation for offering low-priced products after a configuration has been established in the marketplace.

Also due in February is Pioneer's combination laserdisc/DVD/CD player (DVL-700), which will sell for \$999. The company will also make available
(Continued on page 97)



Bush A Famous Sign-ee. Famous Music has signed Trauma/Interscope act Bush, through songwriter/guitarist/vocalist Gavin Rossdale, to a worldwide publishing deal. The agreement includes the band's new album, "Razorblade Suitcase," which debuted at No. 1 on The Billboard 200, and its first album, the multiplatinum "Sixteen Stone," which just celebrated its second anniversary on The Billboard 200. The band has two singles on the Modern Rock Tracks chart, "Swallowed" and "Greed Fly." Pictured celebrating following a recent Bush show in Los Angeles are Rossdale, left, and Famous Music president Ira Jaffe.

D.C. Is Booked Solid With Inaugural Events On Tap

■ BY BILL HOLLAND

WASHINGTON, D.C.—Stevie Wonder, Kenneth "Babyface" Edmonds, Trisha Yearwood, Aretha Franklin, James Taylor, Sandi Patty, Kenny G, Kenny Rogers, Yo-Yo Ma, and the Dave Matthews Band are among the wide range of acts from all eras and genres heading to Washington, D.C., the weekend of Saturday (18) for the 53rd Inaugural Festivities.

Made up of a dizzying series of official and nonofficial galas, balls, and parties, this wild weekend before President Clinton's swearing-in Monday (20) will outshadow both Grammy and Oscar weeks in terms of star power.

And as Washington turns the spotlight on music, the D.C. musicians union, musical contractors, local talent booking agencies, society orchestras, and instrument rental and pro sound companies report that they are all booked.

Tom Lee, secretary-treasurer of the American Federation of Musicians Local 161-710, believes that of the union's 2,000 members, most of the full-time musicians and many of the weekend card holders are going to be in a tux on a stage somewhere, backing up the out-of-town stars.

An added bonus: Local union musicians involved in Inaugural Festivities can expect to make double scale for gigs, which Lee says could vary from

\$250 to \$350 a night.

The week's biggest celebrations will be at the official Presidential Gala, to be held Sunday (19) at the U.S. Air Arena in Largo, Md. (and televised at 9 p.m. EST on ABC), and the music-driven official pre-inauguration festivities in tents and buildings on the Mall behind the White House grounds.

All the acts noted above, along with the casts of the Broadway musicals "Bring In 'Da Noise, Bring In 'Da Funk" and "Chicago," will perform at the televised Gala.

Announced musical performers for the Saturday (18) Mall festivities include Maceo Parker, Buckwheat Zydeco, Eddie Palmieri, Little Feat, Chaka Khan, Carnaval De San Anto, Celtic Thunder, and one of the few alternative rock invitees, Better Than Ezra.

The Sunday (19) lineup includes the Count Basie Orchestra; Peter, Paul & Mary; Shirley Caesar; the Savoy-Doucet Cajun Band; Nashville Bluegrass; Mikala Enriquez; the Preservation Hall Jazz Band; and Rob Wasserman with Bob Weir & Friends.

One of the most star-studded (invitation-only) post-Gala receptions is being staged by Rock the Vote, in conjunction with MCI and the Recording Industry Assn. of America, at the Red Sage restaurant. Music will be provided by the Squirrel Nut Zippers.

(Continued on page 110)

Arista Reaps Record Sales In 1996, With Braxton, Houston Sets

■ BY DON JEFFREY

NEW YORK—Arista Records, buoyed by Toni Braxton's second album and two soundtracks featuring Whitney Houston, reports a record year in 1996, with U.S. sales rising 14% to nearly \$400 million.

The label, owned and distributed by BMG, had a leading market share of 8.53% in current albums and singles in 1996, according to SoundScan.

Clive Davis, president, who formed Arista in 1974, says, "We really saw a tremendous number of new artists come on the scene and enjoy strong breakthroughs. And our established artists really have continued—against all other industry trends—to be among the major artists of the world."

Arista released seven albums that sold 1 million or more units in the U.S. last year, according to SoundScan. The biggest was Braxton's "Secrets," at 2.9 million units. Next was the soundtrack to "Waiting To Exhale," at 2.6 million units.

The others were "The Moment," Kenny G (1.7 million); "Borderline," Brooks & Dunn (1.6 million); "The Greatest Hits Collection," Alan Jackson (1.6 million); "The Preacher's Wife" soundtrack, featuring Houston (1.1 million); and "CrazySexyCool," TLC (1 million).

Singles also were strong: Out of 18 releases that sold more than 1 million units last year, Arista had six. The biggest, according to SoundScan, was Braxton's "You're Makin' Me High"/"Let It Flow," at 1.5 million copies.

Arista's joint ventures contributed to its success, especially LaFace Records (Braxton, Tony Rich, Az Yet, OutKast, and TLC). Other label deals are Rowly Records (Monica) and Bad Boy Entertainment (112, Total).

Breaking artists mentioned by Davis include Rich, No Mercy, Deborah Cox, Az Yet, 112, Robert Miles, BR5-49, and OutKast.

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BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION
BEST FEMALE POP VOCAL PERFORMANCE • PRODUCER OF THE YEAR

“CHANGE THE WORLD”

From the motion picture “Phenomenon”

*Performed by Eric Clapton, Written by Tommy Sims, Wayne Kirkpatrick, Gordon Kennedy
Produced by Babyface*

SONG OF THE YEAR • RECORD OF THE YEAR
BEST MALE POP VOCAL PERFORMANCE • PRODUCER OF THE YEAR

PRODUCER OF THE YEAR

Don Was

“Crazy Love” (Aaron Neville & Robbie Robertson)

“Have A Little Faith In Me” (Jewel)

From the motion picture “Phenomenon”

BEST METAL PERFORMANCE

“I’m Your Boogie Man” • White Zombie

Track from “The Crow: City of Angels” Soundtrack

Miramax/Hollywood Records

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

“Unstrung Heroes”

Thomas Newman, Composer
Hollywood Records

“The Star Maker”

Ennio Morricone, Composer
Miramax/Hollywood Records

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

“When You Wish Upon A Star” • Take 6

Track from “Music From The Park”

Walt Disney Records

BEST INSTRUMENTAL ARRANGEMENT WITH ACCOMPANYING VOCALS

“When You Wish Upon A Star” • Take 6

Take 6, Arrangers

Track from “Music From The Park”

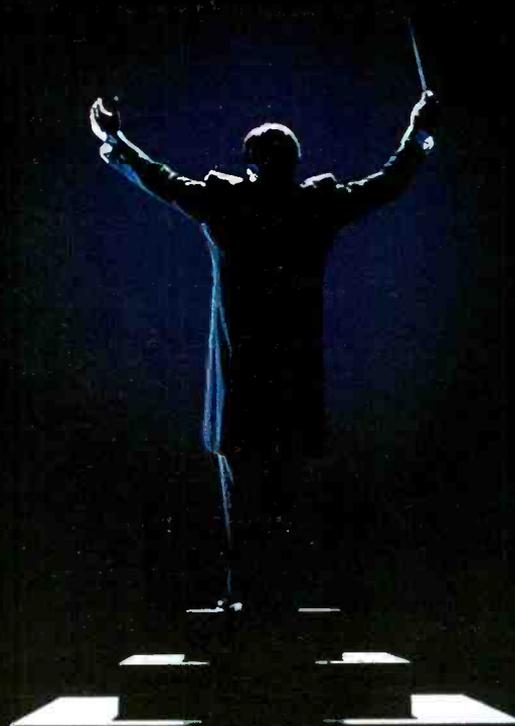
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“Baby Mine” • Alison Krauss

Track from “The Best of Country Sing The Best of Disney”

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1992 AMERICAN MUSIC AWARDS, FAVORITE NEW ARTIST, COUNTRY ACADEMY OF COUNTRY MUSIC TOP NEW FEMALE VOCALIST

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GRAMMY AWARDS, BEST COUNTRY VOCAL COLLABORATION FOR "FALL TO PIECES" WITH AARON NEVILLE

1996 GRAMMY NOMINATIONS, **BEST FEMALE COUNTRY VOCAL PERFORMANCE:** "BELIEVE ME BABY (I LIED)"

BEST COUNTRY SONG: "BELIEVE ME BABY (I LIED)"

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Pointblank Goes Regional With Soul Legend Burke

BY MELINDA NEWMAN

NEW YORK—Even with a 40-year career filled with surprises, soul legend Solomon Burke was somehow still startled by the recent turn of events that led to the release of his new album, "Definition Of Soul," on Pointblank/Virgin.

In 1995, Burke was playing the Jazz Aspen festival. Despite a downpour, he noticed one couple having a particularly joyous time, singing along with his early '60s pop and R&B hits, such as "Just Out Of Reach (Of My Two Empty Arms)," "Cry To Me," and "Got To Get You Off My Mind." The couple came into Burke's tent after the show to introduce themselves.

"I felt so bad because I didn't have anything to offer the man to drink but some fruit juices and some tea, and there was only one chair. So we gave the chair to this young lady, and I said [to the man], 'Listen, you can sit right here on my knee,'" recalls Burke.

Though he didn't know it, Burke, who was without a record deal—or as he puts it, "between opportunities"—was talking with longtime admirer Jim Fifield, president/CEO of EMI Music. In fact, as a board member of Jazz Aspen, Fifield had been the one to suggest that the festival book Burke.

"I'd been a fan of Solomon Burke's ever since he was with Atlantic and the Jerry Wexler days. I had all his recordings," says Fifield. "He did a show at the New Orleans Jazz & Heritage Festival three years ago, and that was the first time I'd seen him again after not seeing him in a

long time. He had a fuchsia suit and his cape, and he blew the whole place apart."

Even after Fifield introduced himself, Burke still did not know who he was. Moreover, Burke says, it wasn't until Fifield had connected him with Pointblank president John Wooler and Burke was signed to the EMI-distributed label that he realized Fifield was anything other than a very well connected independent promotion man.

Burke recalls, "I called him after I was signed and said, 'Mr. Fifield, please forgive me for being so stupid and ignorant. I just didn't know who you were, and I deeply apologize.' I felt like a little ant."

Burke is one of the music industry's true characters. Dubbed the "Wonder Boy Preacher" when he began delivering sermons from his church in Philadelphia as a child, Burke started his recording career with Apollo Records in 1955. Disillusioned with the industry, he quit and opened up a chain of mortuaries. He signed with Atlantic Records in 1960 and released a slew of hits under Wexler's tutelage. Although never as famous as contemporaries Otis Redding or Sam Cooke, he is considered by many to be just as vital a part of R&B history.

He has recorded only sporadically over the past two decades—most recently for Black Top Records in 1993—but he continues to tour, playing up to 75 dates a year with his 21-piece band. (He also has appeared in a number of films, most notably playing Daddy Mention in 1987's "The Big Easy.")

"Definition Of Soul," co-produced by Burke and his son Selassie, is a collection of songs that mines vintage soul territory of love lost and found, and the attendant miseries and pleasures.

(Continued on page 32)



BURKE

Heatseekers Blossom Home And Abroad R&B, Country Newcomers Well-Received At Radio

Island's Dru Hill Is A Tireless Tourer

BY DOUG REECE

LOS ANGELES—Island Black Music R&B act Dru Hill is on a promotional tour, planting seeds for its self-titled debut set in England, but the fruits of the band's tireless efforts are already in full bloom in the U.S.

"Dru Hill" has sold more than 97,000 units since its release Nov. 17, 1996, according to SoundScan. The group became a Heatseekers Impact act when the album entered The Billboard 200 at No. 90, for the week ending Jan. 18.

Coming off the success of the group's single "Tell Me," which was featured on Island's "Eddie" soundtrack (Billboard, Oct. 5, 1996), "Dru Hill" jumped from No. 169 to No. 90 and earned Pacesetter distinction. R&B radio programmers have also gotten behind the second single, "In My Bed," en masse.

The song, which was serviced to R&B stations Dec. 17, 1996, began to show its power after the Christmas holiday.

For the week ending Jan. 10, Broadcast Data Systems reported "In My Bed" as the "greatest gainer" at mainstream R&B stations, posting a 224-spin increase.

Cliff Winston, PD at R&B KJLH Los Angeles, suspects the song could have been even more popular, had "Tell Me" not proved so resilient.

"The only thing keeping 'In My Bed' from getting more play on our station right now is that 'Tell Me' just won't die," says Winston. "With the ice broken, we're expecting 'In My Bed' to be a natural."

Breaking the ice is exactly what Island senior VP/GM (U.S.) and "Dru

Hill" executive producer Hiram Hicks had in mind when he set out to introduce the band to radio programmers at various trade conventions.

"We want them to be the people's group," says Hicks. "We wanted Dru Hill to be a group that people could sit down with and touch. A lot of acts today are more standoffish, and I wanted them to defy that."

Rikko, music director and night personality at R&B KSJL San Antonio, Texas, caught a glimpse of the band's endearing charisma and accessibility during an in-

station interview.

"It's hard getting bands on that haven't been combed through and just want to talk about getting girls at their shows," says Rikko. "These guys understood the value of air time, and when they came in, it was, boom! They sat right down and knew their stuff."

"If they were coached," he adds, "they were coached well."

Numerous in-store appearances have also served the band well. One such appearance received press attention when the act required a police escort to help its members maneuver through the throngs of young female fans.

Dru Hill member Nokio says the band's intimacy with the public has proved to be more stabilizing than intoxicating.

"We are most definitely here for our fans," he says. "Things like stopping to sign autographs even when we don't have the time and talking to the people on the radio keep us grounded and keep us from getting too caught up in the business."

Next on the band's busy agenda, says Hicks, will be more even radio appearances, visits to major and local distributors, and stops at select mom-and-pop retailers.

(Continued on page 33)

Sharp Measures Up With Asylum Debut

BY GINA VAN DER VLIET

LOS ANGELES—After winning a battle with bone cancer, country singer Kevin Sharp's musical dreams are coming true. His debut album, "Measure Of A Man," has cracked the top half of The Billboard 200, making Sharp a Heatseekers Impact artist.

Sharp, 25, was diagnosed with the disease at age 18 and was told at the time that the prognosis was dire. It was a meeting with producer David Foster, arranged through the Make-A-Wish Foundation, that inspired Sharp to pursue his musical aspirations.

After undergoing high-intensity chemotherapy, Sharp's cancer went into remission and he started to build his musical career.

"Not to sound like a cliché, but it all still feels like a dream," Sharp says. "And if it is a dream, I better not wake up."

"Measure Of A Man" entered the Heatseekers chart at No. 48 for the week ending Nov. 2, 1996. The album reached No. 1 on the Heatseekers chart for the week ending Dec. 28, after only nine weeks on the list.

This week, the album, which has sold 186,000 copies, according to SoundScan, is No. 63 on The Billboard 200.

Asylum Records co-president/CEO (U.S.) Joe Mansfield admits that the success of "Measure Of A Man" is surprising, even though the label knew it was dealing with a strong album.

"For a debut artist, this is very, very

(Continued on page 20)



DRU HILL



SHARP



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Also features new music by Carly Simon

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Virgin Underground Aims To Develop Dance Talent

■ BY LARRY FLICK

NEW YORK—Virgin Records is strengthening its commitment to the dance music market with the formation of Virgin Underground, an imprint geared toward developing new club-rooted talent.

Virgin Underground is being spearheaded by Rick Squillante, who previously served as Virgin's manager of dance music promotion. Working from Virgin's New York home base, he will handle all aspects of the new label, with an eye toward possibly adding staff in June.

"Until then, this will truly be a one-man, soup-to-nuts effort," he says. Virgin's pop promotion and marketing departments will get involved in Virgin Underground projects, he adds, "once there appears to be a life for a record beyond the clubs."

The label will be launched in March with two singles, each carrying a different logo. "I'm In The Mood" by Swedish producer/DJ Pierre J. will sport the Virgin Underground flag, while "Everybody Needs To Be Loved" by the Los Angeles-based Groove Junkies Featuring Ajani will be issued under the V.U. banner.

Squillante's intention is to provide a striking visual method for club DJs and radio programmers to differentiate between singles with "a pop/crossover feel and those aimed almost exclusively toward the club population," he says. Although all the label's releases will be launched on dancefloors, most V.U. signings will be groomed for an eventual transition into the pop arena.

"I'm In The Mood" and "Everybody Needs To Be Loved" will be available in 12-inch and maxi-CD formats. "I'm In The Mood" will offer remixes by Pierre J. and Prince Quick Mix. "Everybody Needs To Be Loved" has rhythmically varied versions by the



AJANI

act, as well as by C.L. McSpadden and Marcus Schulz.

The idea for Virgin Underground was triggered two years ago by the worldwide success of "I'm Ready" by Size 9, an alter ego of acclaimed producer/musician Josh Wink. It was a one-off 12-inch single that Squillante signed as a sales experiment. "I wanted to prove the strength of a small underground dance record," he says, noting that "I'm Ready" eventually topped Billboard's Hot Dance Music/Club Play chart and became a pop smash throughout Europe.

"That little record—which no one expected a lot from—was suddenly a huge international hit," he says. "The next step was to see if we could make that happen again."

Squillante says Virgin Underground will initially focus on singles, although he holds album options on every signing. The label will start by offering a minimum of four releases in its first year, with the flexibility for expansion. A multi-act compilation album is planned for June.

VH1 To Bow Music Performance Show Network, Hard Rock Cafe, Warner Team For Series

■ BY BRETT ATWOOD

LOS ANGELES—Robert Small, the man who co-created "Unplugged," is preparing to follow that MTV series with "Hard Rock Live Presented By Pontiac Sunfire," a new music performance show for VH1.

The cable programmer is partnering with Hard Rock Cafe and Warner Bros. Pay-TV, Cable & Network for the weekly one-hour series, which will debut March 30.

"In many ways, it is the polar opposite of 'Unplugged,'" says Small, who is producing the show with his production company RSE. "The only similarity is that they are both platforms for artists to identify themselves and to create a rapport with viewers."

The show, which will be taped in a studio in New York, will feature live performances by established and developing artists.

Most episodes will contain performances by two artists, but some established acts with a larger catalog will have the opportunity to perform for the entire show.

"This will create a platform for artists to show the viewers what they can do," says Small. "It is a chance to see artists perform outside the context of a music video."

Jim Gaspin, senior VP of programming and production for VH1, adds, "This show is about highlighting great music performances. For us, this is a way to increase our appeal beyond music videos. VH1 is about all forms of music programming, and live music fits into our desire to be viewed for many types of music programming."

Concert footage will be mixed with behind-the-scenes, documentary-style footage of the artists as they prepare for their performances.

In addition, the show will be interspersed with segments highlighting

Hard Rock's expansive rock'n'roll memorabilia collection.

The series will be supported by a \$30 million marketing and promotion campaign, according to Gaspin. A total of 18 episodes are scheduled for 1997.

"In many ways, it is the polar opposite of 'Unplugged'."

In a throwback to the early days of television, the show's sponsor, Pontiac Sunfire, will receive prominent billing in the program's title and credits.

"There will not be any signage for Pontiac during the actual show," says Small. "This is not a theme-park show or a merchandising vehicle for Pontiac covered up with music."

However, the car maker will create advertising specifically for the show and will include a promotional tag for the series in all of its other TV and print advertising.

VH1 will support the show with numerous promos, and spots will also run on Hard Rock's in-house music video channel, which operates in 62 of the chain's restaurants.

New episodes will air Sunday nights at 8 p.m., while reruns will be scheduled each Saturday night at the same time.

Most of the performers on the show will come from the pop and rock genres that already characterize VH1. However, there will be opportunities for some country and R&B acts on the show, according to Small.

Former "Late Night With Conan O'Brien" talent booker Jim Pitt has been hired to book the show. Specific artists for the program had not been announced by press time.

The series will be distributed internationally by Warner Bros. International Television.

Smashing Pumpkins Sue Chrysalis Band Claims Its 1992 Publishing Agreement Is Void

■ BY CRAIG ROSEN

LOS ANGELES—Multiplatinum rock act the Smashing Pumpkins have filed a \$10 million lawsuit against the Chrysalis Music Group, claiming that the band's 1992 publishing agreement with the company is void.

In the suit, filed Jan. 9 in Superior Court here, the Pumpkins' Billy Corgan, James Iha, and D'Arcy Wretzky and their publishing companies Cinderful Music and Cellophane Star Music are seeking damages for breach of contract and the establishment of a trust for royalty revenue.

The suit claims that the contract

the band signed with Chrysalis Aug. 1, 1992, covered four albums.

Although the Pumpkins delivered five albums, the suit claims that the contract "was void and unenforceable from its inception," since it purported to grant Chrysalis the rights to Pumpkins compositions up to 12 years after the release of the band's fourth album.

The five albums cited in the suit are 1991's "Gish," 1993's "Siamese Dream," 1994's B-sides compilation "Pisces Iscariot," 1995's double-CD "Mellon Collie And The Infinite Sadness," and 1996's singles boxed set "The Aeroplane Flies High."

Even if the contract was not void

from its inception, Chrysalis breached the terms of the contract when it exploited compositions off the band's fifth album, the suit claims.

In addition, according to the suit, the company "demanded" the rights to two more albums. "Chrysalis' improper demands are so extreme in their overreaching that they would result in Chrysalis' exploiting rights in the compositions in seven rather than the agreed four albums and in three times the number of compositions that were anticipated when the contract was made," the suit claims.

Chrysalis Music had no comment on the action.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Michael Goldstone is named the fourth member of the executive team at DreamWorks Records in Los Angeles. He was VP of A&R for Epic Records.

Ken Levy is promoted to senior VP of creative services for Arista Records in New York. He was VP.

Kevin Patrick is appointed VP of A&R for Columbia Records in New York. He is founder of the Medicine Label, which he will continue to oversee.

Robert M. Cohen is promoted to VP, senior West Coast counsel, for Sony Music Entertainment in Santa Monica, Calif. He was director of business affairs.

Chris Lopes is appointed VP of pop promotion, West Coast, for Mercury Records in Los Angeles. He was VP of promotion for EMI Records.

Vanguard Records in Santa Monica promotes Kevin Welk to VP/GM and Meg MacDonald to director of pro-



GOLDSTONE



LEVY



PATRICK



COHEN



LOPES



WELK



MUELLER



CONNOLLY

motions and names Aaron Yeagle national sales and marketing coordinator and Lory Kaschmitter advertising coordinator. They were, respectively, director of artist development, publicity director, operations manager with Sam Goody, and advertising coordinator at Bayside Distribution.

Melanne Mueller is promoted to director of media relations for RCA Red Seal/BMG Classics in New York. She was manager of media relations.

Andrew Stephanopoulos is promoted to VP of A&R at the Track Factory in Los Angeles. He was product

manager.

EMI Records appoints Hal Lie-neck Midwest promotion/marketing manager in Chicago and Bob Dickey Cleveland promotion/marketing manager. They were, respectively, Midwest promotion manager for Curb Records and Midwest promotion manager for RCA Records.

PUBLISHING. Teresa Connolly is promoted to associate director of executive administration at BMI in New York. She was executive assistant to the VP of executive administration,

special projects, and corporate secretary.

DISTRIBUTION. Joyce Castagnola is appointed senior VP of sales and distribution for Universal Music & Video Distribution in Universal City, Calif. She was senior VP of sales for Virgin Records.

RELATED FIELDS. Arlen Kantarian is promoted to president/CEO of Radio City Productions in New York. He was COO.

David Scheirman is appointed

director of tour sound marketing for JBL Professional in Northridge, Calif. He was a consultant.

Scott N. Bartlett is elected VP and a member of the executive committee for the International Recording Media Assn. (ITA). He is VP of the Custom Entertainment Group at Sony Disc Manufacturing.

Fred Parker is named director of electronic commerce for The San Diego Daily Transcript and The San Diego Source in San Diego. He was director of marketing for CERFnet.

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ASYLUM RECORDS

MUSIC FOR THE HORIZON

L7 Readies 'The Beauty Process'

Marilyn Manson Tour Sets Up Slash Act's Set

BY CHRIS MORRIS

LOS ANGELES—On Jan. 7, L7 joined the Manson family—the Marilyn Manson family, that is.

The hot-selling shock-rock band asked the all-female, punk/hard rock unit to sign on as opening act on a U.S. tour that ends in late February. The national sortie will serve as a curtain-raiser for L7's new Slash/Reprise album, "The Beauty Process: Triple Platinum," which hits stores Feb. 25.

The tour could be a windfall for veteran act L7, according to Reprise director of artist development Linnea Nan. "A lot of people are leery of touring a band in front of a record release, especially for an eight-week run, but we think this is a great way of reintroducing the band to some core fans, bolster some awareness there, and also introduce the band to some new fans. Some of Marilyn's fans were 10 years old when the last L7 record came out [three years ago]."

Guitarist/vocalist Donita Sparks says wryly, "We're looking to tap into the eyeliner and lunchbox crowd."

Bob Bell, new-release buyer at 265-store Warehouse Entertainment in Torrance, Calif., believes the tour could supply a handsome launch for "The Beauty Process." "The Marilyn



L7

Manson tour will be a very high-profile tour, and we know from experience that Marilyn Manson fans are very active music buyers, so I'd imagine that would boost sales."

Hurried preparations for the tour followed the taxing process of recording "The Beauty Process," which was produced by Rob Cavallo, Joe Barresi, and the band. Bassist Jennifer Finch, who had been with L7 for a decade, abruptly quit the group after sessions had commenced.

"She wanted to go to school," Sparks explains. "She didn't really want to tour at this point. I think she was burnt. She also had a side band while L7 was going, and I think she wants to pursue that."

L7, which also includes co-founding guitarist Suzy Gardner and drummer

Dee Plakas, quickly secured New Yorker Greta Brinkman to serve as bassist on much of the album; Sparks also filled the role. Sparks says, "You're in the recording studio, it's thousands and thousands of dollars every day. So we didn't really even have time to think about it, and we just went ahead."

L7's hunt for a more permanent bassist ended when Sparks ran into guitarist Gina of the New York band the Lunachicks at an L.A. show.

Sparks recalls, "She said, 'Oh, my God, I think the perfect person for you is my friend Gail Greenwood. She used to play for Belly, but don't hold that against her' . . . She had another band called Walter that was just about to get signed, but she bailed. They were literally two weeks away from signing. And she was a creative force in that band—she was writing."

"As she puts it, 'When L7 calls, you

(Continued on page 24)



Out In The Kornfield. Members of Korn receive plaques commemorating platinum sales of their self-titled debut and gold sales for their new set, "Life Is Peachy." Shown, from left, are Jonathan, Fieldy, and Head from Korn; Immortal Records president Happy Walters; Jeff Kwatinetz of Gallin-Morey Associates; Korn's David and Munkey; Epic Records president Richard Griffiths; Epic Records Group chairman Dave Glew; and Epic Records senior VP David Massey. Kneeling is Peter Katsis of Gallin-Morey Associates.

Rykodisc Hopes To Build On Bill Hicks' Cult Base

BY JIM BESSMAN

NEW YORK—Many felt controversial cult comic Bill Hicks was on the brink of a mainstream breakout when he died Feb. 26, 1994, at age 32 of pancreatic cancer. A comedian's comedian often likened to Lenny Bruce, Hicks also had a rock sensibility and enjoyed a rock musician following that continues after his death.



HICKS

With the Feb. 25 release of his four albums, Rykodisc is hoping at least to garner Hicks the popular following that eluded him while he was alive, and is counting on his many fans in rock and throughout show business. Radiohead, for instance, dedicated its 1995 album, "The Bends," to Hicks, while Tool's current set,

"Aenima," includes both a painting of him in the CD booklet and a vocal sample near the disc's end. Hamell On Trial's Ed Hamell, meanwhile, plans to include the tribute "Bill Hicks" on his next album.

Hicks "should have been and was going to be a phenomenon," Hamell says. "My biggest thing in singing 'Bill Hicks' is to build awareness. Thank God Rykodisc's putting out his albums, so at least he'll posthumously get the attention he deserves."

Rykodisc is making known such celebrity endorsements in its awareness campaign for the Hicks titles, which include two previously released but out-of-print albums, "Dangerous" and "Relentless" (released in 1990 and 1992, respectively, by Invasion Records) and two new ones, "Arizona Bay" and "Rant In E-Minor," which Hicks was working on when he died and have been completed with the help of his friend

(Continued on page 45)

Garth Brooks To Play Central Park? Bowie Rings In His 50th With Panache

NASHVILLE MEETS NEW YORK: Sources say that Garth Brooks will give a free concert in New York's Central Park in August that will air on HBO. Brooks says that he "has no comment at this time." Pat Quigley, senior VP of marketing for EMI Music Group, who is said to be one of the main coordinators of the project, also had no comment.

50 YEARS YOUNG: David Bowie may be old enough to join the American Assn. of Retired Persons, but he showed no signs of slowing down at his birthday party at New York's Madison Square Garden Jan. 9, one day after he turned 50. Joining him onstage were Frank Black, Foo Fighters, the Cure's Robert Smith, Sonic Youth, Lou Reed, and Smashing Pumpkins' Billy Corgan.

They proved to be the perfect party guests. None of them tried to upstage the birthday boy, and all were gracious participants. Of course, other than Reed, who played four songs with Bowie, none of them really had the chance. Most were trotted out after Bowie's band had already begun playing and walked offstage with little fanfare.

If none of the guests threatened to steal the show, the staging did. Bowie artfully used front-screen projection, often singing behind a scrim that projected images of him dancing with what I swear was a cross dresser, or other visions. During "Voyeur," Bowie was stuck in a stockade, his contorted face projected on a white oval.

Bowie devoted a great portion of the well-paced evening to tunes from his new album, "Earthling." The material, which combines rock with techno, was especially well received given that the album isn't available until Feb. 11 and that most of the audience was hearing the songs for the first time.

Highlights included an edgy, taut "I'm Afraid Of Americans," performed with Sonic Youth; "Hallo Spaceboy," with Foo Fighters' Dave Grohl and William Goldsmith on drums as well as Bowie's drummer Zack Alford providing a relentless, dynamic rhythm; Bowie and Black's harmonies on "Fashion"; Bowie and band member Gail Ann Dorsey's spiky take on "Under Pressure"; and Bowie's yearning, spirited version of "Heroes."

SAY WHAT? Fans of ♀ were momentarily stymied at his Roseland Theater show Jan. 11 in New York when they didn't know what to shout to bring the artist formerly known as Prince back for an encore, as he's still using that godforsaken unpronounceable glyph for a name. However, some quick thinkers got the crowd going when they began cheering "I Would Die 4 U" after, of course, one of ♀'s biggest hits. ♀ is wrapping

up a club tour to benefit his children's charity, Love 4 One Another. In April, he will begin a world tour to support his NPG/EMI release, "Emancipation."

STUFF: The half-time extravaganza for Super Bowl XXXI, to be held Jan. 26 in New Orleans, will feature ZZ Top, James Brown, and Dan Aykroyd, James Belushi, and John Goodman as

the Blues Brothers. The 10-minute segment will be produced by Select Productions in conjunction with Radio City Productions and House of Blues. The game will air in 160 countries before a potential audience of 800 million . . . Fiona Apple has been picked to open for Counting Crows from Thursday (23) through Feb. 14 . . . Laundry Room Records has released "Harlington Angel Divine" from Harlington A.D. The band's bassist just happens to be Dave Grohl. He's joined by label co-owner Barrett Jones, guitarist Tos Nieuwenhuizen, and singer Bruce Merkle.

The Pharcyde, Voodoo Glow Skulls, and Face To Face have been confirmed for the monthlong Airwalk Sno-Core Tour that starts Feb. 14 in Providence, R.I. Added to selected dates will be Less Than Jake and Powerman 5000. The tour combines daytime mountain snowboarding activities with nighttime concerts. Included in the shows will be footage of Sublime, who headlined last year's outing . . . Madacy Entertainment Group, which produces popular budget-line classical titles, has released its second full-priced release, "Power Of Love." The 16-track soft rock collection, which features past hits from Phil Collins, Luther Vandross, the Pointer Sisters, Christopher Cross, and others, follows last summer's "Sun Splashin'." Suggested retail for "Power Of Love" is \$15.98 for CD and \$10.98 for cassette . . . Paula Batson has been named VP of corporate public relations for New York-based N2K Inc., the parent company for N2K Entertainment, N2K Encoded Music, and N2K Telebase.



by Melinda Newman

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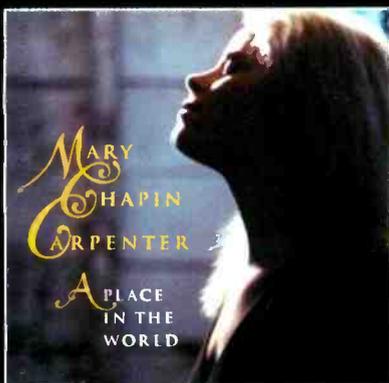
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- PEOPLE

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James Takes New Crack With 'Whiplash'

Fontana/Mercury Band Ends Hiatus With Seventh Set

■ BY DAVID SPRAGUE



JAMES

NEW YORK—In recent times, a fair number of alternative rock's success stories have happened overnight, but there are still those who've climbed the ladder one rung at a time. Such is the case with James, the Manchester, England-based septet that struck gold in 1993 with "Laid," the seventh album in its decade-plus existence.

"I think the success we've had has been more a cumulative thing than anything," says front man Tim Booth. "In a lot of ways, 'Laid' was less commercial than anything we'd done in the past, but it ended up selling loads of copies in the past couple years when we've been all but dormant."

That respite will end Feb. 11, when Fontana/Mercury issues "Whiplash," the first release from the band since 1994's experimental remix set, "Wah Wah." (In the interim, Booth released "Booth And The Bad Angel," a collaboration with composer Angelo Badalamenti.)

"We desperately needed time off after working basically nonstop for 13 years," says the singer. "We needed to find a new way of working, because we were going mad—or I was at least. I used to drive James and be there for every note,

and I didn't want to do that anymore."

While he's still at the forefront of much of "Whiplash," Booth does cede more control to his bandmates on surprisingly abrasive, industrial-tinged tracks like "Greenpeace" and the largely improvised "Go To The Bank." Fans of the band's trademark aggro-folk sound will find plenty to like in songs like the first single, "She's A Star," which goes to radio the last week of January.

"They've delivered a very strong, very deep album, and I think 'She's A Star' is their best chance yet at a multiformat hit," says Josh Ziemman, Mercury senior director of marketing. "Since it has been a while, we may have to solidify the foundation at radio and retail, but James does have a very loyal fan base."

Anticipation is strong for new material from the band. "We've supported James since the beginning, and the band has always done extremely well here," says Jane Purcell, PD at modern rock outlet WWCN Columbus, Ohio. "We played several cuts off the last album to good response, and quite a few things from their catalog are still in our gold rotation."

Ziemman says the band—which is signed to Fontana in Europe—will come to the U.S. for a promotional visit in late February. On that trek, James will perform on shows such as MTV's "120 Minutes" and "Late Show With David Letterman." A full tour, booked by Mitch Rose at Creative Artists Agency, will follow in April.

"Playing these songs live should be interesting for a number of reasons," says Booth. "They lend themselves to performance a bit more than the songs on 'Laid,' which tended to be somewhat introspective. Besides which, we're not playing with Larry any longer, which is a big change."

The "Larry" Booth refers to is Larry Gott, the longtime guitarist who left midway through the recording of "Whiplash"—in Booth's words "because he hated the whole fame thing even more" (Continued on page 26)

Virgin Makes Noise For Sneaker Pimps' Bow

■ BY DOUG REECE



SNEAKER PIMPS

LOS ANGELES—"Becoming X," the debut by Virgin Records' modern rock act Sneaker Pimps, has already reached a degree of consumer familiarity rarely seen with essentially unknown acts.

The album, which has been available here as an import on the Manchester, England-based One Little Indian/Cleanup since September, will be released Feb. 25 by Virgin Records America.

Thanks to the import, giveaways, and singles already in consumers' hands, Bruce Henderson, senior director of marketing and artist development for Virgin America, says that the U.S. is well-primed for the album.

"We've been setting this up at retail since October, knowing that imports and singles would help oil the pipeline," says Henderson. "We have put in a lot of effort teasing retail and radio that this band is coming."

On Oct. 29, the label released a double-A-sided CD single containing mixes of the album tracks "Tesko Suicide" and "Post-Modern Sleaze," as well as the B-side "Johnny," to college radio and

retail.

A 12-inch single, with mixes of the album track "6 Underground," as well as two other album cuts, was pressed for mix shows and polybagged with subscriber issues of Mix magazine.

Print ads with bounce-back cards and more than 100,000 sticker postcards facilitated giveaways of such items as shoelaces, the advance video for "6 Underground," rare remixes, and cassette samplers. Henderson says that Virgin issued 35,000 copies of the latter.

One Little Indian/Cleanup has also issued a three-CD set of maxi-singles featuring Sneaker (Continued on page 22)

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KEVIN SHARP

(Continued from page 13)

rare," says Mansfield. "Especially since the CD has only been out since the end of September. Initially, we only shipped 20,000 units, since Kevin was an unknown artist. Who would have guessed that only a few months later the record would be pushing gold?"

According to Joseph Vetter, store manager at the Camelot Music outlet in Daytona Beach, Fla., "Measure" sold out shortly after he placed a copy in the in-store listening station.

"We originally received somewhere between 20 or 30 units of the album. Then the buzz on Kevin started, and people started to walk in and ask for him by name, which is exceptional for a debut album," Vetter says. "With thousands of new CD releases every year, very few new artists tend to stick out in the public eye."

TONY RICH COVER

The first single, a cover of the Tony Rich Project hit "Nobody Knows," topped the Hot Country Singles & Tracks chart for the week ending Jan. 11 and remained at the summit for the week ending Saturday (18).

KUZZ Bakersfield, Calif., PD Evan Bridwell moved the song into heavy rotation Jan. 13. "So far, we've been playing it about 22 times a day, but in heavy rotation it will receive 34 daily spins," he says. "The reactions to the single have resulted in very positive call-out research."

According to Mansfield, Sharp's new single, "She's Sure Taking It Well," will be serviced to radio in February, depending on how much play "Nobody" receives.

Sharp, who has been recovering from hip surgery on Dec. 26, will hit the road Sunday (19) for a six-month U.S. tour with Sawyer Brown. The singer will also perform at New York's Carnegie Hall on Wednesday (22) at a Gay Men's Health Crisis benefit organized by Foster. In addition, Sharp will make several TV appearances during the trek, including a Wednesday (22) stop on "Fox After Breakfast" and a Friday (24) date on "Good Morning America."

Sharp is also scheduled to play gigs with fellow country star John Michael Montgomery in the spring. Sharp is booked through the Monterey Booking Agency.

TV AND TOURING

"Kevin has already done a number of radio shows," Mansfield says. "We've also got radio sound bites in seven markets this week to promote the album and are advertising his chart position in connection with the tour. Next, we are looking into [more] television appearances . . . We are trying to expand to doing some morning shows in New York and programs such as [the late-night shows hosted by David] Letterman and [Jay] Leno."

Sharp is one of the 10 artists selected to perform on the Country Radio Seminar's New Faces show on March 8. The show has previously featured artists such as George Strait, Randy Travis, and Reba McEntire.

Mansfield adds that Sharp's management company, Sound & Serenity Management, was instrumental in promoting "Measure Of A Man," as well as getting a six-piece band together for the upcoming tour.



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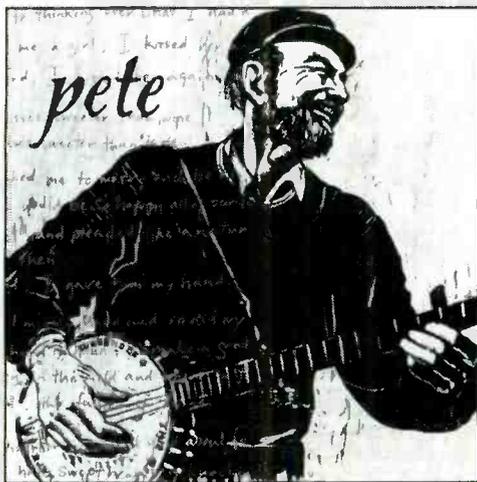


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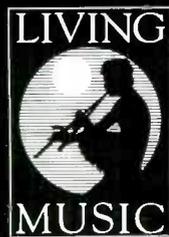
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Artists & Music

VIRGIN MAKES NOISE FOR SNEAKER PIMPS' BOW

(Continued from page 18)

Pimps B-sides and several mixes of "6 Underground."

In fact, the act's music seems especially suited to studio tinkering, as two of the band's songs have been remixed by noted producers Flood and Nellee Hooper. Sneaker Pimps' music is published by BMG Music Publishing in their home market.

Sneaker Pimps' dazzling array of sounds was created in a do-it-yourself fashion on decidedly low-tech gear.

Keyboardist Liam Howe—who is fond of breaking out his first portable keyboard, a "20-quid Casio," during the act's live sets—relates the unusually modest circumstances under which "Becoming X" was recorded.

"We did it all in the bedroom at my father's house, which is about 10 square feet," says Howe. "There wasn't anywhere we could record vocals, so we lined this cupboard and [singer] Kelly [Dayton] did the entire vocal track in the cupboard. It gave it a quality of genuine claustrophobia."

Virgin America VP of A&R Susan Collins, however, found nothing to fear in the band's unique sound.

"The early demo tapes really caught my attention," says Collins. "The band combines so many elements, mixing folk with a punk attitude and electronic music."

While "6 Underground" will not be serviced to modern rock, dance, and triple-A stations until Feb. 3, several West Coast outlets have begun spinning the track.

Public station KCRW Los Angeles DJ and Quango Records co-owner Jason Bentley has been playing the single since late last year. The song will also be included on the Quango compilation "Abstract Vibes 2," which bows Monday (20).

Modern rock KITS San Francisco music director Aaron Axelsen says that the station was also early on the track, playing the import on specialty shows before putting it into regular rotation on Oct. 29.

"We have easily spun it over 100 times, and it's getting great phone reactions," says Axelsen. "All the indie import buyers I know have been inundated with calls on this record, and we're not seeing any burn at the station."

The track has been included on the soundtrack to "The Saint," a Paramount film starring Val Kilmer that will open in March.

Like several tracks on the album, "6 Underground" displays a lush assortment of synthesizer loops and genuinely chilling vocals by Dayton. Though guitarist Chris Corner and Howe have years of experience mixing and producing music as electronic artists, translating the album's sound to a live setting was a challenge.

The band recently had a chance to hone its live chops during a European tour opening for Neneh Cherry.

"Playing live took a lot of adjusting to," he says. "And it took Chris and I a while before we felt we could perform something that was not just a replication of the album, but a good live interpretation."

"It's all good and well sitting

home and making remixes, but when you go out and tour, every single night you get a sense that you are earning your success," he adds.

The band, which is booked by

New York-based Artists Direct, begins a major-market promo tour Jan. 30 and will return in March for a regular club tour.



Trust Never Sleeps. The members of Morcheeba take a breather following a show at the University of London to support their China/Discovery Records release "Who Can You Trust." Shown, from left, are Syd Birenbaum, CEO/president of Discovery Records; Morcheeba's Skye Edwards; John Loken, China Records' U.S. GM; Morcheeba's Ross and Paul Godfrey; China Records chairman Derek Greene; and Morcheeba's manager, Paul Ablett.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THREE TENORS IN CONCERT: JOSE CARRERAS, PLACIDO DOMINGO, LUCIANO PAVAROTTI	SkyDome Toronto	Jan. 4	\$8,089,051 Gross Record (\$11,082,000 Canadian) \$1,277/\$547.45/ \$73/\$18.25	50,688 59,954	Coliseum Promotions Inc. Edmonton Hoffman Concerts
NEIL DIAMOND	MGM Grand Garden Las Vegas	Dec. 27-29	\$3,401,050 \$200/\$50	31,335 50,529, three shows	Fey Concert Co.
KENNY G/TONI BRAXTON	Universal Amphitheatre Universal City, Calif.	Dec. 27-30	\$1,161,343 \$78/\$63/\$45.50/\$38	22,270 22,700, four shows	Universal Concerts
BETTE MIDLER	MGM Grand Garden, Las Vegas	Jan. 10-11	\$632,870 \$100/\$30	9,849 10,374, two shows	Fantasma Prods.
METALLICA KORN	Great Western Forum Inglewood, Calif.	Dec. 20-21	\$809,978 \$37.50/\$27.50	28,302 29,334, two shows	Avalon Attractions
BETTE MIDLER	Universal Amphitheatre Universal City, Calif.	Dec. 23-24	\$789,275 \$85.50/\$68/\$55/ \$50.50	11,220 two sellouts	Universal Concerts
KISS 4TH FLOOR	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Dec. 29	\$764,030 \$85/\$45/\$30	13,972 14,550	Delsener/Slater Enterprises
KISS 4TH FLOOR	Continental Airlines Arena East Rutherford, N.J.	Dec. 31	\$725,655 \$85/\$45/\$30	13,253 15,310	Delsener/Slater Enterprises
KENNY G/TONI BRAXTON	San Jose Arena San Jose, Calif.	Dec. 20	\$537,665 \$50/\$35	13,347 sellout	Bill Graham Presents
AARON KWOK	MGM Grand Garden, Las Vegas	Dec. 25	\$512,763 \$150/\$30	8,143 8,528	Dragon Prods.

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Artists & Music

L7'S 'BEAUTY PROCESS'

(Continued from page 16)

have to answer your country.' She said that she had always dreamed of being in our band and that she was born to be in our band."

Greenwood joined the group on a 10-date West Coast tour in November that was filmed for broadcast overseas by the German TV show "Rockpalast."

Reprise is setting up "The Beauty Process" with the Jan. 28 release of a CD-5 that includes the single "Off The Wagon" and two non-LP cuts, "Guera" and "Punk Broke (My Heart)." (L7's songs are published by Sea Sloth Music/Zomba Publishing [BMI].)

Sparks admits that there's some risk involved in releasing a song about getting drunk as a first single and that making a video could be a dicey affair.

"Yeah, that's a touchy situation," she says. "We're speaking with the video person at Reprise to find out what she thinks our limitations are video-wise, and how literal we can get with the lyrics. It's gonna have to be a delicate approach to the video."

Reprise's Nan says, "It is about getting drunk, if you take the literal interpretation of the song. I look at it as a song about freedom and fun and liberation . . . Those are definitely factors that are being taken into consideration as far as the video goes, and I think there are ways to introduce some [elements of] social responsibility."

Regarding the single's promotion, Nan says, "We're obviously going to active rock radio and commercial alternative radio, but we are by no means ignoring some of the formats that have always supported L7 and will always, i.e., college radio, the metal/hard rock specialty shows. And we'll also be doing some special things for club and dance and mix shows as well. There are definitely plans for some remixes."

Live events will be important in the album's campaign, with invitational release parties around the release date set for L.A., New York, and possibly such other L7 strongholds as Chicago, Seattle, or San Francisco.

Nan adds, "Starting in the next couple of weeks, though, our alternative marketing staff and our WEA product development representatives will be putting together some listening parties all over the United States in relevant markets, to have the retailers and people be able to come out and hear the record."

Promotional items will likely reflect L7's daffy sense of humor, according to Nan: "Rumor has it that there'll be an L7 'Beauty Process' commemorative delousing comb, and perhaps, and I won't commit to this, you might see a nice little vanity powder puff coming your way that could possibly be sold on the retail level as well."

Sparks says that L7, which is managed by Brigitte Wright of Curtis Entertainment and booked by Leave Home Booking in L.A., won't be kicking back after the Manson tour concludes.

"The plan now is to do this until the end of February, do some promotion for Europe in March, tour Europe in April, and then come back probably in May or June and do a headline tour of our own here in the States. We're workin' it, baby."

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Artists & Music

JAMES TAKES NEW CRACK WITH 'WHIPLASH'

(Continued from page 18)

than the rest of us." Gott's replacement is Adrian Oxaal, formerly of Sharkboy, who doubles on cello, making him a fine foil for longtime violinist Saul Davies.

"Bringing Adrian in shook us up, which was a positive thing, since we needed to find a new approach to things," says Booth. "We've always tried our best to do that."

Since a nascent fascination with the stripped-down style of bands like the Violent Femmes gave way to the more ornate, jaunty stylings of albums like 1986's "Stutter" and 1988's "Strip-Mine," James' career has been marked by more zig-zags than that of an all-star running back.

After moving from Blanco y Negro/Sire to Fontana in 1990, the band (which is managed by Peter

Rudge of Mad Dog) reconfigured its sound, emphasizing grand structures, including string and horn sections. The enlistment of producer Brian Eno, who produced both "Wah Wah" and "Laid," brought yet another about-face.

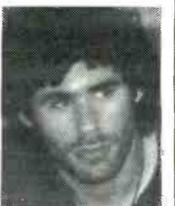
"Brian is as far from perfectionism as you can get. He's very much into immediacy, into seeing what he can disrupt," says Booth. "Stephen [Hague, who shares production credits with Eno on 'Whiplash'] is just the opposite, which made for a fascinating mix."

Mercury's Zieman says he views James' mercurial nature as one of the group's strengths. "This isn't the kind of band that will become stagnant," he says. "They always manage to stay a step ahead."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

FORT LAUDERDALE, FLA.: With his introspective lyrics and affecting vocal style, singer/songwriter **Brian Franklin** has become a familiar face on the stages of South Florida's rock clubs and coffeehouses. His 1995 acoustic roots-rock album, "Suburban Hallucinations," sold out its 1,000-copy pressing; it led to a yearlong publishing deal with PolyGram Music as well as Franklin being named best acoustic performer for 1996 by The Miami New Times. That inspiration—and money—allowed Franklin to write and produce, along with drummer **Jordan Steele Lash**, this year's "Stir Fried World." The 11-song collection of electric guitar-based songs "is a portrait of life and love in America, the romanticism of the struggle," says Franklin. "I went in for more distortion musically this time around, but the album as a whole is a more focused and deliberate effort." One unusual and amusing aspect of the set are the pictures of Franklin on the cover and in the liner notes. A confused 5-year-old Franklin is shown being laughed at by strange, bearded men and wandering in a park. "My dad's an artsy guy," Franklin explains. "He took those shots as an experiment. I dug them out, and they fit the album concept perfectly." Contributing musicians include **Debbie Duke** (formerly of the **Robbie Gennet Band**), **Matthew Sabatella** (previously with **Amanda Greene**), and keyboardist **Looch**. Franklin plays shows about three times a month and is getting airplay on stations, including WKPX Fort Lauderdale. A spring tour is planned for the Southeast. Contact Franklin at 954-452-3652.



FRANKLIN

SANDRA SCHULMAN

MILWAUKEE: The **Virgins** were startled when they heard the title track of their debut album, "West Seven," on the syndicated public radio program "World Cafe." After all, the disc is hard to find outside of Wisconsin, and the range of their out-of-state performances doesn't yet extend beyond Chicago and Minneapolis. However, it's easy to understand why the show's programmers plucked the Virgins from the thousands of bands submitting material. Quiet but intense, strongly melodic yet quirky at the edges, the Virgins' songs are a fresh look at the classic lineup of guitars, bass, and drums. Vocalist **Carol Dees** (who doubles on violin) is the band's most distinctive element. Her calm, even tone suggests emotional depths far below the surface: Even her deadpanning suggests too many possibilities to be dismissed as merely ironic. More than anything else, the Virgins' music recalls the bracing pop excitement of early '80s new wave. "West Seven" was recorded in Milwaukee's DV Studio, engineered by **Dave Vartanian** (Talking Heads, **Crash Test Dummies**, **Live**, the **Violent Femmes**) and produced by **Connie Grauer** of the Milwaukee group **Mrs. Fun (the Indigo Girls, k.d. lang)**. The Virgins perform regularly at major Milwaukee alternative clubs and at college-oriented venues around Wisconsin, and have opened for **Low**, **the Guffs**, and **Tonic**. "West Seven" has also been played on local commercial alternative outlets WLZR and WLUM and on college stations throughout Wisconsin. Contact: **Eric B. White** at 414-769-1086.

DAVE LUHRSEN

STATE COLLEGE, PA.: At a time when superficial, groomed approaches to mainstream music seem to be running rampant, it's refreshing to find up-and-coming acts whose sole purpose is to just have fun. But don't get the idea that this ensemble, who lifted its name from "The Simpsons" character, lets its irreverence get in the way of its music. Instead, **Sideshow Bob** serves an infectious brand of straight-up party rock and offers no apologies for its hedonistic approach. "You could sure call it a party," says Sideshow guitarist/vocalist **Bump**. "But it has more to do with the way we perform. It's not like it's either us or the audience; it's all of us having a blast." The fuse was lit when the six-member band, all of whom are veterans of the State College music scene, formed

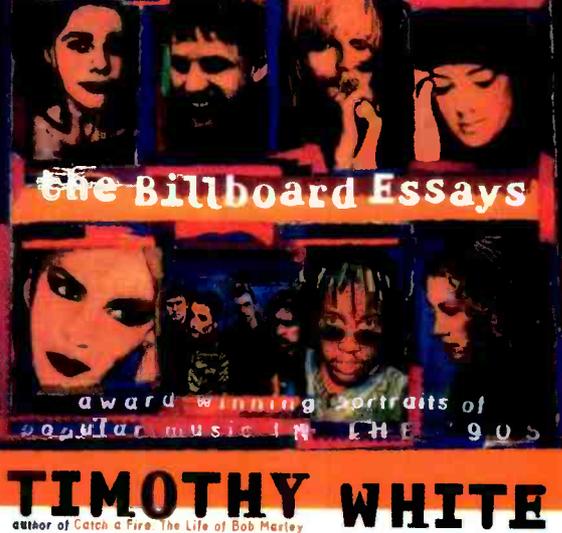


SIDESHOW BOB

to appease their midweek boredom. "We just wanted to play," Bump explains. "Next thing we knew, there was a line around the block." Suddenly the darlings of the Penn State campus, the band began garnering the same high praise for their originals as they were getting for their abnormal meshings of **James Brown's** "Sex Machine" with **Duran Duran's** "Hungry Like The Wolf." In April of '96, Sideshow Bob released "Have We Met?," a 10-song, high-energy blast of horn-pushed party rock that serves as a credible introduction to the group's live presentation. Radio play helped push sales of "Have We Met?" past the 1,000-unit mark within weeks, and the disc saw its third pressing by year's end. Together for a scant two years, Sideshow Bob (which also includes vocalist **Scott Mangene**, guitarist/vocalist **Ted McCloskey**, trumpeter **Duane Shimmel**, drummer **Daryl Branford**, and bassist **Peter Jogo**) has filled supporting slots for **Poe** and **Howlin' Maggie**. The band is in the studio, laying tracks for its sophomore release, due in March. Contact Shimmel at 800-537-3576. J. DOUG GILL

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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
1	3	9	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
2	1	16	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
3	5	25	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
4	9	16	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
5	4	16	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
6	7	18	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
7	6	31	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
8	8	23	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
9	18	19	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
10	10	20	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
11	17	11	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
12	13	14	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
13	11	52	ENRIQUE IGLESIAS FONOVIISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
14	12	21	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
15	26	6	TRICKY ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
16	25	10	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
17	16	26	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
18	29	6	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY
19	22	20	AKI NYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
20	41	2	FOUNTAINS OF WAYNE SCRATCHIE/TAG 92725*/AG (7.98/11.98)	FOUNTAINS OF WAYNE
21	43	2	ASHLEY MACISAAC A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
22	19	11	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
23	14	23	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
24	21	16	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
25	15	48	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET

26	31	30	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
27	20	22	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
28	35	14	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
29	47	6	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE
30	—	1	MATCHBOX 20 LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
31	44	2	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98)	HELP YOURSELF
32	28	2	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
33	24	8	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
34	—	1	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
35	—	1	THE CHEMICAL BROTHERS ASTRALWERKS 6157*/CAROLINE (10.98/14.98)	EXIT PLANET DUST
36	39	26	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	(LET ME CLEAR MY THROAT)
37	—	18	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
38	23	36	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
39	—	18	KEB' MO' OKEH 67316/EPIC (10.98 EQ/16.98)	JUST LIKE YOU
40	48	2	THE SUICIDE MACHINES HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
41	27	26	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
42	38	23	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
43	33	20	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
44	46	2	TWELVE A.M. AT LAST V.I.P. 5001 (9.98/14.98)	THE TIME HAS COME
45	37	10	CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/15.98)	WISEBLOOD
46	40	60	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
47	—	1	PEDRO FERNANDEZ POLYGRAM LATINO 534120 (9.98/16.98)	DESEOS Y DELIRIOS
48	—	6	KEIKO MATSUI COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
49	—	27	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
50	49	2	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98)	THE GIRL NEXT DOOR

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. © 1997, Billboard/BPI Communications.

POPULAR UPRIISINGS

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

PRIMED TIME: TVT Records is gearing up for the Jan. 28 release of "Vallejo," the self-titled debut by the Austin, Texas-based rock quintet, and the act may soon be making ripples nationwide.



Where There's Smoke. The Hazies, whose EMI debut, "Vinnie Smokin' In The Big Room," came out in April 1996, are beginning to break through at rock radio with their single "Trip Free Life." Stations such as KIL0 Colorado Springs, Colo., and KTUX Shreveport, La., have been playing the song heavily. Bolstering EMI's radio push, the act's cover of "Turning Japanese" will be featured on the soundtrack to "Beverly Hills Ninja." The album was released Jan. 14.

A limited release on Chicago-based IMI has already proved fruitful at radio and retail. That band's first sin-

gle, "Just Another Day," has garnered spins and impressive phone response at such modern rock stations as XHRM San Diego and KTCL Denver. TVT director of marketing **Paul Burgess** says the album's performance in the band's key markets—such as Chicago; Austin; Birmingham, Ala.; Dallas; and Houston—are helping it catch on elsewhere.

"It had really strong SoundScan numbers where it was available, and we've got stations like KROQ [Los Angeles] testing the single. There is a real [national] fascination growing out of the regional level," Burgess says.

Martin Coulter, a buyer at Austin indie Waterloo Records & Video, says that the store has sold about 400 units of the album. "For a while, we were selling about a box a week," he says. "Of course, they're local, but they are a good band, and this is a strong album."

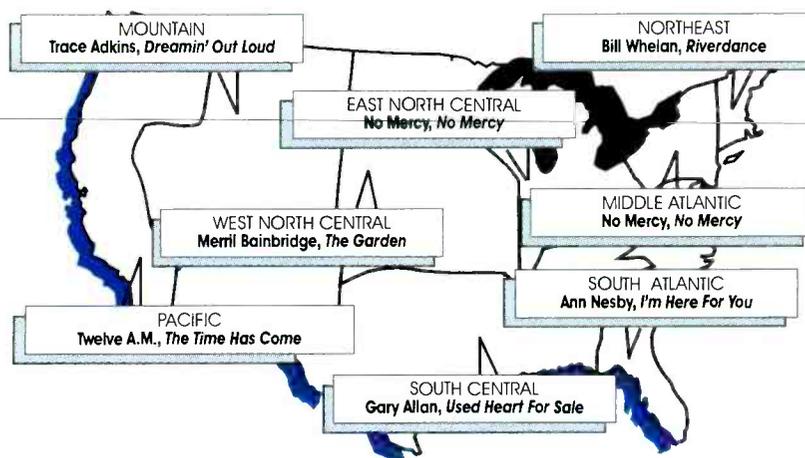
For the week ending Jan. 10, Broadcast Data Systems reported spins on such modern rock powerhouses as WHFS Washington, D.C., and WKQX Chicago.

TVT started promoting the



Stealth Mode. Word Records will release "It'll Sneak Up On You," the debut album by pop/folk artist Becca Jackson, on Saturday (18). The Mississippi native is preparing to embark on a nationwide coffee-house tour in select markets. In addition to its positioning campaign and radio promotions, Word will distribute cassette samplers of the artist with bounce-back coupons.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Merrill Bainbridge The Garden	1. No Mercy No Mercy
2. Trace Adkins Dreamin' Out Loud	2. Akinyele Put It In Your Mouth
3. Gary Allan Used Heart For Sale	3. Merrill Bainbridge The Garden
4. Paul Brandt Calm Before The Storm	4. DJ Kool I Got Dat Feelin'
5. Local H As Good As Dead	5. Bill Whelan Riverdance
6. No Mercy No Mercy	6. Big Noyd Episodes Of A Hustla
7. Fun Lovin' Criminals Come Find Yourself	7. Fun Lovin' Criminals Come Find Yourself
8. BR5-49 BR5-49	8. Local H As Good As Dead
9. Republica Republica	9. Alfonso Hunter Blacka Da Berry
10. Kenny Chesney Me And You	10. Republica Republica

single, which was serviced to modern and mainstream rock stations, Jan. 7.

A major mailing to likely "Vallejo" buyers has also been initiated by TVT and will reach about 100,000 people, says Burgess.

Consisting of brothers **A.J., Alejandro, and Omar Vallejo**, with additional members **Bruce Castleberry** and **Steve Ramos**, the band is noted for its Latin-inflected rock songs, reminiscent of **Santana**.

The band, which is on tour in the south central U.S., will perform a minimum of 150 shows this year, according to Burgess. It is booked by Atlanta-based Metro Talent and managed by **Bobby Francovilla** at IMI and **Joe Grossman** at National Music Marketing.

DEEP DOWN: Sales spikes of Tommy Boy rap artist **Big Noyd's** "Episodes Of A Hustla" EP are due in part to his association with popular Loud duo **Mobb Deep**. The artist, who is currently touring with the duo, performed some guest vocals on their albums "The Infamous" and "Juvenile Hell." The favor was returned, as **Havoc** from Mobb Deep

jumped in to produce Big Noyd's promo-only vinyl release "Recognize And Realize" and performed vocals along with Mobb Deep member **Prodigy** on a remix of that song. Mobb Deep also produced the EP track "Usual Suspect."



One For The Road. Rhino will release "Rambler '65" by musician/producer Ben Vaughn on Saturday (18). Pictured here in the studio, Vaughn recorded the album almost entirely in his Nash Rambler. The curious can check out exactly how the sessions went down on a home video documentary simultaneously released by Rhino Home Video.

Big Noyd's single "All Pro" is gathering steam on specialty shows.

CORRECTION: The Chemical Brothers' "Loops Of Fury" EP was released in February 1996.

Braxton, Fugees Lead Images Nominations Reflect Genre's Diversity

LOS ANGELES—LaFace recording artist Toni Braxton and Ruffhouse/Columbia act the Fugees led all NAACP Image Awards nominees in music categories with four nods each. Following a close second was the artist formerly known as Prince and debut Columbia vocalist Maxwell, who earned three nominations, including outstanding new artist and outstanding album.



BRAXTON

The Image Awards will be taped Feb. 8 at the Pasadena (Calif.) Civic Auditorium. The show will air on Fox TV Feb. 27. MCA diva Patti LaBelle and comedian/former talk-show host Arsenio Hall will host the 28th annual awards show.

Awards will be issued in 35 categories representing music, film, TV, and literature.

The Image Awards nominations committee comprises national NAACP officials and 500 arts and entertain-

ment industry professionals who can cast votes in categories not of their specialty. Image Awards winners are voted on by the general membership of the National Assn. for the Advancement of Colored People.

The diverse list of the music nominees suggests a growing consumer interest in the creative sounds that are beginning to emanate from the R&B genre.

For example, the best new artist category is composed of rhythm-alternative artists Eric Benét and Maxwell, hip-hop/R&B vocalist Monifah, middle-of-the-road R&B crooner Kenny Lattimore, and edgy soul quartet Az Yet.

Columbia Records, led by the Fugees and Maxwell, dominated all labels with nine nominations each. LaFace Records came in second with five nomination nods.

The Image Awards were created to honor individuals and organizations that have contributed to the positive portrayal of African-Americans.

Following is a list of Image Awards nominees in the music categories:

Outstanding new artist: Az Yet,

"Az Yet," LaFace; Eric Benét, "True To Myself," Warner Bros.; Kenny Lattimore, "Kenny Lattimore," Columbia; Maxwell, "Maxwell's Urban Hang Suite," Columbia; Monifah, "Moods... Moments," Uptown.

Outstanding male artist: B.B. King, "How Blue Can You Get," MCA; Babyface, "The Day," Epic; Luther Vandross, "Your Secret Love," Epic; Maxwell, "Maxwell's Urban Hang Suite," Columbia; ♣, "Emancipation," EMI.

(Continued on page 32)



Decisions, Decisions. Uptown president Heavy D., left, contemplates a guitar riff with the Fugees' Wyclef Jean in preparation of the executive's upcoming solo album, titled "Waterbed Hev." The set, which features production by Jean, Tha Dogg Pound, and the Lost Boyz, is slated for release March 25.

Latino Act Nu Flavor Comes In 2 Languages From Reprise

BY J.R. REYNOLDS

LOS ANGELES—Reprise executives are taking advantage of debut act Nu Flavor's bilingual skills by releasing Spanish- and English-language versions of the quartet's self-titled set. The ambitious endeavor will be driven by a sweeping campaign that taps the marketing and promotion departments of several label entities, domestically and outside the U.S.

Says Reprise artist development/creative marketing senior VP Craig Kostich, "The key to this project is the mass micromarketing approach that we're taking. We're going to several totally different [consumer demographics] with product targeted specifically for them, so we're not going to radio with 'just another song by another debut act.' We're going in with something that has a unique story behind it."

The English- and Spanish-language versions of "Nu Flavor" are slated for U.S. release by Reprise March 11. The English-language set is scheduled for international release about the same time, with Reprise handling marketing duties for that version in the U.S. and foreign territories. The Spanish-language album will be marketed and promoted domestically by WEA Latina, and non-U.S. territories will be handled by Warner Music International. The Spanish-language version will be released internationally about two months after the stateide street date.

Both albums will bear the same cover artwork. However, the Spanish version will feature Spanish translations of song titles and liner notes. The musical arrangements for both sets are identi-



NU FLAVOR

cal, with singles featuring "demographic-enriched" remixes.

Nu Flavor consists of Frank Pangelinan, Jacob Cimicerros, Anthony DaCosta, and Rico Luna. The foursome, who reside in Long Beach, Calif., wrote the majority of the cuts on their 11-track debut. Nu Flavor was produced by Gary St. Clair, whose previous credits include work with All-4-One and José Quintana, who has produced tracks for Luis Miguel.

The record was produced in the act's own Long Beach studio, nicknamed the Flavor Station.

The Latino quartet, who is managed by Santa Monica, Calif.-based Vincent Corry, came together after meeting at a party, where they discovered a shared passion for R&B. "The chemistry was there in our vocal blend, so we decided to take things to the next level as a group, which eventually led to our recording deal," says DaCosta.

The act's creative approach was developed prior to signing with Reprise, and DaCosta dismisses the notion that their bilingual approach is just a gimmick. "It's about the music," he says. "We want to be regarded as a universal act, with no color lines. Our

(Continued on page 32)

Curtis Mayfield's Grammy Nom Shows R&B Industry Finally Acknowledging Its Elders

NEW WORLD ORDER: The Grammy nominations are in, and I'm proud to say that three of the five artists in the best R&B album category (Maxwell, Me'Shell Ndegéocello, and Tony Rich) were on my year-end top 10 list (Billboard, Dec. 28, 1996).

Sets by Oleta Adams and Curtis Mayfield round out the creatively diverse Grammy list, and each of the candidates deserves thoughtful consideration for the final nod.

While each of the artists in this primo R&B category has interesting background stories, without a doubt, Mayfield has the most history behind his career, and of the five, a win for the 40-year recording veteran would arguably benefit his career most.

Mayfield has received two special Grammy Awards: the Legends Award in 1994 and the Lifetime Achievements Award a year later.

He has never taken home a regular Grammy trophy, but in 1972 he was nominated in the best R&B performance category for "Freddie's Dead." The same year, he was also a candidate for best original score with his "Superfly" soundtrack.

Mayfield's latest release, "New World Order," is his first album since 1990's "Take It To The Streets."

The Warner Bros. artist's current set is critically acclaimed in most industry circles. And while sales have not been commensurate with its praise, the album is enjoying a fairly respectable showing for a recording by a heritage artist. Since its August 1996 release, "New World Order" has moved 124,000 units, according to SoundScan. The set is anchored in the top half of the Top R&B Albums chart, where it peaked at No. 24.

The platter is not on The Billboard 200, but that could change as the Grammy Awards marketing machine begins sparking nominee awareness. "I'm thankful that the Academy and its voting membership have always been respectful of my work," says Mayfield.

Perhaps the recognition of Mayfield's work by the National Academy of Recording Arts and Sciences (NARAS) membership will instill confidence in R&B programmers to spin a greater share of records by one of the most important soul music legends in history. The interesting thing about the artist's career aspirations is that Mayfield remains driven by spiritual truth and a sincere desire to record the best music possible.

"It's quite honoring to know of all the people in my

corner," he says. "And despite my condition, the attention I'm getting shows there might be a continuous future for me in a business that I've loved for so long."

A humble statement to be sure. But there's a funny thing about that comment. By now, most people know that Mayfield was paralyzed from the chest down following a stage accident in which a lighting tower fell on him prior to a 1990 concert. But when he says "despite my condition," is he referring to his quadriplegia or something really devastating to an R&B artist's career, like being over 30?

"Being [paralyzed] has nothing to do with my mental capacity to create," he boasts. "And I make a conscious effort not to use any lyric or idea [in my music] to play on my condition. I don't want the consumer to listen to or love my music for any other reason than because I'm Curtis Mayfield; I still have that same [soulful] signature that originally got people's attention."

In addition to the Grammy nom, the writer/producer/scorer/performer also received an Image Awards nomination (see story, this page).

"Hopefully the nominations will increase awareness [of 'New World Order'] and bring it to the forefront of consumers," Mayfield says. "But don't buy it because of my situation."

Despite being optimistic about his own career and health, Mayfield is more somber when it comes to the state of the music business. He admits not being up to date on the latest artists but says that the general lack of creativity that he's heard is disappointing.

"A lot of [cookie-cutter] songs on the charts today wouldn't even be there if the overall quality of the tracks were better," he says.

The socially conscious artist is equally critical of the state of America. "A lot of companies that say they've trimmed their fat are doing better than ever and show profits to back that statement up," he says. "But what they don't say is that 'to trim the fat,' they had to eliminate jobs, putting a lot of people out of work. And with no jobs, crime rises, drug problems increase, education becomes secondary to survival, and overall health conditions diminish."

In spite of the bleak economic and social conditions that plague the country, Mayfield insists that better times will come. "It all starts from the top and trickles down," he says.



by J. R. Reynolds

Billboard TOP R&B ALBUMS

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

JANUARY 25, 1997

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	11	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98) 5 weeks at No. 1	THE DON KILLUMINATI: THE 7 DAY THEORY	1
2	3	3	8	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
3	4	7	20	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	3
4	2	1	7	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
5	5	6	5	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
6	6	4	30	TONI BRAXTON ▲ ⁴ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
7	7	9	19	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
8	8	11	10	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
9	9	5	9	SOUNDTRACK ▲ ² WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
10	11	14	8	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
11	12	10	29	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
12	10	8	10	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
★★★ PACESETTER ★★★						
13	19	33	8	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	13
14	14	15	11	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
15	13	13	18	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
16	16	20	12	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
17	17	19	7	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	15
18	18	16	8	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
19	15	12	16	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
20	22	28	14	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	20
21	20	17	15	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
22	29	34	41	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
23	31	44	10	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	18
24	23	24	7	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	6
25	28	30	14	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
26	24	23	11	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
27	30	—	3	TWELVE A.M. AT LAST V.I.P. 5001 (9.98/14.98) HS	THE TIME HAS COME	27
28	21	18	10	MO THUGS ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
29	32	31	35	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
30	25	22	7	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	3
31	33	35	11	E-40 ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
32	38	25	8	NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
33	35	29	49	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
34	36	21	15	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	9
35	34	32	20	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
★★★ HOT SHOT DEBUT ★★★						
36	NEW ▶	1	1	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	36
37	37	27	38	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
38	27	37	19	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
39	26	26	8	FLESH-N-BONE T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	THE HEMP MUSEUM	15
40	39	39	7	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	ALL WORLD	21
41	40	36	10	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	NEW WORLD ORDER	24
42	43	45	15	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	I'M HERE FOR YOU	27
43	42	42	33	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	AZ YET	18
44	41	40	11	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	ILLADELPH HALFLIFE	4
45	50	58	16	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	SEASONED VETERAN	11
46	45	49	10	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	ATLIENS	1
47	46	38	21	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)		

48	49	54	16	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
49	44	56	14	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	37
50	48	48	11	DA BRAT ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
51	51	72	11	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98) HS	BLACKA DA BERRY	46
52	52	70	22	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
53	60	64	33	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
54	55	59	9	CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
55	56	53	8	SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
56	47	52	31	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
57	57	43	78	BONE THUGS-N-HARMONY ▲ ¹ RUTH-LESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
58	53	60	7	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	50
59	54	47	29	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
60	69	82	5	BIG NOYD TOMMY BOY 1156* (8.98/11.98)	EPISODES OF A HUSTLA	60
61	59	63	88	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
62	70	78	32	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
63	62	74	16	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
64	58	57	61	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
65	61	55	48	FUGEES ▲ ⁸ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
★★★ GREATEST GAINER ★★★						
66	84	—	4	SWEETBACK EPIC 67492 (10.98 EQ/16.98) HS	SWEETBACK	66
67	67	67	12	ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	10
68	76	86	13	XZIBIT LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	22
69	63	61	32	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
70	65	50	67	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
71	74	—	9	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	71
72	71	91	14	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) HS	THE 7 SINS	29
73	75	—	28	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
74	89	98	29	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
75	79	—	31	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
76	85	80	14	JERU THE DAMAJA PAYDAY/LONDON 124119*/ISLAND (10.98/17.98)	WRATH OF THE MATH	3
77	86	85	33	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
78	81	66	63	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
79	92	—	23	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
80	77	51	16	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	11
81	RE-ENTRY	74	74	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
82	72	96	17	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
83	RE-ENTRY	5	5	VARIOUS ARTISTS THUMP 9954* (10.98/15.98)	MCA MASTER MIX NON-STOP DANCE	64
84	87	84	6	PATTI LABELLE MCA 11567 (10.98/16.98)	GREATEST HITS	58
85	66	62	11	VARIOUS ARTISTS ● TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	50
86	90	—	6	VARIOUS ARTISTS RAP-A-LOT/NOO TRYBE 42510/VIRGIN (10.98/15.98)	10TH ANNIVERSARY — RAP-A-LOT RECORDS	48
87	64	87	28	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
88	68	65	29	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
89	NEW ▶	1	1	DALIA WCG/PURE 642330/MERCURY (10.98 EQ/16.98)	DALIA	89
90	96	83	59	SOUNDTRACK ▲ ⁷ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
91	73	69	38	SWV ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	3
92	82	—	14	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	27
93	88	—	33	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
94	80	92	18	SOUNDTRACK ● BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	4
95	RE-ENTRY	3	3	MAC DRE ROMP 1049 (9.98/14.98)	MAC DRE PRESENTS THE ROMPALATION	95
96	91	79	56	LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
97	95	81	24	A TRIBE CALLED QUEST ● JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
98	97	—	17	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
99	RE-ENTRY	20	20	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
100	RE-ENTRY	8	8	M.O.P. RELATIVITY 1555* (10.98/15.98)	FIRING SQUAD	12

○ 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. ©1997, Billboard/BPI Communications, and SoundScan, Inc.



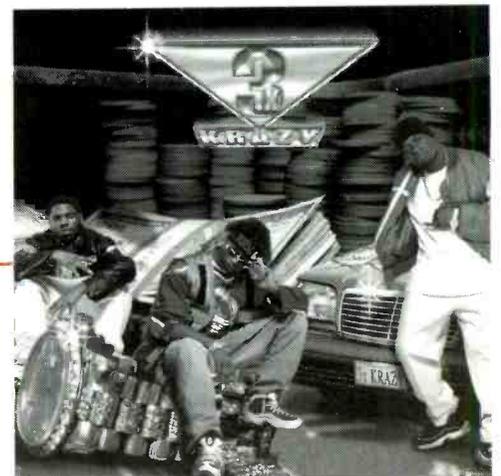
Rap-a-Lot/Noo Trybe Hittin' Hard in '97

SCARFACE
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3X CRAZY
STACKIN' CHIPS

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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'ONE IN A MILLION' by Aaliyah and 'WHAT KIND OF MAN WOULD I BE' by Mint Condition.

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

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

- List of R&B singles A-Z including titles like 'I Ain't Mad at Cha', 'I Love Me Some Him', 'Bill', 'It's Your Body', 'Your Secret Love', etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'COLD ROCK A PARTY' by MC Lyte and 'Don't Let Go (Love)' by En Vogue.

Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.

- Continuation of R&B singles A-Z list from the previous page, including titles like 'I Can Make It Better', 'I'm Still Wearing Your Name', 'More to Love', etc.



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AND REAPING THE REWARDS**



John McDermott's Irish-Scotch Folk Crosses Borders

■ BY LARRY LeBLANC

TORONTO—The possessor of a soft, bell-like tenor, EMI Music Canada artist John McDermott is one of the unlikely success stories in Canadian music today.

Performing mostly traditional Scottish and Irish songs, the 41-year-old McDermott—who can't read or write music and has little vocal training—has become one of Canada's top recording artists.

According to Eddie Colero, director of special market sales with EMI Music Canada, McDermott's 1993 debut album, "Danny Boy," has sold 178,000 units to date in Canada; its 1994 follow-up, "Old Friends," 75,000 units; "Christmas Memories" (1994), 82,000 units; and "Love Is A Voyage" (1995), 67,000 units.

"John is a label's dream because he works so hard for his own career," says Colero. "He'll do anything [promotionally] we ask, and he'll sing at the drop of a hat. His catalog sells consistently."

"Danny Boy" was retitled "Battlefields Of Green" and released in the U.S. by Angel Records. According to SoundScan, the album has sold only 11,000 units, but McDermott is now becoming better known to American audiences due to aggressive marketing of a compilation album on which he appears.

In October 1995, EMI Music Canada licensed tracks from "Danny Boy" and "Old Friends" to the Beautiful Music Co. in Newport, N.Y., for the 15-track compilation, "The

Danny Boy Collection." Two-minute televised commercials began airing in Boston last January and have run in "most major U.S. markets," according to consultant Bill Gilliland, who has been supervising the U.S. effort.

According to Colero, the U.S. direct-response spot buys have resulted in "The Danny Boy Collection" selling 305,922 units to date via mail order in the U.S.

A grass-roots U.S. strategy devised by McDermott/O'Neill & Associates of Boston to boost McDermott's popularity with Irish-Americans was supported by the singer with promotions in Pittsburgh, Cleveland, Chicago, and Boston.

With six to eight events booked daily, McDermott performed the U.S. national anthem at several sporting events, including games with the Pittsburgh Steelers, Pittsburgh Penguins, and Chicago White Sox. He also performed at veterans' hospitals, local pubs, and numerous political events. He sang "The Star-Spangled Banner" at a governors' reception at the Democratic National Convention in Chicago and "Happy Birthday" to Ethel Kennedy at a Robert F. Kennedy memorial event at Duquesne University in Pittsburgh.

"Every city we'd go into, he also did three or four Irish radio shows," says Pamela McDermott (no relation), president of McDermott/O'Neill & Associates, which has coordinated the singer's U.S. pro-

motional campaign. "He was obviously very strong with the print media as well."

This year, McDermott will continue to concentrate on making inroads into the U.S. market. To further boost his profile there, he will visit 19 American cities in the next three months.

Between Feb. 14 and March 20, McDermott will perform in 11 cities, including Fairfield, Conn.; Fort



McDERMOTT

Lauderdale, Fla.; Boston; St. Paul, Minn.; Pittsburgh; and Chicago. The tour is booked by S.L. Feldman & Associates in Toronto and Vancouver.

"I want the U.S. market," says McDermott. "It's the largest market in the world. When this [traditional] music is heard, it is accepted so readily [in the U.S.]. It's accepted because the [population] is much like Canada."

"We're embarking on a national media campaign for John for St. Patrick's Day," says Pamela McDermott. "We're targeting daily TV talk shows as well as senior [citizen] and veterans' publications."

HIS FATHER'S VOICE

The ninth of 12 children, McDermott was born in Priesthill, Scotland, a suburb of Glasgow. In 1965, when he was 9, the McDermott fam-

ily moved to Canada, landing in Quebec City Nov. 8, the night of the widespread North American blackout.

"We had a spectacular arrival," recalls McDermott. "I hated moving. I remember the last few days in Glasgow. The last morning [there] I looked out the window and saw my pal Brian Brooks walking up the street going to school on his own. We always went together."

First, the McDermotts lived in a crowded two-bedroom apartment in downtown Toronto. They later moved to a house in the Toronto suburb of Willowdale.

According to McDermott, the seventh boy in his family, he is the only one of his siblings to inherit his father's rich tenor voice. His father, Peter McDermott, passed away on Jan. 16, 1995, at the age of 77. At the time, John was recording "Love Is A Voyage." To honor his father, John not only dedicated the album to him, but also ended it with his father singing "The Last Rose Of Summer" in the Caven Bar in Glasgow in 1957. The performance had been taped by a McDermott family friend, Bill O'Connor.

"Dad could have been a professional singer," says McDermott. "He was given the opportunity in Scotland, but he had 12 kids to feed. Everybody knew he had a good voice."

Despite being blessed with his father's vocal talent, and despite spending two years at St. Michael's Choir School here, McDermott never

considered a music career. Instead, after high school he worked as a shipper and salesman at Speciality Chemical. In 1980, at the age of 25, he began working in the circulation department of The Toronto Sun. He occasionally performed at weddings, family gatherings, and friends' parties.

The Toronto Sun's publisher, Doug Creighton, heard McDermott performing at an employees party and invited him to perform at several of his parties. It was at these parties that McDermott was heard by Conrad Black, CEO of Hollinger Inc., which owns Saturday Night magazine in Canada and The Times of London. Black was impressed with his voice, and in 1989 he asked McDermott to sing at a dinner he was hosting. While performing at the party, McDermott was startled to see President Reagan and former Canadian Prime Minister Brian Mulroney in the audience.

Black and several other Toronto businessmen later agreed to finance an album. This was "Danny Boy," a collection of traditional music from the British Isles, originally intended as a 50th-anniversary surprise gift for McDermott's parents. "They had no idea I'd done it when I played it to them," says McDermott.

With an album under his arm, McDermott then sought a label to release it. He had no luck. "The album sat around on the shelf for about eight months," he says. "I sent it to everybody. They all turned it

(Continued on page 62)

Christopher Spinoso

1928 - 1997

"An illustrious star has been dimmed, but a bright star will live forever in the hearts of those he touched"

Otto Schubert

LIFT International

EXHIBIT, RELEASES, EVENTS CELEBRATE EMI'S 100TH

(Continued from page 51)

the charity's formation and the activities planned to celebrate the company's anniversary. They include new albums and catalog releases, world premiere concerts, books—and even a flower show.

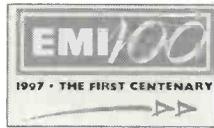
Southgate was joined at the launch by Jean-Francois Cecillon, president of EMI Records Group U.K. and Eire. "In my mind," said Cecillon, "British culture is mainly music." He pledged that the celebrations would reflect the depth and diversity of EMI's heritage.

The Music Sound Foundation will receive proceeds from the various centenary activities, which are to be directed to the benefit of schools and

other centers of music learning. Southgate set \$10 million as its fund-raising target for the first year and said that initial disbursements from the fund will be made early in 1998.

Trustees of the foundation, an independent charity, include artist managers Steve O'Rourke (Pink Floyd) and Jim Beach (Queen), EMI Music Europe president Rupert Perry, former EMI Studios Group chairman Ken Townsend, former EMI Records managing director Leslie Hill (currently chairman of the U.K. Independent Television Assn.), and Southgate. Its patrons are Sir Paul McCartney, Sir George Martin, and Sir Simon Rattle.

Highlights of the centenary program include "From The Vaults Of Abbey Road," a planned set of CDs of hits and rarities from EMI's renowned recording studios in London; "EMI Sings EMI," a package (currently using that working title) of new recordings by EMI-signed artists of songs associated with other EMI performers; and "The Wembley Concert," a memento of a planned "major rock" event in September. It is presumed these releases will be available in most world markets in due course.



Also, Food Records—the EMI label home of Blur, Shampoo, Dubstar, Jesus Jones, and others—will be represented with "Food Box 100," a five-CD set to celebrate the independent-spirited label's release of its 100th single in 1997.

Another project is the reissue of 20 "classic" albums on vinyl, including "Never Mind The Bollocks Here's The Sex Pistols"—the band dropped by EMI 20 years ago this month after controversy surrounding its first single, "Anarchy In The U.K." (The Pistols were later signed by Virgin Records, now an EMI company.) Titles by the Beach Boys ("Pet Sounds"), Pink Floyd ("Dark Side Of The Moon"), and Freddie Mercury ("The Album") will be among those featured. The discs will offer direct metal mastering and thick virgin vinyl.

The commercial exploitation of the centenary will extend to a "Sale of the Century" marketing campaign centered on EMI's full-price catalog. The albums will be wholesaled to allow a retail price of 9.99 pounds close to \$16), with an extra 10-track CD given with a double

purchase. An "Added Value Series" campaign will focus on other catalog titles, with extra tracks, repackaging, remastering, and a centenary booklet. These will include "Private Dancer" (Tina Turner), "The Best Of The Waterboys," "A Night At The Opera" (Queen), and "1987" (Whitesnake).

Also planned: a three-CD set of the best of British recorded comedy and "Reissue 100," the renewed availability of titles long deleted or only available in the U.K. on import. In June, EMI will yet again promote the Beatles' "Sgt. Pepper's Lonely Hearts Club Band," on the occasion of the landmark LP's 30th anniversary.

The Music 100 exhibition, meanwhile, will offer a 45-60 minute walk-through experience featuring sound and interactive sites. The "script" was written by Tim Gardom, who was responsible for "The Dinosaurs" gallery at London's Natural History Museum. There will be an attached retail outlet selling merchandise (CDs, gifts, books, and clothing). The exhibition moves from Edinburgh to London's Canary Wharf in July and to York, England, in February 1998.

Other centenary events will include a concert July 5 in Birmingham, featuring violinist Nigel Kennedy's return to the classical stage and the premiere (under Rattle) of a new work by Mark Anthony Turnage, and the world premiere of the first full symphonic work by McCartney, "Standing Stone," Oct. 14 at the Royal Albert Hall in London. The release of a studio recording of the McCartney opus will follow.

On April 27, EMI will sponsor a gala evening at the Glyndebourne (Sussex) Opera House, with performances by Roberto Alagna, Natalie Dessay, Angela Gheorghiu, Thomas Hampson, Dame Felicity Lott, Amanda Roocroft,

and Peter Seiffert, among others.

On May 19, the Chelsea Flower Show in London will be the site of an EMI-sponsored gala preview evening, from which 50% of the proceeds will go to the Music Sound Foundation. In addition, the company is underwriting the launch of a new ground cover rose ("Nipper") and sponsoring a garden.

Mementos in print will be four books with EMI connections: "Since Records Began," tracing the company's history; "The End Of Innocence," a photography display drawn from the label's 1960s library; "Abbey Road," a history of the recording studios; and "A Collector's Guide To Nipper Memorabilia," an expanded version of a previously published title.

EMI Music Archives manager Ruth Edge has played a key role in the books and other aspects of the yearlong celebrations. The company has created a centenary committee, chaired by Cecillon. Its members are EMI executives James Brock (from classical marketing), Richard Cottrell and Steve Davis (both in commercial marketing), Cathy Cremer (artist relations), Connie van der Does (centenary producer), Ian Hanson (business affairs), Mike Heatley (international), and David Hughes, Janie Orr, and Sally O'Grady (corporate affairs).

EMI's origins can be traced to August 1897, when an American businessman, William Barry Owen, arrived in London to sell a new device, the flat recorded disc. Owen, an employee of disc inventor Emile Berliner, realized he would be better served by forming his own business, and the Gramophone Co. (as EMI was originally known) was established.

"It is," says Cecillon, "the only 100-year-old record company in the world still recording, releasing, gigging, clubbing, pubbing, signing, promoting."

SONY PUSHES MINIDISC IN EUROPE

(Continued from page 51)

for example, there will be a two-page ad for albums in the Brit Awards publication. Phillips says that because the market remains very much a niche one, the format will be promoted via mail-order operations across Europe. Last year, MD was carried by the Music Store service in the U.K., and this year it will be offered via operations in Germany, Austria, and Switzerland.

Phillips was unable to give details on how many Sony Music albums will be available on MD this year, but the first quarter will see new releases from Reef, Silverchair, Jean-Michel Jarre, Cyndi Lauper, Aerosmith, and Prefab Sprout.

The major new format set for launch in 1997 is DVD, but Phillips does not believe that will have any impact on Sony's plans to raise the profile of the MD.

"The main thrust on DVD—and of which I doubt you will see much until autumn of this year—is obviously

going to be movies and ROMs," he says.

Retailers, however, may need more convincing about the viability of MD. Ricky Gordon, related products buyer at HMV U.K., says, "I am yet to be convinced that it is the format of the future for this country [the U.K.]. I know it is doing very well in Japan, and we are selling a little more of the blank MDs, but it is still a small market."

He welcomes the relaunch of the disc and says HMV will continue to support the format in stores. However, he adds, "I hope another recordable format does come up, but personally I think it is going to be recordable CD which is going to crack it."

Nevertheless, Phillips says that more and more companies are starting to get behind the format, and as the price continues to fall on the hardware, sales will continue to grow. "I have no doubt that it is going to happen; it is only a question of when," he says.

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HITS OF THE WORLDTM

CONTINUED

EUROCHART		MUSIC & MEDIA		NEW ZEALAND (RIANZ) 01/15/97	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	1	ONE AND ONE	ROBERT MILES FEATURING MARIA NAYLER DBX	1	3
2	2	UN-BREAK MY HEART	TONI BRAXTON	2	7
3	7	2 BECOME 1	SPICE GIRLS VIRGIN	3	1
4	3	BREATHE	PRODIGY XL RECORDINGS	4	NEW
5	5	QUIT PLAYING GAMES (WITH MY HEART)	BACK-STREET BOYS ZOMBA/JIVE	5	4
6	4	SAY YOU'LL BE THERE	SPICE GIRLS VIRGIN	6	NEW
7	6	FREED FROM DESIRE	GALA DO IT YOURSELF	7	2
8	8	WORDS	BOYZONE POLYDOR	8	5
9	9	VERPIS DICH TIC TAC TOE	RCA	9	NEW
10	10	WHAT'S LOVE GOT TO DO WITH IT	WARREN G FEATURING ADINA HOWARD INTERSCOPE	10	NEW
		ALBUMS		ALBUMS	
1	1	SPICE GIRLS	SPICE VIRGIN	1	2
2	2	CELINE DION	FALLING INTO YOU EPIC/COLUMBIA	2	1
3	3	TONI BRAXTON	SECRETS LAFACE/ARISTA	3	4
4	3	SIMPLY RED	GREATEST HITS EASTWEST	4	3
5	4	KELLY FAMILY	ALMOST HEAVEN KEL-LIFE/EMI	5	5
6	6	ENIGMA	LE ROI EST MORT, VIVE LE ROI! VIRGIN	6	NEW
7	5	FUGEES	THE SCORE COLUMBIA	7	6
8	NEW	ZUCCHERO	THE BEST OF ZUCCHERO POLYDOR	8	8
9	9	CELINE DION	LIVE À PARIS EPIC/COLUMBIA	9	NEW
10	NEW	ANDREA BOCELLI	BOCELLI SUGAR/POLYDOR	10	9

MALAYSIA (RIM) 01/14/97		HONG KONG (IFPI Hong Kong Group) 01/05/97	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	1	NEW
2	2	2	1
3	4	3	5
4	5	4	2
5	3	5	3
6	6	6	4
7	7	7	7
8	NEW	8	6
9	8	9	8
10	NEW	10	NEW

IRELAND (IFPI Ireland/Chart-Track) 01/09/97		BELGIUM (Promuvi) 01/07/97	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	1	1
2	3	2	2
3	4	3	4
4	2	4	3
5	5	5	5
6	NEW	6	6
7	7	7	8
8	NEW	8	7
9	NEW	9	10
10	6	10	9

AUSTRIA (Austrian IFPI/Austria Top 40) 01/07/97		SWITZERLAND (Media Control Switzerland) 12/05/96	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	1	1
2	4	2	5
3	7	3	3
4	2	4	2
5	3	5	8
6	5	6	9
7	NEW	7	7
8	NEW	8	NEW
9	8	9	6
10	NEW	10	NEW

GLOBAL[®]

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ISLE OF MAN: Emma Christian, a 24-year-old singer with a breathtakingly beautiful voice and a degree in medieval history, is aiming to put the ancient kingdom of the Isle of Man back on the musical map. The island, set in the middle of the Irish Sea, is best known as an off-shore tax haven and the home of the TT motorcycle races but has a long, distinctive musical tradition. Christian is almost single-handedly reviving the haunting Gaelic melodies and compelling songs of an isle that remains an autonomous crown dependency and bravely stands outside the U.K. and the European Union. Christian plays Gaelic harp and recorder and has as pure a voice as can be heard anywhere in the Gaelic-speaking world. The songs tell of bloodthirsty Manx legends, myths invoking the power of the natural world, and an ancient lifestyle ruled by the rhythm of the seasons. Her second album, "Pagan Lady" (ManxCeltic), is due shortly, and she is president of the annual Isle of Man, Isle of Music festival. Held in July at Peel Castle, this year's festival promises to bring together some of the biggest names in Celtic music, including Clannad, Sinéad Lohan, Altan, Capercaille, and Carlos Nuñez, the latter of whom hails from the Spanish region of Galicia. Christian has already made an impact in America, where she has four tracks on the best-selling compilation "Celtic Voices" (Narada). She is a performer who likes to create an atmosphere, and her visual trademark—concerts lighted solely by candles—has given fire officers around the world no end of headaches. Further information on the festival is available from ManxCeltic Productions, P.O. Box 4475, London SW19 5XD. NIGEL WILLIAMSON

ROMANIA: Iris, one of the country's most popular groups, has signed an exclusive, six-album contract with PolyGram through Zone Records. The band's first album, "Luna Plina" (Full Moon), was released at the end of last year. According to Thomas Hedstrom, VP of PolyGram International, one of his company's aims is to promote more Romanian artists on the international market. . . . Singer/songwriter Marius Dragomir, 27, has released his third album, "Party In Transylvania," which ingeniously combines folk themes with elements of pop and techno. The album harks back to the legend of Dracula—still a perennial theme in this country—both in its title track and its striking cover artwork. OCTAVIAN URSULESCU



NETHERLANDS: A big-voiced chanteuse who operates in the no-man's land between pop and jazz, Angelique Beauce has opted for the least obvious arrangements on her debut album, "For Decency" (D&K). Where other artists would have used a conventional drum kit, the blond femme fatale, who hails from Maastricht, has opted for subdued African percussion instead. The print media and then the national, adult-oriented Radio 2 picked up on the hard-to-pigeonhole album after D&K, a division of Studio 88, dumped a few copies in a "demo box" at the recent National Musicians' Day in Amsterdam, an event organized by Conamus, a foundation that promotes Dutch music. Beauce is considering whether to have dance remixes done for any forthcoming singles in order to reach a wider audience. Rights to the album are still available for international licensees. ROBERT TILLI

POLAND: "Flamenco & Blues" (Mercury/PolyGram Polska) is the 22nd album by singer, guitarist, and songwriter Tadeusz Nalepa. A veteran of the Polish music scene, Nalepa began playing rock'n'roll in the early '60s, his first success being a remake of the Chubby Checker hit "Let's



Twist Again." As leader of the bands Blackout and Breakout, he was in the vanguard of the homegrown rock scene. But in 1971 he recorded his first blues album, with lyrics sung in Polish, and since then the blues has been his hobby, his job, and his philosophy. Often called "the father of Polish blues," his heroes include Eric Clapton, Peter Green, Led Zeppelin, Muddy Waters, and, above all, B.B. King. But he is also a lover of flamenco, owning many rare recordings and counting Paco De Lucia among his favorite performers. With "Flamenco & Blues," Nalepa finally gets to marry his two passions on an album entirely written, arranged, and produced by himself. While Nalepa is the first to point out that true flamenco is the music of Spanish gypsies and that the blues originated in the cotton fields of America, he believes that such music has become so much a part of universal culture that artists such as himself can understand and legitimately transform it in their own distinctive way. This he has successfully done on "Flamenco & Blues," and Nalepa is justifiably proud of the album, which also features his wife, Grazyna Dramowicz (vocals), and son Piotr Nalepa (guitar), who is now living in New York. BEATA PRZEDPELSKA

IRELAND: Tara Records has launched a 10th-anniversary repromotion of Shaun Davey's album "Granuaile," with a cover photograph featuring singer Rita Connolly, whose profile has steadily increased in recent years, mainly thanks to her two solo albums on the same label. "Granuaile" is a song cycle based on the life of Grace O'Malley, the 16th-century pirate queen who dominated the waters off the west coast of Ireland with a fleet of war and trading ships; her biography, written by Anne Chambers, is published by Wolfhound Press in Dublin. The music is played by a 22-piece chamber orchestra led by Audrey Park, conducted by Gareth Hudson, and featuring Connolly, Liam O'Flynn (uilleann pipes), and Donal Lunny (bouzouki, bodhran). More recently, Davey composed the score for the movie "Twelfth Night" (Silva Screen Records), performed by the Irish National Film Orchestra conducted by Fiachra Trench, which includes Ben Kingsley's interpretations of songs with words by William Shakespeare arranged in a Celtic style. Connolly is also featured on that album. Davey won an Ivor Novello award and received a British BAFTA (British Academy of Film and Television Arts) nomination for his music for the 1995 TV program "The Hanging Gale." KEN STEWART

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 01/20/97 **GERMANY** (Media Control) 01/14/97 **U.K.** (Chart-Track) 01/13/97 **FRANCE** (SNEP/FOP/Tite-Live) 01/11/97

THIS WEEK	LAST WEEK	SINGLES
1	1	YOU ARE THE ONE TK PRESENTS KONETTO AVEV TRAX
2	8	DON'T YOU SEE! ZARD B-GRAM
3	3	STEADY SPEED TOY'S FACTORY
4	5	CAN'T STOP FALLIN' IN LOVE GLOBE AVEV TRAX
5	2	A WALK IN THE PARK NAMIE AMURO AVEV TRAX
6	4	PRIDE MIKI IMAI FOR LIFE
7	14	SHIROI KUMONO YOUNI SARUGANSEKI COLUMBIA
8	6	SHAKE SNAP VICTOR
9	7	KOREGA WATASHINO IKIRUMICHI PUFFY EPIC SONY
10	NEW	MAFUYUNO KAERIMICHI KHOIMI HIROSE VICTOR
11	10	ALONE MAYO OKAMOTO TOKUMA JAPAN
12	12	GOMENNE... MARIKO TAKAHASHI VICTOR
13	9	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHI-BA-EMI
14	11	YES—FREE FLOWER MY LITTLE LOVER TOY'S FACTORY
15	16	RAKUEN YELLOW MONKEY FUN HOUSE
16	20	LEGEND OF WIND TRF AVEV TRAX
17	NEW	UNBALANCE MAKI OHGURO B-GRAM
18	13	KOIGOKORO NANASE AIKAWA CUTTING EDGE
19	15	DENEN KOJI TAMAKI SONY
20	NEW	ASIA NO JYUNSHIN PUFFY EPIC SONY
ALBUMS		
1	1	MAX MAXIMUM AVEV TRAX
2	4	L'ARC-EN-CIEL TRUE KUON SONY
3	2	YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA
4	3	TOSHINOBU KUBOTA LA LA LA LOVE THANG SONY
5	5	GLAY BELOVED PLATINUM
6	11	GLOBE GLOBE AVEV TRAX
7	8	TMN TIME CAPSULE—ALL THE SINGLES EPIC SONY
8	6	FUMIYA FUJII STANDARD PONY CANYON
9	9	B'Z FRIENDS II ROOMS
10	16	NAMIE AMURO SWEET 19 BLUES AVEV TRAX
11	12	U A 11 VICTOR
12	10	T-BOLAN BALLADS ZAIN
13	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY
14	NEW	TOMOMI KAHARA LOVE BRACE PIONEER LDC
15	13	VANESSA WILLIAMS ALFIE—THE BEST OF VANESSA WILLIAMS MERCURY MUSIC
16	17	SPITZ INDIGO CHINESEIN POLYDOR
17	18	NANASE ALKAWA RED CUTTING EDGE
18	15	STEVIE WONDER GREATEST HITS POLYDOR
19	14	VARIOUS ARTISTS MAX 3 SONY
20	7	SYARANQ GOLDEN Q BMG JAPAN

THIS WEEK	LAST WEEK	SINGLES
1	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
2	2	UN-BREAK MY HEART TONI BRAXTON ARIOLA
3	10	DON'T SPEAK NO DOUBT MCA
4	3	VERPISS DICH TIC TAC TOE RCA
5	7	WHEN I DIE NO MERCY ARIOLA
6	4	WHO WANTS TO LIVE FOREVER DUNE VIRGIN
7	12	I HAVE A DREAM D.J. QUICKSILVER ARCADE
8	8	DIE LAVENGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA
9	9	BREATHE PRODIGY INTERCORD
10	6	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER MOTOR MUSIC
11	5	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE/ZOMBA
12	NEW	SO STRUNG OUT C-BLOCK WEA
13	18	2 BECOME 1 SPICE GIRLS VIRGIN
14	14	WHY DON'T YOU DANCE WITH ME FUTURE BREEZE MOTOR MUSIC
15	13	PAPARAZZI XZIBIT RCA
16	16	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA
17	11	I WANT YOU BACK N SYNC ARIOLA
18	15	BREAK IT UP SCOOTER EDEL
19	NEW	DON'T CRY FOR ME ARGENTINA MADONNA WEA
20	NEW	STEP BY STEP WHITNEY HOUSTON ARIOLA
ALBUMS		
1	1	ANDREA BOCELLI BOCELLI POLYGRAM
2	2	TONI BRAXTON SECRETS ARIOLA
3	11	SOUNDTRACK EVITA WEA
4	3	TIC TAC TOE TIC TAC TOE RCA
5	17	NO DOUBT TRAGIC KINGDOM UNI
6	6	SPICE GIRLS SPICE VIRGIN
7	8	CELINE DION FALLING INTO YOU COLUMBIA
8	4	KELLY FAMILY ALMOST HEAVEN EMI
9	9	BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA
10	5	DIE SCHLUPPFE VOLL DER WINTER EMI
11	7	DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST
12	10	ZUCCHERO THE BEST OF ZUCCHERO POLYGRAM
13	12	PHIL COLLINS DANCE INTO THE LIGHT WEA
14	13	WOLFGANG PETRY ALLES ARIOLA
15	16	NO MERCY MY PROMISE ARIOLA
16	14	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
17	15	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
18	19	ANDRE RIEU STRAUSS & CO. POLYGRAM
19	20	ANDREA BOCELLI VIAGGIO ITALIANO POLYGRAM
20	NEW	SARAH BRIGHTMAN FLY EASTWEST

THIS WEEK	LAST WEEK	SINGLES
1	3	PROFESSIONAL WIDOW TORI AMOS ATLANTICEAST-WEST
2	6	PEOPLE HOLD ON LISA STANSFIELD VS. DIRTY ROTTEN SCOUNDRELS ARISTA
3	7	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS./WEA
4	5	I CAN MAKE YOU FEEL GOOD KAVANA NEMESIS/VIRGIN
5	1	2 BECOME 1 SPICE GIRLS VIRGIN
6	NEW	WHERE DO YOU GO NO MERCY ARIOLA
7	19	SAY WHAT YOU WANT TEXAS MERCURY
8	2	SATAN LIVE ORBITAL INTERNAL/LONDON
9	9	STEP BY STEP WHITNEY HOUSTON ARIOLA
10	NEW	HEY CHILD EAST 17 LONDON
11	NEW	100% MARY KIANI MERCURY
12	16	DON'T LET GO (LOVE) EN VOGUE ELEKTRA/WEA
13	11	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
14	8	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION
15	NEW	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE
16	15	HORNY MARK MORRISON WEA
17	NEW	SUGAR COATED ICEBERG LIGHTNING SEEDS EPIC
18	NEW	FREEDOM 2 QFX EPIDEMIC
19	13	IN YOUR CAR KENICKIE PREMIER
20	NEW	I AM CHAKRA WEA
ALBUMS		
1	1	SPICE GIRLS SPICE VIRGIN
2	NEW	SOUNDTRACK EVITA WARNER BROS./WEA
3	15	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND
4	2	BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS
5	4	CELINE DION FALLING INTO YOU EPIC
6	5	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC
7	9	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
8	NEW	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
9	12	VARIOUS ARTISTS HITS 97 WARNER/GLOBAL/SONY
10	7	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/REPRISE
11	NEW	GEORGE MICHAEL OLDER VIRGIN
12	13	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
13	NEW	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
14	17	FUGEES THE SCORE COLUMBIA
15	NEW	TONI BRAXTON SECRETS LAFACE/ARISTA
16	6	BOYZONE A DIFFERENT BEAT POLYDOR
17	3	ROBERT MILES DREAMLAND DECONSTRUCTION
18	11	SIMPLY RED GREATEST HITS EASTWEST
19	NEW	FAITHLESS REVERENCE CHEEKY
20	19	VARIOUS ARTISTS THE BEST 60'S ALBUM IN THE WORLD... EVER! VIRGIN

THIS WEEK	LAST WEEK	SINGLES
1	1	FREED FROM DESIRE GALA SCORPIO
2	2	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
3	5	PARTIR UN JOUR 2 BE 3 EMI
4	4	EVERLASTING LOVE WORLDS APART EMI
5	7	I NEED YOU 3T EPIC
6	3	AICHA KHALED BARCLAY
7	NEW	FAITHLESS INSOMNIA SONY
8	NEW	TERI MOISE JE SERAI LA VIRGIN
9	12	SHAME ON U OPHELIE WINTER EASTWEST
10	17	VISION OF LIFE DOWN LOW POLYGRAM
11	18	REVER MYLENE FARMER POLYDOR
12	9	BAILANDO PARADISIO CNR
13	NEW	BAILA ALLIAGE POLYGRAM
14	NEW	IT'S ALL COMING BACK TO ME NOW CELINE DION SONY
15	10	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
16	6	AIL... TCHAAA!! LE FESTIVAL ROBLES VERSAILLES
17	11	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
18	NEW	HOW BIZARRE OMC POLYGRAM
19	14	BAD BOYS DE MARSEILLE AKHENATON VIRGIN
20	8	JE TE PRENDRAI NUE DANS LA SIMCA 1000 LES CHEVALIERS DU FIEL FLARENAS
ALBUMS		
1	3	CELINE DION LIVE À PARIS COLUMBIA
2	5	MYLENE FARMER ANAMORPHOSEE POLYDOR
3	2	SPICE GIRLS SPICE VIRGIN
4	1	WORLDS APART EVERYBODY EMI
5	7	NOIR DESIR 66666.7 CLUB BARCLAY
6	9	CELINE DION FALLING INTO YOU COLUMBIA
7	8	JULIO IGLESIAS TANGO COLUMBIA
8	4	FUGEES THE SCORE SONY
9	NEW	SOUNDTRACK EVITA WEA
10	17	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY
11	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
12	13	EDDY MITCHELL MR. EDDY POLYDOR
13	10	JOHNNY HALLYDAY DESTINATION VEGAS MERCURY
14	19	PASCAL OBISPO SUPERFLU EPIC
15	15	KHALED SAHRA POLYGRAM
16	16	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
17	11	LES ENFOIRES LA SOIREE DES ENFOIRES 96 WEA
18	14	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
19	12	SOUNDTRACK LE BOSSU DE NOTRE-DAME SONY
20	NEW	TERI MOISE TERI MOISE VIRGIN

THIS WEEK	LAST WEEK	SINGLES
1	1	GOD BLESS THE CHILD SHANIA TWAIN MERCURY
2	2	WHERE DO YOU GO NO MERCY ARIOLA
3	3	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION
4	6	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
5	4	YOU MUST LOVE ME MADONNA WARNER BROS.
6	5	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
7	7	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE
8	8	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA
9	10	WHEN YOU'RE GONE CRANBERRIES ISLAND
10	12	THIS IS FOR THE LOVER IN YOU BABYFACE EPIC
11	9	DON'T LET GO (LOVE) EN VOGUE EASTWEST
12	15	FIRESTARTER PRODIGY XL RECORDINGS
13	NEW	DO YOU MISS ME? JOCELYN ENRIQUEZ TOMMY BOY
14	20	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA
15	11	UP TO NO GOOD PORN KINGS POPULAR/WARNER
16	19	CHILDREN ROBERT MILES DECONSTRUCTION
17	18	THA CROSSROADS BONE THUGS-N-HARMONY RUTHLESS/RELATIVITY
18	14	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS COLUMBIA
19	17	HERO OF THE DAY METALLICA ELEKTRA/WEA
20	NEW	BREATHE PRODIGY XL RECORDINGS
ALBUMS		
1	1	NO DOUBT TRAGIC KINGDOM INTERSCOPE
2	2	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
3	4	CELINE DION FALLING INTO YOU COLUMBIA
4	3	VARIOUS ARTISTS MUCHMUSIC'S BIG SHINY TUNES MUCHMUSIC
5	5	BUSH RAZORBLADE SUITCASE INTERSCOPE
6	7	SOUNDTRACK SPACE JAM ATLANTIC
7	6	SOUNDTRACK ROMEO + JULIET EMI
8	8	VARIOUS ARTISTS DANCE MIX '96 WARNER BROS.
9	9	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.
10	11	TONI BRAXTON SECRETS LAFACE/ARISTA
11	10	AMANDA MARSHALL AMANDA MARSHALL EPIC
12	19	SHERYL CROW SHERYL CROW A&M
13	17	SOUNDTRACK EVITA COLUMBIA
14	13	VARIOUS ARTISTS GROOVE STATION 3 GROOVE STATION
15	15	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.
16	12	ELTON JOHN LOVE SONGS MCA
17	20	SHANIA TWAIN THE WOMAN IN ME MERCURY
18	14	MOIST CREATURE EMI
19	18	VAN HALEN BEST OF VOLUME 1 WARNER BROS.
20	16	KENNY G THE MOMENT ARISTA

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T SPEAK NO DOUBT MCA
2	4	2 BECOME 1 SPICE GIRLS VIRGIN
3	2	DE WAARHEID MARCO BORSATO POLYDOR
4	6	HAKKE & ZAGE GABBER PIET BUNNY
5	5	I NEED YOU 3T EPIC
6	7	GOOD TO GO FLAMMAN & ABRAXAS FEATURING M C REMSY POLYDOR
7	3	GABBERTJE HAKKUHAR EDEL/ROADRUNNER
8	15	FREED FROM DESIRE GALA POLYDOR
9	8	UN-BREAK MY HEART TONI BRAXTON BMG
10	NEW	DON'T CRY FOR ME ARGENTINA MADONNA WARNER
11	11	FUCK THE MACARENA MC RAGE ID&T
12	12	LAST NIGHT AZ YET BMG
13	9	I CAN'T HELP MYSELF KELLY FAMILY EMI
14	NEW	KHALED AICHA POLYDOR
15	17	I AIN'T MAD AT CHA 2PAC MERCURY
16	10	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE
17	14	EEN MOMENT ZONDER JOU NASTY DURECO
18	16	WHO WANTS TO LIVE FOREVER DUNE VIRGIN
19	13	STREETKIDS CHARLIE LOWNOISE & MENTAL THEO POLYDOR
20	20	LANGE NACHT LINDA ROOS & JESSICA DINO
ALBUMS		
1	2	CELINE DION FALLING INTO YOU COLUMBIA
2	1	HELMUT LOTTI GOES CLASSIC II BMG
3	4	TONI BRAXTON SECRETS BMG
4	3	BZN A SYMPHONIC NIGHT MERCURY
5	6	NO DOUBT TRAGIC KINGDOM MCA
6	5	ANDRE RIEU IN CONCERT MERCURY
7	7	ANDREA BOCELLI BOCELLI POLYDOR
8	11	FRANS BAUER VOOR JOU WARNER
9	10	MARCO BORSATO ALS GEEN ANDER POLYDOR
10	9	KELLY FAMILY ALMOST HEAVEN EMI
11	8	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR
12	12	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
13	13	TOTAL TOUCH TOTAL TOUCH BMG
14	18	SPICE GIRLS SPICE VIRGIN
15	17	PAVAROTTI & FRIENDS FOR WAR CHILD DECCA
16	15	SIMPLY RED GREATEST HITS WARNER
17	20	JULIO IGLESIAS TANGO COLUMBIA
18	19	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
19	14	VAN HALEN BEST OF VOLUME 1 WARNER
20	NEW	LINDA, ROOS & JESSICA LINDA, ROOS & JESSICA DINO

THIS WEEK	LAST WEEK	SINGLES
1	2	TO THE MOON & BACK SAVAGE GARDEN ROUART
2	8	BREAK MY STRIDE UNIQUE 2 DANCE POOL/SONY
3	1	WANNABE SPICE GIRLS VIRGIN
4	3	WHERE DO YOU GO NO MERCY BMG
5	7	BREATHE PRODIGY DANCE POOL/SONY
6	9	UN-BREAK MY HEART TONI BRAXTON BMG
7	4	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
8	10	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE SHANIA TWAIN MERCURY
9	6	WISHES HUMAN NATURE COLUMBIA
10	NEW	DON'T SPEAK NO DOUBT INTERCORD/MCA
11	15	WHO DO YOU LOVE DEBORAH COX BMG
12	NEW	I FINALLY FOUND SOMEONE BRYAN ADAMS & BARBRA STREISAND A&M
13	11	THIS IS YOUR NIGHT AMBER LIBERATION/FESTIVAL
14	16	TWISTED KEITH SWEAT WEA
15	18	SEXY EYES WHIGFIELD TNS/BMG
16	12	DON'T STOP MOVIN' LIVIN' JOY MCA
17	NEW	STEP BY STEP WHITNEY HOUSTON BMG
18	13	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S EASTWEST
19	5	MACARENA CHRISTMAS LOS DEL RIO BMG
20	NEW	HEY JUPITER/PROFESSIONAL WIDOW TORI AMOS EASTWEST
ALBUMS		
1	5	SOUNDTRACK ROMEO + JULIET EMI
2	1	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
3	2	CELINE DION FALLING INTO YOU EPIC
4	4	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
5	3	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
6	7	POWDERFINGER DOUBLE ALLERGIC POLYDOR
7	9	SIMPLY RED GREATEST HITS EASTWEST
8	8	HUMAN NATURE TELLING EVERYBODY COLUMBIA
9	6	TONI CHILDS THE VERY BEST OF TONI CHILDS A&M
10	11	JIMMY BARNES HITS MUSHROOM/FESTIVAL
11	NEW	SOUNDTRACK EVITA WEA
12	12	SPIDERBAIT IVY & THE BIG APPLES POLYDOR
13	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
14	NEW	VAN HALEN BEST OF VOLUME 1 WEA
15	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING COLUMBIA
16	13	TONI BRAXTON SECRETS BMG
17	16	GARBAGE GARBAGE MUSHROOM/FESTIVAL
18	14	PRESIDENTS OF THE UNITED STATES OF AMERICA II COLUMBIA
19	18	BRYAN ADAMS 18 TIL I DIE A&M
20	15	JOHN FARNHAM ROMEO'S HEART BMG

THIS WEEK	LAST WEEK	SINGLES
1	1	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER JT COMPANY/DBX
2	5	THE RIDE ON THE RHYTHM BLACKWOOD A&D
3	2	BORN SLIPPIY UNDERWORLD DO IT YOURSELF
4	6	ENCORE UNE FOIS SASH! FMA/NO COLORS
5	3	REVENGE D.J. DADO TIME
6	4	BOHEMIAN RHAPSODY BRAIDS BIG BEAT/ATLANTIC
7	12	VOO-DOO BELIEVE DATURA TIME
8	14	DON'T CRY FOR ME ARGENTINA MADONNA MAVER-ICK/WARNER BROS.
9	7	COSMIC GIRL JAMIROQUAI SONY S2
10	11	DEDICATED MARIO PIU MEDIA/BXR
11	8	OCEAN WHISPERS RAF BY PICOTTO MEDIA/GFB
12	NEW	TIME GOES BY CHARLIE DORE BUTTIN' LOOSE
13	16	LOVE IS LEAVING BOY GEORGE TIME
14	9	LOVELY DAYS TANYA LOUISE UMM
15	15	NO WOMAN NO CRY FUGEES COLUMBIA
16	19	INSOMNIAK GROOVEMAN DANCE FACTORY
17	10	2 BECOME 1 SPICE GIRLS VIRGIN
18	13	CANZONE LUCIO DALLA FMA/BULL & BUTCHER
19	NEW	CLAP ON TOP OF ME M.U.T.E. TIME/ITALIAN STYLE
20	NEW	BREATHE PRODIGY DISCOPI
ALBUMS		
1	NEW	LITIBA MONDI SOMMERSI EMI
2	1	ZUCCHERO THE BEST OF POLYDOR
3	2	LUCIO DALLA CANZONI PRESSING
4	3	SPICE GIRLS SPICE VIRGIN
5	4	CLAUDIO BAGLIONI ATTORI E SPETTATORI COLUMBIA
6	7	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
7	6	RAF COLLEZIONE TEMPORANEA CGD
8	8	SOUNDTRACK EVITA WARNER BROS.
9	10	LIGABUE BUON COMPLEANNO ELVIS WEA
10	12	ZERO RENATO LE ORIGINI RTI
11	5	SIMPLY RED GREATEST HITS EASTWEST
12	9	MINA NAPOLI PDU
13	14	LAURA PAUSINI LA COSE CHE VIVI CGD
14	16	ARTICOLO 31 COSI'COM'E RICORDI
15	11	MINA CREMONA PDU
16	15	CELINE DION FALLING INTO YOU COLUMBIA
17	NEW	CRISTINA D'AVENA FIVELANDIA 14 RTI
18		

THE MOST ACCLAIMED SINGER SONG WRITER FROM CHINA
IS NOW CATCHING THE EYES OF THE WORLD

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Long Awaited Debut Album

"The Third Eye" 第三只眼 on Musician 非池中

Initial Sales Of China Over 500,000

"There Is An End To Everything" Including 1st Single

天下沒有不散的筵席

and 2nd Single

"The Door" 門



PolyGram

Music video out now this week on all Asia TV channels. Album coming soon in Asia.

Rock On Records Closing Up Shop

LONDON—Rock On Records, one of this city's oldest rare records stores, is rocking no more.

The outlet, which has operated from a number of sites around London since 1972, is in the process of winding down and at present is only open on weekends. It will be closed for good at the end of January. Rock On owner Ted Carroll, who will be concentrating on his label Ace Records, blames the high cost of rent in Camden, plus the increased competition, for the closure.

"I think record collecting as a hobby is probably bigger than it ever was," he adds. "But a lot of people are collecting the more contemporary sort of bands, like '80s bands, while Rock On always traditionally specialized in '50s, '60s, and early '70s. Literally, only a couple of months ago we sold 600 pounds' worth of 78s to a German customer. But those sort of customers are coming few and far between."

Carroll's forthcoming Ace releases will include a new project with cult instrumentalist Link Wray. Carroll describes it "as the best thing he has ever done. It is a lot more focused."

JOHN FERGUSON

MCA Benelux Names Managing Director

BRUSSELS—MCA Benelux GM Koen Van Bockstal will be the new managing director of Sony Music Belgium, beginning Feb. 1.

Van Bockstal, 35, was label manager for Arista and Geffen at BMG Ariola Belgium before joining MCA Benelux here at its inception in 1993.

Noting that his experience with the Belgian market will be an asset in his new post, Van Bockstal says of his intentions at Sony, "The main idea is to continue and to expand the path taken by my predecessor, Patrick Decam, and I will be enthusiastic to do so."

He says that will involve a continued concentration on international stars and new, domestic talent, but also a targeting of new markets. "I am convinced that we should have access to the so-called unserved audience," says Van Bockstal. "These are people over 35 who are interested in music but can't find what they want in the charts."

"The success of mega-selling artists like Helmut Lotti or Andrea Bocelli in the Benelux proves that there's a market still to be explored, composed of consumers who have money to spend on albums."

MARC MAES

French, U.K. Awards Nominees Announced

Victoires Look To Re-Establish Reputation

■ BY EMMANUEL LEGRAND

PARIS—The troubled French music awards, the Victoires de la Musique, are continuing a process of re-establishing their reputation with the publication of this year's nominees. The winners will be unveiled in Paris during a revamped live TV show Feb. 10 at the 4,000-capacity Palais des Congrès.

Epic artist Pascal Bispo is the most prominent name in the nominations for solo artists, with a presence in four categories (male act, album, single, and video). PolyGram's artist roster has the largest number of nominations with 12, followed by Sony Music (eight) and Virgin (four). Mercury and Epic tie for top label with five nominations each. EMI has two nominations, BMG and EastWest one each, and WEA none.



AZNAVOUR

Two veterans have made it into the male and female act-of-the-year categories: Charles Aznavour, whose complete recordings were reissued in 1996 by EMI, and Barbara, who resumed her recording career with her first album for Mercury in 15 years. Aznavour will receive a special career tribute during the Victoires show.

Another category that has attracted attention is band of the year. One of the three nominees is rap band Supreme NTM, whose members were given a three-month sentence in November after verbally attacking police during a concert (Billboard, Nov. 30, 1996). The controversial judgment has stirred a strong debate in France over freedom of speech.

This year, the Victoires has merged three categories for new talent—upcoming male, female, and band—into one, with five contenders instead of the usual three. All five nominees will perform during the ceremony as a way of promoting emerging acts.

The Victoires organization and the show went through a year of upheaval in 1996. The winners are now decided by an academy of voters, following the lead set by the U.K.'s Brit Awards and Germany's Echo Awards. A new GM of the organizing association, Enrico Della Rosa, was appointed, as well as a new TV producer, Jacques Clement.

Former event organizer Claude Fleouter was ousted by the board of the Victoires at the end of 1996. Fleouter sued the organization for breach of contract, but his claim was turned in down in court (Billboard, Dec. 21, 1996).

Labels Adjust To Realities Of Doing Business In Slovakia

Billboard continues its occasional series on the newly capitalist and democratic nations of Eastern Europe's former communist bloc with an in-depth look at the music market in Slovakia and the nation's relationship with its closest neighbor, the Czech Republic.

■ BY MICHELE LEGGE

PRAGUE—As the divide between the two countries known 3½ years ago as Czechoslovakia continues to widen, the Czech offices of major record companies are restructuring their former one-nation operations.

Although Prague is less than 350 kilometers (217 miles) west of Slovakia's main city, Bratislava, Czech recording industry leaders say they face an increasing number of cross-border obstacles, rendering them unable to fully service the Slovak market from one Czech office.

Slovakia has a population of 5.5 mil-

lion, 13% of whom are unemployed and the rest surviving on a monthly wage of approximately 7,195 koruna Slovenska (SK) or \$231, according to the Slovak Statistical Office.

The weak economic conditions in the Slovak music market have acted as a magnet for the illicit music trade. Nonetheless, as pointed out by the GM of BMG Ariola Czech and Slovak Republics, Janek Jaro, "Slovakia is an important market in development. It's a music-loving nation." If the general economic development of eastern Europe continues, Slovaks will receive a higher disposable income and, it is hoped, buy more records. So it may become a very strong, viable market. "We'll see how it goes," says Jaro.

Parallel imports were one of the initial problems faced by Czech recording industry leaders. Several Slovak wholesale distributors were found to be importing cassettes from Hungary, Poland, and Austria, where the format can be bought for less than it can on the Czech market. According to Vladim Bandler, joint managing director of Monitor-EMI, the flow of these imports has now been clamped. "It was in the interest of the Hungarian labels to comply, to control wholesalers and avoid parallel imports to Slovakia," he explains. "Because if they didn't, and we forced Hungarian prices to rise in parallel to Czech prices, they would never make their budget."

Tom Filip, managing director of PolyGram Czech and Slovak Republics, says his company won the battle against parallel imports by reducing retail prices. This policy, he says, contributed to PolyGram's capturing 26.6% of the

Top Britpop Acts Vie For Brits Honors

■ BY PAUL SEXTON

LONDON—The spotlight among nominations for the 1997 Brit Awards falls on some of the big names in the Britpop boom, with one notable exception.

With no material eligible in the qualifying period by Oasis, which dominated the 1996 honors, the nomination list favors MCA's Ocean Colour Scene, Epic's Manic Street Preachers, and another Sony act, Columbia's Kula Shaker. The decisions of the 500-strong voting academy were announced Jan. 13 at the Hard Rock Cafe here and include two appearances for each of those bands, in the best British group and best album by a British artist categories.

The short lists for those titles are noticeably rock-oriented, a reflection of a guitar-filled year of British music. Sony nabs three of the five best British group nominations, with Manic Street Preachers and Kula Shaker joined by Epic's Lightning Seeds. The year's British pop phenomenon, Virgin's Spice Girls, complete that list. In the album category, Manic Street Preachers' "Everything Must Go," Ocean Colour Scene's "Moseley Shoals," and Kula Shaker's "K" were chosen, along with the Lighthouse Family's

"Ocean Drive" (Polydor) and George Michael's "Older" (Virgin).

Michael is also nominated as best British male solo artist, for which WEA scores two mentions with Mark Morrison and EastWest's Simply Red. Sting (A&M) and Tricky (Island) give PolyGram a brace of entries.

PolyGram did equally well in the best British female solo artist category, in which Go! Beat's Gabrielle and Mercury artist Dina Carroll are nominees.

Two WEA-affiliated chanteuses, Donna Lewis (Atlantic) and Eddi Reader (Blanco y Negro), are also in the running in this category. In the same category, Louise gives EMI its only nomination in the awards.

Best British producer will be contested by Hugh Jones; Mike Hedges; John Leckie; Tricky; and Absolute, Richard Stannard, and Mat Rowe. The last three are the producers of Spice Girls' "Spice." The best British dance act category features two rare indie nominations, for XL Recordings' the Prodigy and Junior Boy's

(Continued on page 62)



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Sony Pushes MiniDisc In Europe Campaign Stresses Recording Function

BY JOHN FERGUSON

LONDON—Sony is starting a multi-million-dollar campaign to relaunch the MiniDisc (MD) in Europe—and this time the emphasis will be on the format's recording functions.

The yearlong push, which follows massive pre-Christmas campaigns in individual territories across Europe, is designed to increase the hardware base in Europe. Alan Phillips, European VP at Sony Software, says the bulk of the marketing will come from Sony's hardware divisions, and although he was unable to put an exact figure on the spending, he says it will be "several million dollars."

Prerecorded albums on MD are not being forgotten, and Sony Software has struck deals with mail-order companies in key European territories to carry the format.

Despite its success in territories such

as Japan, the MD format has never taken off in the European market, and the hardware base remains relatively low. Phillips says, "The whole idea is that we have got to increase our hardware base. The prerecorded cassette market developed from a big hardware base, and I think that is what is going to happen with MD."

The MD format was launched in Europe at the end of 1992, at roughly the same time Philips Electronics unveiled an alternative format, the digital compact cassette. Neither format captured the preferences of the mainstream music-buying public, and Phillips concedes that initially there may have been some customer confusion about the dual functions of the MD.

The aim with the relaunch is to stress the MD's ability to record onto a disc, because, as Phillips points out, "that is what happened with cassettes. Why did people buy cassette players in the first

place? To record."

According to Phillips, in Japan there is a very strong hardware base and software sales are starting to switch from blank MDs to prerecorded discs.

"With prerecorded MiniDisc in Europe, what we are in is a holding situation this year," he says. "What we have to do is get the hardware base up there. We are certainly expecting to hit the half-a-million base in Europe by about April this year. The intention is that we will more than double that by 1998."

Sony Software will be carrying out some advertising in 1997. In the U.K.,

(Continued on page 56)

Exhibit, Releases, Events Celebrate EMI's 100th

BY ADAM WHITE

LONDON—Starting on Valentine's Day, Britons will have the chance to fall in love with EMI Records for another century.

An ambitious Music 100 Exhibition will be launched Feb. 14 in Edinburgh, Scotland, kicking off EMI's high-spirited, extensive program to

mark what it calls the "first centenary."

The interactive event will chronicle the history of recorded sound in the 20th century and help raise money for a new charity established by EMI, the Music Sound Foundation.

Sir Colin Southgate, chairman of the EMI Group, announced Jan. 8 in London

(Continued on page 56)



CECILLON



SOUTHGATE

French Indie Licenses Jean-Michel Jarre To Sony Global Deal Involves Past And Future Recordings

PARIS—French independent label Disques Dreyfus has signed a long-term global licensing deal with Sony Music Entertainment Europe for recordings by Jean-Michel Jarre.

The deal includes Jarre's new material as well as the artist's back catalog and covers all territories, except for France, Belgium, Switzerland, Poland, the Czech Republic, and Hungary. Dreyfus has a separate distribution deal in France with Sony Music. Formerly, Jarre's material was available globally through a number of companies on a territory-by-territory basis.

"When the opportunity arose to sign a worldwide deal with [Disques Dreyfus president] Francis Dreyfus for the future and past recordings of Jean-Michel, we seized it with both hands," says Richard Ogden, senior VP of marketing for Sony Music Entertainment Europe.

The first album to be released under this new deal will be "Oxygen 7-13" Feb. 17, preceded by the single "Oxygen Part 8" Jan. 27, featuring remixes from DJ Dado and Takkyu Ishino.



Sony Music Entertainment Europe executives gathered in Paris for the signing of Sony's licensing deal with Disques Dreyfus. Pictured, from left, are Claudio Condé (president of Sony Music Spain), Franco Cabrini (president/managing director of Sony Music Italy), Francis Dreyfus (president of Disques Dreyfus), Paul Burger (president/CEO of Sony Music Entertainment U.K.), Jarre, Patrick Decam (managing director of Sony Music Holland), Sten af Klinteberg (managing director of Sony Music Sweden), Hubert Wandjo (deputy managing director of Sony Music Germany), and Denis Handlin (chairman/CEO of Sony Music Australia).

newsline...

CREATION SONGS, the publishing arm of London-based Creation Records, is now being administered by Warner/Chappell, having switched from Sony Music Publishing at the beginning of the year. The copyrights acquired during Creation Songs' liaison with Sony, including Oasis and Boo Radleys compositions, will continue to be administered by Sony Music.

A BRITISH record retailer has been fined the equivalent of \$656 and ordered to pay \$550 costs for having unlicensed CDs, cassettes, and videotapes for sale in his store. The illicit product was discovered in a raid on Ritz Records in Shrewsbury, England, coordinated by the British Phonographic Industry. Owner Jerry Pearce pleaded guilty to eight offenses under trademarks legislation when he appeared before Shrewsbury Magistrates Court.

U.K. MANUFACTURER Mayking Multi-Media has sold its video duplication operation Videoprint, based in Ipswich, England, to Canadian company Cinram Ltd. The deal, which is expected to be completed at the end of the month, is not expected to result in any redundancies. Mayking founder Brian Bonnar says the move is part of the company's strategy to concentrate on the CD and DVD formats.



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K-tel 35TH ANNIVERSARY

Issue Date: March 8

Ad Close: Feb. 11

Billboard's March 8th issue celebrates the 35th anniversary of K-tel. A pioneer in marketing music, this Minneapolis firm's retail music compilations have become pop-cultural icons. Our commemorative issue features a complete history of the company, an overview of its present-day operations, and an exclusive Q&A with president David Weiner and founder Philip Kives. We'll also take a look at those artists whose careers have been given a significant boost by aligning themselves with the K-tel organization.

Contact:
Ken Karp
212-536-5017



NARM

Issue Date: March 15

Ad Close: Feb. 18

Billboard's March 15th issue features our annual spotlight on the NARM confab taking place in Orlando, Florida on March 8-11. This special issue provides readers with an up-to-date, comprehensive overview on the general health of the retail market (multimedia, video and music products). In addition, coverage will preview artists scheduled to perform, provide a complete listing of events, and explore the retail landscape of Orlando.

Contact:
Robin Friedman
213-525-2302



1997 Record Retailing Directory

Publication Date: March 22, 1997

Ad Close: Jan. 22

The 7th edition of the Record Retailing Directory continues to influence the music industry buyers who purchase the products and services offered by record companies, wholesalers & distributors, accessory manufacturers, etc. The RRD contains 7,000 updated listings of independent record and chain stores, chain headquarters, and audio book retailers. One ad in the 1997 RRD can work for you all year long!

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UPCOMING

Billboard



BRITS AROUND THE WORLD

Issue Date: Feb. 22

Ad Close: Jan. 28

Billboard's Feb. 22 issue contains our annual update on the UK market. With the continuing resurgence of British pop, our Spotlight's lead story will survey key U.K. music industry executives to determine which artists will be global priorities in '97. Other features include an at-a-glance guide to the top-selling UK artists in the '96 worldwide market, a listing of the major nominees for the Brit Awards and talent to keep a watch on in '97.

Contact:

Catherine Flintoff
44-171-323-6686



CHILDREN'S ENTERTAINMENT

Issue Date: Feb. 22

Ad Close: Jan. 28

The Kid Biz keeps growing, diversifying and reaffirming its strength in the entertainment market. Coinciding with this year's Toyfair, Billboard's February 22 issue looks at veteran artists' new releases (Cathy & Marcy, Joannie Bartels...), mainstream artists recording children's music, spoken-word products and specialty stores. This spotlight will also include a quarter-by-quarter, label-by-label listing of releases planned for 1997. Bonus distribution at the Toyfair!

Contact:

Jodie Francisco
213-525-2304



DON WAS - 20 YEARS OF MAKING RECORDS

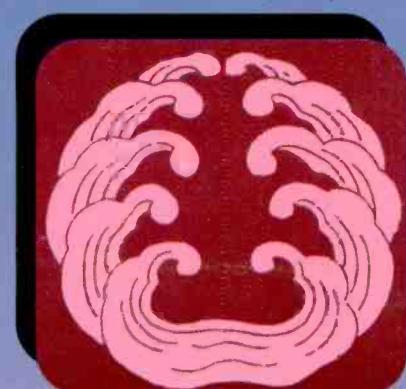
Issue Date: March 1

Ad Close: Feb. 4

Billboard's March 1st issue celebrates Don Was' 20 years of making records. This talented musician/producer, who has worked with successful artists like Bonnie Raitt, the Rolling Stones and Bob Dylan, is exclusively interviewed by Billboard's Chris Morris in this spotlight issue. Other features include a complete overview of his award-winning career, his recent success in film scoring and an extensive discography of his work. Join Billboard in honoring one of the music industry's finest.

Contact:

Pat Rod Jennings
212-536-5136



ASIA PACIFIC I

Issue Date: Mar. 1

Ad Close: Feb. 4

Continuing its editorial commitment to Asia Pacific's mega-market, Billboard's March 1st issue will contain our first "magazine within a magazine" on the region for 1997. Our Spotlight takes a final look for 1996 at the Asian Pacific market, with coverage on the most recent events, trends, Western acts experiencing success and Asia/pacific acts breaking in both the homeland and abroad. Don't miss this opportunity to align your company with the market that keeps growing and growing!

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Reach Billboard's 200,000

Quantegy Keeps Itself Flexible For Pro Audio Future

BY DAN DALEY

In 1958, magnetic tape was just a glimmer in the entrepreneurial eye of Ampex, then a manufacturer of recording machines. Thirty-nine years and one name change later, the company is one of the world's largest suppliers of professional magnetic media—and the last one in the U.S., following the exit of 3M from tape manufacture and the more recent sale of BASF to Korean conglomerate KOHAP.

Despite the consolidation in the upper ranks of the industry, the market for audiotape remains large, estimated at \$120 million worldwide, according to Steve Smith, director of audio marketing for Quantegy Inc., the company that inherited the Ampex mantle after Ampex Recording Media Corp. was spun off from the parent company in 1995. And in August of last year, Quantegy acquired the assets of 3M's audio-video division, giving it a dominant market share in professional audio.

Quantegy shares a lexicographical similarity with Ampex. The new name, devised by the same market research company that named Apple Computers, is derived from a combination of "quality" and "technology"; Ampex was named for the initials of its founder, Alexander M. Poniatoff, and the first syllable of the word "excellence." Other than that, though, Quantegy (which is able to use the Ampex name and logo as part of a transitional agreement between the two firms) faces a very different business landscape than its predecessor did.

"There's strong growth in the tape market, especially from small-format tapes like S-VHS and 8 mm for the modular digital multitrack [MDM] market," explains Smith, "as well as pretty consistent growth in the total audio market of between 2% and 8% a year for the last 10 years. And our analog sales have been as high as they've ever been. Admittedly, some of that is due to taking over 3M's product line. But analog is still a very strong market, and we're by far the leading tape supplier in that market.

"On the other hand, we are aware that complacency cannot be tolerated. The recording market is becoming filled quickly with all sorts of new formats. It's not a simple world out there anymore."

Smith says that DAT is the fastest-growing of the newer media; at \$25 million in global sales annually, it's second only to the \$45 million analog market. Open-reel digital accounts for 15% of a worldwide market that has only three major manufacturers: Quantegy, Sony, and BASF. But as one moves down the chain of formats, the number of suppliers grows significantly, with the sales of project studio-type formats—S-VHS, 8 mm, CD-R, MD—accounting for as much as \$30 million in sales globally in the pro audio market.

"It's the small formats that are the contested areas [of market share]," says Smith. "You have a lot of suppliers of those formats out there."

Because of the boom in nontape formats, industry leaders began to sus-

pect that tape would all but die out. Among the most skeptical executives was Quantegy president/CEO Jack Kenney, a former computer industry executive tapped by the Equitable Insurance Co.—Quantegy's primary shareholder—to guide the company into the next century.

"When I first looked at the situation, I asked myself if tape had the chance of continuing as a product, whether disc or server technology would displace it," recalls Kenney, adding that another computer veteran, Quantegy VP of marketing worldwide Mel Gemmill, shared that same first impression.

"But as I investigated further," continues Kenney, "I brought my own experience to bear: In computers I remember thinking 20 years ago that tape would be displaced as a storage medium, yet tape is still performing that function for computer archiving. Combined with the knowledgeable, service-oriented people I found at Quantegy, I came to believe that tape is going to coexist with other technologies in pro audio for some time to come. What I've learned is that things will change, but they never change as fast as you think they're going to at first."

Quantegy has established its own hierarchy of the professional audio business, starting with the audio post-production markets, through professional high-end studios—both of which are the primary users of the large-format audio and video tapes that Quantegy manufactures—to the project studios and home-based studios that are driving the continued growth of tape. Quantegy's self-imposed mandate has been to maintain itself as the leading provider of all formats to all markets, which it pursues via the 542,000 square feet of manufacturing capacity on its 37-acre Opelika, Ala., campus (which has seven production coating lines and two more pilot production lines for product testing and special order runs) and via its practice of using outside suppliers for certain formats, such as CD-R and 8 mm.

That use of suppliers will likely grow in coming years as formats proliferate and Quantegy follows a long-held philosophy of waiting until a format has become established in the market before adding it to its product line. For instance, Quantegy waited until several major hardware manufacturers—including Sony, Yamaha, and Tascam—entered the MD market before adding that format to its product mix, a decision that will be announced at the Audio Engineering Society Convention in March in Munich, along with the introduction of Quantegy's first magneto-optical (MO) product.

"The technology is changing so quickly, and new formats are coming on so fast that we see outsourcing of

a few of the newer formats as the best way to maintain ourselves as a full-service provider," explains Smith. "But as the formats move out toward new markets like MDMs, the rules of marketing change. For instance, I was visiting [a major tape distributor] in L.A., and Quantegy was far and away the leading seller of large-format tapes. But I watched people buy smaller formats, like DAT and CD-R, and they were buying a wide assortment of brands. In asking some questions, I learned that when it comes to small formats, people seem to believe that the same criteria of quality that you find on the high end doesn't necessarily apply perceptually on the lower end."

That is a critical observation in the tape industry. The sales of 3M's and BASF's tape manufacturing divisions were prompted by losses in the mass-market ends of the business, particularly consumer audiocassette and duplication pancake sales. Mass markets impose commodity-type economic models that pressure profitability to razor-thin margins.

"The lower-end and duplicator tape market is shifting," says Smith, who adds that Quantegy is reintroducing its own professional analog cassette. "But manufacturers are selling more high-end, open-reel analog machines than ever, and we can't forget that.

Our market is more like that of high-end microphone manufacturers: We don't get pulled down into the commodities shift."

But Quantegy knows that it will have to extend its reach further into small formats in professional audio. Smith says that its strategy will continue to include waiting out the market acceptance of new formats. In addition, it will rely on higher levels of service and a more comprehensive distribution network to complement its 18 global distribution centers and sales offices.

Additionally, Quantegy is doing pack-outs—media products supplied with hardware made by other manufacturers—with most makers of recording systems, including Alesis, Sony, Studer, and Otari.

"The arrangement with Alesis really showed us how the market was changing," says Smith, referring to the deal to include a Quantegy S-VHS tape with each Alesis Adat purchased. "At the same time, we want to resist getting close to the fringes of the con-

sumer market."

The Opelika plant reflects Quantegy's aim to remain customized for the pro audio market. The highly automated plant is able to do specialized runs for the Library of Congress, which requested red reels for its tapes. "That's what the customer wanted, and we did it," says Smith.

Research and development will continue across the full line of audio products, according to Smith, and Quantegy's 456 and 499 lines will continue to be improved and augmented by the technology enhancements from the 3M 996 high-output product that was acquired as part of the 3M purchase.

But even as small-format tapes proliferate, Smith says that the open-reel formats will continue to be Quantegy's audio focus. "You have niche markets all over the place," he says. "For instance, we're watching to see how the MO market shakes out in post-production. We can move fast once a market makes up its mind. But we'd rather wait and enter a market prepared than jump in too quickly. But the one thing that seems to be constant is the strength of analog tape. Its robustness is remarkable. In 1986 I might have said that by 1996 there would be no analog tape left. These days, I've stopped making predictions."



SMITH



KENNEY

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 25, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	I BELIEVE I CAN FLY R. Kelly/ R. Kelly (Warner Sunset/Atlantic/Jive)	NOBODY KNOWS Kevin Sharp/ C. Farren (Asylum)	DON'T SPEAK No Doubt/ Matthew Wilder (Trauma/Interscope)	LADY PICTURE SHOW Stone Temple Pilots/ Brendan O'Brien (Atlantic)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Eigueta	BATTERY STUDIOS (Chicago, IL) Stephen George	EMERALD STUDIOS (Nashville, TN) Ed Seay	GRANDMASTER RECORDERS (Hollywood, CA) Phil Kaffel	WESTERLY RANCH (Santa Ynez, CA) Nick Didia
RECORDING CONSOLE(S)	SSL A4000	SSL 4000E with G Series Computer	SSL 4064E	Neve 8028	Mackie 32 Channel/ Neve 1066
RECORDER(S)	Sony 3348	Otari MTR 90 II	Sony PCM 3348	Studer A827	Studer 827
MASTER TAPE	Ampex 467	3M 996	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	CHICAGO RECORDING CO. (Chicago, IL) R. Kelly, Stephen George	SCHNEE STUDIOS (N. Hollywood, CA) Bill Schnee	CACTUS STUDIOS (Hollywood, CA) David Holman, Paul Palmer	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien
CONSOLE(S)	SSL 4000G with AT&T Disq Digital Mixer Core	Neve VR72	Schnee Custom Made	Custom	SSL 4064G+ w/ Ultimotion
RECORDER(S)	Sony 3348	Studer A827	MCI JH24	Stephens 821B	Studer 827
MASTER TAPE	Ampex 467	Ampex 499	Scotch 996	3M 996	Ampex 456
MASTERING Engineer	HIT FACTORY Herb Powers	HIT FACTORY Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	CMS DIGITAL Robert Vosgien	PRECISION MASTERING Steven Marcussen
CD/CASSETTE MANUFACTURER	BMG	WEA	PDO/HTM	UNI	WEA

© 1997, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.

Songwriters & Publishers

ARTISTS & MUSIC

Reid Links With Windswept Pacific

LaFace Co-President, Publisher Form Co-Venture

BY IRV LICHTMAN

NEW YORK—A music publishing co-venture between a unit owned by Antonio "L.A." Reid, co-president of LaFace Records, and Windswept Pacific, the music publishing unit of Japan's multifaceted Fujisankei Communications, was formally launched with the start of the new year.

Los Angeles-based Windswept Pacific has purchased 50% of Reid's interest in his publishing company, Stiff Shirt Music, and has provided the new co-venture with additional funding of "more than \$12 million," according to Windswept Pacific.

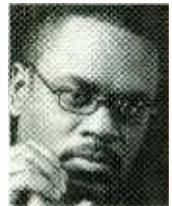
The Stiff Shirt name is being discontinued and a new firm, Hitco Music Publishing Co., is being created. The new firm will contain an ASCAP-cleared entity called Hitco Music and a BMI-cleared firm called Hitco South.

Neither Reid nor Evan Medow, president of Windswept Pacific, will specify the dollar amount paid by Windswept Pacific for half of Stiff Shirt Music's interests. But sources say the figure was several million dollars.

The new co-venture's chief is



MEDOW



REID

LaRonda Sutton, a veteran music publishing executive who most recently worked for Chrysalis Music in Los Angeles. She has relocated to LaFace headquarters in Atlanta, where Hitco will be based.

According to Medow, the infusion of \$12 million into the co-venture is to be used for operational expenses, deals for new writers, catalog acquisitions, and "whatever is necessary to provide the company to help LaRonda succeed."

Hitco comes on the scene with an already persuasive lineup of gold and platinum writers or artists/writers, including writer/producers Organized Noize, Tony Rich, En Vogue, Joe

Richards, and Gordon Chambers. In addition, say Reid and Medow, Hitco also owns a catalog of unrecorded songs they plan to "aggressively exploit."

Reid and hit writer/producer Kenneth "Babyface" Edmonds have a co-venture with Arista Records in LaFace Records, of which Edmonds is co-president. Edmonds is not part of the Reid-Windswept Pacific arrangement; he has a publishing deal with Sony/ATV.

Besides its Hitco co-venture, Windswept Pacific owns rock-classic-rich Big Seven Music, and it recently completed an administration arrange-

(Continued on page 97)



Happy Lifers. At a recent party, Brett W. Perkins, left, executive director of the National Academy of Songwriters, and board member Jeff Barry flank Joni Mitchell, one of four recipients of the academy's Lifetime Achievement Award. The other recipients were the songwriting team of Jerry Leiber and Mike Stoller and Smokey Robinson. Proceeds from the event will fund the academy's educational programs for songwriters.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
UN-BREAK MY HEART	Diane Warren	Realsongs/ASCAP
HOT COUNTRY SINGLES & TRACKS		
NOBODY KNOWS	Joseph Richards/Don DuBose	Hitco/BMI, Joe Shade/BMI, Longitude/BMI, D'jongsongs/BMI, EMI Blackwood/BMI
HOT R&B SINGLES		
DON'T LET GO (LOVE)	Organized Noize/Andrea Martin/Ivan Matias/Marqueze Etheridge	Organized Noize/BMI, Hitco/BMI, Sailandra/ASCAP, Rondor/ASCAP, One O'Ghetto Hoe/ASCAP, WB/ASCAP, Belt Star/ASCAP, Almo/ASCAP
HOT RAP SINGLES		
COLD ROCK A PARTY	MC Lyte/Rashad Smith/Bernard Edwards/Nile Rogers	Brooklyn Based/ASCAP, BMG/ASCAP, Bernard's Other/BMI, Sony/ATV Songs/BMI, Tommy Jymy/BMI, Warner-Tamerlane/BMI, EMI April/ASCAP
HOT LATIN TRACKS		
ASI COMO TE CONOCI	Marco Antonio Solis	Crisma/SESAC

Burton Lane Remembered; Hal Leonard Explained

BRIGHT SONGS: Although he never finished high school, Burton Lane was obviously a man of letters. Tall and professorial, he talked with the authority of knowledge, soft but persuasive. And if anything betrayed the discipline that usually comes with higher education, it was his songs.

Melody, sure and strong, came first. But the hallmarks of better songwriters—sophistication, lyricism, and that quality termed "deceptive simplicity"—were his, too, whether the song appeared on Broadway or in musical film.

Lane, who died Jan. 5, had the best of lyricists to work with, but they knew their words took flight as passengers on his tunes. His masterwork, with lyrics by E.Y. Harburg, was "Finian's Rainbow." But all of his song catalog is always enlightening and always a joy.

WHAT'S IN A NAME? The

music publishing community and musicians, amateur or otherwise, know the Hal Leonard Corp., the biggest music print company in the world. In announcing that 1997 is the year of the company's 50th anniversary, it has told the story behind the name.

"In the late 1930s in Winona, Minn.," the company states, "the late Harold 'Hal' Edstrom, his brother Everett 'Leonard' Edstrom, and their friend Roger Busdicker had formed a very popular dance band. Thinking their father wouldn't approve of using the family name for a dance band, Harold and Ev took parts of their names and called the band Hal Leonard. As leader of the Hal Leonard Band, Ev eventually became known as 'Hal Leonard.'"

In 1947, after the band broke up, Harold and Roger formed the print company. In 1985, Hal Leonard was purchased from the original founders by an internal management team led by Keith Mardak, who continues in that capacity today.

WORKING FOR HITS IN '97: Put it all together and 1996 spelled an increase of 48% in revenue for companies operated by songwriter Larry Dvoskin. This revenue stream flowed from Dvoskin's His Cool Guy Music and LDM production companies, which provide publishing royalties, production, mixing, and consulting.

As for songwriting, Dvoskin says he's working with artists on Capitol, Rocket, and Next Plateau. Five songs he's co-written are being released on different albums in the first quarter of this year, including performances by Meredith Brooks (Capitol), Daniel Carter (Rocket), and 4 P.M. (Next Plateau).

For LDM, Dvoskin is completing a solo album comprising his "best of" tracks recorded over the year. And he's performing around Greenwich Village clubs in New

York, playing with just an acoustic guitar.

Dvoskin also reports he's developing Karine Hana, a vocalist from Montreal. He brought her to New York, wrote and produced a tape for her, put a band together, and got her gigs at Brownies, CBGB, and Don Hill's, among other clubs.

Dvoskin says he's also signed a deal with Billy Squier to represent the Squier catalog—including such songs as "The Stroke" and "Lonely Is The Night"—for covers. And, finally, he's mixed an album for indie band Bluestone on Frontier Records.

PRI NT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.

1. "Rent," vocal selections.
2. Alanis Morissette, "Jagged Little Pill."
3. Tracy Chapman, "New Beginning."
4. "Rolling Stones Rock And Roll Circus."
5. Bryan Adams, "18 Til I Die."



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"DAY-O"

Written by Irving Burgie and William Attaway
Published by Lord Burgess Music Publishing/Cherry Lane Music Publishing Co. Inc.

Audiences around the world can hear the word "day-o" and immediately break into song. The man responsible for that and many other Caribbean-flavored hits is Irving Burgie. The Brooklyn, N.Y.-born songwriter rose to prominence in 1956 when Harry Belafonte's "Calypso" album became the first million-selling record in America. Eight of the 11 cuts on the album were written by Burgie, including "Jamaica Farewell" and "Day-O." Belafonte took the latter to No. 5 on Billboard's Top 100 chart in January 1957, and many have covered the song since, including country artist Neal McCoy. Burgie recently recorded his own version of "Day-O" on "Island In The Sun: The Songs Of Irving Burgie."

"I held off for a long time," Irving Burgie says of recording his hits on an album of his own. "These songs were done originally by Belafonte, and he was such a great salesman that I felt like me doing them was sort of like going out there and competing against myself. I let him run with them for about 40 years."

Burgie says that early in his music career he specialized in research on all kinds of folk music. In doing so, he ran across a workers' song that had "day-o" in it, and that inspired him to write the song.

"I loved the song when we first did it—the arrangement we had done and the words we had written for it," he says, "but I had no idea that the song was going to take off the way it did... It's had covers all over the world. I took a trip around the world in 1958, and it was No. 1 everywhere. I heard it in Japan, Africa, Europe, Scandinavia."

"I guess it sort of hit a responsive chord in people [with the lyric] 'Daylight come and I want to go

home.' For people who had been working all day, it became sort of an office cry.

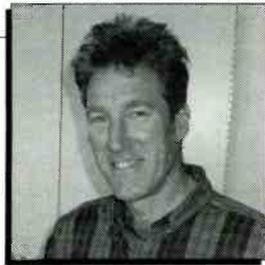
"And it got a big shot in the arm when it was used as a wake-up call for the Apollo astronauts. That was really nice to have it played in outer space... Then it was revived in 1989 with the release of the picture 'Beetlejuice.'

"Shortly after that, I heard a little kid walking through the streets singing it, and it's been used in proms all over the country. It revived the song. It got covers on television sitcoms and all kinds of commercial uses. It's sold cookies, automobiles, and all sorts of things around the world."

Burgie says that when he recorded his version, he did not enter the studio with any preconceived ideas about what he wanted to do.

"It's sort of a song that's more of a gut reaction," he says. "It's not how pretty you sing it or anything like that. I didn't worry about it. I just sang it."





by Jim Macnie

DR. BILLY TAYLOR IS KNOWN for his pianistic skills and talents as a tireless music educator. But with the release of the soundtrack to **Rob Reiner's** film "Ghosts Of Mississippi," another side of the 75-year-old jazz vet is revealed.

The film redresses "I Wish I Knew How It Would Feel To Be Free," a civil-rights anthem penned by Taylor and **Dick Dallas** in the early '60s. **Dionne Farris'** stately, soulful, and brand-new version of the tune opens the Columbia disc; **Nina Simone's** original take closes it. Initially screened exclusively in New York and Los Angeles, the film opened nationally Jan. 3.

Taylor's spiritual is also being reinvented by its composer. "I Wish I Knew How It Would Feel To Be Free" is scheduled to be part of the pianist's forthcoming jazz disc for the new Arkadia Jazz label, set for a mid-February release. As anyone who has witnessed the indefatigable bandleader in action can attest, he thrives on work. Taylor's trio is always on the go, and the pianist just concluded a string of duet concerts with **Ramsey Lewis** in California in early January.

Wearing his curator's hat, Taylor also continues to sculpt the jazz program at the Kennedy Center in Washington, D.C. The amount of jazz presentations at the hall has quadrupled during his stewardship. His Jazz Singers series presents **Sheila Jordan** Feb. 14 and **Betty Carter** March 21; a big band program offers the **Great American Music Ensemble** performing an *Out of the Cool* show Thursday (23) and an Afro-Cuban Rhythm show March 6; the ongoing NPR broadcasts of "Billy Taylor's Jazz At The Kennedy Center" (a forum for conversation and playing) continue Feb. 3 with **Joe Lovano** and March 3 with **Al Grey**. May 1 sees the start of the center's second **Mary Lou Williams Women in Jazz Festival**.

ONCE MORE WITH FEELING: Rhino Records has done a fine job in curating the Atlantic jazz catalog, and along the way the imprint has mastered the art of cross-label licensing of tracks. For instance, pieces that **Charles Mingus** recorded for Columbia and EmArcy/Mercury were contained on "Thirteen Pictures," Rhino's 1993 career overview of the bassist/composer. When the label issues "Yardbird Suite: The Ultimate Charlie Parker Collection" March 18, the material will also be culled from various sources and numerous vaults, including those of Clef, Dial, Guild, Savoy, and Columbia.

Some might think another Bird compilation redundant—the retail racks are teeming with the saxophonist's work—but Rhino's betting that the two-disc "Yardbird Suite" is the most pithy and representative of all the available titles. The set, to be priced at a suggested list price of \$29.98, will offer 38 remastered tracks, including bebop touchstones "Salt Peanuts," "Hot House," "Ko Ko," and "Ornithology."

DATA: Composer/pianist **Django Bates** has been awarded the Danish Jazz Center's respected JazzPar prize. The monetary blessing clocks in at about \$30,000. Bates' latest disc is the 1996 set "Winter Truce" on jmt. . . . Veteran drummer **Pete LaRoca** has signed to Blue Note; the label rereleased his 1965 classic "Basra" last year. . . . **Tito Puente** donated a set of timbales to the Smithsonian Institution's National Museum of American History. The percussionist in turn was honored with the Smithsonian's Lifetime Achievement Award.

Blue Note is set to release its first enhanced CD reissue, **John Coltrane's** "Blue Trane." It streets Feb. 11. . . . For his upcoming Blue Note disc, guitarist **Pat Martino** has recorded a duet of **Joni Mitchell's** "Both Sides Now" with **Cassandra Wilson**. . . . One of 1996's overlooked discs of note was **Mark Vinci's** "Grand Slam" on Iris Records. The alto saxist is a veteran section player, having worked with the large ensembles of **Woody Herman**, **Maria Schneider**, and **John Fedchock**. But he's also a crafty soloist. Sunday (19) is the New York debut of his "Grand Slam" quartet. The venue is Birdland. . . . On Jan. 7, a five-alarm fire that started in the New York apartment of bandleader **Lionel Hampton** affected a large portion of a 43-story building near Lincoln Center. No one died, but several people were taken to local hospitals. A halogen lamp in the jazz veteran's home fell onto a bed, igniting the blaze. Hamp's fine, but all the possessions in his home—including sheet music, historical letters and photos, and a set of vibes—were destroyed. That didn't stop him from heading to Washington, D.C., two days later to pick up a National Medal of Arts in a ceremony with **President Clinton**. Various clothiers donated a suit and shoes so Hampton could look as dapper as usual. It's reported that the composer is already at work on a new tune: "Fire In The Sky."

RYKODISC HOPES TO BUILD ON BILL HICKS' CULT BASE

(Continued from page 16)

Kevin Booth, the albums' producer, and his mother, Mary Reese Hicks.

A CD-pro, "Clean Edits For Radio & Raw Tracks Ribbed For Your Enjoyment," is packaged with a quote sheet prefaced by: "The following are big name endorsements to throw out there to anyone still asking 'Who the fuck is Bill Hicks?'" Among the extolling luminaries are David Letterman, Brett Butler, Dennis Miller, ESPN's Keith Olbermann, and John Magnuson, who produced "The Lenny Bruce Performance Film" and says that Hicks is "the only performer in 30 years who truly reminded me of Lenny Bruce."

The pro-CD itself bears the photo of a large condom. It and the full set of advance CDs and cassettes are being sent out in brown paper bags tightly sealed with stickers bearing Hicks' warning for "Relentless," and now included on all four sets in commercial form: "Warning: this package contains EVERYTHING your parents hate . . . EVERYTHING the church preaches against . . . EVERYTHING the government fears . . . Enjoy! Bill Hicks."

A product of the Houston comedy scene that spawned Sam Kinison—with whom Hicks performed as a part of the Texas Outlaw Comics—Hicks' humor was socially and politically hard-edged, full of old-fashioned sex and drugs and rock'n'roll. He was especially big in the U.K., where his concerts set attendance records; in the U.S., he made 11 appearances on "Late Show With David Letterman" before a monolog reaming pro-lifers and fundamentalists slated for a show in October '93 was axed. Though reportedly promised a future Letterman slot, Hicks died less than five months later.

"This is the final chance to make Bill Hicks a star," says David Greenberg, Rykodisc product manager and A&R executive for its Voices spoken-word series. Greenberg became aware of Hicks through John Lahr's 1993 New Yorker profile, "The Goat Boy Rises."

It didn't make sense to issue just the first two Hicks albums or release all four one at a time, continues Greenberg. "We thought of doing a box, but \$50 would be too expensive for people who don't know who he is," he says. "Having all four come out together better serves retail and makes more of an impact: You see the full arc of his career beginning with his concert albums 'Dangerous,' which hews to a traditional comedy album format, and 'Relentless,' which shows more of a thought process going on and isn't just funny stories.

"Arizona Bay"—which depicts L.A. after it finally falls into the ocean—is more cinematic in dealing with subjects, with ideas flowing into each other and using music, with Bill playing guitar and Kevin Booth playing drums," says Greenberg. "Rant In E-Minor," which is a collection of really explosive bits that builds and builds and is probably his most dangerous album in that the stuff in it—Waco, the Pope and Christianity, gays in the military, Jay Leno committing suicide on the air after yet another bad interview with Joey Lawrence—is very controversial and would have been censored anywhere."

He adds that the promo CDs will go out at the end of the month to alternative, college, rock, and triple-A formats.

Ryko is also utilizing "The Bill Hicks Comedy Patrol" section on the label's World Wide Web site, which features audioclips, a chat room, information,

photos, a "Joke A Day" promotion, links to "Friends Of Bill" Web sites for such acts as Radiohead and Tool, and the monitoring of comedians ripping off Hicks' material.

For print media, Rykodisc is sending commercial CDs along with "Friends Of Bill" endorsement sheets to such men's magazines as *GQ*, *Playboy*, and *Esquire*, and is targeting politically liberal publications, including *Mother Jones*, *High Times*, *George*, and *Utne Reader*.

Also, alternative music press outlets, fanzines, and comics will be serviced, Greenberg says; Hicks product will be used as a subscription premium for an "alternative youth market" publication.

Rykodisc has obtained from a British production company a video of a Hicks "Relentless" comedy special, which it will use in a series of "Bill Hicks Nights" at comedy clubs tying in with local retailers. "We'll give out CDs and discounts coupons, and, if local retailers tie in, co-op ads to promote the nights," says Greenberg. "We won't get a lot of radio [support for his uncut material], so to really understand him you'll have to see him 'live.'"

Greenberg adds that Rykodisc hopes to connect with HBO, which has footage of Hicks performing "Arizona Bay" and

"Rant" material before the album versions were cut. He is looking for support from Comedy Central, which occasionally airs a documentary it produced on Hicks called "It's Just A Ride." But he stresses that word-of-mouth is the main goal of the label's efforts.

To this end, Greenberg reports, Tool is including a Hicks flier with its fan club mailing. "Invasion originally serviced their albums to rock stations and got some 'clean' airplay, and a lot of rock bands trade tapes," he says, "so we've connected with them and sent them sets to play on their buses and get more word-of-mouth in that community."

Hamell is among those artists with a Hicks bootleg tape collection.

"I saw him when he was saying he was doing his last shows," says Hamell. "He was doing his 'Rant In E-Minor' stuff like hunting and killing Billy Ray Cyrus, and I put a thank you to him on my first album, just for being alive and speaking to me. Southern culture can be very conservative, and he came out of it with such brutal honesty and courage, and while his audience was very open—businessmen to punk rockers to yuppies to hippies—he spoke for those who felt a little lost and made you feel like he was a kindred spirit."

Billboard

JANUARY 25, 1997

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			★ ★ NO. 1 ★ ★	
1	1	17	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON 17 weeks at No. 1
2	2	58	THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS.	ENYA
3	3	13	THE CAROLS OF CHRISTMAS WINDHAM HILL 11193	VARIOUS ARTISTS
4	5	90	BY HEART WINDHAM HILL 11164 [RS]	JIM BRICKMAN
5	8	32	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
6	6	16	GRAVITY NARADA 63037 [RS]	JESSE COOK
7	7	98	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
8	14	37	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
9	11	29	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
10	10	19	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
11	12	12	RETURN OF THE GUARDIANS NARADA 64011	DAVID ARKENSTONE
12	15	12	ORACLE WINDHAM HILL 11196	MICHAEL HEDGES
13	4	11	PEACE ON EARTH DOMO 71014 [RS]	KITARO
14	20	2	CONVERGENCE NARADA 64012	DAVID LANZ & DAVID ARKENSTONE
15	16	44	OPIMUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
16	13	38	SACRED ROAD NARADA 64010 [RS]	DAVID LANZ
17	17	40	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
18	9	12	THE CHOIRS OF CHRISTMAS GTSP 528923	JOHN TESH
19	21	8	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
20	23	52	TEMPEST NARADA 63035	JESSE COOK
21	19	63	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
22	RE-ENTRY		EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT + LUNA NEGRA
23	25	35	BELOVED NARADA 64009	DAVID LANZ
24	RE-ENTRY		A THOUSAND PICTURES HIGHER OCTAVE 7084 [RS]	CRAIG CHAQUICO
25	24	15	LORIE LINE LIVE! TIME LINE 12	LORIE LINE

○ 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. [RS] indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.

THIS ONE 'S
FOR

Frank!

SAXOPHONIST SUPREME
JOE LOVANO
TIPS HIS HAT TO THE GREATEST
SINGER OF OUR TIME ON
CELEBRATING
SINATRA.

LOVANO, JAZZ ARTIST OF THE YEAR
IN THE 1996 DOWN BEAT CRITICS
AND READERS POLLS, PUTS HIS
UNIQUE SPIN ON THIRTEEN TUNES
MADE FAMOUS BY FRANK SINATRA,
IN ARRANGEMENTS FROM DUO TO
SMALL ORCHESTRA. WITH AL FOSTER,
JUDI SILVANO, KENNY WERNER,
GEORGE MRAZ. ARRANGEMENTS
BY MANNY ALBAM.



37718

THE FINEST JAZZ SINCE 1939
BLUE NOTE

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ No. 1 ★★★★★	
1	2	45	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER <small>11 weeks at No. 1</small>
2	1	8	PAT METHENY GROUP GEFEN 24978	QUARTET
3	7	44	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
4	5	62	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
5	4	13	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	THE GUITAR TRIO
6	3	16	JOSHUA REDMAN WARNER BROS. 46330 HS	FREEDOM IN THE GROOVE
7	6	14	VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN VERVE 533203	TELL ME SOMETHING - THE SONGS OF MOSE ALLISON
8	8	22	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
9	NEW ▶		DON BYRON NONESUCH 79438/AG	BUG MUSIC
10	12	11	JOE HENDERSON VERVE 533451	BIG BAND
11	9	85	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
12	10	38	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
13	18	11	GLENN MILLER RCA VICTOR 52500	THE SECRET BROADCASTS
14	13	62	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
15	11	11	DIANNE REEVES BLUE NOTE 38268/CAPITOL	THE GRAND ENCOUNTER
16	17	40	ANTONIO CARLOS JOBIM VERVE 525472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
17	14	45	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
18	15	42	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
19	21	10	VARIOUS ARTISTS COLUMBIA 65008	THIS IS JAZZ SAMPLER 21
20	25	7	VARIOUS ARTISTS REBOUND 520363/POLYGRAM	LATE NIGHT SAX
21	24	20	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
22	20	6	MILES DAVIS LEGACY 64616/COLUMBIA	THIS IS JAZZ #8- MILES DAVIS ACOUSTIC
23	23	16	ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS
24	RE-ENTRY		SOUNDTRACK VERVE 529554	KANSAS CITY
25	16	11	BRANFORD MARSALIS TRIO COLUMBIA 67876	THE DARK KEYS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ No. 1 ★★★★★	
1	1	15	KENNY G ▲ ² ARISTA 18935	THE MOMENT <small>15 weeks at No. 1</small>
2	2	17	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
3	3	16	KEIKO MATSUI COUNTDOWN 17750/ULG HS	DREAM WALK
4	6	21	DAVE KOZ CAPITOL 32798 HS	OFF THE BEATEN PATH
5	4	16	DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
6	5	24	GEORGE BENSON GRP 9823	THAT'S RIGHT
7	8	25	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
8	9	10	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
9	10	57	QUINCY JONES ▲ QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
10	7	21	ART PORTER VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
11	11	20	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
12	14	13	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RYKODISC HS	SHACK-MAN
13	12	18	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247 HS	LIVE ART
14	13	44	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
15	20	29	NORMAN EROWN MOJAZZ 530545/MOTOWN HS	BETTER DAYS AHEAD
16	15	66	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
17	18	9	RANDY CRAWFORD WARNER BROS. 45942	BEST OF RANDY CRAWFORD
18	19	22	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE
19	16	9	VARIOUS ARTISTS KKSF 20	KKSF SAMPLER FOR AIDS RELIEF VOLUME 7
20	17	58	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
21	22	30	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
22	24	11	ALFONZO BLACKWELL STREET LIFE/SCOTTI BROS. 75509/ALL AMERICAN	ALFONZO BLACKWELL
23	25	13	BOB JAMES & KIRK WHALUM WARNER BROS. 46318	JOINED AT THE HIP
24	NEW ▶		BOBBY LYLE ATLANTIC 82951/AG	THE POWER OF TOUCH
25	23	4	VARIOUS ARTISTS WNUA 0956	WNUA-THE BEST OF TEN YEARS

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★				
1	1	17	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98) 16 weeks at No. 1	APPALACHIA WALTZ
2	2	3	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
3	3	13	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
4	5	35	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
5	4	9	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
6	9	15	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 62601 (10.98 EQ/16.98)	THE MOZART SESSIONS
7	7	25	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
8	8	6	CASSELLO/ESPERIAN/LAWRENCE ATLANTIC 80952 (10.98/16.98)	THE THREE SOPRANOS
9	6	17	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
10	10	10	LONDON PHILHARMONIC (JENKINS) SONY CLASSICAL 62276 (10.98 EQ/16.98)	DIAMOND MUSIC
11	11	61	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
12	12	13	TALLINN CHAMBER ORCHESTRA (KALJUSTE) ECM 21592 (10.98/15.98)	ARVO PART: LITANY
13	13	57	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) (HS)	A PORTRAIT
14	14	30	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE
15	15	8	MET. OPERA ORCH.(LEVINE) DG 449177 (10.98 EQ/16.98)	25 TH ANNIV.: THE METROPOLITAN OPERA GALA

TOP CLASSICAL CROSSOVER™

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	7	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98) 2 weeks at No. 1	SHINE
2	2	8	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
3	4	13	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
4	3	85	VANESSA-MAE ANGEL 55089 (10.98/15.98) HS	THE VIOLIN PLAYER
5	10	13	VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
6	7	9	ITZHAK PERLMAN ANGEL 56209 (10.98/15.98)	LIVE IN THE FIDDLER'S HOUSE
7	6	66	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
8	12	10	BRYN TERFEL DG 449163 (16.98 EQ)	SOMETHING WONDERFUL
9	8	20	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
10	13	3	THE TALLIESN ORCHESTRA (SAYRE) INTERSOUND 3566 (17.99)	ORINOCO FLOW: THE MUSIC OF ENYA
11	11	46	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBLTY
12	15	32	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (9.98 EQ/15.98)	SUMMON THE HEROES
13	RE-ENTRY		DAWN UPSHAW NONESUCH 79406 (10.98/16.98)	SINGS RODGERS & HART
14	9	25	ROYAL SCOTTISH NATIONAL ORCH. (MCNEELY) VARESE SARABANDE 5700 (10.98/16.98)	STAR WARS: SHADOWS OF THE EMPIRE
15	14	40	VARIOUS ARTISTS LONDON 52100 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1997 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS PUCCINI AND PASTA PHILIPS	1 VARIOUS ROMANTIC PIANO MUSIC PILZ
2 VARIOUS MOZART FOR YOUR MIND PHILIPS	2 VARIOUS TCHAIKOVSKY: SLEEPING BEAUTY PILZ
3 VARIOUS PACHELBEL CANON RCA VICTOR	3 VARIOUS 20 CLASSICAL FAVORITES MADACY
4 VARIOUS BACH FOR BREAKFAST PHILIPS	4 VARIOUS CHOPIN: WORLD FAMOUS MUSIC PILZ
5 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	5 VARIOUS MOZART: ARIAS PILZ
6 VARIOUS BEETHOVEN-GREATEST HITS RCA VICTOR	6 VARIOUS BEETHOVEN: PIANO SONATAS (BOX SET) PILZ
7 CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES ● SONY CLASSICAL	7 VARIOUS TELEMANN: TABLE MUSIC PILZ
8 HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR	8 VARIOUS BEETHOVEN: SYMPHONY NO. 9 PILZ
9 BOSTON POPS (FIEDLER) FIEDLER-GREATEST HITS RCA	9 VARIOUS MOZART: REQUIEM PILZ
10 VARIOUS MOZART FOR DUMMIES EMI CLASSICS	10 VARIOUS BACH: WELL TEMPERED PIANO PILZ
11 ROYAL PHIL.(CLARK) HOOKED ON CLASSICS: VOL. 1 K-TEL	11 VARIOUS BAROQUE FESTIVAL: VOL. 1 & 2 PILZ
12 VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL	12 VARIOUS MOZART: SYMPHONY NO. 38 PILZ
13 VARIOUS BEETHOVEN: SYMPHONY NOS. 5 & 7 DG	13 VARIOUS DEBUSSY: STRING QUARTET NO. 1 PILZ
14 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	14 VARIOUS CLASSICAL MASTERPIECES MADACY
15 VARIOUS CLASSICS FOR PEOPLE WHO HATE CLASSICS RCA VICTOR	15 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY

Artists & Music

Grammy Nominations Stick to Business As Usual; McGegan Signs With Conifer

CONTENDERS: The Grammy Award classical nominations follow the pattern set in recent years, with their focus squarely on 20th-century repertoire and the continuing presence of Pierre Boulez (see page 42). With four nominations for three recordings this year, Boulez appears to be the Georg Solti of the '90s.

One would never suspect that the recording of American orchestras is an endangered business from the all-orchestral list of contenders for best classical album, which includes a vivid valedictory disc of Copland from Leonard Slatkin and the St. Louis Symphony (RCA), as well as one with Slatkin with his new band, the National Symphony. The dynamic conductor Esa-Pekka Salonen is also making a mark. Labels are addressing the marketplace glut of 19th-century orchestral repertoire by creating a new surfeit of Prokofiev, Bartók, and Shostakovich, with a little Lutoslawski and Messiaen thrown in. Fair enough; since the 20th century is just about over, it's time these guys achieved warhorse status.

Opera nominations leaned toward the obscure this year. Even Gluck's "Orphée" (Teldec), nicely done by Donald Runnicles and his San Francisco forces, is in the unfamiliar French version. Nor did any of the year's excellent period instrument opera recordings show up on the list. Indeed, period instruments and early music—at least as pervasive a recording trend as Bartók, et al.—turns up in only two nominations: for Ton Koopman's Bach cantatas (Erato) and William Christie's Mozart "Requiem" (Erato), both in the choral category. A category has been added this year; "small ensemble performance," for those things that are not quite chamber music and not quite orchestra; how about one for early music?

The vocal performance category has an especially strong lineup this year, reflecting the wealth of talent and imagination in that area. My favorite was Sanford Sylvan's haunting disc of French repertoire (Nonesuch), but it's great to see six singers with such different interests, styles, and strengths recognized. Perhaps coincidentally, it's also predominantly a low-voice group, with three mezzos, two baritones, and one lone soprano. More terrific singers show up in a chamber music nominee, the delightful "Liederslieder-Walzer" (EMI Classics).

This looks like a good year for young instrumental soloists, with violinist Gil Shaham and pianist Yefim Bronfman collecting several nominations apiece. (Will this be Shaham's year to play the Grammy show? After Maxim Vengerov's knockout performance last year, perhaps the producers know a good thing when they see it.) Yet the



by Heidi Waleson

award competition is stiff from the older generation, including Radu Lupu's luminous solo Schumann disc (London), and Gidon Kremer performing John Adams' superb Violin Concerto (Nonesuch). The Adams piece certainly deserves to take the contemporary composition award and to have a long life. There also seemed to be more independent labels in the mix this year, with Da Capo, Chandos, Koch, Telarc, New Albion, Tactus, Ondine, First Edition, Reference, Delos, and ECM turning up.

SIGNING: Nicholas McGegan has signed an exclusive contract with Conifer Classics (distributed by BMG Classics). McGegan, an early music specialist and conductor, will record with the San Francisco-based Philharmonia Baroque Orchestra, which McGegan has led

since 1985, and the Arcadian Academy, a chamber group specializing in 17th- and 18th-century music. McGegan recorded with both ensembles for Harmonia Mundi USA for many years.

The first Conifer release, due in February, will feature the Arcadian Academy, with soprano Christine Brandes, performing cantatas by Alessandro Scarlatti. Future releases will feature other young vocalists, including countertenor Brian Asawa. Recordings with the Philharmonia Baroque Orchestra will include a disc of suites from Rameau's "Platée."

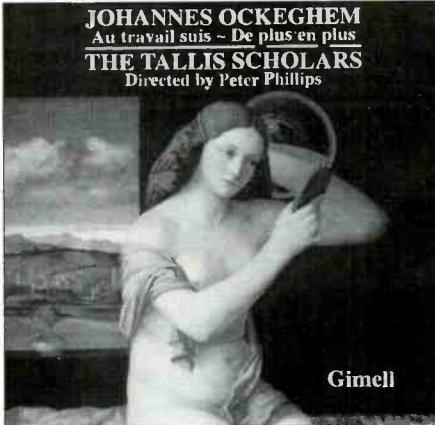
MONEY: NPR has received a \$200,000 National Endowment for the Arts grant to support NPR's Classical Music Initiative, a series of program enhancements that seek to sustain and expand audiences for classical music. The grant will support more performances by U.S. orchestras on "Performance Today," the creation of a "pre- and post-game" program designed to frame the Saturday-afternoon opera broadcasts, and the recording of new American operatic productions for broadcast on "NPR World Of Opera."



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NOTAS

(Continued from preceding page)

GRAMMY IM(BAAHHH)LANCE: The annual ritual of bleating about the Latino Grammy nominations is in full swing with the release last week of the 1996 Grammy nominees (Billboard, Jan. 18).

Among this year's crop of nominees is the familiar combination of undeserving artists with Anglo name recognition, omission of meritorious product, and the collective flexing of membership muscle from Texas, the most powerful Latino branch of the National Academy of Recording Arts and Sciences (NARAS), which organizes the Grammys.

The most wide-open category is best Latin pop performance, in which any of the five nominees could win: **Vikki Carr** ("Emociones," PolyGram Rodven); **José Feliciano** ("Americano," PolyGram Rodven); **Enrique Iglesias** ("Enrique Iglesias," Fonovisa); **Luis Miguel** ("Nada Es Igual . . .," WEA Latina); and **Marco Antonio Solís** ("En Pleno Vuelo," Fonovisa). The deserving pick is Solís, but he faces stiff competition from multi-Grammy winners Carr, whose album is strong, and Feliciano and Luis Miguel, whose albums are weak.

In best tropical Latin performance, the hands-down nod goes to **Rubén Blades'** best tropical effort in years, "La Rosa De Los Vientos" (Sony). But the bet here is that **Albita's** likable "Dicen Que . . ." (Crescent Moon/Epic) wins because her manager, **Emilio Estefan Jr.**, is five for five so far in Latino Grammy categories.

Oscar D'León's underappreciated "El Sonero Del Mundo" (RMM) sports an outside shot. The tropical field is rounded out by mid-dling albums from **DLG** ("DLG," Sir George/Sony), **Jerry Rivera** ("Fresco," Sony), and **Tony Vega** ("Tony Vega," RMM). By the way, there were six tropical nominees by virtue of a tie between "Fresco" and "Tony Vega."

With "Vicente Fernández Y Sus Canciones" (Sony), perennial nominee, and this year's most-deserving candidate, **Vicente Fernández** heads the redundantly titled category best Mexican-American/Tejano music performance. Fernández's labelmate **La Mafia** is worthy of consideration with the sharp entry "Un Millón De Rosas." The remaining three nominees, each of which is pleasant, but unspectacular, belong to **Freddie Records**: "Arráncame El Corazón" by **Ramón Ayala Y Sus Bravos Del Norte**; "10th Anniversary" by **Fandango U.S.A.**; and "En Vivo . . . Puro Party Live!" by **Jaime Y Los Chamacos**. The trio of nominees from Freddie, which is based in Corpus Christi, underscores the Latino membership punch of NARAS' Texas chapter, whose president, incidentally, is **Freddie Records** honcho **Freddie Martínez Jr.**

For the second year in a row, a talented artist's misplaced album will garner best Latin jazz performance. In 1996, Brazil's legendary songsmith **Antônio Carlos Jobim** wrongfully won the category, and this year the incorrect winner likely will be highly regarded

trumpeter **Terence Blanchard** and his superb Columbia album "The Heart Speaks." Unfortunately, the guest vocal appearance by Brazil's outstanding singer/songwriter **Ivan Lins** seemed to have automatically stamped this album as "Latin jazz" to NARAS voters, even though less than half of this record could qualify as Latin jazz, whatever that term is supposed to mean to NARAS' category cops.

The only other artist who could win as a sentimental choice is deceased keyboardist/composer/producer luminary **Don Grolnick** and his fine Warner Bros. album "Medianoche." **Ray Barretto's** "My Summertime" (Owl/Blue Note) and **Paquito D'Rivera's** "Portraits Of Cuba" (Chesky) are solid enough, but neither disc represents their strongest work. **Steve Berrios & Son Bachéche's** "And Then Some!" (Milestone) is a bracing, deep Afro-Cuban roots album that should have been a nominated title in the world music category. Berrios, by the way, was the drummer on Grolnick's album.

LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) Sheet Music Dist.
- 15 **ANTOLOGIA** (Sony Discos, ASCAP)
- 1 **ASI COMO TE CONOCI** (Crisma, SESAC)
- 9 **COMO TE VOY A OLVIDAR** (Copyright Control)
- 23 **CON MARIACHI** (Edimonsa, ASCAP)
- 37 **CONTRA EL DRAGON** (Copyright Control)
- 13 **COSTUMBRES** (BMG Songs, ASCAP)
- 24 **COSTUMBRES** (BMG Songs, ASCAP)
- 11 **DEJENME SI ESTOY LLORANDO** (Irmaos Vitale, BMI)
- 40 **DESEOS Y DELIRIOS (CORAZON)** (Copyright Control)
- 5 **EL BAILE DE LA BOTELLA (NA BOQUINHA DA GARRAFA)** (Copyright Control)
- 20 **EL PRINCIPE** (Sony Music, ASCAP)
- 34 **EN ESTE MOMENTO** (Copyright Control)
- 27 **ESA NENA NO ME QUIERE** (Copyright Control)
- 17 **JUGUETE** (Copyright Control)
- 6 **LAS COSAS QUE VIVES** (Copyright Control)
- 8 **LINDA EH** (Sony Discos, ASCAP)
- 22 **MATAME** (Fononmusic, SESAC)
- 39 **MENTIRAS** (Colgems-EMI, ASCAP)
- 33 **MI ALMA RECLAMA** (ADG, SESAC)
- 16 **MONO NEGRO** (Copyright Control)
- 28 **NECESITO** (Pig Haus, BMI)
- 12 **NI COMO AMIGOS** (Copyright Control)
- 36 **NO LO SONE** (Copyright Control)
- 2 **NO PUDE ENAMORARME MAS** (TN Ediciones, BMI)
- 7 **PALOMITA BLANCA** (Zomba Golden Sands, ASCAP)
- 4 **PIENSA EN MI** (Copyright Control)
- 38 **POR ESTAR PENSANDO EN TI** (Edimonsa, ASCAP)
- 10 **POTPOURRI DE QUIQUE** (Unimusic, ASCAP/Fononmusic, SESAC)
- 21 **QUE TU TE VAS** (Copyright Control)
- 18 **REPUTACION** (Sony Discos, ASCAP)
- 26 **SE LO DEJO A DIOS** (Jam, BMI)
- 14 **SE MURIO DE AMOR** (Copyright Control)
- 25 **SIEMPRE HACE FRIO** (Peermusic, BMI)
- 19 **SOLO UN SUEÑO (JUST A DREAM)** (Embassy, BMI)
- 29 **TANGO** (Copyright Control)
- 32 **TE AMARE A ESCONDIDAS** (Copyright Control)
- 3 **TRAPECISTA** (Fononmusic, SESAC)
- 31 **VOLVERAS** (Copyright Control)
- 30 **YA NO TE CREO NADA** (Fononmusic, SESAC)
- 35 **YA VES** (Copyright Control)

39th Annual Grammy Classical Nominations

BEST ENGINEERED RECORDING

Barber: Violin Concerto; Cello Concerto, Etc., Lawrence Rock, engineer (Kyoko Takezawa, violin; Steven Isserlis, cello; various artists), RCA Victor Red Seal; **Bartok: The Three Piano Concertos,** Charles Harbutt, engineer (Yefim Bronfman, piano), Sony Classical; **Copland: Dance Symphony; Short Symphony; Organ Symphony, Etc.,** William Hoekstra and Lawrence Rock, engineers (Leonard Slatkin, conductor), RCA Victor Red Seal; **Stravinsky: The Song Of The Nightingale; The Firebird Suite, Etc.,** Keith O. Johnson, engineer (Eiji Oue,



EICHER

conductor), Reference Recordings; **Tchaikovsky: 1812 Overture (With Chorus); Moscow Coronation Cantata, Etc.,** John Earle, engineer (Andrew Litton, conductor), Delos International.

PRODUCER OF THE YEAR

Manfred Eicher; James Mallinson; Joanna Nickrenz; Martin Sauer; Gary Schultz.

BEST ALBUM

Bartok: The Miraculous Mandarin; Music For Strings, Percussion And Celesta, Pierre Boulez, conductor; Karl-August Naegler, producer (Duaine Wolfe; Chicago Sym. Cho.; Chicago Sym. Orch.), Deutsche Grammophon; **Bartok: The Three Piano Concertos,** Yefim Bronfman, piano; Esa-Pekka Salonen, conductor; Gary Schultz, producer (Los Angeles Phil.), Sony Classical; **Copland: Dance Sym-**



BRENDEL

phony; **Short Symphony; Organ Symphony, Etc.,** Leonard Slatkin, conductor; Simon Preston, organ; Joanna Nickrenz, producer (St. Louis Sym. Orch.), RCA Victor Red Seal; **Corigliano: Of Rage And Remembrance (Sym. No. 1, Etc.),** Leonard Slatkin, conductor; Joanna Nickrenz, producer (Michelle DeYoung, mezzo-soprano; various artists; Male Cho. Of The Oratorio Society Of Wash.; Male Cho. Of The Choral Arts Society Of Wash.; National Sym. Orch.), RCA Victor Red Seal; **Opera Arias (Works Of Mozart, Wagner, Borodin, Etc.),** Bryn Terfel, bass-baritone; James Levine, conductor; Arend Prohmann, producer (Metropolitan Opera Orch.), Deutsche Grammophon; **Prokofiev: Violin Con. Nos. 1 & 2; Son. For Solo Violin,** Gil Shaham, violin; Andre Previn, conductor; Christian Gansch, producer (London Sym. Orch.), Deutsche Grammophon.

BEST ORCHESTRAL PERFORMANCE

Bartok: The Miraculous Mandarin; Music For Strings, Percussion And Celesta, Pierre Boulez, conductor (Chicago Sym. Cho.; Chicago Sym. Orch.), Deutsche Grammophon; **Lutoslawski: Sym. No. 2,** Esa-Pekka Salonen, conductor (Los Angeles Phil.), track from Lutoslawski: Sym. No. 2; **Chantefleurs Et Chantefables; Piano Concerto,** Sony Classical; **Messiaen: Et Exspecto Resurrectionem Mortuorum; Chronochromie, Etc.,** Pierre Boulez, conductor (Cleveland Orch.), Deutsche Grammophon; **Prokofiev: Romeo & Juliet (Scenes From The Ballet),** Michael Tilson Thomas, conductor (San Francisco Sym.), RCA Victor Red Seal; **Shostakovich: Sym. No. 7 "Leningrad,"** Yuri Temirkanov, conductor (St. Petersburg Phil. Orch.), RCA Victor Red Seal.



ADAMS

BEST OPERA RECORDING

Britten: Peter Grimes, Richard Hickox, conductor; Philip Langridge, Alan Opie and Janice Watson, principal soloists; Brian Couzens, producer (Opera London; London Sym. Cho.; City Of London Sinfonia), Chandos; **Dallapiccola: Il Prigioniero,** Esa-Pekka Salonen, conductor; Phyllis Bryn-Julson, Howard Haskin, and Jorma Hynninen, principal soloists; David Mottley, producer (Eric Ericson

Cham. Cho.; Swedish Radio Cho.; Swedish Radio Sym. Orch.), Sony Classical; **Gluck: Orphée Et Eurydice,** Donald Runnicles, conductor; Alison Hagley, Jennifer Larmore, and Dawn Upshaw, principal soloists; James Mallinson, producer (Cho. Of San Francisco Opera; Orch. Of San Francisco Opera), Teldec; **Kunzen: Holger Danske,** Thomas Dausgaard,



KOOPMAN

conductor; Henriette Bonde-Hansen, Inger Dam-Jensen, Gert Henning-Jensen, Johannes Mannov, Inga Nielsen, Guido Paevatalu, Johan Reuter, and Marianne Rorholm, principal soloists; Claus Due, producer (Danish National Radio Sym. Cho.; Danish National Radio Sym. Orch.), Da Capo; **Weber: Der Freischutz,** Nikolaus Harnoncourt, conductor; Gilles Cachemaille, Wolfgang Holzmair, Kurt Moll, Luba Orgonasova, Matti Salminen, Christine Schafer, and Endrik Wottrich, principal soloists; Helmut Muhle, producer (Rundfunkchor Berlin; Berliner Phil.), Teldec.

BEST CHORAL PERFORMANCE

Bach: Complete Cantatas, Vol. 1 (Der Herr Denket An Uns; Gott Ist Mein Konig, Etc.), Ton Koopman, conductor; Simon Schouten, chorus master (various artists; Amsterdam Baroque Cho.; Amsterdam Baroque Orch.); **Erato; Danny Boy—Songs And Dancing Ballads By Percy Grainger,** John Eliot Gardiner, conductor (Monteverdi Cho.; English Country Gardiner Orch.), Philips Classics; **Mozart: Requiem,** William Christie, conductor;



KREMER

Francois Bazola, chorus master (various artists; Les Arts Florissants Cho.; Les Arts Florissants Orch.); **Erato; Schubert: Mass In E Flat, Carlo Maria Giulini,** conductor (various artists; Chor Des Bayerischen Rundfunks; Sym. Orch. Des Bayerischen Rundfunks), Sony Classical; **Wal-**

BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

Adams: Violin Concerto, Gidon Kremer, violin (Kent Nagano, conductor; London Sym. Orch.), Nonesuch; **Bartok: The Three Piano Concertos,** Yefim Bronfman, piano (Esa-Pekka Salonen, conductor; Los Angeles Phil.), Sony Classical; **Prokofiev: Con. For Violin And Orch. No. 2,** Gil Shaham, violin (Andre Previn, conductor; London Sym. Orch.), Deutsche Grammophon; **Schoenberg: Piano Concerto,** Alfred Brendel, piano (Michael Gielen, conductor; SWF Sym. Orch. Baden-Baden), Philips Classics; **Shostakovich: Cello Cons. Nos. 1 & 2,** Truls Mork, cello (Mariss Jansons, conductor; London Phil.), Virgin Classics.

BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITHOUT ORCHESTRA)

Prokofiev: Piano Cons. Nos. 2, 3, 5 & 9, Yefim Bronfman, piano, Sony Classical; **The Romantic Master (Works Of Saint-Saens; Handel, Etc.),** Earl Wild, piano, Sony Classical; **Schumann: Fantasy/Liszt: Transcendental Etudes,** Evgeny Kissin, piano, RCA Victor Red Seal; **Schumann: Kinderzenen; Kreisleriana, Etc.,** Radu Lupu, piano, London; **Wuorinen: Third Piano Sonata; Bagatelle, Etc./Feldman: Palais De Mari,** Alan Feinberg, piano, Koch International Classics.

BEST CHAMBER MUSIC PERFORMANCE

Beethoven: Violin Sons. Nos. 9 "Kreutzer" & 10, Martha Argerich, piano; Gidon Kremer, violin, Deutsche Grammophon; **Brahms: Cello**

(Continued on page 105)

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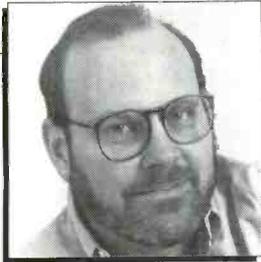
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Latin Notas



by John Lannert

SONY IN TRIPLICATE: The U.S. Latino market has long been considered a Balkanized record region, containing an assortment of musics—pop, salsa, regional Mexican, dance, rap—that segmentize the business.

Because of this market stratification, Sony Discos' recently appointed VP/GM Oscar Lord has decided to divide the label's activities according to genre. Three self-contained labels have been created along musical lines: Sony Discos, which will handle regional Mexican and Tejano product; Sony Latin for pop and ballad artists; and Sony Tropical, dedicated to tropical/salsa acts.

Lord says the partition of Sony was launched "with the objective of being able to give each one of the major segments of Latin music a level of concentration that is required in today's competitive market."

Frank Welzer, president of Sony Music International Latin America, who hired Lord, agrees with him, saying, "You cannot have the same promoter handling three different product lines. Now in each one of the divisions, you have people specializing in that genre of music."

Adds Lord, "We have set up sales in each one of these divisions with the objective of development of A&R and all marketing and promotion activities related to the rosters. They will be able to develop

new acts and market to their potential the established artists on these rosters."

Three VP/GMs have been named to head up the trio of new labels: Ray Martínez (Sony Discos), Jorge Pino (Sony Latin), and Rafael Cuevas (Sony Tropical). Lord says that Martínez will be responsible for Tejano product, but that he still is looking for someone to helm Sony's regional Mexican roster.

Lord notes that longtime staffer Harry Fox, VP of marketing and sales, will oversee the three labels' sales divisions, as well as provide sales support to distributed labels, such as Orfeon, Globo, Copa, Sonolux, and Union Square, the latter of which was recently picked up for distribution. Union Square is owned by industry veteran David Maldonado. "Sales and distribution will operate as a separate profit center," says Lord.

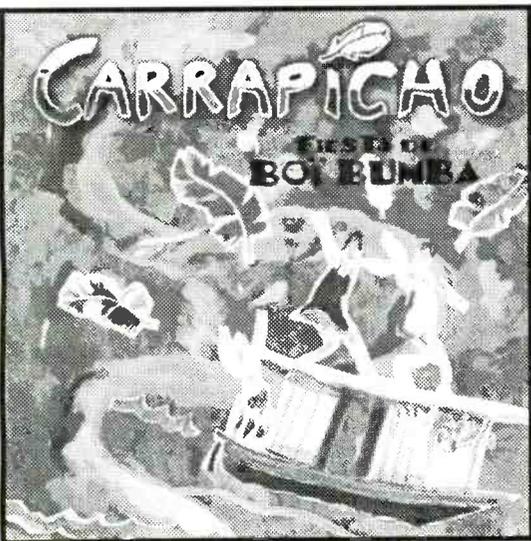
Lord expects the division of Sony Discos will improve A&R and marketing. Lord says he and Pino will handle A&R for pop acts, with Martínez looking after A&R for Tejano artists. Eddie Fernández has been tapped as A&R director for Sony Tropical.

Other new appointees include Eduardo Cortez, regional Mexican product and promotion director; María del Carmen Martínez, Tejano product and promotion manager; Diana Alvarez, national marketing director, Sony Latin; and Edgardo Barrera, national promotion director, Sony Tropical.

Lord says Sony will continue to be the only U.S. Latino division of an Anglo major to distribute its product outside of the parent company's distribution network.

(Continued on next page)

CARRAPICHO FIESTA DE BOÏ BUMBA

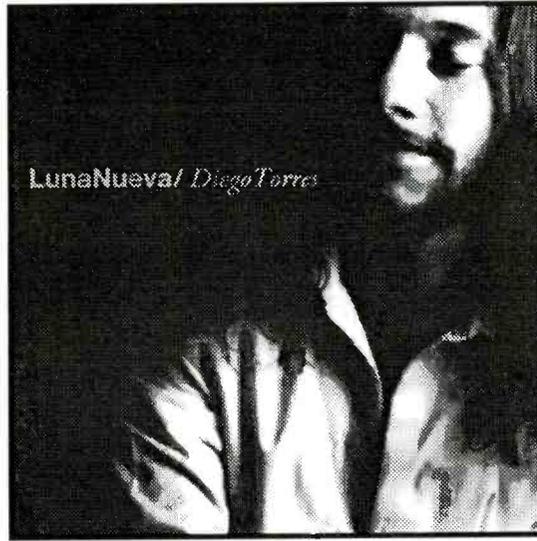


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Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	8	MARCO ANTONIO SOLIS FONOVISIA	ASI COMO TE CONOCI M.A.SOLIS (M.A.SOLIS)
2	3	3	11	LOS TIGRES DEL NORTE FONOVISIA	NO PUDE ENAMORARME MAS E.HERNANDEZ (T.BELLO)
3	2	2	11	ENRIQUE IGLESIAS FONOVISIA	TRAPECISTA R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)
4	6	9	7	GRUPO MOJADO FONOVISIA	PIENSA EN MI L.LOZANO (D.MAIO,Z.RIBEIRO,M.SOARES)
5	5	7	5	JOE LUCIANO FONOVISIA	EL BAILE DE LA BOTELLA J.TARODO,J.ALVAREZ (E.SACRAMENTO,WILLYS)
6	12	13	6	LAURA PAUSINI WEA LATINA	LAS COSAS QUE VIVES A.CERRUTI,D.PARISINI (C.CHEPE,G.CARELLA,G.DES.G.DESTEFANI)
7	4	4	12	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S. LOPEZ (V.ALENZ)
8	9	8	6	GRUPO MANIA SONY	LINDA EH H.SERRANO (E.CRESPO)
9	16	18	5	LOS ANGELES AZULES DISA/EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (J.MEJIA AVIANTE)
10	14	14	6	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	POTPOURRI DE QUINQUE NOT LISTED (E.IGLESIAS,R.MORALES,C.GARCIA ALONSO)
				★ ★ ★ AIRPOWER ★ ★ ★	
11	NEW ►		1	BRONCO FONOVISIA	DEJENME SI ESTOY LLORANDO BRONCO,M.A.SANCHEZ (A.TITE CURRET,N.MAD)
12	7	6	10	LOS MISMOS EMI LATIN	NI COMO AMIGOS LOS MISMOS (M.E.CASTRO)
				★ ★ ★ AIRPOWER ★ ★ ★	
13	19	23	6	BANDA EL RECODO FONOVISIA	COSTUMBRES G.LIZARRAGA (J.GABRIEL)
				★ ★ ★ AIRPOWER ★ ★ ★	
14	26	33	4	BOBBY PULIDO EMI LATIN	SE MURIO DE AMOR E.LIZONDO (H.RAMON)
15	34	36	3	SHAKIRA SONY	ANTOLOGIA L.F.OCHOA,S.MEBARAK (S.MEBARAK,L.F.OCHOA)
16	29	27	5	ALEJANDRO FERNANDEZ SONY	MONO NEGRO P.RAMIREZ (M.MONTERROSAS)
17	NEW ►		1	GRUPO LIMITE POLYGRAM LATINO	JUGUETE J.CARRILLO (M.ASSIAS)
18	24	34	4	RICARDO ARJONA SONY	REPUTACION R.ARJONA (R.ARJONA)
19	37	—	2	GRUPO TENTACION LUNA/FONOVISIA	SOLO UN SUEÑO A.DE LUNA (J.CLANTON)
20	8	5	16	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J.CARRILLO (ALAZAN)
21	NEW ►		1	LUIS MIGUEL WEA LATINA	QUE TU TE VAS L.MIGUEL,K.CIBRIAN (E.CESPEDR)
22	18	17	5	DANIELA ROMO FONOVISIA	MATAME D.VAONA (D.ROMO,D.VAONA)
23	NEW ►		1	LIBERACION FONOVISIA	CON MARIACHI V.CANALES (E.PINA)
24	NEW ►		1	SELENA EMI LATIN	COSTUMBRES A.B.QUINTANILLA III (J.GABRIEL)
25	11	12	16	SELENA EMI LATIN	SIEMPRE HACE FRIO J.HERNANDEZ,Q.PRODUCTIONS (C.SANCHEZ)
26	28	29	4	BANDA MACHOS FONOVISIA	SE LO DEJO A DIOS B.LOMELI (G.CARDENAS)
27	20	25	6	KARIS COMBO	ESA NENA NO ME QUIERE NOT LISTED (NOT LISTED)
28	RE-ENTRY		6	EDDIE GONZALEZ SONY	NECESITO T.GONZALEZ (E.GONZALEZ,J.R.GONZALEZ)
29	33	—	3	JULIO IGLESIAS COLUMBIA/SONY	TANGO JULI (C.CIENZI,E.DONATO,E.SANTOS DISCEPOLI,C.MARABON CATAN A.VILLODRO,CONTIERSI,E.PANARON G.H.MATO)
30	13	11	15	ANA BARBARA FONOVISIA	YA NO TE CREO NADA J.AVENDANO LUHRS (M.E.CASTRO)
31	NEW ►		1	RICKY MARTIN SONY	VOLVERAS K.C.PORTER,J.BLAKE (I.BLAKE,K.C.PORTER,L.GOMEZ ESCOLAR)
32	36	30	5	LETTY GUAL FONOVISIA	TE AMARE A ESCONDIDAS R.GARCIA,D.M.WICKER (R.BELLESTER)
33	NEW ►		1	LOS TEMERARIOS FONOVISIA	MI ALMA RECLAMA A.ANGEL ALBA (A.ANGEL ALBA)
34	40	—	4	MANNY MANUEL MERENGAZORMM	EN ESTE MOMENTO R.CAMILO,J.QUEROL (M.ECHEVARRIA)
35	RE-ENTRY		2	INTOCABLE EMI LATIN	YA VES J.L.AYALA (L.PADILLA)
36	NEW ►		1	DIEGO TORRES RCA/BMG	NO LO SONE C.VALLI (D.TORRES,D.THOMAS,M.WENGRYSKI)
37	32	32	5	LOS ACOSTA DISA/EMI LATIN	CONTRA EL DRAGON S.ACOSTA (R.ACOSTA,E.ACOSTA,A.LOPEZ)
38	25	22	10	GRUPO BRYNDIS DISA/EMI LATIN	POR ESTAR PENSANDO EN TI L.P.CHAVEZ (M.POSADAS)
39	27	20	9	NOEMY FONOVISIA	MENTIRAS J.CAVAZOS,F.ZUNIGA (L.FATAELLO,D.ROMO)
40	31	26	5	PEDRO FERNANDEZ POLYGRAM LATINO	DESEOS Y DELIRIOS (CORAZON) H.PATRON (L.BARBOSA,A.L.RUBENS ALARCON,G.CARBALLO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	17 STATIONS	56 STATIONS
1 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	1 GRUPO MANIA SONY LINDA EH	1 LOS TIGRES DEL NORTE FONOVISIA NO PUDE
2 RICARDO ARJONA SONY REPUTACION	2 GILBERTO SANTA ROSA SONY NO QUIERO NA...	2 MARCO ANTONIO SOLIS FONOVISIA ASI COMO TE...
3 SHAKIRA SONY ANTOLOGIA	3 KARIS COMBO ESA NENA NO ME QUIERE	3 GRUPO MOJADO FONOVISIA PIENSA EN MI
4 ENRIQUE IGLESIAS FOND- VISA TRAPECISTA	4 REY RUIZ SONY ESO DIGO YO	4 MICHAEL SALGADO JOEY PALOMITA BLANCA
5 GRUPO MANIA SONY LINDA EH	5 JOHNNY RIVERA RMM DAME LA OPORTUNIDAD	5 LOS ANGELES AZULES DISA/EMI LATIN COMO TE...
6 EROS RAMAZZOTTI ARISTA/BMG LA AURORA	6 TITO ROJAS M.P. AMIGO	6 BRONCO FONOVISIA DEJEN- ME SI ESTOY LLORANDO
7 ENRICA NAZARIO EMI LATIN LLOVIENDO FLORES	7 MARC ANTHONY RMM VIEJA MESA	7 PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN POTPOURRI...
8 RICKY MARTIN SONY VOLVERAS	8 MANNY MANUEL MERENGA- ZORMM EN ESTE MOMENTO	8 BANDA EL RECODO FONO- VISA COSTUMBRES
9 FRANCO DE VITA SONY SI QUIERES DECIR ADIOS	9 FRANKIE RUIZ POLYGRAM RODVEN (I CAN'T GET NO)...	9 BOBBY PULIDO EMI LATIN SE MURIO DE AMOR
10 MANNY MANUEL MERENGA- ZORMM EN ESTE MOMENTO	10 ALEX D'CASTRO POLYGRAM RODVEN UN TENOR PARA...	10 LOS MISMOS EMI LATIN NI COMO AMIGOS
11 JULIO IGLESIAS COLUMBIA/SONY TANGO	11 JESSICA ARIOLA/BMG NECESITO UNA PERSONA	11 GRUPO TENTACION LUNA/FONOVISIA SOLO UN...
12 LUIS MIGUEL WEA LATINA QUE TU TE VAS	12 LA MAKINA J&N/EMI LATIN GOZANDO HASTA...	12 ALEJANDRO FERNANDEZ SONY MONO NEGRO
13 KARIS COMBO ESA NENA NO ME QUIERE	13 LA BANDA DEL SWING ARI- OLA/BMG PERO NO PUEDO	13 GRUPO LIMITE POLYGRAM LATINO EL PRINCIPE
14 JOE LUCIANO FONOVISIA EL BAILE DE LA BOTELLA	14 JERRY RIVERA SONY UNA Y MIL VECES	14 JOE LUCIANO FONOVISIA EL BAILE DE LA BOTELLA
15 DIEGO TORRES RCA/BMG NO LO SONE	15 LALO RODRIGUEZ EMI LATIN NI UN DIA MAS	15 LIBERACION FONOVISIA CON MARIACHI

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

Billboard TOP COUNTRY ALBUMS

JANUARY 25, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	27	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	23 weeks at No. 1 BLUE	1
2	2	2	19	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
3	3	3	11	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
4	4	5	16	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
5	5	4	10	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
6	6	7	101	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
7	7	8	39	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
8	11	16	13	KEVIN SHARP 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	8
9	8	9	37	MINDY MCCREADY ▲ ⁸ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
10	10	10	16	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
11	9	6	38	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
12	13	14	42	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
13	12	12	109	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
14	14	13	64	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
15	20	21	73	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
16	19	19	72	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
17	18	15	12	MARY CHAPIN CARPENTER COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
18	15	17	10	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
19	25	26	29	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	17
20	28	34	8	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	20
21	24	28	16	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	21
22	16	11	20	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
23	22	22	33	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
24	23	24	20	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
25	26	30	51	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
26	17	25	17	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
27	21	20	60	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
28	29	27	69	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
29	27	29	36	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
30	31	23	51	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
31	30	33	31	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
32	32	35	12	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	17
33	33	31	20	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
★ ★ ★ Pacesetter ★ ★ ★						
34	48	43	10	JOHNNY CASH AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26
35	37	51	38	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
36	42	46	30	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
37	40	55	29	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	21

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	41	39	60	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
39	34	38	17	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
40	44	52	70	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
41	46	56	22	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
42	45	57	12	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	42
43	38	48	27	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	30
44	50	32	70	GEORGE STRAIT ▲ ⁴ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
45	51	62	17	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	36
46	39	50	48	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
47	43	40	16	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	21
48	49	68	4	VARIOUS ARTISTS EMI-CAPITOL 54549 (10.98/16.98)	REAL LUV	48
49	35	—	20	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
50	57	64	101	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
51	47	54	75	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
52	53	66	38	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
53	52	41	78	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
54	54	74	29	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
55	RE-ENTRY	18		LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
56	55	60	93	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
57	56	—	6	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56
58	59	—	27	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	58
59	62	—	2	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	59
60	60	69	45	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
61	67	—	58	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
62	58	63	22	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
63	66	—	66	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
64	64	—	46	LONESTAR ● BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
65	61	—	30	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
66	RE-ENTRY	8		JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	19
67	63	72	17	THREE HANKS: HANK WILLIAMS, SR., JR., III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
68	72	—	23	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
69	RE-ENTRY	15		RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
70	65	71	58	CLAY WALKER ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
71	69	75	54	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
72	RE-ENTRY	49		LITTLE TEXAS ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
73	RE-ENTRY	22		WADE HAYES ● COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
74	75	—	16	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20
75	68	—	60	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4

○ 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. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

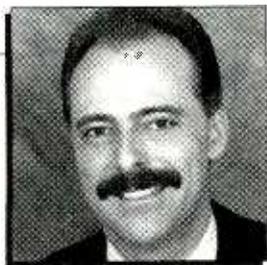
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
JANUARY 25, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	250 weeks at No. 1 12 GREATEST HITS	512
2	2	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	136
3	4	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	147
4	3	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	82
5	6	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	130
6	8	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	140
7	7	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	226
8	5	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	119
9	14	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	125
10	9	SHANIA TWAIN ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	82
11	10	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	172
12	11	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	113
13	12	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	282

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	TOTAL CHART WEEKS
14	24	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	303
15	16	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	136
16	25	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	129
17	22	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	377
18	19	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	483
19	17	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	214
20	21	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	302
21	15	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	180
22	—	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	18
23	13	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	137
24	23	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	425
25	—	FAITH HILL ▲ ² WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	133

Catalog albums are older titles which are registering significant sales. © 1997, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

SHARP CURVE: A debut single by a new artist hasn't spent more than two consecutive weeks at No. 1 on Billboard's Hot Country Singles & Tracks since Faith Hill's "Wild One" (Warner Bros.) spent the entire month of January there three years ago. Kevin Sharp ends that dry spell with "Nobody Knows," which continues its run atop our airplay chart. "Our station is primarily tempo-driven, so we don't usually go for ballads by unknown artists," says John Morris, music director at WGRL Indianapolis. "This song scored very high in our research almost immediately." Meanwhile, with 18,000 units, Sharp's "Measure Of A Man" is the only top 10 title to bullet on Top Country Albums (11-8), while rising 72-63 on The Billboard 200.

THE OLDER THE VIOLIN, the sweeter the music: The '90s youth movement in country music becomes glaringly evident when an older performer is thrown into the mix at radio. Through the late '80s, country labels' reputation for being artist-driven was outdone only by the longevity of those artists' careers. Waylon Jennings, for example, was nine years into a 20-year stay at RCA before he scored his first No. 1.

As the format becomes increasingly song-driven, it has become increasingly difficult for older artists to gain visibility on the charts. This week, Gene Watson enters Hot Country Singles & Tracks at No. 72 with "Change Her Mind," and he is one of only three artists on that list to have a chart history that predates 1980. Aside from Watson—whose debut single first charted in the Jan. 25, 1975, Billboard—Reba McEntire appeared for the first time one year after Watson, and Lorrie Morgan made her first chart appearance in 1979.

Buzz Ledford, promotion VP at Step One, says, "Our original goal was to get Gene back on the chart, but we're hitting some pockets of measurable response to this song." New airplay for the Watson title is detected at KMDL Lafayette, La.; WKSF Asheville, N.C.; and WLWI Montgomery, Ala. An enthusiastic Ledford adds, "Now that we have a real story, we're all over [programmers'] asses, and we're in this one for the long haul."

SWINGING SINGLES: For decades, Billboard has based its country singles chart on airplay, utilizing Broadcast Data Systems airplay since 1990. The rationale for doing so is simple: A majority of executives at country labels will tell you that country fans buy more albums than singles. Given that demand-driven trend, fewer country titles are made available in the single configuration than in other genres.

In a letter printed in last week's Billboard, retailer Joe Campbell suggested that our charts should be based upon sales and "not partly compiled from radio play." It may be helpful to remember that the July 1, 1995, debut of Top Country Singles Sales gave the product's sales data its first Billboard home in decades. During that long spell, the only way a strong-selling country single received any exposure was when one moved enough units to show up on the Hot 100. Billboard's airplay and sales charts for country are separated due to the lack of commercially available singles, thus making each chart more useful and meaningful to their respective readers.

The LeAnn Rimes single that offended Campbell, "Put A Little Holiday In Your Heart"/"Unchained Melody," which was a value-added offering for her "Blue" album at Target Stores, was not eligible to appear on Top Country Singles Sales because Billboard's sales charts bar titles that are exclusive to a single account. The tracks from the item, however, were eligible for Hot Country Singles & Tracks on the strength of airplay.

DEAD RECKONERS ALIGHT ON DISC

(Continued from page 37)

where the record is taking off and support that with our touring schedule."

Europe is a strong market for the Dead Reckoning roster, and Kane says the label has an office in London that works product in Europe. Mike Henderson & the Bluebloods recently performed on a major British TV show with Elton John and Simply Red. "It's been unbelievably fruitful," Kane says of the European market, noting that his Dead Reckoning debut album is still selling well after two years.

Kane and his compatriots have been performing individually and together as the "Night Of Reckoning" concerts travel across the country as well as Europe, and the shows have been receiving great response. The tour has been described by some as "Stax meets the Opry revue." Kane says he feels that the album remains true to the spirit of the live shows. "I'm extremely pleased with it," he says. "I was really looking for a performance-oriented record because that's what we are. It's not [a] record full of overdubs. It's a live—for the most part—record [with] live lead vocals.

"We did incorporate two pieces that are actually in the live show ['Rocky Road' and 'When We're Gone, Long Gone'] which we were able to record in about five minutes because they were numbers we had played many times . . . If there are any fans out there, there will be a couple pieces on there that they will be familiar with. Everything else is brand-new."

Among the cuts on the album are Kane's "I Desire Fire," Welch's "Cry For Nothing," Henderson and Wally Wilson's "You Tell Me," and Rogers and John Hadley's "Pearl Earrings."

Jon Kerlikowske, GM of Tower Records in Nashville, says he's looking forward to the release of "Night Of Reckoning." "I think it's great," he says. "I'm probably going to approach them to see if they'll do something here at the store the day it is released. I think that would be fun."

Kerlikowske anticipates the set selling well. "We've been very successful with all three of them—Kieran Kane, Kevin Welch, and Tammy Rogers," he says, "but the one we've probably sold the most was Kieran's record. We've been successful with them because they are based here, and it's a singer/songwriter community."

As the folks at Dead Reckoning gear up for the release of "Night Of

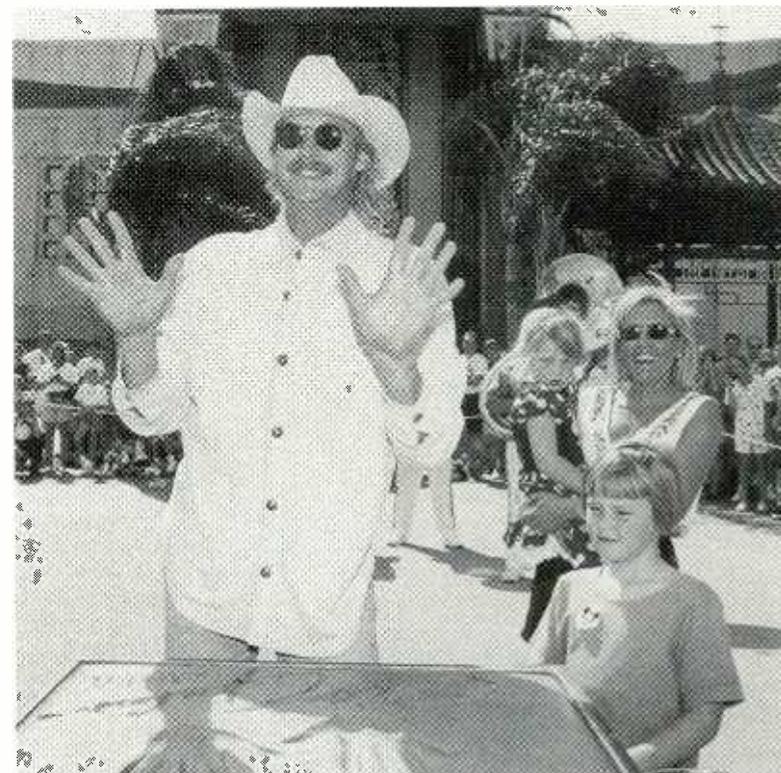
Reckoning," the label is also celebrating its second anniversary. Owned by Kane, Welch, Henderson, Stinson, and Rogers, the label opened its doors in January of 1995 and has released albums by Kane, Welch, and Rogers; a Rogers/Don Heffington instrumental collaboration; and most recently a Mike Henderson & the Bluebloods set.

"I'm pleased," Kane says of how the label has developed. "We've tried to grow slowly. It certainly would be nice to come out of the box and sell a million records, but that wasn't our main priority. Our main priority has always been the music. We've been trying to toe the line as far as the music is concerned and it's been a slow building process, but I couldn't be more pleased with the results."

One key avenue for exposure that has benefited the label's music is video. Kane's clip for "Cool Me Down" and Welch's "I Feel Fine Today" both gar-

nered a fair amount of play on CMT. "CMT was extremely helpful to us," Kane acknowledges. "We did a video on Kevin, and we were able to see an increase in sales when the video was played and the same thing with 'Cool Me Down.' When the video came out, that album was a year old and sales had leveled off, but when the video came out, sales kicked in again. Video has done extremely well in Europe also. We had several No. 1 videos in Europe, and VH1 in Europe has been incredibly helpful to us. Kevin has hosted VH1 for a month of programming, and they've been a strong supporter."

Kane says he doesn't know yet whether a video from the "Night Of Reckoning" album will be produced. The Dead Reckoning partners will be carefully considering whether there's potential for enough airplay to justify the expense. He adds that the Nashville video community has been very supportive of Dead Reckoning.



A Hands-Down Winner. Alan Jackson recently had his hand prints immortalized in the walkway of a replica of Grauman's Chinese Theater at Disney/MGM Studios in Florida. Shown with Jackson are wife Denise and daughters Ali and Mattie.

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

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

- 65 455 ROCKET (Irving, BMI/Cracklin', BMI/Bug, BMI)
71 AIN'T GOT NOTHING ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robinsons, ASCAP) WBM
30 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Twang, ASCAP) HL/WBM
46 ALL OF THE ABOVE (Ten Ten Tunes, ASCAP/Ten Ten, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI) HL
74 ALWAYS A WOMAN (WB, ASCAP/Knobloch, ASCAP/Steve O'Brien, BMI)
14 AMEN KIND OF LOVE (MCA, ASCAP) HL
55 ANOTHER YOU (EMI April, ASCAP)
4 BIG LOVE (Warner-Tamerlane, BMI) WBM
67 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowchase, ASCAP/Arms Songs, ASCAP) WBM
72 CHANGE HER MIND (Hamstein Cumberland, BMI/Larry Boone, BMI)
70 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM
53 CRY ON THE SHOULDER OF THE ROAD (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI)
68 DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exellorc, BMI)
60 DO YOU WANNA MAKE SOMETHING OF IT (Little Big Town, BMI/American Made, BMI/BMG, ASCAP/Trailer Trash, ASCAP/Slow Train, ASCAP) HL/WBM
48 EASE MY TROUBLED MIND (Sony/ATV Tree,

- BMI/Moline Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinetic Diamond, ASCAP/Curb, ASCAP)
43 EMOTIONAL GIRL (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL
5 EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM
51 EVERY COWBOY'S DREAM (Sony/ATV Tree, BMI/That's A Smash, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Mike Curb, BMI) HL/WBM
35 EVERYTHING I LOVE (Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI)
26 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM
58 FOREVER AND A DAY (Mighty Nice, BMI/Laudersongs, BMI/W.B.M., SESAC/Dyinda Jam, SESAC)
2 FRIENDS (That's A Smash, BMI/Mike Curb, BMI) WBM
59 GENUINE REDNECKS (N2 D, ASCAP/Old Desperados, ASCAP)
66 GOD BLESS THE CHILD (Loon Echo, BMI/Zomba, ASCAP) WBM
64 GOOD AS I WAS TO YOU (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI)
12 HALF WAY UP (Blackened, BMI) WBM
69 HAVE WE FORGOTTEN WHAT LOVE IS (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM
32 HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam

- King, BMI/Careers-BMG, BMI) HL/WBM
62 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMI/Shablou, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI)
10 HER MAN (Irving, BMI/Colter Bay, BMI) WBM
75 HE'S ON THE WAY HOME (Hamstein Cumberland, BMI)
40 HIGH LOW AND IN BETWEEN (Tom Collins, BMI) WBM
33 HOLDIN' (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM
31 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL
11 I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) WBM
57 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP)
39 I MEANT TO DO THAT (Peermusic, BMI/Warner-Tamerlane, BMI/Polywyg, BMI/Socan, BMI) WBM
3 IS THAT A TEAR (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Byss, ASCAP/Lac Grand, ASCAP) WBM
7 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP/WB, ASCAP) HL/WBM
47 IT'S OVER MY HEAD (Sony/ATV Tree, BMI/Mr. Bubba, BMI) HL
50 I WOULDN'T BE A MAN (BMG Songs, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
24 KING OF THE MOUNTAIN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
52 KISS THE GIRL (Walt Disney, ASCAP/Wonderland, BMI) HL
17 LET ME INTO YOUR HEART (Why Walk, ASCAP)
23 LITTLE BITTY (Hallnote, BMI) WBM

- 63 LOVE WORTH FIGHTING FOR (EMI April, ASCAP/K-Town, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI/Warner-Tamerlane, BMI/Mac Truck, BMI) HL/WBM
54 MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
13 A MAN THIS LONELY (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL
22 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, BMI) WBM
6 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
20 ME TOO (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/EMI, BMI) HL
56 MORE THAN I WANTED TO KNOW (ARM, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI)
1 NOBODY KNOWS (Hitco, BMI/Joe Shade, BMI/Longitude, BMI/D'jongsongs, BMI/EMI Blackwood, BMI) CLM/HL
9 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM
36 POLITICS, RELIGION AND HER (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM
37 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM
8 PRETTY LITTLE ADRIANA (Benefit, BMI) WBM
61 REMEMBER WHEN (Warner-Tamerlane, BMI/Casa Vega, BMI/Flying Dutchman, BMI/Words By John, ASCAP/WB, ASCAP) WBM
16 RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
25 SHE DREW A BROKEN HEART (Log Rhythm, BMI)

- 27 SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM
29 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP) HL
19 THAT OL' WIND (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM
15 THAT'S ANOTHER SONG (High Steppe, ASCAP/High Seas, ASCAP/Acutf-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM
38 THAT'S HOW I GOT TO MEMPHIS (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL
42 THAT WOMAN OF MINE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL
44 [THIS AIN'T] NO THINKIN' THING (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D, ASCAP)
28 UNCHAINED MELODY (Frank, ASCAP)
21 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM
73 WHEN COWBOYS DIDN'T DANCE (Music Genesis, ASCAP/Pepe Morchips, BMI)
41 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM
18 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI) WBM
49 WOULD I (Starstruck Writers Group, ASCAP) HL
34 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
45 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM

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

JANUARY 25, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
★★★ No. 1 ★★★ 3 weeks at No. 1						
1	1	1	18	NOBODY KNOWS C.FARREN (J.RICHARDS,D.DUBOSE)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	1
2	2	2	15	FRIENDS C.PETOCZ (J.HOLLAND)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87019	2
3	6	6	13	IS THAT A TEAR T.LAWRENCE,F.ANDERSON (J.JARRARD,K.BEARD)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87020	3
4	3	4	19	BIG LOVE T.BROWN (M.CLARK,J.STEVENS)	◆ TRACY BYRD (C) (D) (V) MCA 55230	3
5	8	8	12	EVERYBODY KNOWS G.FUNDIS (M.BERG,G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	5
6	4	5	16	MAYBE WE SHOULD JUST SLEEP ON IT J.STROUD,B.GALLIMORE (J.LASETER,K.K.PHILLIPS)	◆ TIM MCGRAW CURB ALBUM CUT	4
7	9	10	17	IT'S A LITTLE TOO LATE T.BROWN (M.CHESSNUTT,S.MORRISSETTE,R.SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55231	7
8	10	13	12	PRETTY LITTLE ADRIANA T.BROWN (V.GILL)	VINCE GILL (V) MCA 55251	8
9	5	3	18	ONE WAY TICKET (BECAUSE I CAN) W.C.RIMES,C.HOWARD (J.RODMAN,K.HINTON)	◆ LEANN RIMES CURB ALBUM CUT	1
10	7	7	23	HER MAN M.WRIGHT,B.HILL (K.ROBBINS)	◆ GARY ALLAN (V) DECCA 55227	7
11	15	15	15	I CAN'T DO THAT ANYMORE S.HENDRICKS,F.HILL (A.JACKSON)	◆ FAITH HILL (V) WARNER BROS. 17531	11
12	14	16	9	HALF WAY UP J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	12
13	16	18	8	A MAN THIS LONELY D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.L.JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	13
★★★ AIRPOWER ★★★						
14	20	21	16	AMEN KIND OF LOVE J.STROUD,D.MALLOY (T.BRUCE,W.TESTER)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	14
15	17	19	15	THAT'S ANOTHER SONG B.J.WALKER JR.,K.LEHNING (J.P.DANIEL,M.POWELL,D.PINCOCK,J.MEDDERS)	◆ BRYAN WHITE ASYLUM ALBUM CUT	15
★★★ AIRPOWER ★★★						
16	18	20	14	RUNNING OUT OF REASONS TO RUN S.BUCKINGHAM,D.JOHNSON (G.TEREN,B.REGAN)	◆ RICK TREVINO (C) (V) COLUMBIA 78331	16
17	12	12	17	LET ME INTO YOUR HEART J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	11
★★★ AIRPOWER ★★★						
18	21	24	10	WHERE CORN DON'T GROW D.WAS,T.TRITT (R.MURRAH,M.A.SPRINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	18
19	11	11	18	THAT OL' WIND A.REYNOLDS (L.REYNOLDS,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	4
20	23	25	10	ME TOO N.LARKIN,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	20
21	26	27	7	WE DANCED ANYWAY C.FARREN (M.BERG,R.SCRUGGS)	◆ DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	21
22	22	23	16	MAYBE HE'LL NOTICE HER NOW D.MALLOY,N.WILSON (T.JOHNSON)	◆ MINDY MCCREADY FEAT. LONESTAR'S RICHIE MCDONALD (C) (D) (V) BNA 64757	22
23	13	9	14	LITTLE BITTY K.STEGALL (T.T.HALL)	◆ ALAN JACKSON (C) (V) ARISTA 13048	1
24	25	26	6	KING OF THE MOUNTAIN T.BROWN,L.BOONE (P.NELSON,L.BOONE)	GEORGE STRAIT (V) MCA 55288	24
25	31	38	6	SHE DREW A BROKEN HEART E.GORDY,J.R. (J.MCELROY,N.MCELROY)	PATTY LOVELESS (V) EPIC 78451	25
26	19	14	17	THE FEAR OF BEING ALONE R.MCINTIRE,J.GUESS (W.ALDRIDGE,B.MILLER)	◆ REBA MCINTIRE (V) MCA 55249	2
27	27	28	8	SHE'S TAKEN A SHINE C.HOWARD (G.BARNHILL,R.BACH)	◆ JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	27
28	34	37	6	UNCHAINED MELODY W.C.RIMES (A.NORTH,H.ZARET)	LEANN RIMES CURB PROMO SINGLE	28
29	28	29	13	SHE WANTS TO BE WANTED AGAIN D.JOHNSON (S.D.JONES,B.HENDERSON)	◆ TY HERNDON (C) (D) (V) EPIC 78482	28
30	29	30	14	ALL I DO IS LOVE HER D.JOHNSON (S.EWING,W.PATTON)	◆ JAMES BONAMY (C) (V) EPIC 78396	29
31	40	50	5	HOW WAS I TO KNOW R.MCINTIRE,J.GUESS (C.MAJESKI,S.RUSS,S.SMITH)	REBA MCINTIRE (V) MCA 55290	31
32	35	34	8	HEARTBROKE EVERY DAY D.COOK,W.WILSON (B.LABOUNTY,C.KING,R.VINCENT)	LONESTAR (V) BNA 64348	32
33	39	40	7	HOLDIN' M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.GARRETT,C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	33
34	32	33	14	YOU CAN'T STOP LOVE T.BROWN,J.NIEBANK (M.STUART,KOSTAS)	MARTY STUART (V) MCA 55270	32
35	73	—	2	EVERYTHING I LOVE K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	35
36	37	39	12	POLITICS, RELIGION AND HER K.STEGALL (T.MARTIN,B.HILL)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	36
37	36	36	16	POOR, POOR PITIFUL ME K.STEGALL,C.WATERS (W.ZEVON)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
38	42	44	12	THAT'S HOW I GOT TO MEMPHIS C.YOUNG,B.CHANCEY (T.T.HALL)	◆ DERYL DODD COLUMBIA ALBUM CUT	38
39	41	43	11	I MEANT TO DO THAT J.LEO (L.G.CHATER,K.CHATER,P.BRANDT)	◆ PAUL BRANDT (V) REPRISE 17493	39
40	38	35	15	HIGH LOW AND IN BETWEEN C.CHAMBERLAIN,K.STEGALL (D.KENT,H.CAMPBELL)	◆ MARK WILLS (C) (V) MERCURY NASHVILLE 578004	33
41	45	52	6	WHEN I CLOSE MY EYES B.BECKETT (M.A.SPRINGER,N.MUSIC)	KENNY CHESNEY (V) BNA 64726	41
42	46	45	7	THAT WOMAN OF MINE B.BECKETT (D.COOK,T.MENSY)	NEAL MCCOY (C) ATLANTIC 87045	42
43	50	66	3	EMOTIONAL GIRL K.STEGALL,C.WATERS,T.CLARK (R.BOWLES,T.CLARK,C.WATERS)	TERRI CLARK MERCURY NASHVILLE ALBUM CUT	43
★★★ Hot Shot Debut ★★★						
44	NEW ▶	1	1	(THIS AIN'T) NO THINKIN' THING S.HENDRICKS (T.NICHOLS,M.D.SANDERS)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	44
45	44	56	13	YOU JUST GET ONE M.BRIGHT,K.BEAMISH (D.SCHLITZ,V.GILL)	JEFF WOOD IMPRINT ALBUM CUT	44
46	49	59	5	ALL OF THE ABOVE J.STROUD,B.GALLIMORE (J.ROBBIN,C.WATERS)	TY ENGLAND (V) RCA 64676	46
47	48	54	6	IT'S OVER MY HEAD D.COOK (W.HAYES,C.RAINS,B.ANDERSON)	WADE HAYES (C) (V) COLUMBIA 78486	47
48	54	—	2	EASE MY TROUBLED MIND R.CHANCEY,E.SEAY (M.GARVIN,C.WATERS,T.SHAPIRO)	◆ RICOCHET COLUMBIA ALBUM CUT	48
49	43	41	17	WOULD I K.LEHNING (M.WINCHESTER)	◆ RANDY TRAVIS (V) WARNER BROS. 17494	25
50	47	49	13	I WOULDN'T BE A MAN T.SHAPIRO (M.REID,R.M.BOURKE)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	45
51	51	58	8	EVERY COWBOY'S DREAM M.WRIGHT (R.AKINS,R.BOUDEAUX,K.WILLIAMS)	RHETT AKINS (V) DECCA 55291	51
52	53	61	14	KISS THE GIRL G.BURR (A.MENKEN,H.ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	52
53	NEW ▶	1	1	CRY ON THE SHOULDER OF THE ROAD M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,T.KREKEL)	◆ MARTINA MCBRIDE (C) (V) RCA 64751	53
54	52	62	20	MAMA DON'T GET DRESSED UP FOR NOTHING O.COOK,K.BROOKS,R.DUNN (K.BROOKS,R.DUNN,D.COOK)	◆ BROOKS & DUNN (C) (V) ARISTA 13043	13
55	65	—	2	ANOTHER YOU P.MCMAKIN (B.PAISLEY)	DAVID KERSH CURB ALBUM CUT	55
56	58	—	2	MORE THAN I WANTED TO KNOW J.STROUD,W.WILSON (B.REGAN,M.NOBLE)	◆ REGINA REGINA GIANT ALBUM CUT/REPRISE	56
57	75	—	2	IF SHE DON'T LOVE YOU B.BECKETT (T.BRUCE,M.BEESON)	BUFFALO CLUB RISING TIDE ALBUM CUT	57
58	70	—	2	FOREVER AND A DAY M.WRIGHT,B.HILL (J.LAUDEDALE,F.DYCUS)	◆ GARY ALLAN (V) DECCA 55289	58
59	NEW ▶	1	1	GENUINE REDNECKS T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55269	59
60	56	69	11	DO YOU WANNA MAKE SOMETHING OF IT B.GALLIMORE,T.MCGRAW (B.DIPIERO,T.ANDERSON)	◆ JO DEE MESSINA CURB ALBUM CUT	53
61	57	68	11	REMEMBER WHEN J.LEO (R.VEGA,M.CLARK,J.BETTIS)	◆ RAY VEGA (C) (D) (V) BNA 64652	56
62	NEW ▶	1	1	HERE'S YOUR SIGN (GET THE PICTURE) S.ROUSE (B.ENGVAL,S.ROUSE,R.SCAFFE)	◆ BILL ENGVAL WITH TRAVIS TRITT WARNER BROS. ALBUM CUT	62
63	59	73	15	LOVE WORTH FIGHTING FOR M.BRIGHT (M.BEESON,S.LEMAIRE,K.HOWELL)	◆ BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	49
64	NEW ▶	1	1	GOOD AS I WAS TO YOU J.STROUD (D.SCHLITZ,B.LIVSEY)	◆ LORRIE MORGAN BNA ALBUM CUT	64
65	61	—	2	455 ROCKET B.WISCH,K.MATTEA (G.WELCH,D.RAWLINGS)	◆ KATHY MATTEA MERCURY NASHVILLE ALBUM CUT	61
66	55	48	9	GOD BLESS THE CHILD R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 578748	48
67	63	—	16	BURY THE SHOVEL J.STROUD (C.JONES,C.ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	18
68	NEW ▶	1	1	DON'T TAKE HER SHE'S ALL I GOT T.BROWN (J.WILLIAMS,G.U.S.BONDS)	◆ TRACY BYRD (V) MCA 55292	68
69	60	—	12	HAVE WE FORGOTTEN WHAT LOVE IS B.WATSON,D.RHYNE (B.DEAN,C.BERNARD)	◆ CRYSTAL BERNARD (C) RIVER NORTH 163015	57
70	62	—	16	CHEROKEE BOOGIE J.NUYENS,M.JANAS (M.MULLICAN,C.W.REDBIRD)	◆ BR5-49 (V) ARISTA 13039	44
71	66	—	16	AIN'T GOT NOTHIN' ON US C.PETOCZ (W.MOBBLE,J.ROBINSON)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044	15
72	NEW ▶	1	1	CHANGE HER MIND R.PENNINGTON (D.MAYO,P.NELSON,L.BOONE)	GENE WATSON STEP ONE ALBUM CUT	72
73	69	—	14	WHEN COWBOYS DIDN'T DANCE D.COOK,W.WILSON (R.MCDONALD,T.K.GREEN)	◆ LONESTAR (D) (V) BNA 64638	45
74	NEW ▶	1	1	ALWAYS A WOMAN E.GORDY,JR. (F.KNOBLOCH,S.O'BRIEN)	LARRY STEWART COLUMBIA ALBUM CUT	74
75	67	—	2	HE'S ON THE WAY HOME J.STROUD,K.BEAMISH,T.TOLIVER (R.WILSON,T.MARTIN)	TONY TOLIVER (V) CURB 56042/RISING TIDE	67

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, 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



JANUARY 25, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★ 1 week at No. 1					
1	2	4	7	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
2	3	2	32	BLUE CURB 76959	LEANN RIMES
3	6	8	19	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
4	1	3	11	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
5	4	1	13	LITTLE BITTY ARISTA 13048	ALAN JACKSON
6	5	5	20	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
7	7	9	6	IS THAT A TEAR ATLANTIC 87020/AG	TRACY LAWRENCE
8	8	6	6	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ
9	11	11	27	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
10	9	7	13	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
11	10	12	24	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
12	12	10	20	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
13	13	14	16	BIG LOVE MCA 55230	TRACY BYRD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	21	—	2	HAVE WE FORGOTTEN WHAT LOVE IS RIVER NORTH 163015	CRYSTAL BERNARD
15	20	18	3	A MAN THIS LONELY ARISTA 13066	BROOKS & DUNN
16	14	13	32	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
17	17	16	25	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
18	15	17	5	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX) MERCURY NASHVILLE 578786	SHANIA TWAIN
19	18	20	10	LET ME INTO YOUR HEART COLUMBIA 78453/SONY	MARY CHAPIN CARPENTER
20	NEW ▶	1	1	MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREADY FEAT. LONESTAR'S RICHIE MCDONALD
21	16	15	16	AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
22	23	—	28	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
23	RE-ENTRY	22	22	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
24	19	19	15	MAMA DON'T GET DRESSED UP FOR NOTHING ARISTA 13043	BROOKS & DUNN
25	RE-ENTRY	41	41	MY MARIA ARISTA 12993	BROOKS & DUNN

○ 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. © 1997, Billboard/BPI Communications and SoundScan, Inc.



A Giant Moment. Giant Nashville artist Daryle Singletary is congratulated at an album-release party by Songwriter Hall of Fame member Hank Cochran. Shown, from left, are engineer Kevin Benit, Singletary, Cochran, and Giant Nashville president James Stroud.

Dead Reckoners Alight On Disc Set To Complement Dead Reckoning Tour

BY DEBORAH EVANS PRICE

NASHVILLE—For artist-owned and -operated Dead Reckoning Records, live performance has been a key component in fueling the 2-year-old label's success. So it seems only natural that the label would release the Dead Reckoners' "Night Of Reckoning," a concept album that is patterned after the roster's live shows.

Set for release March 11, the album was produced by co-owner/artist Harry Stinson and features Kieran Kane, Kevin Welch, Tammy Rogers,

Mike Henderson, and Stinson as well as additional performances by bassist Alison Prestwood and accordionist/fiddler/steel guitarist Fats Kaplan.

"On the road we are always getting requests, and people are often asking, 'Is there a CD that has all of you on it?'" Kane says. "It was a project that all of us thought about doing at some point, and I'm glad we waited awhile to do it because we played a lot of shows over the years as the 'Night Of Reckoning' and have developed a band sound.

"It's always a difficult situation when you are looking at five lead singers in order to keep some continuity, but 'Night Of Reckoning' is a collective evening, no matter how you look at it. We thought of how to do this, and we came to the conclusion that the thread that is going to have all of this make sense is the fact that it's us doing it."

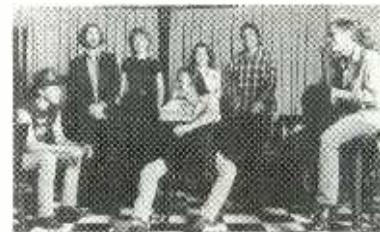
Instead of recording the record at a club, Kane and crew opted to record in a studio to have better control over the sound. "I would love to somewhere down the line do a live album," he says, "but we thought we'd have to be going after radio with it, and to go after radio with a band no one has ever heard of with a live record, you are going to be faced with some real problems."

Kane says the recording process was laid-back and enjoyable. "Everybody brought in songs, and we recorded it exactly the same way we've done every other record, in the studio with our folks, and we had a great time," Kane says. "We worked quickly because several of us have been working together for many years—Kevin, Mike, Harry, and myself."

Kane says drawing attention to the record through the media is a key part

of the marketing plan. "What we are going to do with it is develop as much press as possible," he says. "We will [release] a single off the record and go after triple-A kind of radio airplay."

At press time, Kane says the label



THE DEAD RECKONERS

had not yet determined the first single but planned to solicit feedback from people who had heard the album to help make a choice. Though the label plans to pursue airplay, live shows will be one of the key components in exposing the album to consumers. For the past two years, Kane says the label has been booking the "Night Of Reckoning" shows itself but recently signed with Nashville-based Keith Case and Associates for bookings. "We are extremely excited," he says. "Keith and his company do great work, and they are lining us up with certain places we feel we should be going, like certain festivals."

Dead Reckoning is distributed through DNA. Kane says the label plans to push the record to retail by securing listening posts, among other tactics. "One of the difficult things for us is racking a record because we don't want to rack it country because that's not really the audience we are going after," Kane says. "On the other hand, with Kevin and myself, it would seem obvious to put it in the country section. But since it's called the Dead Reckoners, I don't know who will know who it is anyway. We will sit down with DNA and Rounder and come up with a plan for it. We will definitely do national advertising buys and start watching

(Continued on page 39)

Holly Dunn Goes Behind Radio Mike; PGD, Mercury Pick Up A Little Dog

OFF AND ON THE ROW: Rather than touring to support her forthcoming River North album and single of the same name, "Leave One Bridge Standing," Holly Dunn is taking a definite swerve in her career.

Beginning Feb. 3, she is going to radio in a big way. Dunn will be co-host of the morning show on WWWW-FM (W-4 Country) Detroit. She'll join co-host Jim Bosh on the 6-10 a.m. "Country Club" on 106.7

Dunn, who began her career as a songwriter in Nashville, says that a steady gig in one place will allow her to devote more time to her songwriting. She was named BMI songwriter of the year in 1988. Dunn says she was called by the station in December and decided the change would be good for her.

Los Angeles-based Little Dog Records is taking a step toward Nashville with the signing of an agreement with Mercury Nashville and PolyGram Group Distribution (PGD).

Under the agreement, PGD will handle all of Little Dog's distribution and Mercury Nashville will work closely with the label on specific projects. Little Dog president Pete Anderson says he had been talking with Mercury Nashville president Luke Lewis for quite some time and was impressed that Lewis was the only major-label head he had met with who understood the need to be able to market product that doesn't fit the country radio format.

Anderson, who produces Dwight Yoakam, has a roster of singer/songwriters that include himself, the Lonesome Strangers, Joy Lynn White, Jim Matt, Jeff Finlin, and Scott Joss. Pending Little Dog projects include Anderson's second CD, "Dogs In Heaven," and releases from the Lonesome Strangers and White. Anderson founded Little Dog in 1993 with partners Barbara Hein and Michael Dumas.

ON THE ROAD: Mindy McCreedy makes her touring debut (although she did perform at last summer's Fan Fair) opening for George Strait on Valentine's Day in St. Louis. She will also open for Strait on February dates in Birmingham, Ala., and Cleveland and March dates in Cincinnati, Fargo, N.D., and Minneapolis. . . Fruit of the Loom will continue its country music affiliation in 1997. The company will send out a 60-date Fruit of the Loom Country Comfort Concert Tour with Travis Tritt, Hank Williams Jr., Charlie Daniels, and Jo Dee Messina as featured performers. The tour will play dates from February through December and will include mobile exhibits extolling the country lifestyle and a high-tech pavilion called the Electric Cowboy. Those same performers will be joined by Vince Gill, Wynonna, Randy Travis, and Bryan White for a June 14 CountryFest at the Texas

International Raceway outside Dallas. With tickets being given away through purchase promotions at clothing retailers, the company hopes the event will be the largest single-day ticketed music festival ever. Last year, the company staged a similar festival outside Atlanta, with attendance said to be 240,000. Warner/Avalon will produce the tour and the festival.

AROUND TOWN: The upcoming Summer Lights festival scheduled for downtown Nashville May 29-June 1 will feature major country headliners for the first time. Lorrie Morgan, Tracy Lawrence, and Mark Chesnut will perform on different nights of the multistage fest, which will include about 1,000 musicians this year. Morgan will also serve as official spokeswoman for the event. Several of the nine stages will incorporate large tents to form covered dancehall spaces. A Cajun tent is being added this year, with Eddy Raven and Jo-El Sonner

serving as hosts for a number of Cajun and zydeco acts from Louisiana. . . Due to the crunch for office space, the city has rezoned the lower end of Music Row from residential to office use. The rezoned area includes homes and apartments on 16th and 17th avenues between Music Row's business district and Belmont University.

The Country Music Assn. is staging a high-tech conference here March 20 at the Cumberland Science Museum. The all-day "Music Industry & New Technologies" conference will include sessions on the Internet, selling music on the Net, creating World Wide Web sites and webcasts, digital music video editing, intellectual property rights and issues, and online transaction technology. Registration is limited to 200 participants. . . MCA artist Jerry Clower will be honored Feb. 17 by the National Football Foundation and Hall of Fame with the organization's Distinguished American Award. Clower played defensive tackle at Mississippi State.

Gaylord Entertainment public relations manager Mike Hyland is exiting his post to form Full Court Press, a full-service entertainment PR firm here. Hyland was a co-founder of Network Ink here and headed PR departments at Capricorn Records, Elektra/Asylum, and Monument Records. . . CMT has named Brooks & Dunn's "My Maria" as No. 1 video of the year for 1996. Bryan White and Shania Twain were named male and female video artists of the year, and Cledus "T." Judd won the independent video award for "If Shania Was Mine" . . . As bad a movie as "Mars Attacks!" is, it's almost worth seeing just for the movie's revelation that Slim Whitman's music is the only deadly force on earth that the invading Martians are powerless against.



by Chet Flippo



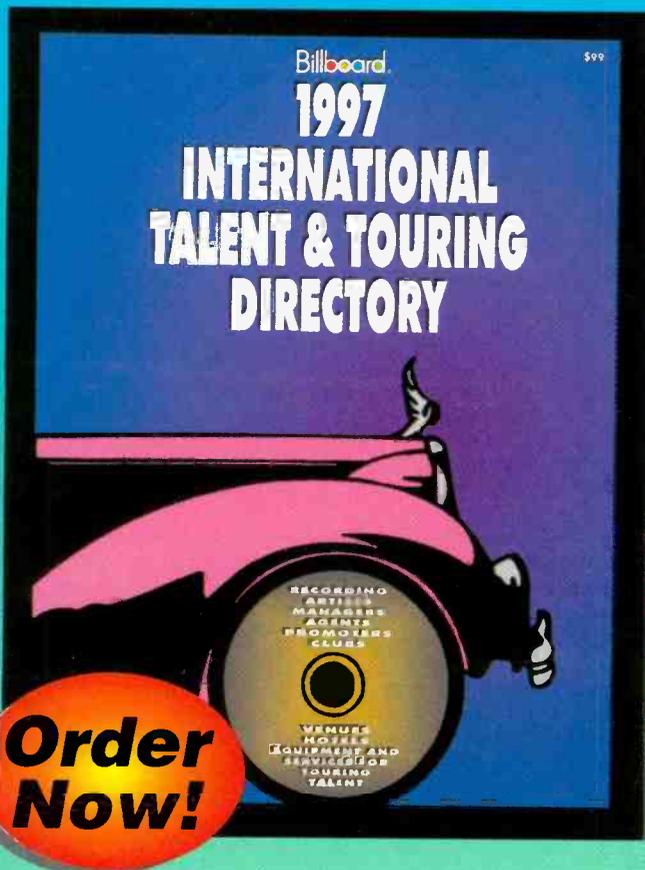
KANE



Welcome To Nipper. During the Academy of Country Music golf tournament awards banquet, members of the RCA Nashville family welcomed new signing Sara Evans to the label. Shown, from left, are Kenny Chesney, Evans, Aaron Tippin, and RCA Nashville VP of promotion Mike Wilson. Pete Anderson is producing her debut album.

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Dance

ARTISTS & MUSIC

DANCE TRAX

(Continued from page 34)

disco classics updated for the house generation. "Armed And Extremely Dangerous" will be the project's first 12-inch offering, and it's been reconstructed by Ashley Beedle, Cevin Fisher, and Shep Pettibone. (Where in the world has that man been hiding? It's high time you got back into the studio, Mr. Thing.)

Shockingly, none of these projects (including Diana Brown's budding "Love In Return," for which the label is drawing props) has a home in the States. There's a gold mine of material for a visionary major-label A&R/marketing team to work with. Any takers?

NINJA TIME: The lads from the U.K.'s ever-experimental and satisfying Ninja Tunes label move closer to their goal for stateside prominence by inking a deal with Caroline Distribution here. That's mighty good news given the juicy jams coming from the label over the past month or so.

If you're not among the Ninja savvy, it's time to plug into the future and comprehend that not all fierce dance music starts at 125 beats per minute and features screaming divas and rolling piano lines. In beginning your Ninja education, start with either "The Return Of The Original Ninjas" or "ColdKrushCuts." Both are compilations hinting at the incredible breadth of alterna-funk, ambient, drum'n'bass, and other assorted rhythm noises being made along the U.K. underground. The former set features the musings of the Herbaliser, Red Snapper, Luke Vibert, and Bedouin Ascent, while the latter offers a veritable who's who of the Ninja posse, beat-mixed to virtual perfection by Coldecut, DJ Food, and DJ Krush.

Once you've fortified your mind and body, you'll be ready for "Drum'n'Bass For Papa" by Plug, which is a tripped-out joy, and "15 Levels Of Magnification" by Neotropic, which benefits from the dark perspective of Arcon 2.

GROOVES UNLIMITED: Although it has certainly not lacked for worthwhile music, EightBall Records subsidiary Empire State has yet to offer a single of similar commercial clout—until "Give It Up" by Victor Cal-

derone, that is.

Progressive in its beat structure and spiked with techno spice, this instrumental has an infectious energy and keyboard loops that are downright unshakable. Even the most jaded club kid is frothing with praise over the few test pressings that started circulating during the holiday season. Its retail release later this month promises widespread action, and a long-deserved smash for Empire State.

New York's After Dark Records looks primed for some long-deserved mainstream attention with "Look Into My Eyes" by Philly newcomer Milan. Brothers Tony and John Costa handled production, with added input by Rob Federici, and they do a fine job of combining elements of old-school freestyle and radio-ready pop keyboards. There are house remixes to entice the interest of the narrow-minded at club level, though they're not nearly as interesting or fun as the original version.

As if you needed another reason to search out the positively gorgeous "In Your Arms" by Erasure (which boasts several swishy hi-NRG remixes by Love To Infinity), here's another—a crackling rendition of Blondie's "Rapture" on the flip side. Andy Bell skips through Vince Clarke's Euro-soaked techno arrangement with the glee of a lad who probably spent hours vamping along with Deborah Harry's original vocal. Matt Dorey contributes a remix that will have DJs who spin the likes La Bouche smiling from ear to ear. A lovely single package that whets the appetite for the album "Cowboy," due in March from Elektra.

The faithful many who are burning candles in relentless prayer for an unlikely Abba reunion should find minor solace in the domestic release of "Shapes," an album by Swedish ingénue Josefin Nilsson that features the first compositions and production from Benny Anderson and Bjorn Ulvaeus in more than 10 years.

Just released in the States on Tri-Star Records, "Shapes" has already spawned four hit singles in Europe, and it sparks with similar potential for success here—thanks in large part to the uncanny tonal similarity between Nilsson's voice and Abba's Frida Lyngstad and Agnetha Faltskog. The singer is backed by a number of the same musicians from Abba's classic recordings, including Anderson, who plays keyboards throughout the set. Clubland's primary interest in the set should be in the giddy, hook-laden "Midnight Dancer" and "Now You See Him, Now You Don't," which is ripe for remixing, perhaps by Strike or the Berman Brothers.



In The Mix. Up-and-coming production/turntable team Andrew Wedeen, left, and Frank Lamboy take a break in their New York recording studio between sessions for several forthcoming projects. The duo is gathering deserved acclaim from DJs for its first Maxi Records single, "Dancin'," which deftly combines elements of pop/disco and deep-house. The first quarter of '97 will see the pair issuing tracks and remixes on Aureus, Popular, Manifesto, and RAM Records, as well as a brand-new version of "Feel What You Want" by Kristine W. on Champion/RCA.

GETTIN' WITH IT: Candela is an enigma. Despite a prideful Dominican ancestry and a childhood on the streets of the Bronx, N.Y., he carries the soul of pure Jamaican toaster. For proof, investigate his upcoming Strictly Rhythm debut, "Rum Getting Open," with its spicy island flavors and hip-hop foundation, which combines the old-school vocal flair of Bob Marley and the clarity and primal sensuality of LL Cool J.

"It just comes out of me," he says. "The best way to explain it is that I've never wanted to be like anyone else. So I'm always working on developing different sounds and different ways to approach a song."

Eagle-eyed regulars on the freestyle club circuit may recognize Candela from a short stint as a dancer for Latin vixen Giggles. "He had something unique that made him stand out from the background," says dance music impresario Charlie Rock, who discovered Candela and produced "Rum Getting Open." "Anyone could tell from just looking at him that he has all that it takes to be an artist in his own right."

Onstage, Candela fully comes into his own. He has cultivated a suitably striking visual image to complement physical movements that are deceptively simple yet utterly compelling. He has the gift of total communication with his audience.

"He's going to surprise a lot of people," says Rock. "There are few comparable artists in the pop arena right now. His music is fresh. I truly believe that people are going to be copying his sound and vibe in the months to come."

Billboard. HOT Dance Breakouts

JANUARY 25, 1997

CLUB PLAY

1. CALLING YOUR NAME E-TYPE
STOCKHOLM IMPORT
2. SON OF A PREACHERMAN SOUL S.K. LOGIC
3. BREAK IN CIRRUS MOONSHINE MUSIC
4. MAKE MY DAY GRACE UNDER
PRESSURE ARIOLA
5. SOUL POWER '96 SPENSANE REALIZE

MAXI-SINGLES SALES

1. THE GIFT WAY OUT WEST FEAT. MISS
JOANNA LAW DECONSTRUCTION
2. WITHOUT YOUR LOVE ANGELINA
UPSTAIRS
3. DEEPER A GUY NEXT DOOR STRICTLY
RHYTHM
4. FEEL IT IN MY SOUL HOUSE FOUNDATION
FEATURING BUTCH QUICK KING STREET
5. A QUE TE PONGO ILEGALES ARIOLA

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

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- DANCE
- CLUBHOUSE
- ACID

VINYL ACCESSORIES: RECORD BAGS - SLIPMATS - CLEANERS - STANTON PRODUCTS

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	12	BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE 1 week at No. 1	◆ BT FEATURING TORI AMOS
2	3	4	8	THE BOSS ATLANTIC 85456	THE BRAXTONS
3	1	2	13	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA 45169	HANNAH JONES
4	5	7	9	NEVER MISS THE WATER REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO
5	7	14	6	GET UP NERVOUS 20216	◆ BYRON STINGILY
6	4	1	11	UN-BREAK MY HEART LAFACE 24213/ARISTA	◆ TONI BRAXTON
7	8	9	9	LIVING IN ECSTASY WAVE 50011	FONDA RAE
8	11	16	9	COLOUR OF LOVE TOMMY BOY 748	AMBER
9	9	12	9	DE LA CASA MOONSHINE MUSIC 88432	E. K. O.
10	14	23	6	ULTRA FLAVA DV8 120107/A&M	HELLER & FARLEY PROJECT
11	13	17	8	OOH AAH...JUST A LITTLE BIT ETERNAL 43802/WARNER BROS.	◆ GINA G
12	16	19	7	BACK TOGETHER KING STREET 1053	URBAN SOUL FEAT. SANDY B.
13	18	21	7	PARADISE IS HERE REPRISE 43759	CHER
14	6	6	11	ANGEL EASTWEST 63990/EEG	◆ SIMPLY RED
15	21	27	6	COSMIC GIRL WORK 78501	◆ JAMIROQUAI
16	19	24	7	SET ME FREE JELLYBEAN 2518	DEEP 6
17	22	28	6	HIGHER EPIC 78476	GLORIA ESTEFAN
18	28	38	3	SOUL TO BARE EIGHTBALL 83	JOI CARDWELL
19	12	8	11	REPORT TO THE FLOOR JELLYBEAN 2516	INNER SOUL FEATURING SONYA ROGERS
20	15	10	15	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON
21	20	15	10	ONLY 4 U CAJUAL 252	CAJMERE
22	10	5	12	SUGAR IS SWEETER FFRR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
23	31	43	3	SAY...IF YOU FEEL ALRIGHT MERCURY PROMO	CRYSTAL WATERS
★★★ Power Pick ★★★					
24	43	—	2	DON'T CRY FOR ME ARGENTINA WARNER BROS. PROMO	◆ MADONNA
25	27	29	7	LET THE BEAT HIT 'EM COLISEUM IMPORT/PWL	SHERYL JAY
26	30	32	5	LUNATIX MOONSHINE MUSIC 88435	DOC MARTIN PRESENTS BLAKDOKTOR
27	23	18	10	INDESTRUCTIBLE H.O.L.A. RECORDINGS 341007/ISLAND	◆ REIGN
★★★ Hot Shot Debut ★★★					
28	NEW	1	1	STEP BY STEP ARISTA PROMO	WHITNEY HOUSTON
29	26	26	8	YOU CAN DO IT (BABY) GIANT STEP/BLUE THUMB 3093/GRP	NUYORICAN SOUL FEAT. GEORGE BENSON
30	17	11	11	LA HABANERA URBAN IMPORT	HANDS ON YELLO
31	25	22	10	BECAUSE YOU LOVED ME ARIOLA 42945	SUZANN RYE
32	47	—	2	DON'T STOP MOVIN' MCA 55301	LIVIN' JOY
33	33	34	6	HE'S ON THE PHONE MCA 55268	SAINT ETIENNE
34	NEW	1	1	RUNAWAY GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
35	39	—	2	PUMPIN' H.O.L.A. RECORDINGS 341009/ISLAND	◆ PROYECTO UNO
36	24	13	14	HOLDING ON TO YOUR LOVE KING STREET 1048	STEPHANIE COOKE
37	29	25	14	SHOUT COLUMBIA 78421	STAXX OF JOY
38	36	49	3	TAKE ME OVER MAXI 2049	HOUSE OF GLASS FEATURING JUDY ALBANESE
39	49	—	2	MOMENTS... STRICTLY RHYTHM 12489	NOISE MAKER
40	42	—	2	SAY YEAH JELLYBEAN 2519	STROBE PRESENTS LA CASA GRANDE
41	41	50	3	LET FREEDOM RING SVENGALI 96091	PRETTY POISON
42	48	—	6	THE GIFT DECONSTRUCTION 64721/RCA	WAY OUT WEST FEAT. MISS JOANNA LAW
43	38	39	7	HOT & WET (BELIEVE IT) LOGIC 59055	◆ TZANT FEATURING VERNA FRANCIS
44	45	—	2	TOUCH POPULAR 26035/CRITIQUE	FRANCE JOLI
45	50	—	2	IT'S JUST ANOTHER GROOVE SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
46	34	33	8	LET'S GROOVE STRICTLY RHYTHM 12485	GEORGE MOREL FEATURING HEATHER WILDMAN
47	40	47	5	PRESSURE LOGIC 59056	THE BOMB SQUAD
48	NEW	1	1	INSOMNIA ARISTA 13306	◆ FAITHLESS
49	NEW	1	1	SINFUL WISHES INTERHIT 10162	◆ OUTTA CONTROL
50	32	20	13	ONE AND ONE DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER

○ 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. © 1997, Billboard/BPI Communications.

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	9	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA 8 weeks at No. 1	◆ TONI BRAXTON
2	2	3	9	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
★★★ Hot Shot Debut ★★★					
3	NEW	1	1	ON&ON (T) (X) KEDAR 56002/UNIVERSAL	◆ ERYKAH BADU
4	6	7	20	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
5	3	2	6	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201/MERCURY	◆ REDMAN FEAT. K-SOLO
★★★ Greatest Gainer ★★★					
6	21	20	9	DON'T LET GO (LOVE) (M) (T) (X) EASTWEST 63987/EEG	◆ EN VOGUE
7	4	5	5	STRESSED OUT/1NCE AGAIN (T) (X) JIVE 42420	◆ A TRIBE CALLED QUEST FEAT. FAITH EVANS
8	8	6	7	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
9	NEW	1	1	WANNABE (T) VIRGIN 38579	◆ SPICE GIRLS
10	7	4	4	GET UP (T) UNIVERSAL 56032	◆ LOST BOYZ
11	14	15	6	OOH AAH...JUST A LITTLE BIT (T) (X) ETERNAL 43802/WARNER BROS.	◆ GINA G
12	9	13	8	THIS IS FOR THE LOVER IN YOU (T) (X) EPIC 78444	◆ BABYFACE FEAT. LL COOL J, H. HEWETT, J. WATLEY & J. DANIELS
13	5	10	30	WHERE DO YOU GO (M) (T) (X) ARISTA 13273	◆ NO MERCY
14	11	24	6	COLOUR OF LOVE (T) (X) TOMMY BOY 748	AMBER
15	12	29	8	HIGHER/I'M NOT GIVING YOU UP (T) (X) EPIC 78476	◆ GLORIA ESTEFAN
16	13	43	9	SUGAR IS SWEETER (T) (X) FFRR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
17	10	22	7	AIN'T NOBODY (T) GEFEN 22229	◆ LL COOL J
18	20	27	16	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	◆ LIL' KIM FEATURING PUFF DADDY
19	24	11	17	NOBODY (T) (X) ELEKTRA 65982/EEG	◆ KEITH SWEAT FEATURING ATHENA CAGE
20	17	17	15	PONY (T) 550 MUSIC 78354/EPIC	◆ GINUWINE
21	48	16	18	I DON'T NEED YOUR LOVE (T) (X) UPSTAIRS 0120	ANGELINA
22	36	9	12	I FELL IN LOVE (T) (X) ROBBINS 72007	ROCKELL
23	37	40	25	STAND UP (T) (X) DV8 120085/A&M	LOVE TRIBE
24	16	14	16	NO DIGGITY (M) (T) (X) INTERSCOPE 95003	◆ BLACKSTREET (FEATURING DR. DRE)
25	28	12	12	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	◆ NEW EDITION
26	38	36	3	DON'T STOP MOVIN' (T) (X) MCA 55301	LIVIN' JOY
27	18	18	13	STREET DREAMS (M) (T) (X) COLUMBIA 78408	◆ NAS
28	29	—	10	ONE AND ONE (T) (X) DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
29	NEW	1	1	STOP!!! (FEEL WHAT YA WONT) (T) BASEMENT BOYS 010	SPEN-N-JO'S SOUTHERN HOUSE-PO-TALITY
30	46	33	6	NOTHIN' BUT THE CAVI HIT (T) BUZZ TONE 53263/PRIORITY	◆ MACK 10 & THA DOGG POUND
31	19	—	2	CAN I GET A WITNESS (T) PERSPECTIVE 587567/A&M	ANN NESBY
32	31	30	34	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
33	42	45	8	LAND OF THE LIVING (T) (X) CHAMPION 324/RCA	◆ KRISTINE W
34	RE-ENTRY	19	19	CAN'T KNOCK THE HUSTLE (M) (T) (X) FREEZE/ROC-A-FELLA 53251/PRIORITY	◆ JAY-Z
35	44	—	2	IT'S ALL ABOUT U (T) RCA 64736	◆ SWV
36	22	19	4	LOVE ME FOR FREE (T) ZOO 34226/VOLCANO	AKINYELE
37	RE-ENTRY	13	13	THE RHYME (T) JIVE 42405	◆ KEITH MURRAY
38	33	42	9	NEVER MISS THE WATER (T) (X) REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO
39	41	—	3	LUCHINI AKA (THIS IS IT) PROFILE 5458	CAMP LO
40	15	31	7	WHAT THEY DO (T) DGC 22227/GEFFEN	◆ THE ROOTS
41	RE-ENTRY	27	27	THE THINGS THAT YOU DO (T) (X) MERCURY 578713	◆ GINA THOMPSON
42	39	25	4	I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (M) (T) (X) ARISTA 13294	◆ WHITNEY HOUSTON
43	45	47	5	ULTRA FLAVA (T) (X) DV8 120107/A&M	HELLER & FARLEY PROJECT
44	RE-ENTRY	10	10	THE CHILD (INSIDE) (T) (X) ARISTA 13252	◆ QKUMBA ZOO
45	32	46	27	DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 186/TOMMY BOY	JOCELYN ENRIQUEZ
46	NEW	1	1	COSMIC GIRL (T) (X) WORK 78501/EPIC	◆ JAMIROQUAI
47	23	23	14	TOUCH MYSELF (T) (X) ROWDY/LAFACE 35091/ARISTA	◆ T-BOZ
48	50	—	6	THE CYPHER: PART 3 (T) VIOLATOR 1576/RELATIVITY	FRANKIE CUTLASS FEAT. ROXANNE SHANTE, BIG DADDY KANE, CRAIG G. & BIZ MARKIE
49	30	—	9	WHEN BOY MEETS GIRL/DO YOU THINK ABOUT US (T) (X) BAD BOY 79075/ARISTA	◆ TOTAL
50	40	49	19	KEEP PUSHIN' (T) (X) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!

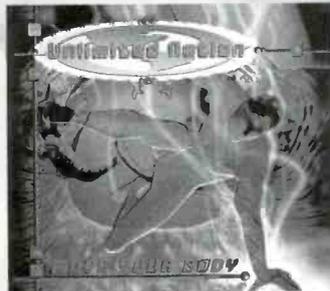
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Dance

ARTISTS & MUSIC

U2 Gets Down With Dance-Land In 'Discotheque'

LOOK WHO'S DANCIN': When the members of U2 said they were going to embrace the club underground on their new studio collection, "Pop," they weren't kidding. First hints of the Island project's rhythm depth can be found on the first single, "Discotheque"—and we're not only referring to its requisite set of remixes.

In its original incarnation, the track is an intriguing study in the results of fusing trippy drum'n'bass flavors with a wiry pop melody. The keyboards have the dark, mind-numbing quality of a **Portishead** jam, while the prominence of snippets from "Fane" by **Freeform** is a grinning gesture of respect and inspiration for the renegades of the art form the band is embracing. Yeah, purists may balk at the occasional injection of the **Edge's** guitar-hero riffs and **Larry Mullen's** firmly anchoring back-beat. But the earnest intentions of the band and producer **Flood** are undeniable. In fact, we appreciate the band's hunger to test new waters, and their willingness to shine a positive, image-elevating light on the music. The questioning eye will come once the bandwagon of copycats gets rolling.

"Discotheque" gets a genre-spanning treatment in a massive three-record set that is designed to slam this sucker home on nearly every possible dancefloor. Househeads will delight in



by Larry Flick

David Morales and **Satoshi Tomiie's** post-production collaboration, which ties up part of the original track's busy nature and reshapes the percussion with the steady and stomping vigor of a peak-hour anthem.

David Holmes immerses the track in moody electronic tones, distorting and stretching the vocals so that there's a lot of breathing room between the melody and groove. Perfect for chill-out sessions. More forceful in their jungle-esque beats are the versions by **Howie B.** and **Steve Osborne**, which are an appetizing feast for fans of odd keyboard loops and manipulated vocals.

Will the pop masses bond with "Discotheque"? It's hard to say definitively, though the hook sure is irresistible. Fans of the band who can't let go of the past (not to mention those who found the band's docile last two albums, "Achtung Baby" and "Zooropa," too quirky) may struggle with it at first. But the rest of us who are always starved for more than another serving of the same ol' thing have a reason to

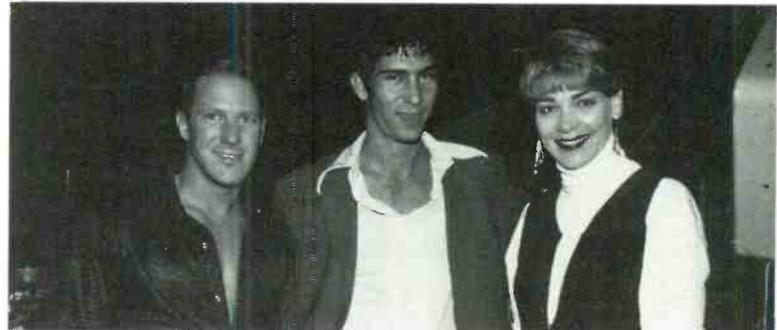
smile for a change.

SHAKIN' BAKER: With the music coming from his rising U.K. indie, Minimal Records, rhythm pioneer **Arthur Baker** is out to prove that ya gotta respect the traditions and hard-won battles of the past in order to successfully pave new ground. Nearly every record on the label's first-quarter agenda brilliantly proves this point.

For example, the beat on "I Wanna Thank You" by budding New Jersey production crew **Soul Creation** and veteran diva **Dee Holloway** has the deep-house thrust needed to move the body, while also providing an ample dose of live instrumentation and a sleek classic soul melody for the ear. **Holloway's** voice is as limber and assertive as ever: She's been away from the spotlight for far too long. Now that she and **Soul Creation** are demoing tunes for an album, we expect her to be visible for a long time to come.

By the by, **Johnny Vicious** and **Benji Candelario** have been commissioned to tweak "I Wanna Thank You" with appropriate tribal attitude.

Baker's own pending releases on Minimal straddle the line between retro reverence and experimentation. Now working under the name **Blow Out Express** with former **Cameo** musician **Merv De Peyer**, he's shaping



White Beats. Miami's StreetBeat/Pandisc Records marked the release of "The White Party" dance music compilation at the annual local soiree after which it's named. Beat-mixed by turntable veteran **David Knapp**, the set features classic recordings by **Alison Limerick**, **Loleatta Holloway**, and **Shawn Christopher**, among others. All net proceeds from the album will benefit the city's Health Crisis Network. This year's edition of the White Party, which was held at Miami's Vizcaya Museum and Gardens, drew more than 2,500 people. Pictured, from left, are Knapp; **Nat Rew**, VP/GM for StreetBeat/Pandisc; and **Ruth Hamilton**, director of development for the Health Crisis Network.

a sound that he playfully describes as "coffee table house," bringing the soothing textures of jazz, progressive rock, and funk to dark and subversively insinuating house beats. The track "Blow Out," due in early March, offers a 10-minute journey with so many subtle shifts and changes that it seems to whip by in mere seconds. Future **Blow Out Express** mixes for **Morcheeba** and new Minimal signing **Secret Knowl-**

edge are equally intense and pleasing. **Baker** hints that a six-piece live version of **Blow Out Express** may be formed before the summer. If that happens, he could easily spearhead a movement with the potency and power on par with the **Giant Steps** acid-jazz phenomenon.

Also of note on Minimal is "The Philly Groove Mixes" by **First Choice**, which features a number of the act's
(Continued on page 36)

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Rap: It's A Profession, Not A Logo

BLASTOFF: It would be a happy new year if more rap acts more fully realized that rap is a skilled trade—just like medicine, architecture, and law—and treat it as such. It would be well to also remember that hip-hop culture was built on a foundation of individuality and diversity.

Practitioners in those other fields are constantly trying to expand and elevate—go to the next level—not just maintain the status quo. Rappers need to start doing more of that.

A good architect, for instance, wouldn't simply duplicate the design concept of a competitor. He'd build on it and come up with something totally new to add to the diversity of a cityscape.

A surgeon, moreover, will perform research and look for more innovative ways of better accomplishing an operation.

These folks are professionals who take pride in their work, and many rappers clearly do not. They brag about writing most of their rhymes on the spot, in the studio, as if non-preparation is something to be proud of.

Even in the days when artists routinely free-styled, just for the fun of it, they had their rhymes scripted in a book and memorized, so that whenever they were called on to battle they'd pull up a new verse without panicking. Lyrics weren't tossed off.

Also, the acts that made the biggest impressions on the art form were individuals whose style of talk and even dress were not dictated by imposed values. It came from within.

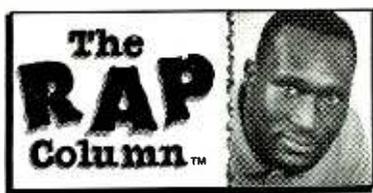
Back in the day, rap fashion was defined as anything "fresh"; it was not limited to designer logos, like it is today.

The state of hip-hop now is so formatted that a b-boy wearing, say, Lee jeans and a Carhart shirt wouldn't be given a chance to be heard. He would be judged and likely ridiculed and laughed at. Why is that?

Why must he wear Versace or DKNY items that are out of the realm of affordability for most working stiffs, far less kids trying to get on?

In 1997, I would like to see more artists focus on advancing the game by staying true to its blueprint. Forget about marketing and promotion, just pay attention to the talent.

NEXX LEVEL: As her latest single, "Cold Rock A Party," top-lines Billboard's Hot Rap Singles chart, **MC Lyte** is doing what one of her previous hit songs directed listeners to do: She's "Keep On, Keepin' On." The artist has won a role in "An Alan Smithee Project," a feature film that's a sendup of show biz. It was written by **Joe Eszterhas**, directed by **Arthur Hiller**, and also stars **Sylvester Stallone**, **Whoopi Goldberg**, and **Sandra Bernhard**. . . . The original members of **Brand Nubian**, who are no longer down with Elektra, according to their manager **Dante Ross**, have reunited and are tracking a brand-new album. **DJ Premier** and



by Havelock Nelson

Clark Kent are some of the producers already involved. . . . After a busy 1996, **Trackmasterz**, the studio team that consists of **Jean-Claude "Poke" Oliver** and **Red Hot Lover Tone**, took some time off to chill and relax. Now, according to Oliver, he and his partner are about to begin working on the eagerly awaited album by **the Firm**, a collective featuring **AZ**, **Foxy Brown**, and **Nature**. Half of the album will be supervised by **Trackmasterz**, while the rest will be handled by **Dr. Dre**.

N-Tyce, who was signed to **Wild Pitch Records**, and **Champ MC**, whose Elektra album never saw the light of day, have formed a crew with another female rhymer, **J-Boo**. They're recording tracks and looking for a deal. . . . Producer **Erotic D**—whose credits include tracking **the D.O.C.'s** "Helter Skelter" album and **Jamal's** single "Unfuck-witable"—has formed the **Fort Worth, Texas-based E World Entertainment** and is in the midst of negotiating a distribution arrangement. The artists on **E World** are rappers **the Losta**, **Miss Ellen**, **Trauma Black**, **6-2s**, and **D himself**, as well as singers **Span Doo** and **Saphronia James**. Plans are to have

them all debut on a compilation album also featuring established acts signed to other labels. About the company's philosophy, **D** says, "I just feel like I'ma try to put out a futuristic flavor."

The **Power Project**, a not-for-profit organization that provides motivational and career workshops for New York urban youth, will throw a fund-raiser, **State of the Art: Expressions of a People**, at the **National Black Theatre** in New York Friday (24). The display will pay tribute to black culture and hip-hop art with performances by tap-dance kid **Savion Glover** ("Bring In 'Da Noise, Bring In 'Da Funk"), inhuman orchestra **Rahzel The Godfather Of Noyze** (he's performed with **the Roots** and **Beck**, among others), poet and former **Vibe** magazine scribe **Kevin Powell**, and poets **Tracie Morris** and **Ras Baraka**. Tickets are available from **Akila Worksongs** in Brooklyn, N.Y.

More than a half-dozen guest hosts and performing artists, as well as a World Wide Web site, made **WUSB Stonybrook, N.Y.'s** second four-day reggae fest a success. The event was held Dec. 26-30.

Among the on-air talent donating time were **WNYU New York's Philip Smart**, **WBAI New York's Habte Selassie**, **WNWK Newark, N.J.'s Clinton Lindsay**, and **Vibe's Rob Kenner**, who spun specials with **Selector Seeborn**, **Sister Carol**, **Lupa**, and **Shabba Ranks** called in during a panel discussion about the state of reggae music today.

ISLAND'S DRU HILL

(Continued from page 13)

In fact, **Hicks** says he still considers the band to be in "phase one" of its development, and he is planning to further intensify its recognition with a major tour.

The band, which is managed by **Kevin Peck**, does not yet have a booking agent.

Noting the flavor of the band's new videoclip for "In My Bed," **Hicks** says now is the time to attack a more mainstream audience.

"In the 'Tell Me' video, we had girls running up to them, because that is a main portion of the audience they are catering to," he says. "We just dropped 'In My Bed,' and it's skewed to all demographics, male and female, young and old."

Music video network **the Box** reports that "In My Bed" is the No. 4 requested clip for the week ending Jan. 10.

Dru Hill's performing skills have also translated well during its live TV appearances. The act has scored multiple spots on **BET** and "Soul Train," as well as performances on local programs such as **New York's "Positively Black"** and national morning show "Fox After Breakfast."

George Daniels, owner of independent R&B store **George's Music Room** in Chicago, championed the group even before it performed at the store-sponsored **Back to School Summer Fest** in August.

"I have been in retail for 28 years, and I've seen so many trends come and go," **Daniels** says. "Most new music is nothing but samples of the old stuff, and when I saw **Dru Hill**, it reminded me of the great, creative music of the '70s."

"I can see **Dru Hill** working 30 or 40 years from now," he adds. "They are not just being molded from a visual standpoint, but they know how to communicate. They're one of those few acts that are so personable they make you want to help them."

Dru Hill's Nokio says that the act hopes to establish itself as a dynasty along the lines of trendsetters such as **Boyz II Men**.

The band's modern take on the classic soul and gospel sound, many predict, will wear well throughout the decade.

Dru Hill's songs are published by **North Avenue Music/Urban Warfare**.

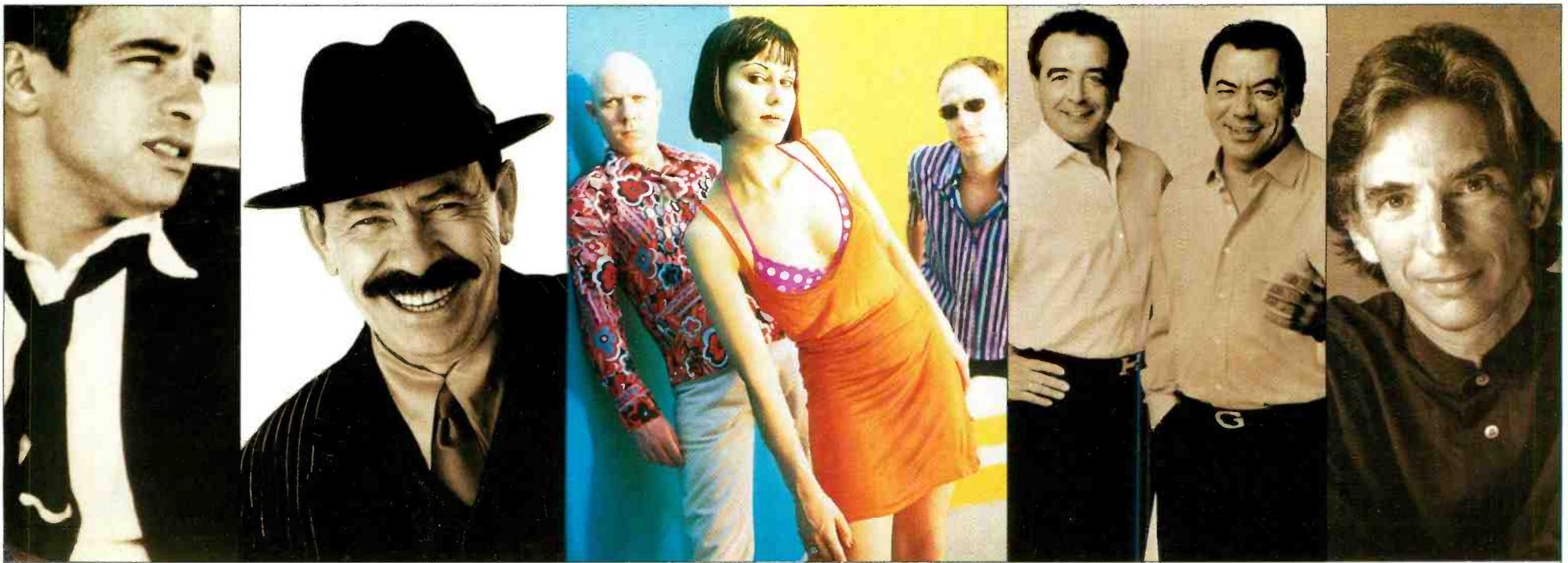
"R&B is lost, and I'm not saying that artists today don't have talent," says **Nokio**. "It's just that it has lost its identity. We're trying to give it back a face and name."

"We want our audience to be from age 5 to 65," he adds. "Initially, we wanted our album to be more street-based with a trendier sound, but what we learned from **Hiriam** is that albums like that don't last as long."

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 54212755G	MC LYTE 2 weeks at No. 1
2	2	1	16	NO TIME (C) (D) (M) (T) (X) UNDEAS/BIG BEAT 9804A1AG	LIL' KIM FEATURING PUFF DADDY
3	NEW		1	CAN'T NOBODY HOLD ME DOWN (C) (D) (T) BAD BOY 79083/ARISTA	PUFF DADDY (FEAT. MASE)
4	3	3	8	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") (C) (D) (T) BUZZ TONE 53263/PRIORITY	MACK 10 & THA DOGG POUND
5	11	8	10	LUCHINI AKA (THIS IS IT) (C) (T) PROFILE 5458	CAMP LO
6	4	6	7	AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA") (C) (T) GEFFEN 19410	LL COOL J
7	6	9	5	GET UP (C) (D) (T) UNIVERSAL 56032	LOST BOYZ
8	9	16	8	WHAT THEY DO (C) (D) (T) DGC 19407/GEFFEN	THE ROOTS
9	5	4	12	STREET DREAMS (C) (D) (M) (T) (X) COLUMBIA 78409	NAS
10	10	12	17	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
11	8	7	19	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	WESTSIDE CONNECTION
12	7	5	9	ALIENS/WHEELZ OF STEEL (C) (D) (T) LAFACE 24196/ARISTA	OUTKAST
13	12	10	41	PO PIMP (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	DO OR DIE (FEATURING TWISTA)
14	13	11	6	SPACE JAM (FROM "SPACE JAM") (C) (D) (T) (X) BIG BEAT/WARNER SUNSET 870118/AG	QUAD CITY DJ'S
15	31	31	9	SUKI SUKI NOW (C) (T) (X) ATTITUDE 17029	D.J. TRANS
16	14	13	33	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC & JOJO)
17	15	15	9	LET'S RIDE (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 575774/MERCURY	RICHIE RICH
18	25	27	7	RUNNIN' (C) (D) (M) (T) (X) MERGELA/SOLAR 70134/HINES	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
19	21	19	11	YOU COULD BE MY BOO (C) (D) RAP-A-LOT/NOO TRYBE 38571/VIRGIN	THE ALMIGHTY RSO FEAT. FAITH EVANS
20	16	20	9	THE FOUNDATION (C) (D) (T) LOUD 64708/RCA	XZIBIT
21	18	14	16	SITTIN' ON TOP OF THE WORLD (C) (T) SO SO DEF 78426/COLUMBIA	DA BRAT
22	19	22	5	STRESSED OUT (C) (D) (T) JIVE 42420*	A TRIBE CALLED QUEST FEAT. FAITH EVANS
23	20	18	6	THAT'S HOW IT IS (IT'S LIKE THAT) (C) (D) (M) (T) (X) DEF JAM 573201/MERCURY	REDMAN FEAT. K-SOLO
24	17	17	17	MUSIC MAKES ME HIGH (C) (M) (T) (X) UNIVERSAL 56022	LOST BOYZ
25	22	21	30	LOUNGIN' (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J
26	23	23	21	CAN'T KNOCK THE HUSTLE (C) (M) (T) (X) FREEZE/ROC-A-FELLA 53242/PRIORITY	JAY-Z
27	26	26	4	LOVE ME FOR FREE (C) (D) (T) ZOO 34266*/VOLCANO	AKINYELE
28	24	25	19	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (C) (D) INTERSCOPE 97008	WARREN G FEAT. ADINA HOWARD
29	29	28	6	SOUL ON ICE (C) (T) PRIORITY 53258	RAS KASS
30	NEW		1	LISTEN 2 MI FLOW (C) STR8 GAME 1223/MBM	VILLAIN
31	27	24	27	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	OUTKAST
32	30	32	25	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	THE 2 LIVE CREW
33	43	44	15	WAKE UP (C) (D) (T) WU-TANG 53238/PRIORITY	KILLARMY
34	41	34	18	NO FEAR (C) (T) DUCK DOWN 53243/PRIORITY	ORIGINOO GUNN CLAPPAZ
35	33	39	11	THE LUMP LUMP (C) (D) (T) LOUD 64690/RCA	SADAT X
36	38	35	9	RUFF RIDE (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	FRAZE
37	35	30	21	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (V) (X) LAFACE 24157/ARISTA	SOUTHSYDE B.O.I.Z.
38	RE-ENTRY		24	LET ME CLEAR MY THROAT (C) (X) CLR/AMERICAN 5218*/WARNER BROS.	DJ KOOL
39	46	48	9	I JUSWANNACHILL (C) (D) (T) WILD PITCH 19404/GEFFEN	THE LARGE PROFESSOR
40	47	37	22	ILLEGAL LIFE (C) (M) (T) (X) PENALTY 7177/TOMMY BOY	CAPONE-N-NOREAGA
41	NEW		1	WHATEVA MAN (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	REDMAN
42	42	—	13	MY KINDA N*GGA (C) (T) PENDULUM 58586/EMI	HEATHER B. FEATURING M.O.P.
43	50	—	13	THE RHYME (C) (T) JIVE 42405*	KEITH MURRAY
44	45	—	45	GET MONEY (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
45	28	29	26	ALL I SEE (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	A+
46	NEW		1	THAT'S RIGHT (C) (T) (X) SUCCESS 42031	DJ TAZ FEATURING RAHEEM THE DREAM
47	44	38	15	ITZSOWEEZEE (HOT) (C) (T) (X) TOMMY BOY 7752	DE LA SOUL
48	RE-ENTRY		13	YA PLAYIN' YASELF (C) (T) PAYDAY/LONDON 120100*/ISLAND	JERU THE DAMAJA
49	36	41	7	TEAR DA CLUB UP (C) (T) (X) BRUTAL 53260/PRIORITY	THREE 6 MAFIA
50	RE-ENTRY		20	GETTIN' IT (C) DANGEROUS 42409/JIVE	TOO SHORT FEAT. PARLIAMENT FUNKADELIC

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.



BMG ENTERTAINMENT

INTERNATIONAL

TEEN YEARS YOUNG

A BILLBOARD ADVERTISING SUPPLEMENT



CLOCKWISE FROM TOP LEFT: EROS RAMAZZOTTI, SCATMAN JOHN, REPUBLICA, LOS DEL RIO, MICHAEL TILSON THOMAS, ANDY LAU, THE CHIEFTAINS, VESSELINA KASAROVA

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BMG ENTERTAINMENT
INTERNATIONAL
TEN YEARS YOUNG

The Billboard Interview: RUDI GASSNER

by **THOM DUFFY**

RUDI GASSNER, PRESIDENT/CEO OF BMG ENTERTAINMENT INTERNATIONAL, recalls the day 10 years ago when he succinctly described the road ahead for his company. "I was making a presentation to the Bertelsmann board, so I was forced to put my thoughts into one of those famous overhead slides," says Gassner. "My vision was very clearly to say, 'If we want to succeed in the business, we need to be a global player.' ▼ "Then I had the details of how we would go about it," he says, outlining two issues faced by the nascent international division of BMG Entertainment. "One was that we had to analyze the companies we had, including the executives. And the other was domestic repertoire. That was—and I'm not cheating here—already on my first presentation." ▼ This year marks the 10th anniversary of BMG Entertainment International, the worldwide arm of BMG Entertainment, which, in turn, is part of Bertelsmann AG, one of the world's largest media companies. ▼ The focus on developing domestic or local artists into regional and global stars, which Gassner emphasized in those meetings in 1987, has been key to BMG Entertainment International tripling its revenues over the past decade. In the fiscal year ending June 30, 1996, revenues totaled \$2.5 billion, including both owned repertoire and product from distributed or licensed labels, most notably those of the Universal Music Group (formerly MCA Music Entertainment), Telstar in the U.K., and For Life Records in Japan. ▼ The New York-based company is home to a world of diverse artists—David Bowie (signed for territories outside the U.S.), the Chieftains, Masaharu Fukuyama, Juan Gabriel, La Bouche, Annie Lennox, Eros Ramazzotti, to cite but a few. The company has 45 affiliates. Aside from its pop-music business, it has a strong presence in classical and jazz repertoire and recently has boosted its activity in the video and interactive market. ▼ Gassner says BMG today ranks No. 4 among the world's multinational music companies, with 14% of the global market—and he has declared his intention to become No. 2 in the world market in the foreseeable future. During a recent visit to London, Gassner reflected on the growth of BMG Entertainment International over the past 10 years and, once more, described the road ahead.

Continued on page BMG-6

BMG ENTERTAINMENT INTERNATIONAL TEN YEARS YOUNG

INTERVIEW

Continued from page BMG-6

ment for Richard, Clive agreed that Richard should now become an A&R contact [with the U.S. labels] for the rest of the world, and he cannot just give the repertoire to Arista but also to other labels within BMG. Which is a great sign of our culture of cooperation. He deals mostly with English-language repertoire and will then go back to the A&R source to do something about it, or find one of our [American] labels who are very interested. [Senior VP of A&R and marketing] Heinz Henn, on the other hand, is helping set up non-English repertoire, such as Eros Ramazzotti.

Has that A&R structure helped bring more international repertoire into the U.S.?

I know from my friends [at other international labels] how frustrated they are sometimes with their American colleagues. I must say that, from Day One, I have not seen that. We may be lucky in that our chemistry just works. Or we may just not be such a political company as other companies. I don't care. The result is more important for me.

An important new avenue for repertoire development is in interactive and video opportunities. Broadly speaking, what is BMG's strategy in this area?

We will see retail outlets in the next 10 years which will not just carry music, but interactive and video, and video may turn into DVD and probably PC-based interactive games, again on a CD format. So, in fact, we're now supplying consumer goods to a retail structure, which we know how to deal with. We would like to be the ones within the Bertelsmann organization who are able to use that knowledge [for video and interactive products].

Gary Dale has been with you since 1994 as president of BMG Interactive International and

last year added responsibility for BMG Video International. What is his role?

Gary's job is to make sure that, in a given country, there is a unit, as small as it may be, which knows exactly how and why and when to deal with interactive and other goods. What we don't have yet in these fields, to the extent [that we do] in music, is the ownership of content. And in video, we're far away from ownership of content. However, I think very long term. Bertelsmann—especially with the recent UFA/CLT merger, which is now the biggest European free-TV organization—will be forced to think about the supply of software in the film-production area. So, to have an organization worldwide which is able to deal with video and DVD is absolutely right.

What is the greatest strength of the worldwide music industry today? What gets you most excited about being part of this business?

Nothing has really changed. It's the music. I'm sorry, it's a very boring answer [smiles]. But it got me excited when I was 18 years old, and it hasn't changed.

But are the challenges facing the music industry more difficult today?

What has changed is the size of the business. It has to make us much more responsible managers, to take care of many more people around the world, many more artists around the world. So there are obviously many more professional demands on us than 20 years ago. But as far as what matters is concerned, nothing is new—it is always the music, it is always the artist.

At BMG's worldwide meeting in 1996, you outlined goals of moving from No. 4 to No. 2 in world market-share in the foreseeable future. That's an ambitious growth plan.

That is correct. How do we get there? Very clearly, with the artists and repertoire and the executives who can make that work. Surely, our next 10 years will become



Gassner with Haddaway

much more challenging and difficult than the last 10 years. During the last 10 years, we wanted to become a global player. We found the marketplace. We opened all these companies. We are now on stream. We're making money. Here we are with 14% market share. To go from 14% to 18% is much more difficult than building 14 companies into 45. That's where the challenge is. But that's also where the fun is. ▼

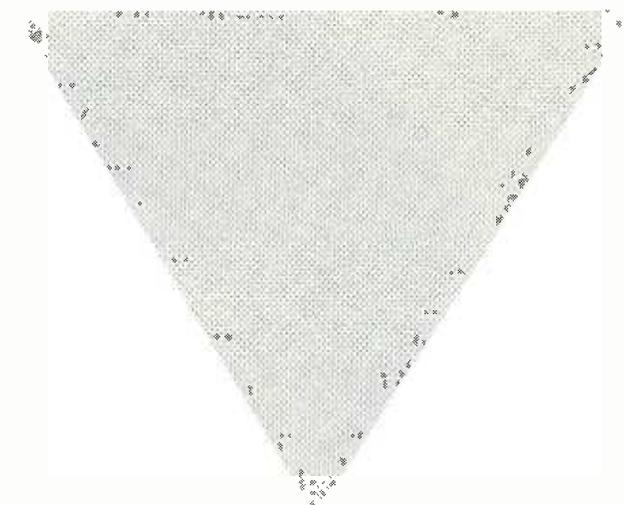
BMG ENTERTAINMENT INTERNATIONAL

HEADQUARTERS ▼ New York

PRESIDENT AND CHIEF EXECUTIVE OFFICER ▼ Rudi Gassner

BACKGROUND ▼ Gassner has held the top position at BMG Entertainment International since the company was founded in 1987. He is also a member of the executive board of BMG Entertainment and is on the executive board of the IFPI. Prior to joining BMG, Gassner spent more than 18 years with the PolyGram organization, most recently serving as executive VP of its international operation between 1984 and 1987. Between 1980 and 1983, he was president of Deutsche Grammophon in Hamburg. He had been managing director of Metronome Music for three years after holding the position, from 1969 to 1977, of sales manager at the company's Deutsche Grammophon branch in Munich.

BMG ENTERTAINMENT INTERNATIONAL DIVISIONS ▼ Asia Pacific Region; Central Europe Region; Germany/Switzerland/Austria Region; Latin Region; U.K. & Ireland Region; BMG Classics; BMG Interactive International; BMG Video International.



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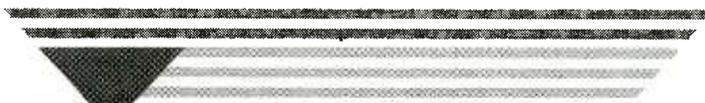
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BMG ENTERTAINMENT
I N T E R N A T I O N A L
T E N Y E A R S Y O U N G

BMG ENTERTAINMENT INTERNATIONAL INDEX

Active music labels ▼ **200**

Sales revenue in 1996 ▼ **\$2.5 billion**

Global Market Share ▼ **14%**

Affiliated companies ▼ **45**

Feature films to which BMG has international video rights ▼ **300**

Interactive titles ▼ **50**

Interactive development labels ▼ **20**

Average frequency of new-artist signings ▼ **Every 24 hours**

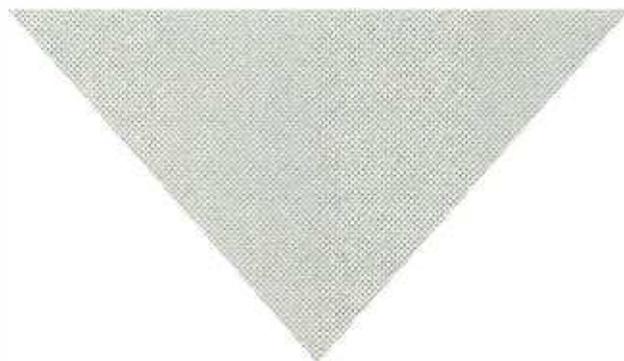
Average frequency, since 1987, of new territories entered ▼ **Every 90 days**

Average number of CDs sold every 15 minutes ▼ **18,000**

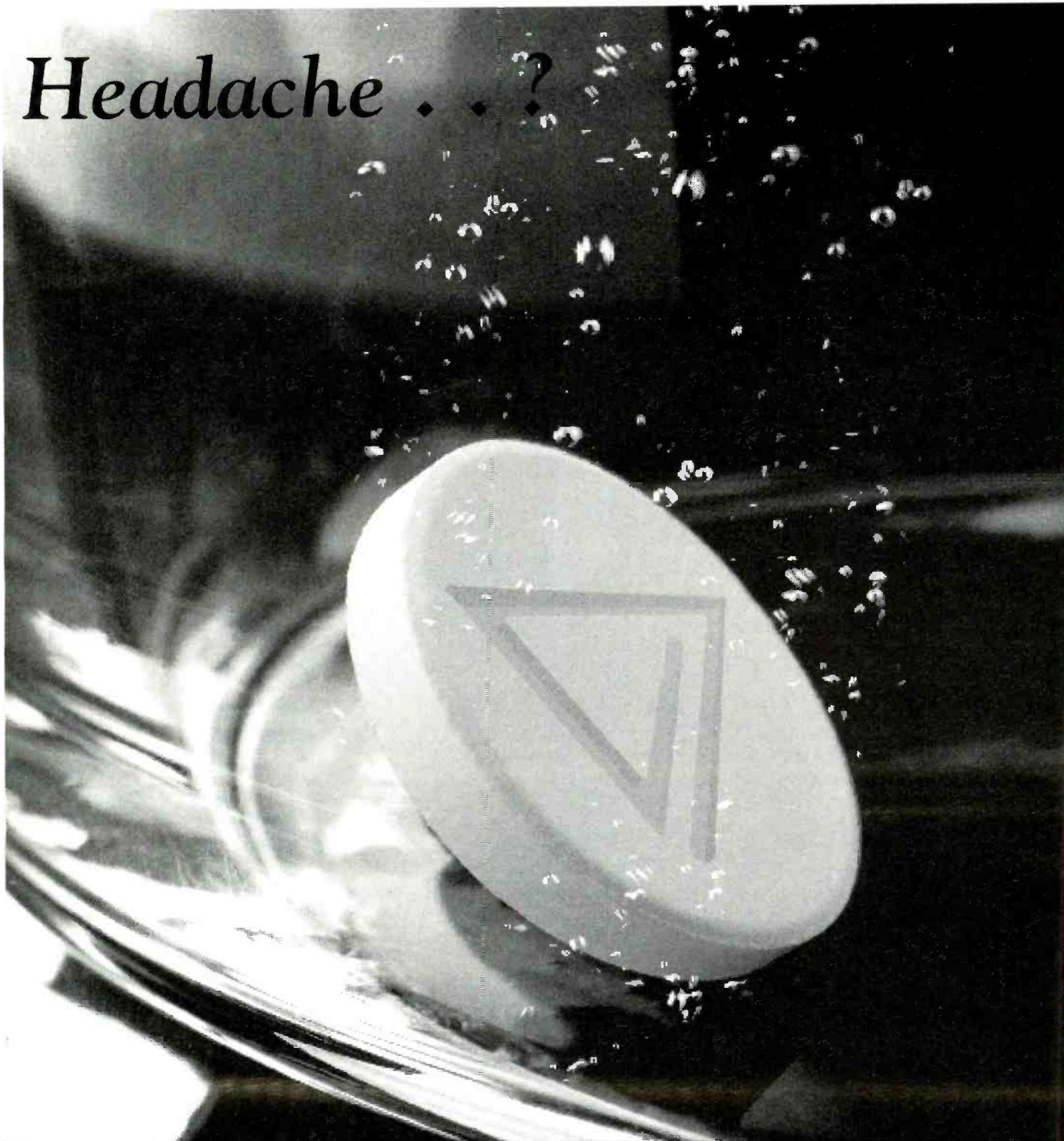
Number of CDs sold since 1987 ▼ **803 million**

Height of stack of 803 million CDs, in jewel cases, sold by BMG since 1987 ▼ **599 miles**

[Source **BMG Entertainment International**]



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DISCTRONICS

In a Different League

BMG ENTERTAINMENT INTERNATIONAL TEN YEARS YOUNG

DORNEMANN On The Decade

Michael Dornemann is the chairman and CEO of BMG Entertainment, the \$5.8 billion entertainment division of Bertelsmann AG. BMG Entertainment, headquartered in New York, includes the operations of four separate divisions—BMG Entertainment North America, BMG Entertainment International, BMG Entertainment TV/Film Europe and BMG Entertainment Storage Media. In recent comments prepared for this special issue, Dornemann reviewed the strength of BMG Entertainment International under president and CEO Rudi Gassner and the growth of BMG Entertainment around the world.

“Rudi Gassner has done an outstanding job of growing our operations in music internationally,” says Michael Dornemann. “And his philosophy of focusing on local A&R with an eye toward expanding artists to regional audiences—and, where appropriate, worldwide audiences—has been emulated by other companies because of its success.

“When I asked Rudi to join me in building BMG around the world 10 years ago, we had very specific goals to meet during the decade, and I am happy to say that we have met those goals for the most part. I am looking forward to growing our businesses to even more territories as new markets open up around the globe, and I want to thank Rudi for his incredible efforts to make BMG Entertainment International the success it has become.

“When we formed BMG 10 years ago, following the acquisition of RCA Records, we had operations in 14 countries, all concentrated in music. Today, BMG Entertainment is among the largest entertainment companies in the world, with operations in more than 50 countries.

“In addition to the expansion of our music operations, we now jointly own CLT-UFA, which is the largest television broadcaster in Europe, and have operations in radio, film, video, interactive entertainment, direct marketing, licensing and merchandising, and compact-disc and cassette manufacturing.

“In the process of growing our business over the last decade, our philosophy has been to nurture the best creative talent and executives while growing our core businesses, and then to occasionally make a major acquisition at the appropriate time. Bertelsmann’s 30-year interest in music through the Ariola label in Europe and Latin America served as the foundation for the formation of BMG. Since then, our investment in RCA Records has paid huge dividends in enabling us to have the critical mass to become the world’s fourth-largest music company. Likewise, after building a substantial business in German television over the past two years, we made the decision last year to merge our UFA operations with [Luxembourg-based Audiofina’s] CLT to create a company with combined revenues of \$3.3 billion, making it the dominant broadcaster on the [European] continent.

“I think it’s safe to say that, over the next few years, we will be concentrating most of our efforts on solidifying our positions in music and television, focusing on grow-

ing these businesses by utilizing the exceptional assets we already own. In North America, this responsibility falls to Strauss Zelnick, the president and CEO of BMG Entertainment North America.

“In music, we have our highest market share ever in the United States—at 13.4%, and we are the No. 2 distributor of all current product, which is a good indication of the success we have had in developing and breaking new artists. Clive Davis continues to do remarkable work in managing all of the Arista Records operations, and our joint ventures with LaFace, Bad Boy and Rowdy, already phenomenally successful, will only continue to improve.

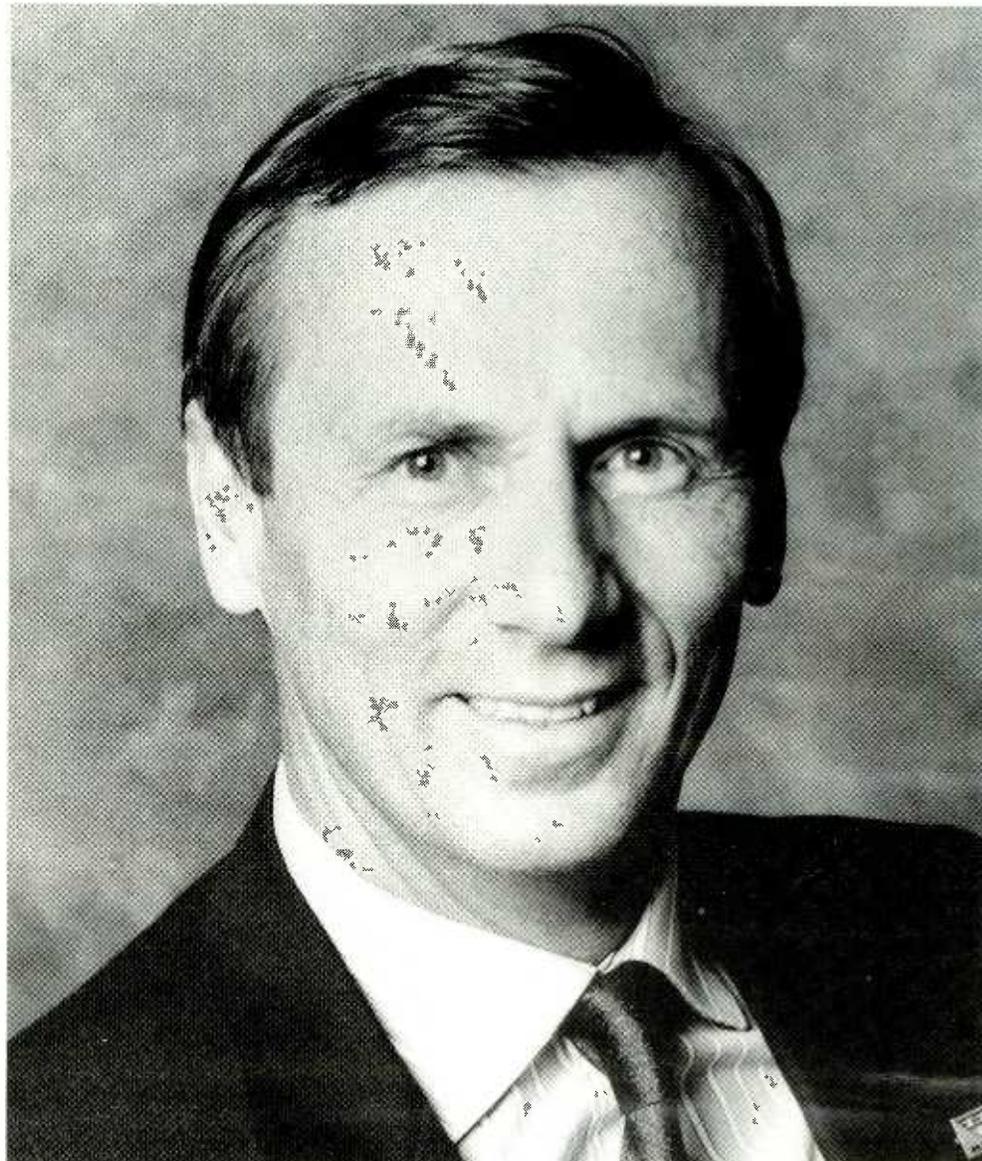
“At RCA, under the talented leadership of Bob Jamieson, we look forward to the label continuing to increase its market share with the success of the Dave Matthews Band, SWV and others, and our joint venture with Loud Records has established it as a real force in urban music.

“Our Nashville operations at Arista Nashville and RCA Label Group stand as the third-largest distributor of country music, and we’re very pleased with our performance there.

“Windham Hill and Private Music are labels which have recently undergone periods of transition, with Windham Hill moving from the Bay Area to our offices in Los Angeles, and Private Music evolving to more adult-contemporary music and away from New Age artists.

“Our record club [BMG Direct], which has more than 8 million members, is the second-largest record club, and we expect that it will continue its success, even in the face of a more difficult direct-marketing environment.

“Also, our music-publishing business, which owns the rights to more than 700,000 songs worldwide, is a very profitable business for us and looks to remain solid into



the future.

“In television, which is where I have concentrated a lot of my time during the past year, we have grown from having no presence in television 10 years ago, to a point where we have the dominant position in over-the-air broadcasting [in Europe]. We believe—and recent surveys have supported our view—that over-the-air broadcasting will continue to be the most significant form of television for years to come.

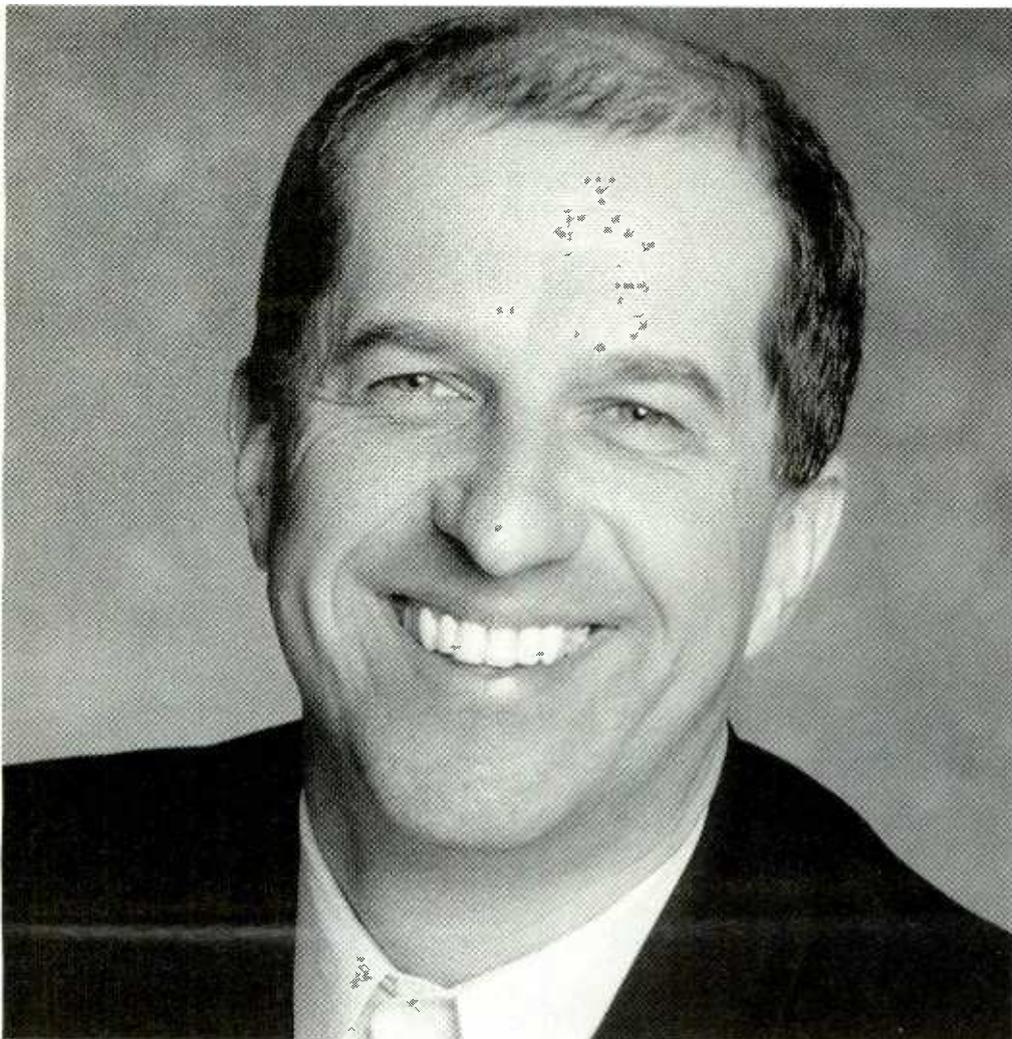
“With our merger of UFA and CLT, we are well-positioned to take advantage of this situation and expect to have a very profitable business for many years to come. With our production facilities and businesses in rights trading, we have significant activities in all forms of television production and distribution, and expect to be the leading force in Europe.

“Because BMG Entertainment is the entertainment division of Bertelsmann AG, which is the third-largest media company in the world, it is easy to overlook our scope,” concludes Dornemann. “Using last year’s numbers, we would be the seventh-largest entertainment company in the world, in terms of revenues, and that is without counting the \$3 billion-plus in revenues which we will see from the CLT-UFA operations.

“Looking back over the last 10 years, it’s pretty overwhelming to realize just how much we’ve grown during that time, and I want to take this opportunity to thank everyone who has contributed to our success. I’m very excited about our prospects for the next 10 years, and I think we have a very prosperous decade ahead.” ▼

BMG ENTERTAINMENT INTERNATIONAL TEN YEARS YOUNG

THE EARS OF HENN: A&R At Work



Henn has acquired a strong reputation within the international music industry for his critical taste as well as his A&R and marketing skills—working with such acclaimed artists as Al Green, David Bowie, Joan Armatrading and Eros Ramazzotti.

WHAT DO ARTISTS ranging from Al Green to Joan Armatrading, from David Bowie to Eros Ramazzotti, all have in common, aside from their affiliation with BMG Entertainment International?

They are among the BMG artists whose activity outside North America has benefited from the expertise of Heinz Henn, senior VP of A&R and marketing.

Through his years with BMG, Henn has acquired a strong reputation within the international music industry for his critical taste as well as his A&R and marketing skills—working with American artists who enjoy a strong following outside their homeland, such as Green; with critically acclaimed performers whose careers are sustained by wider international exposure, such as Armatrading; with superstars who are signed to BMG Entertainment International outside the U.S., as in the case with Bowie; and with major artists from non-English-speaking markets as Italy's Ramazzotti, who has broken through across Europe and Latin America.

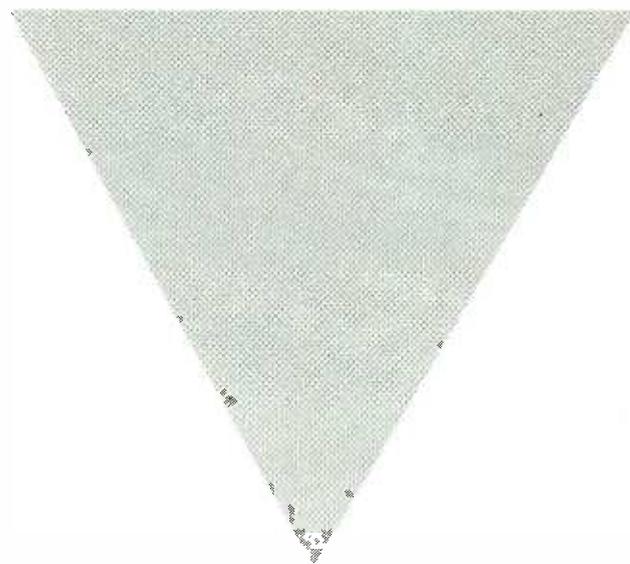
Two years ago, Henn reorganized BMG's international marketing department in recognition of the increasing number of artists signed directly to BMG around the world, compared to the number signed to licensed or distributed labels.

"We've always prided ourselves on creating local repertoire and then breaking it internationally," Henn said at that time. The strategy has not changed. But notably, as the efforts by BMG and other companies to develop local repertoire succeed, it is no easier to cross artists across borders, into individual local markets.

"No, as a matter of fact, it is becoming increasingly difficult due to the fact that domestic repertoire is getting stronger and stronger, thus increasing the competition [in individual markets], especially for Anglo-American repertoire," says Henn.

Despite the challenges, Henn says he has a straightforward goal for BMG artists around the world: "To break more!"

—THOM DUFFY





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BMG ENTERTAINMENT
INTERNATIONAL
10 YEARS YOUNG

ASIA PACIFIC

“ONE OF THE KEY ISSUES for us is to establish a strong presence in domestic repertoire in each of the key markets” in Asia, says Michael Smellie, who has been senior VP of BMG Entertainment International, Asia Pacific, since 1995.

“That’s something that, certainly, historically, we have lacked, other than in one or two markets—the Philippines and Malaysia—where we have been very strong domestically.”

BMG has not yet reached its potential in Japan, Smellie acknowledges. “Clearly not, because we’re not as big as Sony,” he quips. “We have done OK. We’ve had one or two very large acts [such as Sharan Q and Masaharu Fukuyama], but we really haven’t had a roster of acts. Whilst the total numbers look good, it’s really driven by one act, or two acts at the most.

“One should put this in perspective. We have only been in business for 10 years, and even in Japan, we’re competing against companies that have been in business 20, 30, 40, 50, 60 years. So you shouldn’t interpret what I’m saying in too negative a fashion,” says Smellie.

“The first decade [for BMG Entertainment International] was getting companies established, getting organizations set up, having marketing and sales teams in place,” Smellie continues. “One of the key things for the second decade is to really try and improve our domestic-repertoire presence across the region.”

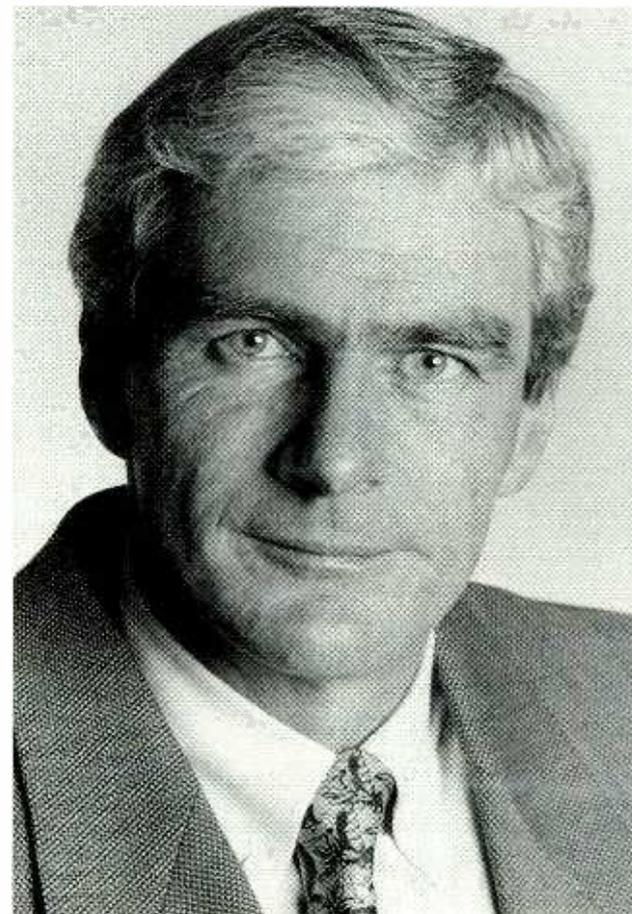
During 1996, BMG strengthened its presence through deals with three leading independent record companies in the region. It acquired a majority stake in Music Impact Entertainment in Hong Kong, a majority stake in the instrumental and pop Elite Music label in Taiwan, and 100% of Fun House in Japan.

“They were certainly kick-starts in key markets,” says Smellie. “We made some strategic acquisitions in strategic markets at a strategic time in our development. But that neither means we will or we won’t continue to do that.”

As Japan remains a key focus for BMG in the Asia Pacific region, the company is looking at its organizational structure in the market, in the wake of the Fun House acquisition.

The type of domestic repertoire BMG will pursue throughout the region will vary from market to market, says Smellie. “I don’t think I can say there’s a sort of an Asia-Pacific ‘trend.’ The markets are in varying stages in that respect. Obviously, the dance-music phenomenon applies in various countries to varying degrees, but again, different types of dance music. Some is very pop, and some is very acid-jazz.”

Meanwhile, as a source of international repertoire, Smellie says. “Our market shares throughout the region are, generally speaking, above our world averages. And that’s obviously something we focused on in the first 10 years. One of the key issues for us will be to preserve that very strong position we have for international repertoire. Even in Japan, which is a very tough, competitive market, our share of the international market is around 14%, which is higher than our worldwide average.” —STEVE McCLURE



Michael Smellie

“The first decade [for BMG Entertainment International] was getting companies established, getting organizations set up, having marketing and sales teams in place. One of the key things for the second decade is to really try and improve our domestic-repertoire presence across the region.”

—Michael Smellie, senior VP,
BMG Entertainment International,
Asia Pacific



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BMG ENTERTAINMENT
INTERNATIONAL
TEN YEARS YOUNG

Supergroove



ASIA PACIFIC

BMG ENTERTAINMENT
INTERNATIONAL, ASIA PACIFIC

HEADQUARTERS ▼ Hong Kong

SENIOR VICE PRESIDENT ▼ Michael Smellie

BACKGROUND ▼ Smellie became senior VP of BMG Entertainment International, Asia Pacific in 1995 with responsibility for the operations of BMG affiliates and licensees in this rapidly growing area. Previously, Smellie was managing director of BMG Australia since 1993. He came to BMG from the MMA Group, where he was CEO, responsible for rooArt Records, MMA Music Publishing and the APA Booking Agency. Earlier, Smellie was managing director of PolyGram Group's Australasia operations from 1988 to 1993.

OFFICES ▼ Australia, India, Japan, Malaysia, New Zealand, the Philippines, Singapore, South Africa, South Korea, Taiwan and Thailand.

KEY ARTISTS ▼ Andy Lau, E-Kin Cheng, Masaharu Fukuyama, Sharan Q, Winnie Lau, Roman Tam, John Farnham, Merril Bainbridge, Supergroove.

COMPANY PROFILES

▼ **BMG Australia Limited**—based in Sydney with offices in Brisbane and Melbourne, has been one of the leaders in the Australian market since it was established in 1987. The company has had a longtime relationship with Australian superstar John Farnham, one of the top-selling veteran artists in the market. It has also enjoyed domestic and international success with artists including Merril Bainbridge, Boom Crash Opera, the Divinyls and Southern Sons. The company acquired Gotham Records (Bainbridge's label) to strengthen its local A&R activity; has formed Vent Records with similar goals, and last year acquired the rooArt Records label, home to emerging artists such as You Am I. Its distribution agreements with Walt Disney, Universal/Geffen and Transistor labels have increased its regional market share. Its acquisition of Castle/Startel in 1996 has boosted its presence in the television-compilation market.

▼ **BMG Hong Kong**—saw its market share nearly double in 1996 through its partnership with Music Impact, which the company subsequently acquired. Music Impact specializes in traditional and emerging Mandarin and Cantonese music. BMG Hong Kong's key artists include superstar Andy Lau, E-Kin Cheng, Winnie Lau, Hacken Lee, Anita Mui and Roman Tam.

▼ **BMG Crescendo (India) Pvt. Ltd.**—was formed in June 1995 as part of a joint venture with Crescendo Music & Marketing, one of India's most successful independent labels. The company is based in Bombay with offices in Bangalore, Calcutta, Delhi and Madras. It is now one of India's leading companies in international music and a major force in domestic pop, classical and Hindi soundtrack music. Its catalog includes more than 100 recordings, featuring repertoire from BMG-owned and licensed labels and Indian companies such as Alukra Music, N.A. Classics, Pan Music, Rhythm House Classics and Silver Beats. It has entered the video market through an exclusive distribution and manufacturing licensing agreement with 20th Century Fox. It also has enjoyed success marketing "Channel [V] Hits: The Ultimate Dance Collection." Key artists on BMG Crescendo include Anaida, Lucky Ali and Mehnaz.

▼ **BMG Japan**—has seen a 600% increase in net revenue since it was founded in 1987. Originally established as BMG Victor as a joint venture with JVC Victor Japan, the company was rechristened BMG Japan in 1996 when BMG bought JVC's interest in the partnership. Early in 1996, the company acquired Fun House Co. Ltd., home to new and emerging artists such as Kazumasa Oda and Sing Like Talking. Among the company's top sellers are Sharan Q and Masaharu Fukuyama, whose sales each exceed 1 million units. In October 1996, BMG Japan began distributing For Life Records, whose roster includes Anri, Miki Imai, Yohsui Inoue and others.

▼ **BMG Malaysia**—was established in 1989 with

Continued on page BMG-20

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ASIA PACIFIC

Continued from page BMG-18

BMG's acquisition of Pacific Music Corporation Sdn Bhd. With headquarters in Kuala Lumpur, the company has 50% of the domestic music market. Its owned labels include Matahair and RCA Domestic. BMG Malaysia's artist roster includes one of the country's top-selling acts, the U.K.'s, as well as Awie, Exist, M. Nasir, Slam and Ziana Zan.

▼ **BMG New Zealand**—has been in business in Auckland since 1975. The company represents the New Zealand-wide labels Chronic, Felix, Lunacy, Southside, Tangata and Wildside. It has achieved international success with Supergroove, whose album "Traction" has gone quadruple platinum (60,000 units) in its home market. BMG New Zealand's roster also includes Max Lines, Sir Howard Morrison, Prince Tui Teka, and the Starlight String Quartet.

▼ **BMG Records Philippines**—was incorporated in 1990, based in Quezon City. It has brought domestic alternative-rock to the market with the success of the Eraserheads and is also home to such artists as Francism, Ariel Rivera and Rivermaya. It has broken BMG artists from other regions in the market, including Los Del Rio from Spain and Southern Sons from Australia.

▼ **BMG Singapore**—was set up with BMG's acquisi-

tion of Pacific Music in 1989 and has enjoyed steady growth since, ranking among the top five record companies in the market. The company will benefit from BMG's acquisition of Hong Kong's Music Impact label, due to the importance of Chinese repertoire in the market.

▼ **BMG Records Africa**—signaled BMG's entry into the South African market in 1992, two years after Nelson Mandela was released from prison. The company is based in Johannesburg with branches in Cape Town and Durban and covers the entire subcontinent and the Indian Ocean Islands including: Angola, Botswana, Lesotho, Madagascar, Malawi, Mauritius, Mozambique, Namibia, Reunion, Seychelles, South Africa, Swaziland, Zambia and Zimbabwe. Its repertoire has been released in 13 languages, ranging from English to Afrikaans to Zulu, Tsonga and Malagash. BMG Africa has seen steady growth from the sales of international repertoire but also has nurtured domestic stars, including Vusi Mahlasela and the Soweto String Quartet.

▼ **BMG (HanKook) Music (South Korea)**—opened in 1991 in Seoul as a wholly owned subsidiary of BMG. It has a significant roster of domestic artists, including Ahn, GeumSung, Jun Hee and HyungUn.

▼ **BMG Music Taiwan**—has been a leader in the market since it was established in 1990. Based in Taipei, the company boosted its presence in the Mandarin market through a collaboration with Elite Music in Taiwan, one of the company's leading producers of instrumental music. BMG's roster in Taiwan includes Chiu Hai Ching, Ellie Lai, Ro Lo, Kenny Wen, Tang Na and teenage superstar Wallace Chung.

▼ **BMG Entertainment Thailand**—has its genesis in the formation by BMG in June 1989 of BMG Pacific Music as a joint venture. When BMG acquired 75% of the partnership in December 1995, it was renamed BMG Entertainment Thailand. From its headquarters in Bangkok, the company has developed such domestic artists as Audy, the Breef, Netima and Vassana.

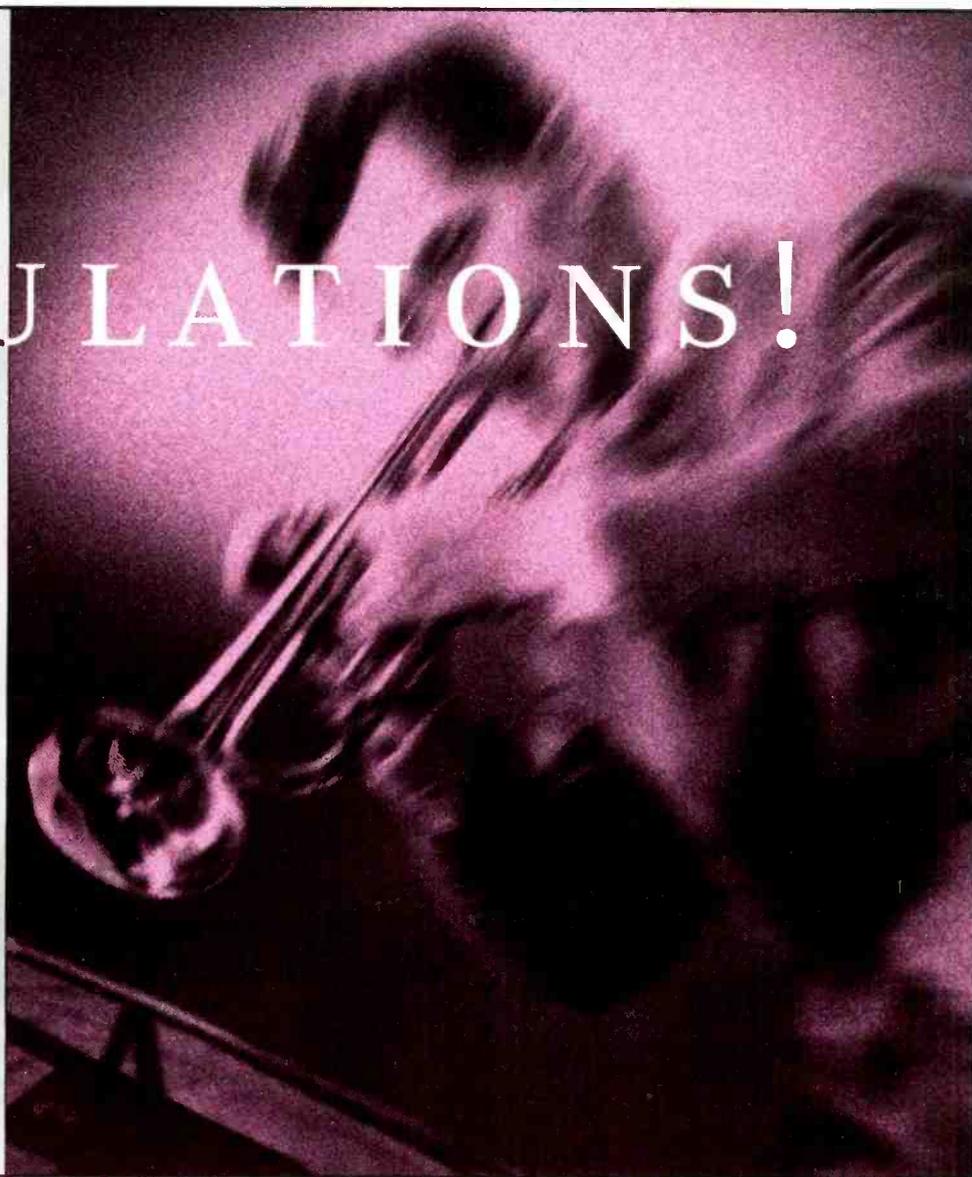


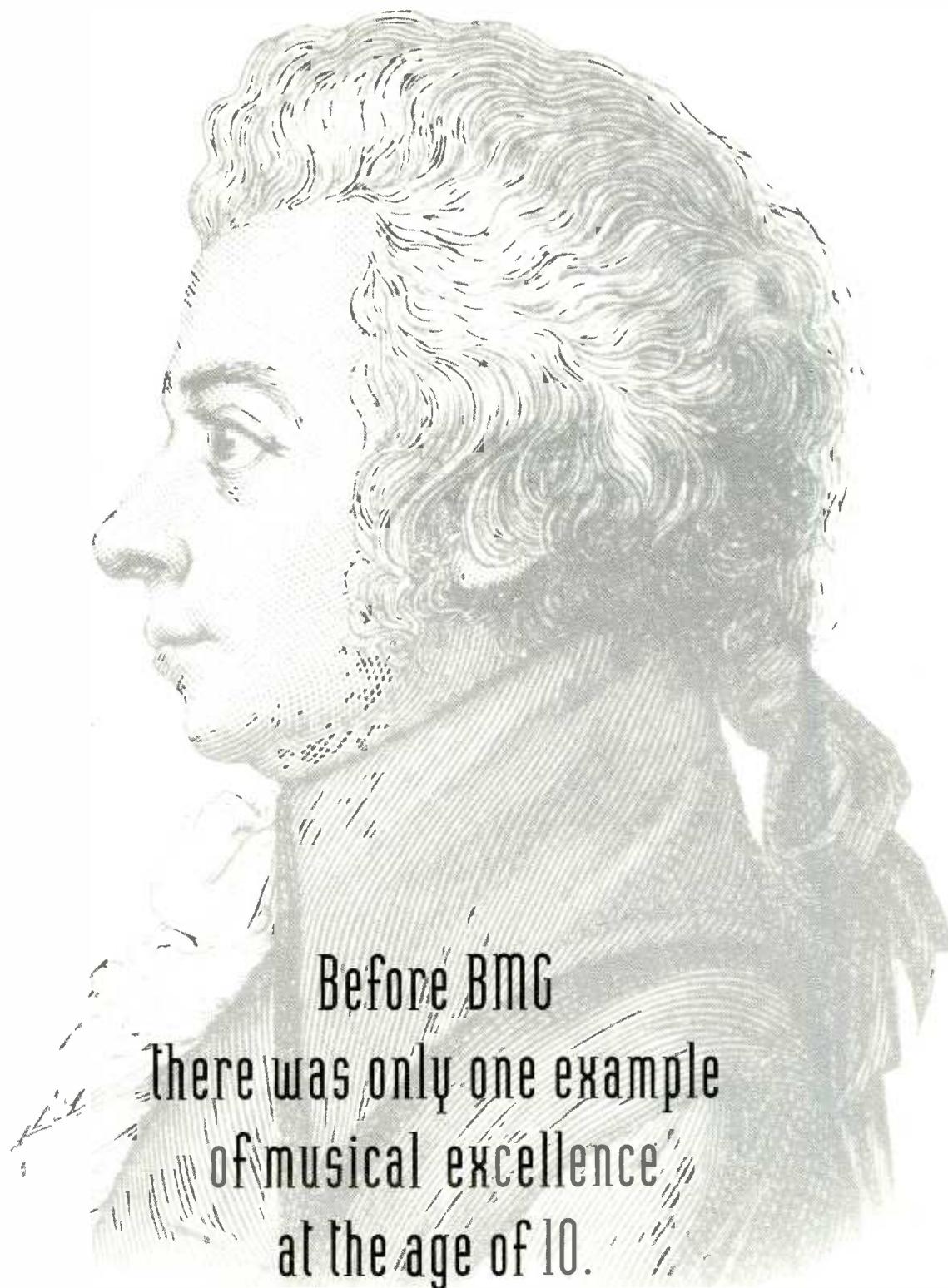
Sharan Q, one of BMG Japan's top acts, had sold more than 4 million albums prior to the December release of its latest effort, "Golden Q," on the Zig label. The act is on a national tour through May.

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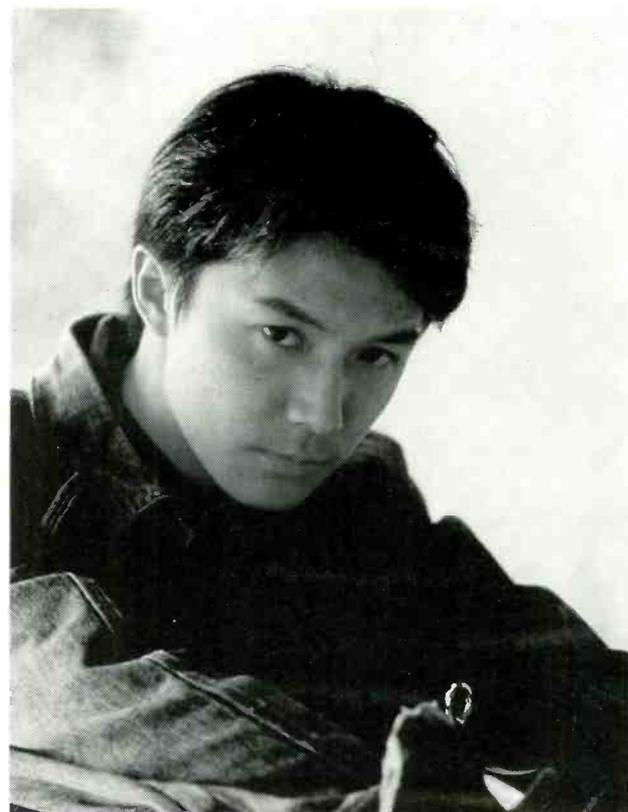
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Cantopop king *Andy Lau* has starred in more than 80 movies and released dozens of albums, the most recent issued last August with a title that translates as "Andy Caring For You." Lau joined BMG with the company's acquisition of the Music Impact label in Hong Kong. He plans more film roles and concert performances this year, including dates in North America, the U.K. and Australia.



Australia's *Merrill Bainbridge* hit the Top 5 in the U.S. in 1996 with her single "Mouth" from her album "The Garden," both released on Universal Records in America. Back home, "Mouth" topped the Australian singles chart for six weeks and also reached No. 1 in the Philippines, Malaysia and Singapore. "The Garden" was released this month in the U.K.



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CENTRAL EUROPE

"OVER THE PAST 10 years, BMG in Central Europe has experienced constant growth and success throughout the whole region," says Arnold Bahlmann, senior VP of BMG Entertainment International, Central Europe. "We opened offices in more than 20 countries throughout Europe following a strategy of internationalization and local-repertoire investment," says Bahlmann, who offers a market-by-market overview of his region.

"The growing rate of CD-player penetration of the past several years had a very positive impact on the sales of BMG Benelux," he says. "But with player penetration [now at] 113%, the market is now stagnating, leading to the challenge of finding new ways of marketing and alternative distribution."

At BMG France, after a difficult period, a reorganization and turnaround has taken place. "Organic growth has been realized through repertoire development—Marla Glen, Khadja Nin, Carrapicho, Patrick Bruel, Enzo Enzo, Marc Lavoine, Roch Voisine, Pierre Bachelet, Native, Indochine and many more," says Bahlmann. Local repertoire also has fueled growth at BMG Greece, which has plans to open a new office in Cyprus.

With BMG's acquisition of Ricordi in Italy in 1994, says Bahlmann, "We became the No. 1 company, with a market share of over 25%, hosting the most popular Italian artists. BMG Ricordi is also the No. 1 publishing company.

"Since its foundation in 1988, the Nordic region



Arnold Bahlmann

has experienced constant growth," continues Bahlmann. "BMG Denmark is as successful as ever. BMG Sweden continues to be one of our major A&R sources for Europe, with young talent development such as Robyn. Finland and Norway are continuously successful."

Continued on page BMG-28

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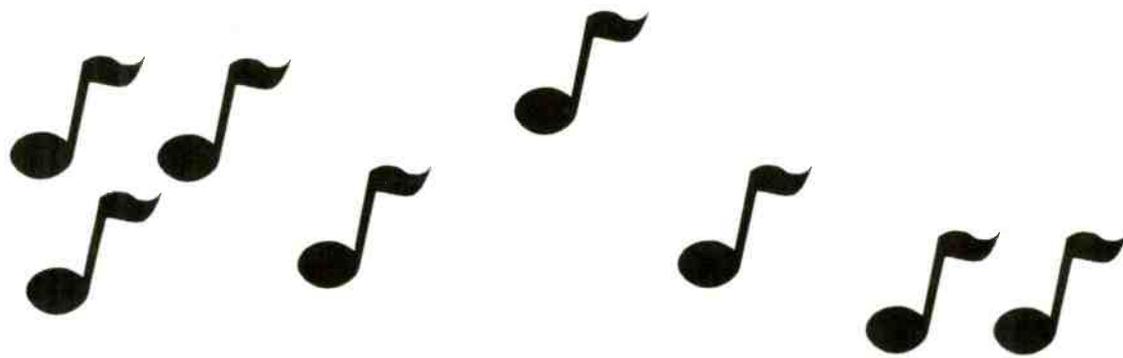
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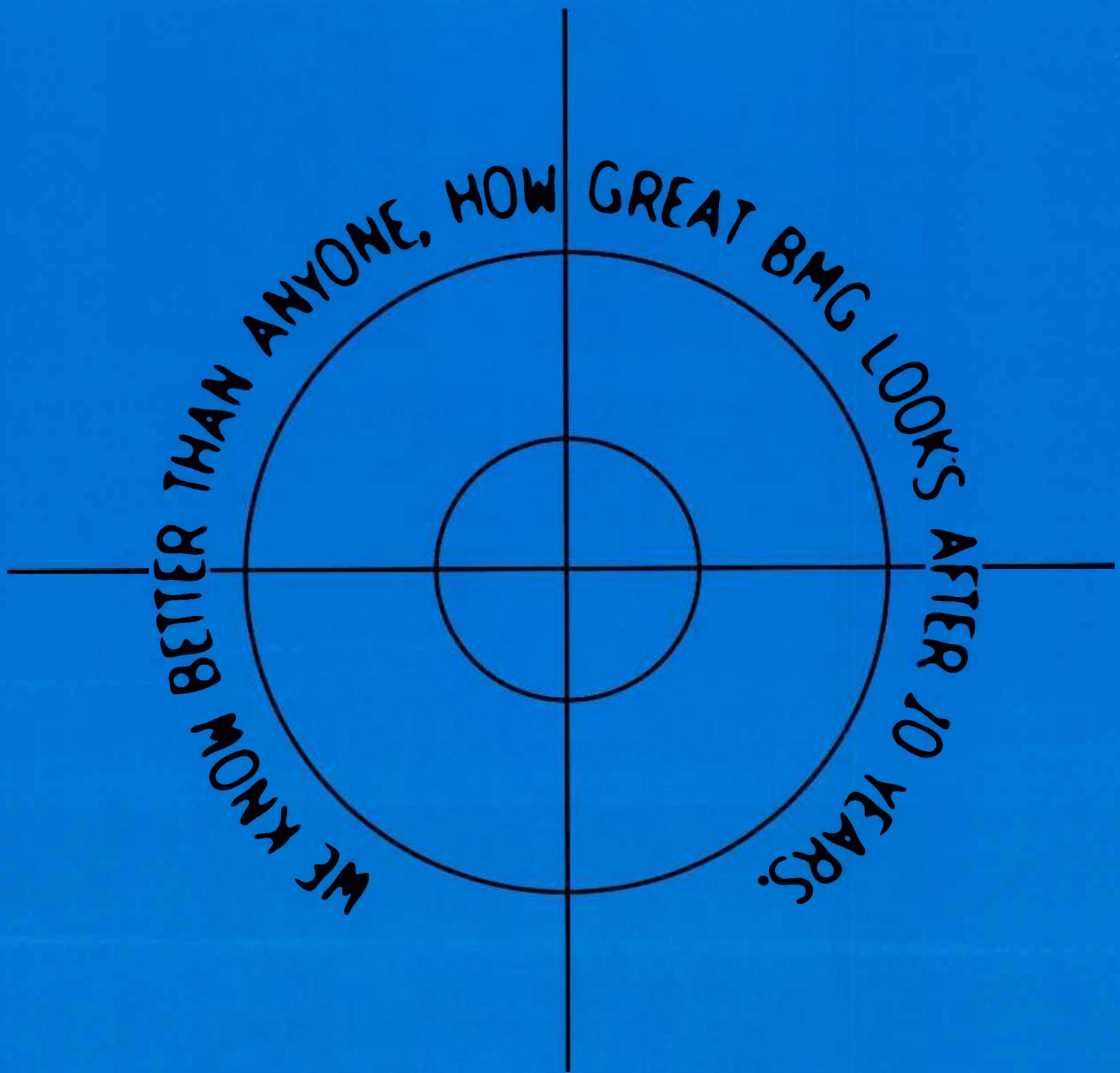
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Continued from page BMG-24

Throughout Eastern Europe, "BMG companies are rapidly growing," Bahlmann explains. "Plans include the set-up of a company in Russia. Eastern Europe will be approached aggressively, with regard to both the development of local and international repertoire."

A wide range of challenges faces BMG in Central Europe, says Bahlmann, including: further growth through artist development with a European approach; development of relationships with local record labels in Eastern Europe; the need to solve problems created by parallel imports; the ongoing difficulty of record piracy, particularly in Eastern Europe; preparation for a unified European monetary system; development of new distribution channels; the development of interactive and other new media; and the growth of pan-European businesses from a Central Europe base. —WOLFGANG SPAHR



Patrick Bruel; Khadja Nin

BMG ENTERTAINMENT INTERNATIONAL, CENTRAL EUROPE

HEADQUARTERS ▼ Munich

SENIOR VICE PRESIDENT ▼ Arnold Bahlmann

BACKGROUND ▼ Bahlmann has worked for Bertelsmann since 1982 and has had responsibility for Central and Eastern European for the past seven years.

OFFICES ▼ Belgium, Denmark, Finland, France, Greece, Italy, Luxembourg, the Netherlands, Norway and Sweden. Also operating in the Czech Republic, Hungary, Poland and Turkey. Developing offices in the Baltics, Bulgaria, Croatia, Iceland, Israel, Malta and Russia.

KEY ARTISTS ▼ Eros Ramazzotti, Marla Glen,

Robyn, Thomas Helzig, Candy Dulfer, Patrick Bruel, Caroline Henderson, Gilbert Bècaud, Jennifer Brown, Khadja Nin, Helmut Lotti.

COMPANY PROFILES

▼ **Benelux Region**—includes BMG offices in Belgium, the Netherlands and Luxembourg and has experienced consistently strong growth since its formation in 1987. The region was consolidated in 1996 under Dorus Sturm, who was named managing director of the Benelux region. The Benelux companies have joint-venture relationships with Dino Records and EVA, a television music-merchandising company.

▼ **BMG Belgium**—has a 49% stake in the leading European dance label News Records and has a roster that includes Helmut Lotti, Vaya Con Dios, Sanne, Cherry Moon, and X-treme.

Continued on page BMG-30

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and best wishes for many more to come.

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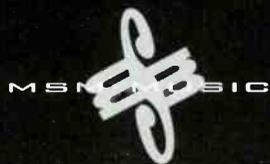
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CENTRAL EUROPE



Enzo Enzo (left), Alexia

Continued from page BMG-28

▼ **BMG Netherlands**—is the second-largest music company in the Dutch market, with artists Candy Dulfer, the New London Chorale, René Froger, Ruth Jacott and Marianne Webber. The company also has seen strong results from its marketing of artists from other international BMG affiliates—including Clanad, Whitney Houston, Vaya Con Dios, Helmut Lotti, Eros Ramazzotti, TLC, Robert Miles and Los Del Rio.

▼ **BMG France**—includes three music labels: RCA,

Ariola/Vogue and dance label N'NB. Among its domestic acts are Pierre Bachelet, Gilbert Bécaud, Patrick Bruel, Carrapicho, Elsa, Enzo Enzo, Marla Glen, Indochine, Marc Lavoine, Native, Khadja Nin, Roch Voisine and Laurent Voulzy.

▼ **BMG Greece**—has a number of leading domestic artists signed to the company, including Stefanos Korkolis, Dante, Alexia, Stamatis Gonidis and Costas Bigalis.

▼ **BMG Ricordi**—was formed through the acquisition by BMG in August 1994 of a majority interest in G. Ricordi and its businesses, including the record company Dischi Ricordi, the classical and pop-music publishing arm Casa Ricordi and the printing concern Arti Grafich. BMG Ricordi's operations include the BMG label in Rome and the Ricordi label and BMG Video and Interactive offices in Milan. Top domestic artists signed to BMG in Italy include Eros Ramazzotti, Giorgia, Luca Carboni, Marco Masini, Gianna Nannini and Antonello Venditti. BMG Ricordi, in Bologna, controls the pressing label for artists such as Lucio Dalla and Samuele Bersani.

▼ **BMG Ariola Czech Republic And Slovakia**—from its base in Prague, oversees BMG activities in both markets since its launch in 1992. Domestic artists signed to the company include Ivan Dral, Buty & Madvar.

▼ **BMG Hungary**—was the first office of BMG Entertainment International to be opened in Eastern Europe, after starting operations in 1991. The company is the exclusive licensee and distributor of Walt Disney music product in the market. It is home to such local artists as Gabor Presser, Rapulok, Akos and others.

▼ **BMG Nordic Region**—includes offices in Denmark, Finland, Iceland, Norway and Sweden. Its operation was consolidated in 1996 with the appointment of Hasse Breitholz, VP, Nordic Region.

▼ **BMG Denmark**—emerged from the record company Genlyd which, in 1990, became a fully owned BMG label.

The company currently is part of EVA, the television merchandising company that is a joint venture between Virgin, EMI-Medley, Warner and PolyGram Records. Thomas Helmig and Caroline Henderson are among the company's leading artists.

▼ **BMG Finland**—was established in 1990. From its base in Helsinki, the company has a joint venture with the Finnish label Zoo Music and maintains a distribution agreement with Poko Records, the largest independent label in Finland. Local artists signed to the company include XL5, Samuli Edelmann, Kirka and Aikakone.

▼ **BMG Norway**—during 1996 acquired the remaining 10% of Norsk Plateproduksjon, a leading independent label in the market. It is also part of the EVA partnership. Local stars signed to the company include Steinar Albrigtsen, Hellbillies, Anja Garbarek, Velvet Belly, Deepika, Pogo Pops, CC Cowboys, Grete Svensen, DumDum Boys, Bjorn Eidsvag, Bjelleklang, Oslo Gospel Choir and Green Cortinas.

▼ **BMG Sweden**—has distribution agreements for Gammation, LCM, Diesel, Milan and EVA repertoire as well as for Universal (formerly MCA) releases. It has a strong lineup of local artists, including Robyn, Jennifer Brown, Louise Hoffsten, Stefan Anderson, Uno Svenningsson, Lisa Nilsson and Carola.

▼ **BMG Poland**—opened in 1993, one of the first affiliate of a multinational to enter the newly opened market in recent years. Along with other BMG-distributed repertoire, the company has distribution agreements with Visa Film International and Skorpion Films. Its local roster of artists includes the rap artist Liroy, Lizar, K.A.S.A., Dogs, Dorota and YokaShin.

▼ **BMG Turkey**—was established in Istanbul in 1995 and has a distribution agreement with local label Raks. Domestic performers signed to BMG in the market include Gülay, Mutaf, Banu, Uzay, Tekyildiz, Yamac and the popular Yeni Türkü.

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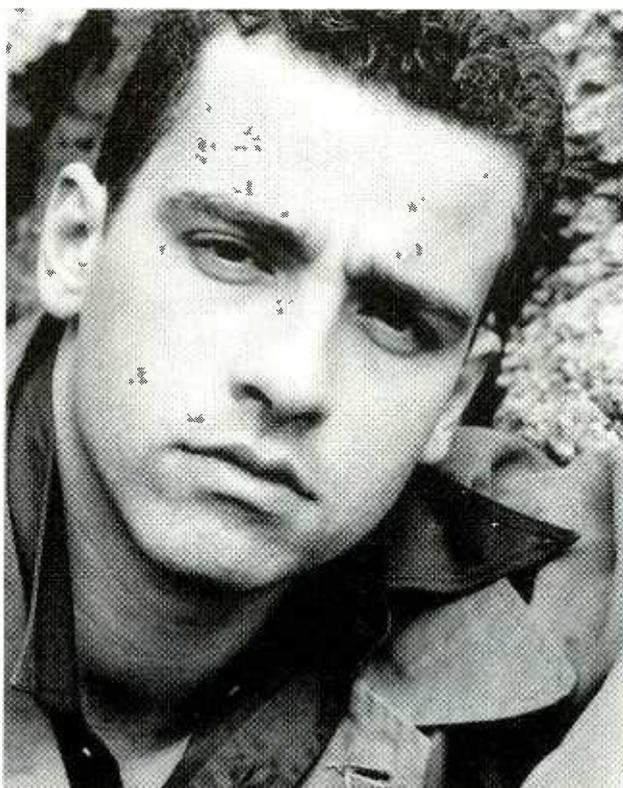
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CENTRAL EUROPE

“BMG companies are rapidly growing. Plans include the set-up of a company in Russia. Eastern Europe will be approached aggressively, with regard to both the development of local and international repertoire.”

—*Arnold Bahlmann,*
senior VP, BMG

Entertainment International,
Central Europe



Eros Ramazzotti marked two milestones in 1996: worldwide sales of 4 million units—including 1.3 million in his native Italy—and the birth of his daughter Aurora. Following the success of last year's album, “Dove C'e Musica,” the new dad is due back on the road this year—with a schedule including U.S. dates tentatively set for this summer.



The Netherlands' saxophone-playing pop star Candy Dulfer can claim 2.5 million in worldwide sales for her three albums, “Saxuality,” “Sax-A-Go-Go” and “Big Girl.” Dulfer is working on material for a new album to be released later this year.

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Thomas M. Stein

WHAT ARE THE TERRITORIES of Germany, Switzerland and Austria known for? The answers range from excellent cars to beer and Wiener schnitzel, from soccer stars to Formula One racing, from literature to opera. But pop music? The dominant cliché of the post-War era is that music from the GSA markets is uninspired and light years away from international standards.

“However, the reality of the mid-’90s documents the dynamic and significant developments which have dramatically changed the musical landscape in the GSA region,” says Thomas M. Stein, president

of BMG Entertainment International, who has presided over the region since 1991. “Germany is not only the third-largest market in the world, we are also one of the world’s major repertoire sources. Our product has a permanent place in the top 10 in pop charts all over the world. We have established global acts in all genres of modern music: dance, pop, ethno, techno, rock and hard-rock. ‘Krautrock’—believe me—is a relic of the past.

“The increasing success of our product in international markets coincides with renewed aware-

Continued on page BMG-36

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GERMANY//
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Continued from page BMG-34

ness among domestic consumers of music made in GSA," says Stein. "The proportion of national product bought in Germany has nearly doubled in the



Scatman John, Snap

last three years and is now over 40%—the same level as in the U.K. This progress in the overall market

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—Thomas Stein, president,
 BMG Entertainment International
 Germany/Switzerland/Austria

has brought us to the threshold of a new era.

"The story of BMG GSA over the last 10 years is similarly remarkable. BMG Ariola in 1987 was a company with a rich history—but also with a limited repertoire portfolio. Ariola was well-known for German 'schlager' and 'volksmusik' and became famous for its compilation series, 'Super 20.' However, Ariola at that time had not yet developed its experience and know-how in other segments of music.

"The present BMG Entertainment International GSA group is a modern entertainment company with competence and success in all genres. With its network of small, highly motivated, creative A&R units located all over Germany, Switzerland and Austria, BMG is assured of credibility and a high profile in all areas: house music, techno, pop, R&B, soul, rock, German-language rock, comedy, cross-over, metal and more. BMG is the market leader in domestic repertoire in GSA, and we have established 19 different acts internationally in the last decade.

"Starting with Milli Vanilli and Blue System, we went on to develop Snap, Dr. Alban, Haddaway and Bonnie Tyler, and continue our track record with the Real McCoy, Scatman John, La Bouche, H-Blockx and No Mercy. There are more to come.

"With the success of these and countless other artists, we have more than doubled our net revenue performance over the past 10 years," says Stein. "Today, we generate 55% of our net revenue with national product, and in several months the figure

Continued on page BMG-38

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BMG ENTERTAINMENT
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Continued from page BMG-36

may climb to as high as 80%. We are proud of this result and wish to thank all of our colleagues who have made this tremendous growth possible. We are proud that BMG has played a major role in the historic process of propelling German music onto the global landscape."

Although Stein sees challenges ahead—including the economic stagnation of the GSA market and the



Real McCoy

need to protect copyrights in the digital age—he predicts that BMG GSA will continue to "discover, develop and establish more acts on a global level." He is determined "to sharpen the awareness of people all over the world that the GSA countries—in addition to their expertise in automobiles, chocolate, beer and Wiener schnitzel—are leading suppliers of excellent pop and rock music."

—WOLFGANG SPAHR

BMG ENTERTAINMENT
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 SWITZERLAND/AUSTRIA (GSA)**

HEADQUARTERS ▼ Munich

PRESIDENT ▼ Thomas M. Stein

BACKGROUND ▼ Stein has had responsibility for the GSA region since 1991. Prior to that, he was manager of BMG Ariola Munich for three years. From his early days as the branch- and sales director of a media retail chain to his later position as the managing director of Teldec Records, Stein has had a special interest in the development of national repertoire. He has served since 1991 as chairman of the German Phonographic Industry Association and also is chairman of the Robert Stolz Foundation, dedicated to the memory of the famous Ariola opera and operetta composer. Since 1992, he has been an advisory member of Popkomm, and is also a member of the board of the Country Music Association.

OFFICES ▼ Germany, Switzerland and Austria

Continued on page BMG-40

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SWITZERLAND/AUSTRIA

Continued from page BMG-38

KEY ARTISTS ▼ La Bouche, Die Doofen, Die Prinzen, Dr. Alban, Haddaway, Patent Ochsner, Peter Maffay, the Real McCoy, Scatman John and Snap.

COMPANY PROFILES ▼ **BMG Ariola Munich**—was

formed in 1958 as the flagship of the Bertelsmann music operation worldwide. Under founder Monti Lüftner, it has become one of Germany's leading record labels, representing its popular culture with veteran artists such as Udo Jürgens and Mireille Mathieu (both signed to Ariola for some 30 years), German rock star Peter Maffay, female rock vocalist Julie Neigel and The Seer. During the past 10 years, BMG Ariola Munich has developed a roster of internationally successful dance acts, such as Snap, Dr. Alban and Sparks. The company also is known for its German "schlager" and "volksmusik" repertoire, including Die Flippers, Roger Whittaker, Brunner and Brunner, and for developing Alpine-rock with The Schürzenjäger. BMG Ariola Munich has expanded its roster through partnerships with producers—such as Ralph Siegel and Jack White, who work with artists such as Nicole, Angelika Milster and Haddaway. The company has successfully marketed a range of international artists into Germany from the Arista label, such as TLC, Toni Braxton and the Crash Test Dummies and from

BMG affiliates elsewhere in Europe, such as Eros Ramazzotti and Marla Glen.

A wide-reaching network of joint-venture labels has allowed BMG Ariola Munich to achieve success in mainstream and niche markets alike. GUN/Drakkar is home to heavy-metal and hard-rock artists, such as Kreator and Blackeyed Blonde. Chlodwig in Cologne, the company's first joint venture, is known for such artists as comedy star Rüdiger Hoffman. Peter Maffay's label, Red Rooster, is known for traditional rock, as is Berlin-based K&P Records. MSM Records concentrates on adult-oriented rock and dance.

Goldrush Entertainment develops alternative rock, and the newest joint-venture partner, Bear Music Factory, is active in crossover rock as well as house and dance repertoire. Logic Records, a former joint-venture partner, is now an affiliated company and focuses on dance with the British act Underworld among its best-selling artists.

▼ **BMG Ariola Hamburg**—was established in 1983 from the former RCA Records. The label now features a growing roster of local artists including Jazzkantine and Scatman John, who has sold more than 6 million units worldwide. The company has marketed RCA's international repertoire in Germany, achieving success with M People, Annie Lennox, ZZ Top and Take That. It also has issued acclaimed releases from the RCA jazz catalog of recordings by Count Basie, Duke Ellington and Glenn Miller as well as contemporary artists from its own jazz division.

▼ **BMG Hansa Musik Produktion**—based in Berlin, has established itself as the "House of Pop" through the work of such producers as Frank Farian and Dieter Bohlen, and the international success of such artists as Boney M and Modern Talking. The company's track record has continued with the more recent international breakthroughs of Real McCoy, Blue System, La Bouche and No Mercy. In the domestic market, Hansa also has achieved success with the German-language band Die Prinzen. A joint venture formed in 1992 with Sing Sing Records has brought chart-climbing results with H-Blockx, Sin With Sebastian, Luciletric and Die Doofen.

▼ **BMG Ariola Austria**—is a market leader in Austria thanks to the achievements of its Alpine-rock and pop releases, including best-selling artist Hubert von Goisern and the hit duo Papermoon. The label also recently struck a deal with British singer/songwriter Marianne Faithfull. Domestic artists primed for international promotion from the company include Count Basic, Trapped Instinct, Alice In The Fields and Paradise Now. The company also has struck joint-venture deals with Spray Records and Reverso Musik Produktion and can claim nearly half of the market's share of budget releases.

▼ **BMG Ariola Switzerland**—has enjoyed major domestic sales with artists such as Gotthard and Patent Ochsner, the Bo Katzmann Choir and the Penguin children's-audio and video series.

▼ **BMG Ariola Classics**—has made strides in expanding the traditional classical-music audience. Opera diva Montserrat Caballé had one of the most successful classical albums of 1995 with her release "Hijo De La Luna." BMG Ariola Classics also promotes and distributes products from BMG Classic's worldwide labels in Germany, including releases from such artists as Evgeny Kissin, Lorin Maazel, Michael Tilson Thomas and the cast recordings of numerous Broadway productions.

▼ **BMG Ariola Media**—which was established in 1991, markets special compilations primarily through television advertising. Examples of recent successes include the hit compilations "Just The Best" and "Maxi Dance Sensation," which each sell more than 250,000 units annually. The company also manages direct-marketing efforts such as Direct Response television activities. For the 25th anniversary of "ZDF Hitparade," for example, a series of 26 compact discs were created to document the history of the show.

▼ **BMG Ariola Miller**—was acquired by BMG in 1989 and has specialized in children's entertainment and budget programming. Its labels, Ariola Express and Ariola Extra, offer compilations in a variety of musical styles. BMG Ariola Miller's Europa is a well-known brand for quality children's entertainment. Much of the label's product is offered to consumers through department stores and trade chains.

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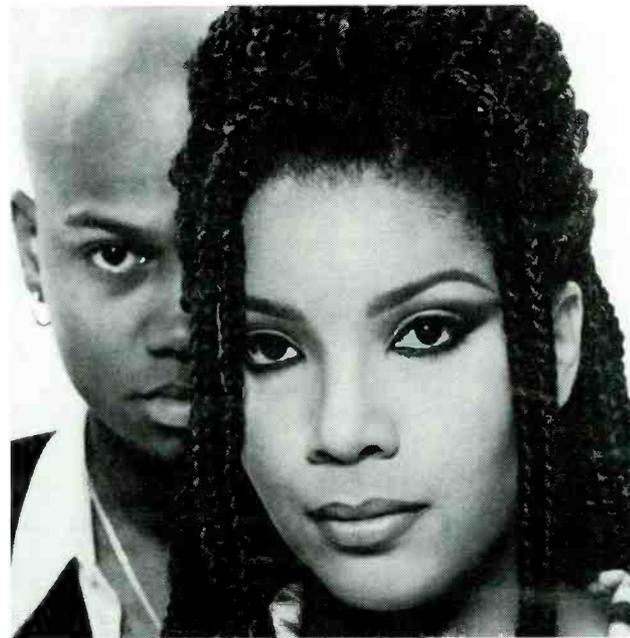
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**GERMANY/
SWITZERLAND/AUSTRIA**



Since the release of *La Bouche's* debut album, "Sweet Dreams," on Hansa Musikproduktion's MCI label in July 1995, the act has sold more than 4 million units around the world and enjoyed a string of hits in the U.S. A new single, "Bolingó," has set up a new album for release this year.



Peter Maffay's album "96," released by BMG Ariola Munich last March, was the company's most successful German-language album of fiscal 1995-96 with sales of 600,000 units. In the wake of his sold-out tour of theaters and stadiums last year, "Maffay 96 Live" is released this month.

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TEN YEARS YOUNG

LATIN AMERICA

IN LATIN AMERICA, there are two priorities for BMG to achieve its maximum potential in the years ahead, says Ramón Segura, senior VP of BMG Entertainment International, Latin Region, and chairman of BMG Entertainment Spain.

"First, we want to increase our participation and investment in contemporary local product in all of the countries in Latin America," he says. "To that end, we are hiring A&R directors for both Ariola and RCA in each of the countries in the region. And the A&R execs will truly be powerhouse [studio] producers, not just administrative executive producers.

"We are doing this to double our percentage of sales of hit product from local artists, which now accounts for 35% to 40% of all BMG sales in Latin



Ramón Segura

America," says Segura.

"Second, we also want to double the sales of international Anglo acts in Latin America, which is now around 25% to 30% of total sales in the region. We have noticed many times that an Anglo act will be successful at radio, but that radio success does not translate into good record sales. Therefore, we are going to establish a sales network dedicated exclusively to work international Anglo product in key Latin American cities, such as Mexico City, Rio de Janeiro, São Paulo and Buenos Aires.

Continued on page BMG-46

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BMG ENTERTAINMENT
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TEN YEARS YOUNG
LATIN AMERICA

Continued from page BMG-44

"One of the great long-term objectives of BMG International is to maintain its position as a leader in the dance market," says Segura. "Los Del Rio's 'Macarena,' which I call a 'tropic/dance' song, has sold more than 10 million singles and about 2 to 3 million albums worldwide. There are Latino titles enjoying success in the dance market. The tropic/dance genre has a big future in all international markets as well. It is all part of following the great dance tradition of Ariola.

"And though BMG is the leader in dance, we also



**Fabio Jr.,
Rocío
Dúrcal**

have a strong roster of acts, ranging from pop to samba. We have high hopes for Diego Torres, who recently released an album, 'Luna Nueva,' which undoubtedly will establish [the Argentina native] as one of the top artists in the region. We have signed Cristian—a pop star from Mexico—as part of a joint venture between BMG U.S. Latin and BMG Ariola Mexico. Ilegales from BMG U.S. Latin is a rap/dance act that is ready to explode.

"Samba group Só Pra Contrariar is our best-selling act in Brazil. And one record that is about to be finished is an album celebrating Juan Gabriel's 25 years in the business. It's a double CD of new material, with one CD being a duet disc with Juan Gabriel and [labelmate] Rocío Dúrcal; the other solo disc with only Juan Gabriel. It should come out in February.

"With the exception of Cuba, we have opened offices in all of Latin America, with the latest offices being opened this year in Bolivia, the Dominican Republic and [Costa Rica to cover] Central America," says Segura. "I hope to open an office in Cuba next year."
— JOHN LANNERT

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BMG ENTERTAINMENT INTERNATIONAL, SPAIN AND LATIN AMERICA

HEADQUARTERS ▼ Madrid

SENIOR VICE PRESIDENT ▼ Ramón Segura

BACKGROUND ▼ Segura also holds the position of chairman of BMG Entertainment Spain. He joined Bertelsmann in 1970 as managing director of Ariola

España. He was appointed senior VP of the Latin region in 1991 and chairman of BMG Spain in 1995.

OFFICES ▼ Argentina, Brazil, Chile, Colombia, Costa Rica, Mexico, Portugal, Spain, the U.S., Ecuador, Peru, Bolivia, Paraguay and Uruguay.

KEY ARTISTS ▼ Juan Manuel Serrat, Ana Belén, Mecano, Los Del Río, Juan Gabriel, Rocío Dúrcal, José José, Bronco, Jaguares, Maldita Vecindad, Raul Di Blasio, Marisela, Ilegales, Guardianes Del Amor, Gali Galiano, Diego Torres, Soda Stereo, Chico Buarque, Gal Costa, Fagner, Lulú Santos, Só Pra Contrariar and Fabio Jr.

COMPANY PROFILES

▼ **BMG Ariola Argentina**—has a share of the market that is equally divided among local, Latin and English-language repertoire. The company has on its roster such well-known artists as Diego Torres, Soda Stereo and

Auténticos Decadentes, establishing BMG's base in local repertoire. A joint venture with Rave On has given BMG a key position in the dance genre with acts such as Machito Ponce and Twiggy. BMG Argentina also distributes the MA and M&M labels. The company has offices in Paraguay and Uruguay.

▼ **BMG Ariola Discos Brazil**—began its operations in 1981. Since 1994, the company has had a joint-venture agreement with Fieldzz Discos. A year earlier, the company launched Code Distribuidora De Entretenimento through a joint-venture distribution agreement. The company also maintains distribution agreements with Gravadora Escola De Samba, GPA, Jazzmania, Universal (formerly MCA), Milan, Natasha Records and Spotlight. It has a strong roster of local talent, including Amado Batista, Chico Buarque, Chiclete Con Banana, Gal Costa, Elian, Fabio Jr., Fagner, Pato Fu, Elba Ramalho, Lulu Santos and Só Pra Contrariar.

▼ **BMG Chile**—which is based in Santiago, has been operating since 1987, with labels including Two Dance and the alternative-music imprint Culebra. On its roster it features regionally popular acts such as Criminal, Javiera & Los Imposibles, Los Peores De Chile and Nicole.

▼ **BMG Ariola De Colombia**—was founded in 1992 and today has offices in Ecuador, Peru and Bolivia. It is home to such top-selling local artists as Moises Angulo and Galy Galiano.

▼ **BMG Bertelsmann De Mexico**—traces its origins to the launch of Ariola in Mexico in 1976 and the earlier founding of RCA in the market in 1935. BMG Entertainment International has operated in the market since 1987. Among the company's local artists are Bronco, Caifanes, Rocío Dúrcal, Fobia, Juan Gabriel, Guardianes Del Amor, Alejandra Guzman, José José, Gloria Trevi and Maldita Vecindad.

▼ **BMG Ariola Portugal**—opened for business in 1989. The company's owned label is Dianamo, and it maintains

Continued on page BMG-50

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BMG ENTERTAINMENT
INTERNATIONAL
TEN YEARS YOUNG
LATIN AMERICA

Continued from page BMG-48

a sales and distribution deal with the independent label Farol. It features a local roster that includes Santos E Pecadores, Despe E Signa and the Delfins.

▼ **BMG Entertainment Spain**—is the successor to BMG Ariola Spain, which was established in Barcelona in 1970 and subsequently re-established its headquarters in Madrid as part of BMG Entertainment International. A consistent leader in local repertoire, the company boasts an artist lineup that includes performers such as Ana Belén, Los Del Rio, Mecano, Joan Manuel Serrat and Joaquín Sabina. Its owned labels include Ariola, RCA and Zaffiro, and the company has distribution agreements with Juan Luis Guerra's label, Karen Records, as well as Universal (formerly MCA) Records.

▼ **BMG U.S. Latin**—was launched in 1987 as the successor to the RCA Latin organization to develop, manage and market Spanish-language artists in the U.S. and Puerto Rico from its headquarters in Miami. To develop the Tejano market, BMG Latin also opened a sales and marketing office in San Antonio, Texas in 1994. The roster of BMG U.S. Latin features DiBlasio, El General, Ilegales, Marisela and Giselle.

▼ **BMG Ariola de Venezuela**—opened for business in January 1996, based in Caracas, and in addition to establishing sales, marketing and promotion staffs, the company has begun to build a roster of local artists.

▼ **BMG Central America**—based in Costa Rica, began operations in October 1996 to oversee the Central American region. It has offices in Guatemala, Panama, Honduras, El Salvador and Nicaragua.

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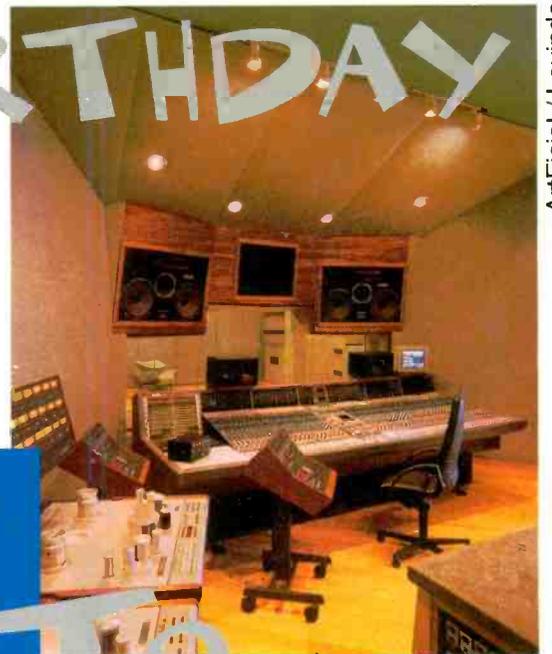
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Mexico's **Juan Gabriel**, an enormously popular singer, songwriter, producer and performer, has sold some 20 million units since his career began in 1970. Next month, BMG will release an as-yet-untitled double-CD duet album by Juan Gabriel and Spanish vocal star and labelmate Rocío Dúrcal. Naturally, Gabriel wrote and produced the record.

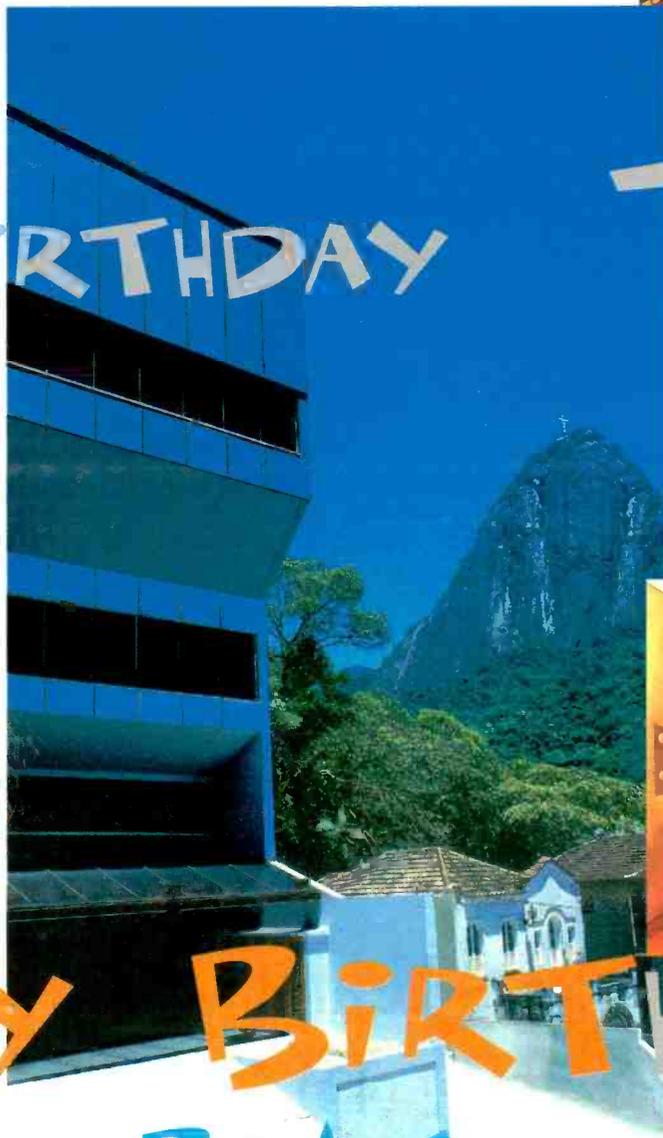
Joaquín Sabina, signed to BMG Spain's Ariola label, enjoyed global sales of a half-million for his most recent album, "Yo, Mi, Me, Contigo (I, Me, To Me, With Me)", and has extensive touring plans for 1997, including his first dates in the U.S.

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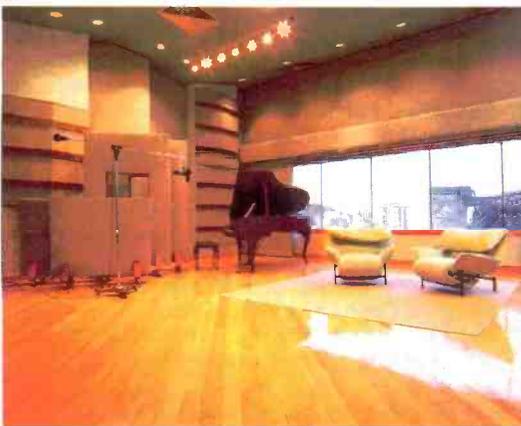
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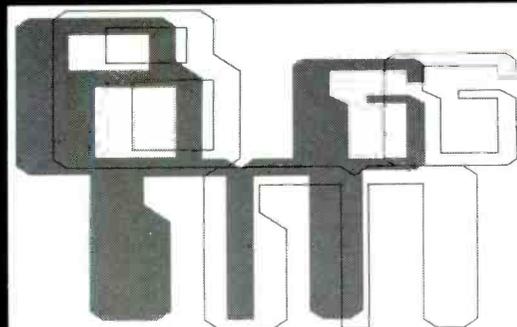
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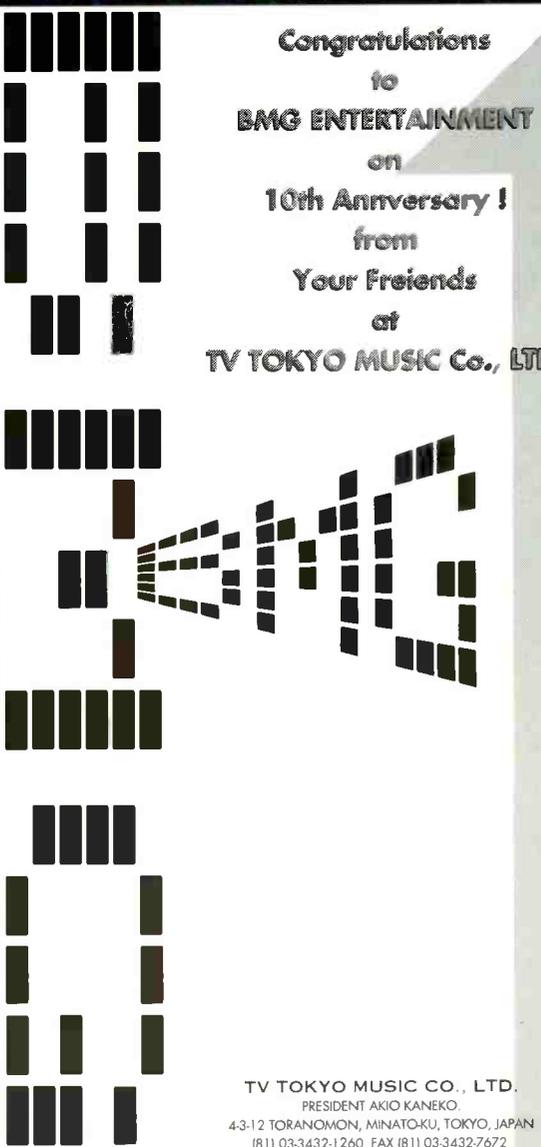


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BMG ENTERTAINMENT INTERNATIONAL TEN YEARS YOUNG

Continued from page BMG-52

rounded out by the success of its distribution arm, which Preston says is the U.K.'s largest third-party distributor, along with its Global TV television-merchandising company, its Nice Man Merchandising arm and, of course, BMG Music Publishing, which this fall secured the worldwide rights to administer the extensive and prestigious catalog of BBC Television.

The company's newest arm—video and interactive—has already made its mark. The video division is now breaking out of pure music products and into movie rental and sell-through and has U.K. rights to the recent Robert Altman film "Kansas City," while the interactive division has scored major hits with the games "Pandemonium" and Alan Snow's "Duck City."

Of BMG's standing in the U.K. & Ireland, Preston says, "We are flexible and diverse in an environment where flexibility and diversity have a direct impact on your success in the market." —JEFF CLARK-MEADS

BMG ENTERTAINMENT INTERNATIONAL, THE UNITED KINGDOM & IRELAND

HEADQUARTERS ▼ London

CHAIRMAN ▼ John Preston

BACKGROUND ▼ Preston was appointed chairman of BMG Entertainment International U.K. & Ireland in 1988, bringing to the position more than 15 years of industry experience. Prior to heading the U.K. & Ireland company, Preston had worked in various positions at EMI, Decca, London Records and Polydor Records. He is also chairman of the British Phonographic Industry (BPI). In 1995, Preston appointed Jeremy Marsh, previously managing director of RCA Records U.K., to the position of president of BMG U.K. & Ireland's music division. Preston has initiated a policy of founding and acquiring subsidiary labels to bolster the repertoire of BMG in the U.K. Approximately 15 such labels are currently overseen by BMG Entertainment U.K. & Ireland.

OFFICES ▼ Britain, Ireland.

KEY ARTISTS ▼ Annie Lennox, M People, Lisa Stansfield, Gary Barlow, Robson & Jerome.

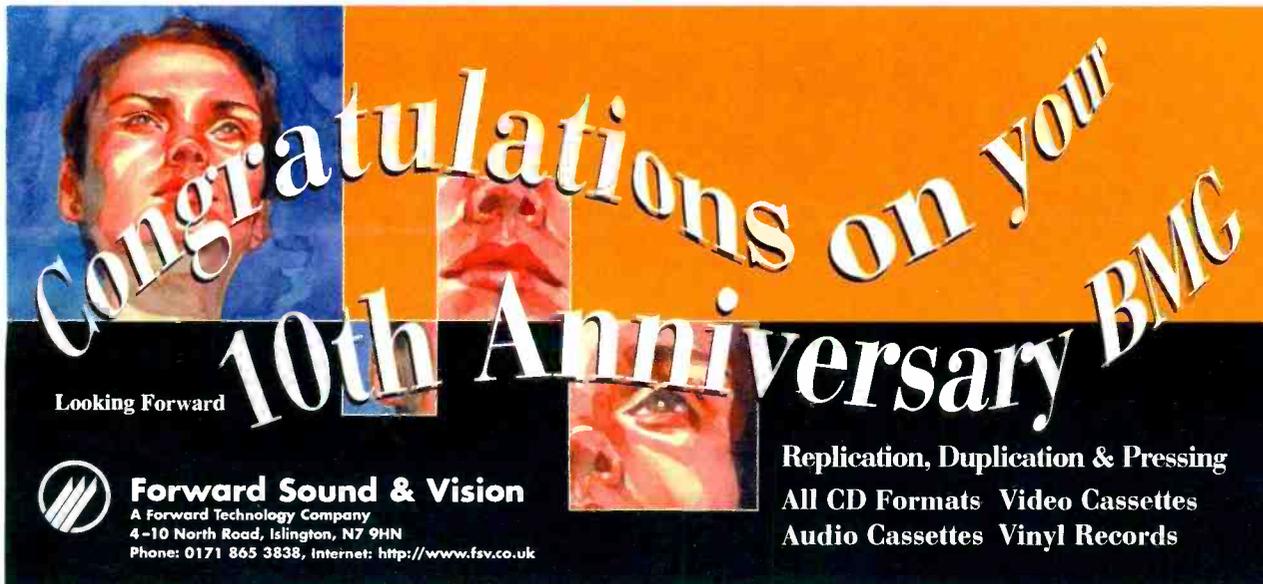
COMPANY PROFILES

▼ **Arista Records U.K.**—was established in 1975 and is home to artists such as British soul star Lisa Stansfield and pop acts including the Nighthawkers and Alison Limerick. The U.K. company also provides a second home to the successful roster of U.S.-based Arista artists, including Toni Braxton, Whitney Houston, Kenny G, Tony Rich and TLC. European acts who have experienced similar success through the U.K. company are Snap and Haddaway. Rhythm King Records was brought into the Arista family in 1996.

▼ **BMG/Conifer**—was formed in 1995 with the acquisition by BMG of the leading U.K. independent classical producer and distributor, Conifer Records. The new company, BMG/Conifer combines the strength of BMG's existing classical repertoire from the RCA Victor label, among others, with that of Conifer. The company has more than 150 current titles on the Conifer Classic and Royal Opera House imprints.

▼ **RCA Records U.K.**—has emerged as a significant label in the U.K. through artist development. During 1996, it had the distinction of holding the top three spots on the U.K. singles chart via hits by Robson & Jerome with "Unchained Melody," Perez Prado with "Guaglione" and Scatman John with "Scatman." No other single label has accomplished the chart hat-trick since 1965. Among RCA U.K. artists who have achieved worldwide success in recent years are Take That (whose lead singer Gary Barlow makes his solo album debut on the label this year) and Annie Lennox, who enjoyed top-10 status throughout the world with her most

Continued on page BMG-58



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U.K./IRELAND

Continued from page BMG-56

recent album, "Medusa." Other artists on the RCA roster include Black Box, Michele Gayle, Robson & Jerome, Sleeper, the Wannadies and 60 Ft Dolls.

▼ **Global TV**—was launched in 1994 to market compilation albums through television advertising. To date, the company has released a line of very successful titles, ranging from "The Dance Tip" to "Vybin" to "Soft Reggae."

▼ **BMG Distribution**—based in West Bromwich, handles not only BMG's owned labels but also repertoire licensed from Universal (formerly MCA) and the independent U.K. labels Telstar, Castle and Mushroom Records, as well as the video labels Astrion and Pearson.

▼ **BMG Ireland**—based in Dublin and founded in 1987, is the musical home to a number of internationally successful artists marketed through BMG Classics, including the Chieftains and James Galway, as well as Irish artists Clannad and Brian Kennedy.

▼ **deconstruction**—is the cutting-edge label that joined the BMG family in a joint-venture agreement in 1994 after previously working with the company on the development of the internationally successful M People. The label has been a leader in the dance genre since it was founded in 1983. Its roster also includes Kylie Minogue, The Grid, Republica and Robert Miles. The company last year completed a deal with promising independent label, Heavenly, which has brought Beth Orton to the pop marketplace.



After scoring Britain's best-selling album, Robson & Jerome saw their new release, "Take Two," ship double platinum (600,000 units) and sell 190,000 units in the first week after its Nov. 11 release. This year will see the duo starring in a nostalgic musical TV-drama series titled "Ain't Misbehaving."

CLASSICS

"FROM AN OVERALL business perspective, to maximize our potential, we really want to target the 30 or 35-plus consumer who might know something about classical music, but might also be interested in Broadway and other kinds of music," says Cor Dubois, president of BMG Classics, outlining his strategy in the marketplace.

"The pure classical-music consumer is a very small percentage of the total music market," notes Dubois, "and that piece of the pie is too small to build a business on. So in the last year, we've diversified into different areas, including Broadway, soundtracks, jazz and crossover. Our name is BMG Classics—not Classical—so we play around a little bit with that word. Pure classical music now represents 45% of our business. I think we have enough quality recordings to satisfy the pure classical-music consumer: 70% of our releases are now classical, a percentage that I think will evolve to 50%.

"It boils down to looking for a quality approach



Cor Dubois

rather than a quantity approach," says Dubois. "It is better to do a few things very, very well than a lot of things in a very average way. We have significantly reduced our number of recordings of pure classical repertoire. We focus with stronger marketing and sales execution on a very few artists, on a global basis. We do a lot of training, here in the U.S., in Munich and in other parts of the world, in order to get our people closer to repertoire issues and more involved with marketing, merchandising, sales, advertising and communication techniques.

"And we have to sell, within our own group of people, ideas and projects and concepts based on their own merits, not because they are part of the group. The project has to be strong by itself in order to get the company enthusiastic about it. Lorin Maazel's 'New Year's Concert' is a good example of that. So was the launch of Michael Tilson Thomas on our label, and the way we handle Cirque Du Soleil, working with its management and getting all the partners—the circus, our company, the PR—tied in together wherever they are touring.

"We've just finalized a strategy for jazz on a pan-European basis. And in the next couple of years, you will see more attention to musicals—of which we often have exclusive recordings—in parts of the world other than the U.S.," says Dubois.

"We're looking continuously to explore different sales channels. Retail is important, but there are other ways to get to consumers. There are still markets that need a lot of attention, like Latin America, Asia and the Pacific, both from a sales and repertoire point-of-view. We try to implement the right amount of regional artists and repertoire.

"The marketplace is highly competitive, and everyone is fighting for shelf space and retail position. With all that fighting, people forget the big picture, which is that classical music is a severely declining market. The problems are much broader than shelf space. I don't think there's enough excitement. I support the creation of more media events supporting classical music. There can be associations with cultural events, with sporting events and concerts, but there have to be ways to promote classical music in a much more efficient way than has been done in the past, to get it out of its own shell, beyond its very traditional audience and buying public. This is something that is very difficult to achieve on our own; it is an industry issue."

—HEIDI WALESON

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BMG CLASSICS

HEADQUARTERS ▼ New York

PRESIDENT ▼ Cor Dubois.

BACKGROUND ▼ Dubois joined BMG in September 1995 as senior VP of worldwide marketing. From 1991 to 1995, he led the North, Central and South America operations of Baron Philippe de Rothschild Inc., the premium



Lorin Maazel, Cleo Laine

wine producer. Previously, Dubois spent more than eight years with Sopexa, an international marketing firm, where he concentrated on campaigns for the French agri-

cultural industry. From 1980 to 1983, he was product manager for Chiquita at United Brands in Rotterdam. Dubois began his career in sales and marketing at Royal Dutch Shell Oil.

OFFICES ▼ Branch office in Munich and regional offices in more than 30 countries.

KEY ARTISTS ▼ Classical, jazz, adult contemporary and new-age artists include the Chieftains, James Galway, Evelyn Glennie, Marilyn Horne, Vesselina Kasarova, Evgeny Kissin, Cleo Laine, Lorin Maazel and Michael Tilson Thomas.

LABEL PROFILES

▼ **RCA Red Seal**—has a roster of leading classical artists, including Van Cliburn, James Galway, Leontyne Price, Michael Tilson Thomas, Evgeny Kissin, Richard Stoltzman, Leonard Slatkin, Yuri Temirkanov, Ofra Harnoy, Sir Colin Davis and the Canadian Brass. Recent additions to its artist lineup include emerging names on the classical scene such as cellist Steven Isserlis, percussionist Evelyn Glennie and composer James MacMillan.

▼ **RCA Gold Seal**—features the legacy of such classical masters as Arturo Toscanini, Jascha Heifetz, Enrico Caruso, Artur Rubinstein and Vladimir Horowitz on reissued recordings.

▼ **Living Stereo**—is BMG Classics' specialty label, that markets original stereo recordings from the 1950s and 1960s by artists such as Fritz Reiner, Arthur Fiedler, Mario Lanza, Charles Munch and Morton Gould.

▼ **deutsche harmonia mundi**—was acquired by BMG Classics in 1993 and offers period-instrument recordings by artists such as Sequentia, Andrew Lawrence King and The Harp Consort.

▼ **Catalyst**—which was launched in 1994, is the latest addition to the BMG Classics family of labels, offering a variety of contemporary music by innovative composers and artists. Among the composers who have released recordings on the label are John Corigliano, Philip Glass and Arvo Pärt. Described as a label "dedicated to expanding the popular perception of contemporary music," Catalyst has showcased artists from around the globe, including composer Steve Martland, Paul Bowles and Orlando Gough, and the a cappella vocal quartet Tony Twining Music.

▼ **ECM**—is licensed and distributed by BMG Classics in North and South America and is one of the world's most intriguing classical and jazz labels. Since its founding in 1970, ECM has produced landmark recordings by such musicians as Keith Jarrett and Chick Corea. The label has since recorded contemporary classical music on its New Series imprint, featuring composers Steve Reich, John Adams and Arvo Pärt.

▼ **Melodiya**—the Russian state recording company, signed an exclusive, international long-term licensing and distribution agreement in May 1995 with BMG Classics. The deal has allowed the international release of recordings by renowned Russian artists including Yevgeny Mravinsky, Sviatoslav Richter, Tatiana Nikolaeva and Mikhail Pletnev, on compact discs remastered with state-of-the-art technology. Many of these recordings are available outside Russia for the first time.

▼ **RCA Victor**—releases a wide range of repertoire, including jazz, pop, Broadway scores and movie soundtracks. The "Greatest Hits Series" and the "Basic 100 Series" tap the wealth of classic material in the RCA catalog. Through eye-catching thematic packaging, these series are marketed to non-core music audiences with the aim of expanding the classical music market. Also catering to the novice classical buyer is the unique "Idiot's Guide To Classical Music," which has topped Billboard's Top Classical Budget chart for several months. RCA Victor also is a pioneer in the realm of crossover recordings, with a roster of international talent, including James Galway, the King's Singers, Angel Romero, the Canadian Brass and the Grammy Award-winning Chieftains.

As one of Broadway's leading labels, RCA Victor's extensive catalog includes 20 of Stephen Sondheim's original cast recordings, as well as Broadway hits such as "Fiddler on the Roof," "Hair," "Guys & Dolls," "Grand Hotel" and "The Who's Tommy." Recent Broadway recordings include "Grease," "How to Succeed in Business Without Really Trying!" and a live recording of the Tony Award-winning "Bring In 'Da Noise, Bring In 'Da Funk."



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In the past year, RCA Victor expanded its offerings in jazz by licensing the legendary Bluebird and Novus catalogs. These catalogs contribute repertoire to the "Jazz Greatest Hits" series, which emulates the success of the "Classical Greatest Hits" series and is aimed at the novice jazz buyer. Reissues from the RCA Victor jazz vaults include classic 1960s recordings by Sonny Rollins and Gerry Mulligan and reissues by Duke Ellington and Dizzy Gillespie. Contemporary jazz artists signed by RCA Victor include Tom Harrell, Cleo Laine and Joe Taylor. Increasingly, RCA Victor is also moving into the pop-music arena. Releases during the past year include Joan Armatrading's "What's Inside," Midge Ure's "Breathe" and "Songs Of Westside Story," featuring an all-star recording cast that includes All-4-One, Phil Collins and Selena.

The release by RCA Victor of the David Arnold score to the 1996 summer blockbuster film "Independence Day" highlighted the label's aggressive move into the world of soundtrack recordings. Past releases include "Die Hard III: Die Hard With A Vengeance" and the soundtrack to the television film "Bye Bye Birdie." New relationships with composers Michael Kamen and George Fenton will bring their forthcoming film scores to RCA Victor.



The Chieftains' acclaimed album "The Long Black Veil" on RCA Victor has sold more than 1.2 million units worldwide and this year will see the veteran Irish ensemble recording a sequel to that collection.

INTERACTIVE & VIDEO

THE FUTURE OF entertainment retailing, in the view of BMG, will be an environment in which all entertainment media are sold under one roof. "As a major music company, it makes sense for us to offer our customers not only music but also interactive products and video products," says Gary Dale, who is president of both BMG Interactive International and BMG Video International in London, with responsibility for BMG's involvement in those businesses outside North America.

In less than three years, BMG Interactive International has become a significant presence in the interactive marketplace, using the existing global infrastructure of BMG Entertainment International. It follows the success of BMG Video International, which, since its formation in 1989, also has presented new opportunities for BMG beyond music product.

The increasing sophistication of technology for interactive games—with companies such as Sega and Sony moving from 16-bit to 32-bit players—was recognized by BMG in the early '90s as an opening in the marketplace.

"Where there is a complement [to BMG's music business], particularly in the games business, is that it's very youth-oriented," says Dale. "As a new media, the

Continued on page BMG-63



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INTERACTIVE & VIDEO

Continued from page BMG-61



Gary Dale

games business was of interest to a music company to understand more about how the youth audience is spending its entertainment money. From a competitive point of view, it made sense for us to be in that business."

BMG Interactive International has developed much more than games alone. For example, "Le Louvre" CD-ROM, developed by software partner Montparnasse Multimedia, is an international hit with worldwide sales of more than 300,000. Investment in games and other interactive titles is made on a global basis. "Then we work with our local territories on exploiting the products in each country," says Dale.

"What we've been able to do is use the efficiency of the music company in running the interactive business," Dale continues, "in terms of financial support systems, warehousing and distribution systems. But where there is a big difference in how you market the product, you need specialists who are dedicated to interactive. And in terms of product development and acquisition, that's very different than the A&R process in music, so we have dedicated specialists in interactive."

In contrast to the interactive business, BMG Video International began as a direct offshoot of the record business, with an emphasis on longform music video, based on music products from the BMG labels.

"That has evolved into its own business where, to develop the business, we've looked at special-interest videos, children's properties and then, ultimately, the independent film market—where we're acquiring film rights in certain territories," says Dale. "That's very much a locally driven strategy, so the idea of acquiring rights to a movie depends on market conditions in [territories such as] Germany, the U.K., Italy, Spain or Latin America."

The recent merger of Bertelsmann's UFA Film And Television with Audiofina's CLT has created Europe's biggest television company—and new possibilities for future film-rights acquisitions for BMG Video International, says Dale.

Dale says BMG is also looking at the opportunities created by the growth of multimedia PCs and the development of online services. (Parent company Bertelsmann has a joint-venture stake in America Online for the European market.)

"We believe this is the future of the business," says Dale of the new technologies. "When you look at the generation of children who are growing up today, they will be as familiar with the computer as we are with the telephone today. BMG is positioned to understand this business and make the most of it as it develops over the next five or 10 years." —**THOM DUFFY**

Continued on page BMG-64

1986-1996

10

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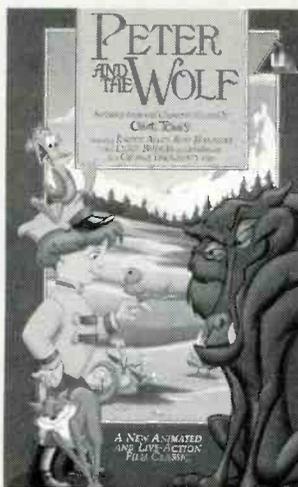
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TEN YEARS YOUNG

Continued from page BMG-63

BMG INTERACTIVE
INTERNATIONAL

HEADQUARTERS ▼ London

PRESIDENT ▼ Gary Dale



Emmy Award winner

BACKGROUND ▼ Dale joined BMG in 1994 with responsibility for building an interactive company within the existing international network of music-company subsidiaries, covering more than 50 countries worldwide. He added responsibility for BMG Video International in 1996. Prior to joining BMG, Dale spent five years at Buena Vista Home Video, a division of the Walt Disney Company.

OFFICES ▼ Sales and marketing presence in 20 countries, with a focus on

Australia, the Benelux markets, France, Germany, Italy, Japan, Scandinavian markets, Spain and the U.K. The division's strategy calls for providing local companies with a combination of local and international product flow and distributing directly to key retailers involved with new-media titles.

KEY PRODUCT AREAS ▼ Games, infotainment, children's titles and music videos.

COMPANY PROFILE

▼ BMG Interactive International—since its creation in 1994 has established relationships with more than 20 leading interactive developers, including: Berkeley Systems, Boss Games, Crystal Dynamics, DMA, Interactive Studios, Lobotomy, Montparnasse, New Level, Virtual Music, Z-AXIS, Zombie and others. Among the division's most successful interactive titles are "Le Louvre," which has sold more than 300,000 copies; "Exhumed," a European best-seller; "Off World Interceptor" and "Total Eclipse," which have sold 60,000 and 50,000 units respectively. New product titles include "Musee D'Orsay," "Spider," "Legacy Of Kain," "Pandemonium" and "Alan Snow's Duck City." Along with establishing key titles in games and multimedia, BMG Interactive International is seeking to build brand lines in other media including radio, television and merchandising.

BMG VIDEO INTERNATIONAL

HEADQUARTERS ▼ London

PRESIDENT ▼ Gary Dale

BACKGROUND ▼ (See BMG Interactive International).

OFFICES ▼ Distributes home-video product in more than 40 countries worldwide with a focus on Australia, Germany, Italy, Japan, Latin America, Spain, Switzerland and the U.K.

KEY PRODUCTS ▼ Music videos, feature films, children's and special-interest titles.

COMPANY PROFILE

BMG Video International—created in 1989, was formed primarily as a distributor of music-based video product and has since diversified into the children's special-interest and feature-film genres. BMG Video International has built a network of strong local video companies driven by indigenous video product, primarily in the film, special-interest, television-product and children's categories. The division has coordinated its acquisition activity to maximize efficiency worldwide while maintaining its territory-based focus.

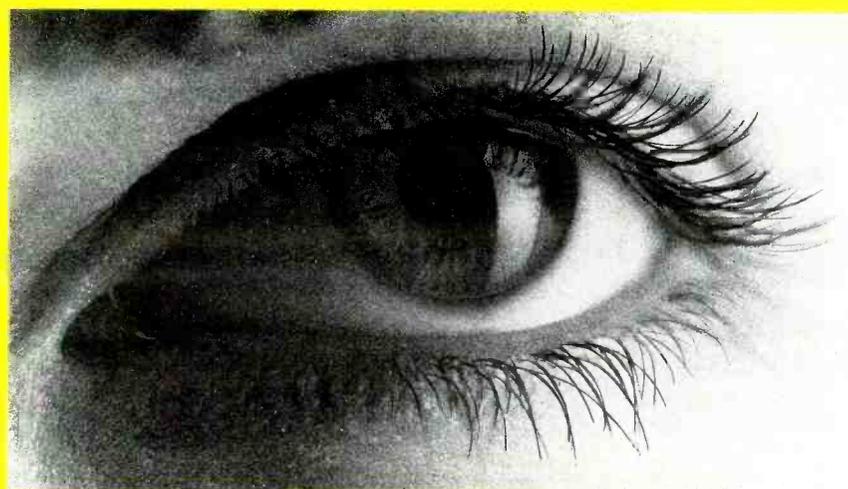
The company has created one of the world's leading distribution networks for music videos released on VHS and Laser Disc, featuring product from such labels as Mute, Universal (formerly MCA), GRP and Geffen, among others, as well as from BMG's owned labels, including Arista, Ariola and RCA. Among the acts whose video titles have been released on the BMG Video International roster are Aerosmith, Annie Lennox, U2, Whitney Houston, Depeche Mode, the Rolling Stones and Guns N' Roses. In the U.K., recent video releases from hot BMG acts Robson and Jerome and Take That have each sold more than 400,000 units.

From its headquarters in London, BMG Video International has undertaken an aggressive expansion into non-music product. The company's strategy is to acquire select video-distribution rights to major films, primarily English-language, and ship this product through BMG's existing music-distribution channels. Theatrical and television partnerships in Germany, Italy, Japan, Spain and the U.K. have enabled BMG Video International to expand its feature-film acquisitions significantly. The division has acquired video rights in certain territories to more than 300 feature films, including "Pulp Fiction" and "Stargate," which has sold more than 300,000 units in Germany.

Among the company's children's titles are the Emmy Award-winning "Peter And The Wolf," which has sold more than 200,000 units worldwide, the Academy Award-winning Walls and Gromit series, which has sold more than 60,000 units in France, the "Wind In The Willows" series, "Pingu The Penguin," which has sold some 300,000 units worldwide, and "Felix The Cat," which has sold more than 60,000 units worldwide.

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TWO TO TANGO

Joint ventures enable BMG
Entertainment International to
achieve global reach and keep a keen
eye out for local talent

BY THOM DUFFY

It is a reality of the modern entertainment business that a company must have the marketing and distribution muscle to reach around the world, while nurturing the entrepreneurial creative spirit to spot promising talent down the street.

BMG Entertainment International has achieved this balance, in part, through a wide network of joint-venture partnerships with smaller, creatively driven record com-

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panies. The joint-venture relationship, in the view of Rudi Gassner, president and CEO of BMG Entertainment International, is the best way to keep a motivated A&R source for new repertoire—and spark that entrepreneurial drive.

The financial structures of joint-venture deals are not always made public. Typically, the agreements allow a smaller record company to maintain its independent identity and creative status while gaining the support of sales, distribution, business affairs and other strengths from its BMG partnership. It has the added benefit of allowing a BMG company to quickly tap into a segment of the music market where it has not yet developed its own artist roster.

BMG has numerous joint-venture arrangements. In the regional market of Germany, Switzerland and Austria, BMG's partnership with Berlin-based Sing Sing has led to the development of such hit acts as Luciletric, H-Blockx and Die Doofen. In the Latin market, BMG Ariola Argentina was able to become a leader in the dance market with artists Machito Ponce and Twiggy through its joint venture with Rave On.

And at BMG Entertainment International U.K. & Ireland, one of the company's most successful joint partnerships is with the deconstruction label, headed by Keith Blackhurst and Pete Hadfield. Initiated as a licensing deal through RCA in the U.K. in 1988, the relationship became a 50/50 joint venture in 1994 and, most recently, deconstruction has established its own marketing and promotion departments as a stand-alone label, while sales, distribution and international exploitation continue to flow through BMG.

What the joint-venture partnership gives deconstruction, says Keith Blackhurst, is "the muscle and organizational power of a major with the freedom to act totally independent."

Hadfield credits John Preston, chairman of BMG Entertainment International U.K. & Ireland, for initiating the relationship in the late '80s. "The first thing we started to do with BMG is develop M People," says Blackhurst of the critically acclaimed dance-pop act, which has sold more than 2 million albums in the U.K. alone.

"Then the relationship solidified as we had success," says Blackhurst. "We always had the idea of trying to remain independent but realized that in the world of the '90s, you need the muscle of a major behind you."

But why BMG? "We had a history with them," replies Blackhurst. "We knew the top management—Rudi Gassner and Michael Dornemann and John Preston. BMG has a very strong tradition of encouraging entrepreneurs."

"They've never interfered with anything creative, at all; they've just been very supportive," says Blackhurst. "One of the nicest things about BMG is that they're very open for international expansion. They don't think in just domestic terms."

With the success that deconstruction has seen with M People in the U.S. and, more recently, with Republica, the label is looking at expanding its presence in America. "When Pete [Hadfield] and I go to them with a quantum-leap idea," says Blackhurst, "they'll go, 'OK, you haven't let us down in the past.'"

It is notable that deconstruction is now developing its roster through creative partnerships of its own, such as a deal with Jeff Barrett's Heavenly label, which has released Beth Orton's acclaimed debut album, "Trailer Park."

"I'm a great believer that if you're going to get involved with A&R people, you've got to leave them to their own devices," says Blackhurst. "We've done that with Jeff, and he's proven absolutely bang on it. We've backed Jeff up—like BMG did with us in the early days." ▼

CREDITS

BMG executives interviewed by Billboard staff and correspondents. Regional and divisional profile information provided by BMG Entertainment International. Artist Closeup information compiled by Geoff Burpee in Hong Kong, Christie Eliezer in Melbourne, Howell Lewellyn in Madrid, Steve McClure in Tokyo, Paul Sexton in London, Wolfgang Spahr in Hamburg, Ken Stewart in Dublin, Robbert Tilli in Amsterdam, and Billboard Latin American bureau chief John Lannert. Photo research by Porter Hall in Los Angeles and Terri Horak in New York.

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Reviews & Previews

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POP

★ WACO BROTHERS

Cowboy In Flames
PRODUCER: none listed
Bloodshot 015

Half-accurately described in the press as "half Cash, half Clash," the Waco Brothers are actually half Clash and half Stones, with a dash of Cash and a helping of Hank thrown in. Comparisons aside, the Waco Brothers are a brilliant band whose sound is possessed by the demon of rock'n'roll, haunted by the ghosts of old country music, and soaked soul-deep in the blues. To make matters better, the group's originals are so consistently inspired they come across as instant classics (witness "See Willy Fly By," "Waco Express," "Out There A Ways," "Death Of Country Music," the Bo Diddley-esque "Out In The Light," and the title track). And to make matters better yet, the Brothers are mostly British musicians who made their mark with such bands as the Mekons, Jesus Jones, and KMFDM and currently reside outside of Chicago. Go figure, and contact: 773-248-8709.

★ YOLK

Individually Twisted

PRODUCER: Danio Saratac Lauricella
Thick Freshie 366

Seven-piece upstate New York alternative rock band Yolk energizes that rapidly ossifying subgenre with funky horns, electric guitars, and an eclectic outlook. Sidestepping their generally unmemorable lyrics, most tracks are built on commanding punk/funk grooves, with dashes here and there of speed-rock and even ska. In a set marked by unfashionable notions of strong musicianship, highlights include the mega-rocking guitar and horn figures on "Infinity," the '70s funk guitars paired with doom-rants on "Cataract," the irresistibly sludgy soul of "Blotter," and the metalloid guitars and lively horn charts of "Into The Unknowns."

DANIELLE'S MOUTH

PRODUCER: Joe Mardin
NuNoise 56668-8442

Late-1996 title is the debut by New York rock band Danielle's Mouth, whose front woman, Danielle Gerber, has a potent voice and passionate delivery variously reminiscent of Pat Benatar, Kate Bush, and Courtney Love. Highlights of an album artfully produced by Joe Mardin (industry veteran Arif Mardin's son) include opener "Since You've Been Gone," the dramatic "Forgive Me This" (featuring Maria McKee), "Lady Jones," and "Crush." Contact: 212-NuNoise.

DANCE

▶ AMBER

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PRODUCERS: The Berman Bros.
Tommy Boy 1170

Eight months since the release of the title track single—an enduring top 30

SPOTLIGHT



BRIGID BODEN

PRODUCER: Kevin Armstrong
A&M 31454 0439

Young Dublin-based singer/songwriter Brigid Boden avails herself of the entire vocabulary of Irish music, from traditional jigs and reels to the techno adventurism lately practiced by compatriots U2. She also incorporates dancehall, reggae, hip-hop, and other African-American and Caribbean influences, creating a genre-defying sound that promises to appeal to a broad spectrum of listeners, from clubgoers to hip-hop fans to Celtic aficionados with an open mind. Highlights of a well-written album include "Must Go On," a rocking shuffler based on an old tune; the chant-infused "Child On A Cloud"; first single "Oh How I Cry," featuring a hip-hop music track and rapping; the reggae-meets-Celtic "Spirits Never Part"; and piano ballad "Hymn To Her," which brings to mind the solo work of Clannad singer Maire Brennan. An artist who masters many styles and is unafraid of the collisions between them.

hit on the Hot 100 Singles chart—Netherlands native Amber delivers an album of similarly styled dance-pop concoctions that promise to further her success. Among its highlights are second single "Colour Of Love," the Black Box-styled "Move Your Body," a nice cover of Smokey Robinson's "Being With You," and the slow, melodic "One More Night." Album also includes house mixes of the title track and "Colour Of Love." A dance diva to watch.

SPOTLIGHT



MARIA KALANIEMI AND ALDARGAZ

Iho
PRODUCER: Timo Alakotila
Hannibal 1396

Finnish accordion player Maria Kalaniemi moves to a new label with a recording that captures her genius for coaxing accordion-rich traditional musics (Celtic, tango, Eastern European, and Finnish) into a beautifully original sound that also encompasses elements of rock'n'roll and modern jazz. From the graceful title tune to the syncopated original "Sofias Flykt," from the re-arranged traditional "Istumpa Sankys Laitalla" to the Celtic-flavored "Säde" to Carlos Gardel's tango nugget "Sus Ojos Se Cerraron" (rendered as "Surun Silmät"), the album sizzles with style, passion, and intensity. Kalaniemi is backed by the acclaimed Finnish ensemble Aldargaz, a quintet that features members of national sensation JPP and others. An album that showcases one of the instrument's true virtuosi and raises the stakes for Finnish traditional music in the rest of the world.

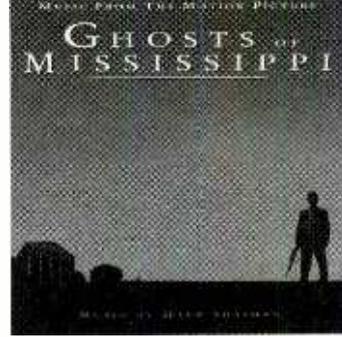
JAZZ

▶ JOE LOVANO

Celebrating Sinatra
PRODUCER: Joe Lovano
Blue Note 37718

Joe Lovano, one of the premier tenor saxophonists in jazz today, reflects on the spirit of America's ailing master of song with his interpretations of Ol' Blue Eyes standards. Lovano's expressive and at times conversational tenor seems to convey Sinatra's authority with a

SPOTLIGHT



VARIOUS ARTISTS

Music From The Motion Picture Soundtrack Ghosts Of Mississippi

PRODUCERS: Marc Shaiman, others
Columbia 67914

Marc Shaiman's soundtrack to Rob Reiner's new film about Medgar Evers is a subtle, powerful, and evocative musical statement that embodies the spirit of the civil-rights struggle for which Evers died. A mix of score music, old standards, and newly recorded songs, the album is bookended by versions of "I Wish I Knew How It Would Feel To Be Free" by Dionne Farris (newly recorded) and Nina Simone (from her 1967 album "Silk And Soul"). Other song selections include Tony Bennett's "I Will Live My Life For You," Muddy Waters' "Mannish Boy," Robert Johnson's "Walking Blues," and B.B. King's "The Thrill Is Gone." For the score, Shaiman sets a somber tone with low, brooding instruments, rarely bringing the mood above a musical whisper. It's a quietly effective counterpoint to the comparatively raucous songs.

vocal line, backed principally by the trio of Kenny Werner, George Mraz, and Al Foster, plus a small orchestra. With elaborate charts by Manny Albam, these tracks often sound more like lushly arranged pop songs than jazz remakes, especially such favorites as "All The Way," "Someone To Watch Over Me," and "Fly Me To The Moon." Judi Silvano's soprano backing vocals add exotic reverberated atmosphere to such themes as "I've Got You Under My Skin," "I'm A Fool To Want You," and a giddily intoxicated version of "One For My Baby." Less traditionally, Lovano turns Rollinsesque with a pianoless-trio version of "South Of The Border" and a spare duet of "Chicago" with drummer Foster.

LATIN

JOSÉ LUIS AYALA
Entre Pecho Y Espalda
PRODUCER: Rigoberto Alvaró
Fonovisa 9517

Backed by sweet instrumental and vocal support of Mariachi Aguila De America, underrated Mexican *ranchero* enriches another embraceable batch of mostly amorous hymns with wide range of earnest, husky-voiced sentiment. Best radio candidates are melancholy, mid-tempo narratives "Cuando Dije Que Te Amaba," "A Quien Me Recomendas," and the title track.

VITAL REISSUES

JOHN WILLIAMS

The Original Motion Picture Soundtrack: Star Wars, A New Hope
The Empire Strikes Back
Return Of The Jedi
PRODUCER: Nick Redman
RCA Victor 68746

To mark the 20th anniversary of "Star Wars," RCA Victor is releasing three double-CD soundtracks of each film in the George Lucas trilogy, starting with "Star Wars" Jan. 14 and culminating with "Return Of The Jedi" Feb. 11. Unlike the original soundtrack albums of these films—which had to be edited for vinyl release—the new versions contain the entire film scores, each rendered in

sequence and spread out across two hologram-engraved CDs. Also included is a batch of previously unused material, including five raw takes of the "Star Wars" theme on a hidden track at the end of the first "Star Wars" disc. The CDs are packaged in a handsome paperboard case with extensively annotated and illustrated booklets that contain such collector-oriented details as logs of scoring sessions. A reissue series that allows fans to experience the "Star Wars" trilogy the way composer John Williams intended and that adds a new coat of luster to a resplendent entertainment legacy.

BALDO Y SUS ASSES DE APODACA

100% Norteños
PRODUCER: Oscar Flores Elizondo
RCA/BMG 38902

Label premiere for smooth veteran Mexican act sports appealing mix of *norteña* stomps ("Que Nos Pasó," "Amárrame A Ti") and gently swaying *cumbias* ("Tú Puedes," "Ya Vendrá") that should snare considerable attention from regional Mexican stations.

WORLD MUSIC

AD VIELLE QUE POURRA

Menage A Quatre
PRODUCER: Daniel Thonon
Green Linnet/Xenophile 4048

Up-and-coming Celtic music stars Ad Vielle Que Pourra are poised to make the next big splash with their tuneful, innovative variations on the lesser-known French (Breton) styles of this increasingly popular genre. This Franco-Quebecois quartet enthusiastically cross-pollinates itself with other musical forms and uses instruments of disparate cultures in an album that includes short bursts of music from the Mediterranean and Maghreb. In an almost entirely newly composed album, standouts include bracing, breathless themes "Un Froncas Au Kebak" and the title track, as well as poignant, lyrical melodies "Ça Manque Pas De Celts" and "Ecoutez! Les Mamans." Farther afield, Italian film music is evoked in the Nino Rota-dedicated "Cine Citta," and an electric hurdy-gurdy stands in for squealing rock guitars on "Le Cultivateur."

NEW AGE

▶ JIM BRICKMAN

Picture This
PRODUCERS: David Pringle & Jim Brickman
Windham Hill 01934 12111

Jim Brickman returns with his third volume of piano melodies that could be the score to Ronald Reagan's "Morning in America." Brickman evokes warm sentiments that seem to ask the listener to reach out and touch someone. On "Picture This" he augments his solo piano themes with soft string and synthesizer backings. Christina McBride sings the Whitney Houston-like ballad "Valentine," and Boney James adds lite-jazz sax touches on "You Never Know." The former jingle writer continues his penchant for easy listening tunes that remain long after the all-beef patties are gone.

CONTEMPORARY CHRISTIAN

THE STEELES

We Want America Back
PRODUCERS: Kevin McManus, Jeff Steele
Daywind 1117

God and country have always been powerful themes in music, and the Steeles mince no words in espousing their beliefs on this album. The title cut has already become a hit on Southern gospel radio stations, and numerous other songs here will likely find similar favor. Known for their straightforward lyrics, beautiful harmonies, and emotion-filled vocals, the Steeles stand to solidify their fan base in the Southern gospel community with this set, which features the buoyant "Thou Art Worthy," "The Story Goes On," "Climbing Jacob's Ladder," "All Things Work Together," and tender ballads like "More To It Than Meets The Eye." Most of the songs were penned by Jeff Steele, who displays a knack for vivid imagery and powerful, sing-along choruses.

ALBUMS. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

▶ THE OFFSPRING All I Want (1:54)

PRODUCER: Dave Jerden
WRITERS: The Offspring
PUBLISHERS: Underachiever/Wixen, ASCAP
Columbia 9315 (c/o Sony) (CD promo)

The time has come for this rambunctious punk outfit to commandeer pop radio airwaves. Quick and to the point, Offspring successfully squeezes more quality music and clever lyrics in less than two minutes than a lot of bands can accomplish within the average four-minute entry. Something to ponder while you thrash through this crazy-catchy anthem, which is already a smash at rock radio. From the band's hotly anticipated Columbia album, "Ixnay On The Hombre."

▶ LE CLICK Call Me (3:44)

PRODUCERS: Uli Brenner, Amir Saraf
WRITER: not listed
PUBLISHER: not listed

REMIXERS: Junior Vasquez, Darrin Friedman
Logic 45726 (c/o BMG) (cassette single)

The follow-up to "Tonight Is The Night" has an equal amount of Euro-NRG bounce. Singer Kayo Shekoni oozes the right balance of pep and diva bombast, while rapper Robert Haynes has his party chatter down pat. For those who need a breather from the same sound that has triggered hits by La Bouche in recent months, there are more muscular and imaginative house remixes by Junior Vasquez and Darrin Friedman. A telling preview of the act's imminent full-length debut.

▶ SABELLE One O'Clock (no timing listed)

PRODUCERS: Sabelle, Rex Rideout
WRITER: not listed
PUBLISHER: not listed

Work 8970 (c/o Sony) (cassette single)

Sharp-eared listeners will remember this lovely pop ingénue from her brief tenure at Tommy Boy Records a little over a year ago. She starts an exciting new phase in her career with this slinky, playfully retro dance anthem. She purrs and vamps with oodles of charm atop an arrangement that is rife with sunny horns, jiggly guitars, and rumbling percussion. With a large number of pop programmers dubbing this a hit before its release, the future of Sabelle looks mighty bright. Factor in an oh-so-appealing videoclip directed by the famed Rande St. Nicholas, and you have an artist who will not be ignored.

▶ JOOSE If Tomorrow Never Comes (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Elektra 54344 (cassette single)

This charming, Oklahoma-bred male vocal quartet takes on a song made famous by Garth Brooks and wraps it in lush harmonies à la All-4-One. The music glistens with a squeaky-clean power-ballad sheen, while a chest-pounding, soulful lead vocal soars to satisfying dramatic heights. This single has multiformat smash etched all over it.

★ JAMIROQUAI Cosmic Girl (3:45)

PRODUCERS: Jay Kay, Al Stone
WRITERS: Kay, McKenzie
PUBLISHERS: EMI/EMI-Blackwood, BMI

REMIXER: David Morales

Work 9267 (c/o Sony) (cassette single)

Despite a string of singles that never fail to hit the creative mark, Jamiroquai has not enjoyed the major pop success here that it has in its native U.K. That could change with the onset of this first offering from the band's new "Travel-

ling Without Moving" set. Mastermind Jay Kay craftily combines classic soul nuggets with the disco-soaked house music that has everyone gleefully twirling these days. The album version sparks with live instrumentation that breathes considerable depth into the chorus, while David Morales' remix has a more glossy tone that will sound awesome on a crowded club floor.

PHILLY J. FEATURING TONY TIGER Girl Next Door (3:33)

PRODUCER: Philly J.
WRITERS: Philly J., T. Tiger
PUBLISHERS: Unstoppable/Tigerclaw, BMI

Unstoppable/Track House 0101 (CD single)

Newcomer Philly J. makes a good case for his rise to prominence as a pop/hip-hop lothario. Spurred by the track's jazzy R&B texture, he chants words that are riddled with respectful romance. No "freaking" going on here. He is joined by Tony Tiger, who gives the track the feel of a couple buddies hangin' out on a street corner. Already piquing the interest of a handful of pop programmers on the East Coast, this single is ready to roll out and grab the attention of the entire country. Contact: 310-288-6628.

SHARLA Secret Lover (5:24)

PRODUCERS: Leni D'yo Holmes, Tino Garribbo
WRITERS: J. Bruno, Sharla, C. Cirmele, L. D'yo Holmes

PUBLISHERS: Garribbo International/Odranoel, ASCAP

BET Entertainment 0001 (CD single)

Sharla is already a star in her native Romania, and she takes aim at earning similar success in the States with a chugging pop/funk ditty. She certainly has the voice and image needed to connect here, but the rhythm track is a little too dated to fully make the pop radio grade. Still, her engaging performance and the song's contagious chorus make this well worth a listen. Perhaps a more time-sensitive remix would be money well spent. Contact: 504-275-4028.

R & B

▶ HEAVY D. Big Daddy (no timing listed)

PRODUCERS: Heavy D., Tone "Capone" Dofatt
WRITER: Heavy D.
PUBLISHER: not listed

Uptown 54353 (cassette single)

The first installment from his upcoming album "Waterbed Hev," "Big Daddy" shows Heavy D. swaying on the R&B side. Maintaining his status as the king of overweight lovers, he, however, loses some of his trademark timelessness by hopping on the materialistic bandwagon and borrowing from an overdrawn lyric bank. Still, "Big Daddy" will do well at radio because the ladies seem to love Hev more than LL Cool J, and the videos are always eyecatchers.

▶ MARIO WINANS Don't Know (4:02)

PRODUCER: Mario Winans
WRITERS: M. Winans, A. Hoyle
PUBLISHER: not listed

Motown 37463 (cassette single)

The nephew of BeBe and CeCe Winans makes a solid recording debut with a slow and grinding jeep cruiser that borrows a guitar lick or two from "With You In Mind" by Acoustic Alchemy. He has apparently learned a thing or two from his previous experience of writing with R. Kelly, as evident in the seductive swagger of his vocal and the track's sleek bassline. Widespread props are on the horizon for this winner. Even the most jaded and street-savvy consumer will give this one a big thumbs up. This single bodes extremely well for the singer's forthcoming eponymous debut.

★ DONELL JONES You Should Know (4:14)

PRODUCERS: Edward "Eddie F." Ferrell, Mookie
WRITERS: D. Jones, Mookie, E. Ferrell
PUBLISHERS: Mook Poppa/Zomba/Frank Nitty/Ness,

Nitty & Capone/Check Man/Warner-Chappell, ASCAP

LaFace 4202 (c/o Arista) (cassette single)

The latest offering from Jones' fine first

album, "My Heart," continues to solidly showcase his suave style, as well as his ability to craft sweet lyrics to go with Eddie F. and Mookie's memorable melody. The track's slippery funk backbeat has a nice live feel that helps to set this jam apart from the daunting and vast competitive ranks.

ROME I Belong To You (Everytime I See Your Face) (3:59)

PRODUCERS: Gerard Baillergeau, Victor Merritt
WRITERS: Woods, Baillergeau
PUBLISHER: Mike's Rap, BMI

RCA 64750 (c/o BMG) (cassette single)

If the voice sounds familiar, it should. Rome can be heard adding a warm and masculine vibe to the current SWV single, "Use Your Heart." On his first solo outing, he bravely jumps into ever-growing jeep-crooner sweepstakes. The results are mixed but encouraging as he brings a few fresh vocal twists to an otherwise by-the-numbers R&B ballad. For example, he frequently breaks into a growl that tingles with sensuality and recalls a young Teddy Pendergrass. It's hard not to wonder what this intriguing new artist could accomplish with a more interesting song.

COUNTRY

▶ TRACY BYRD Don't Take Her, She's All I Got (3:26)

PRODUCER: Tony Brown
WRITERS: J. Williams, G. Bonds
PUBLISHERS: Jerry Williams/Bug/Embassy/Excellorec, BMI

MCA 55292 (c/o Uni) (7-inch single)

It is uncanny how much Byrd sounds like Johnny Paycheck on this remake of Paycheck's country classic—and that's a compliment. Byrd's rich, solidly country vocal performance beautifully revives this great tune and demonstrates why he is a standout performer among the genre's new breed of talent. The steel guitar weaving throughout the track is a key component in the excellent production. Country radio should embrace this with open arms. Longtime country fans will love hearing it again, and younger listeners will welcome Byrd's introducing them to this country classic.

▶ MARTINA MCBRIDE Cry On The Shoulder Of The Road (2:59)

PRODUCERS: Martina McBride, Paul Worley, Ed Seay
WRITERS: M. Berg, T. Krekel
PUBLISHERS: Mighty

Nice/Bluewater/Longitude/August Wind/Great Broad, BMI

RCA 64727 (c/o BMG) (CD promo)

McBride has a powerful way with a tortured ballad, and she really lets go on

NEW & NOTEWORTHY

TRE Take Your Time (4:53)
PRODUCER: Bobby Jones
WRITERS: R. Brown, A. Henderson, R. Forsha, K. Cromarie, N. Williams, B. Jones
PUBLISHERS: Mo' Thug/80884, ASCAP
Mo' Thug/Relativity 88561 (cassette single)

Cleveland-rooted female trio that appeared on the Bone Thugs-N-Harmony smash "The Crossroads" make a fine impression on this cut from the sterling "Mo' Thugs Family Scriptures" multi-act compilation. Boasting a smooth guest rap by Krayzie Bone, this jam cruises at a chilled jeep pace, grabbing the ear with its insinuating tick-tock beat and cushiony, jazz-spiced keyboards. The act's sweet harmonies are the track's focal point, illustrating Tre's deft ability to hit all of the technical marks while also flexing loads of personality. Look for Tre to give its girl-group competition a reason to seriously sweat, as pop and R&B tastemakers trip over themselves to play this winning effort.

this sorrow-filled tune about a woman leaving a dead-end relationship. She does not simply hint at vulnerability; she opens up and pours her heart out during such lines as "I'd rather break down on the highway with no one to share my load and cry on the shoulder of the road." Penned by Matraca Berg and Tim Krekel, this is an affecting ballad, ripe with emotion, and McBride's performance should make it a bona-fide hit.

▶ GARY ALLAN Forever And A Day (2:36)

PRODUCERS: M. Wright, B. Hill
WRITERS: J. Lauderdale, F. Dycus
PUBLISHERS: Mighty Nice/Laudersongs/W.B.M./Dyinda Jam, BMI

Decca 55289 (CD promo)

Allan follows his debut single, "Her Man," with a feisty little uptempo from his Decca debut, "Used Heart For Sale." Jim Lauderdale and Frank Dycus wrote this lively number about a man who just can't seem to get over his former flame. Allan infuses the tune with both heartbreak and resilience, creating an enjoyable little record.

THE BUFFALO CLUB If She Don't Love You (3:39)

PRODUCER: Barry Beckett
WRITERS: T. Bruce, M. Beeson
PUBLISHERS: WB/Big Tractor/EMI-April/K-Town, ASCAP

Rising Tide 1007 (CD promo)

This is the debut single from Rising Tide's new trio, whose members are guitarists Ron Hemby and Charlie Kelley and former Restless Heart drummer John Dittrich. This well-written tune has the same accessible pop/country feel that marked Restless Heart's best work, yet it boasts a fresh, different twist and a slightly rawer feel that works extremely well. Country programmers may like what they hear enough to start a buffalo stampede.

DANCE

▶ WINK Are You There . . . (9:48)

PRODUCER: Josh Wink
WRITER: J. Wink
PUBLISHERS: Wink Like That/EMI, ASCAP

REMIXER: Josh Wink

Ovum/Ruffhouse/Columbia 78416 (c/o Sony) (CD single)

The second release from the fledgling Ovum Recordings puts label partner Josh Wink in the musical driver's seat. He flexes his distinctive and widely revered method of blending elements of deep-house, tribal, and techno flavors. The result is a track that is by turns dreamy and jarring. Of the several mixes included, none are as strong or durable as the original. DJs should stick with this version and watch their dancefloors come alive. A word of advice to the label: Prune this quirky jam to a manageable three minutes or so and bring it to radio ASAP. A major hit could be in the offing.

DARRELL MARTIN Happy People (no timing listed)

PRODUCERS: Darrell Martin, William Brown
WRITERS: D. Martin, W. Brown
PUBLISHER: not listed

REMIXERS: Darrell Martin, William Brown, B.O.P., Cliff St. Cyr

Natural Wonder 006 (12-inch single)

Martin goes a long way toward feeding clubland's hunger for a strong male vocalist with this rousing house anthem. He vamps with considerable soul and contagious glee, while studio partner William Brown pumps a bassline that is impossible to sit through. Added turntable incentive comes from the inclusion of remixes by Cliff St. Cyr of Hardtrax fame and the B.O.P. production posse. Contact: 212-255-0672.

AC

▶ SHAWN COLVIN Sunny Came Home (3:45)

PRODUCER: John Leventhal
WRITERS: J. Leventhal, S. Colvin
PUBLISHERS: WB/Scred Songs, ASCAP

Columbia 9176 (c/o Sony) (cassette single)

The second single from "A Few Small

Repairs" accomplishes the near impossible by delivering both an instantly infectious melody and clever, mind-nourishing lyrics. There are no trendy bells and whistles in its instrumentation, which will limit the song's audience at top 40, while drawing adults who crave smart music. If you haven't investigated Colvin's current album, use this as an excuse to give it a listen.

BILLY MANN Killed By A Flower (4:24)

PRODUCER: Ric Wake
WRITER: B. Mann
PUBLISHERS: Connotation/Remann/Warner-Tamerlane, BMI

DVB 00260 (c/o A&M) (cassette single)

Mann takes another crack at pop radio with an amusing bit of wordplay. Steeped in an acoustic-anchored funk groove, he explores nearly every possible way that the word "flower" can be connected to the allure of a woman. All the while, the song's unassuming melody slowly tightens around the brain. Although the original version is superior, several more easily formatted unplugged mixes are included. One of 'em deserves to find its way onto triple-A stations.

ATLANTA RHYTHM SECTION Voodoo (3:10)

PRODUCER: not listed
WRITERS: B. Blue, R. Hammond
PUBLISHER: Eufaula, BMI

Southern Tracks 0081 (cassette single)

This band celebrates its 25th anniversary with an appetizing, Southern-fried blues/rocker. Lifted from the noteworthy new collection "Partly Plugged," the song grooves on some nimble guitar work and loose harmonies. A competitive triple-A format contender that should also prove useful to classic rock stations that make room for the occasional current. Contact: 404-325-0832.

ROCK TRACKS

▶ DEPECHE MODE Barrel Of A Gun (no timing listed)

PRODUCER: Tim Simenon
WRITER: M.L. Gore
PUBLISHERS: EMI/EMI-Blackwood, BMI

Mute/Reprise 8600 (c/o Warner Bros.) (cassette single)

One of the true pioneering acts of electro-pop ends a lengthy break from the airwaves with a thoroughly satisfying if often caustic blend of techno synths and metallic guitars. Singer Dave Gahan has a field day digging into Martin Gore's typically heavy lyrics, comfortably swerving back and forth between hypnotic lethargy to white-knuckled intensity. Producer Tim Simenon wisely underlines the track with the kind of hip-hop motion needed to crack the pop market, while carefully weaving the instrumentation so that rockers and clubheads alike can happily jam on this one—and they will.

RAP

▶ RICHIE RICH Do G's Get To Go To Heaven? (3:49)

PRODUCERS: Richie Rich, Kevin "Lipper" Washington, Tina Davis, Mike Mosley
WRITERS: R. Serrell, M. Mosley
PUBLISHER: not listed

Def Jam 116 (cassette single)

Richie Rich broaches the subject of death and salvation for a generation that has learned to accept death before it's learned about life. Sincerity abounds as Rich depicts the seedier slices of life: prostitution, gang-banging, and committing crimes to survive. More poignant than any "dead homies" cut on the market, "Do G's Get To Go To Heaven?" will most likely dominate the airwaves in areas where crime is rampant because his words ring painfully true.

ENTER* ACTIVE

EDITED BY BRETT ATWOOD

TIMELAPSE

GTE Entertainment
Windows/Macintosh CD-ROM
Adventure gamers who are still waiting for the sequel to "Myst," which is due this summer, can make do with this worthy four-disc game. Filled with beautiful, photo-realistic graphics and plenty of puzzles, "Timelapse" is pretty to look at and challenging to play. The gamer assumes the role of archaeologist Alexander Nichols, who seeks the lost city of Atlantis. During his quest, the gamer travels through Egyptian, Mayan, Anasazi, and Easter Island 3D worlds. While twitch-happy gamers will prefer the instant gratification of a title like "Duke Nuke'Em," this is a first-class "Myst" clone—but a clone nonetheless.

MICROSOFT NETWORK (MSN)

Microsoft
Windows 95
Microsoft's newly revamped Microsoft Network is quite a sight. Movie-like previews of World Wide Web sites fill the upper half of the screen, while the bottom half contains a list of several "channels" that the user can click to.

Each channel contains proprietary content for the MSN user, as well as connections to Web content. The Internet Explorer 3.0 browser is seamlessly integrated into the MSN environment, which emphasizes ease of use over all else. The MSN-specific content is surprisingly good. The music feature Riff mixes a multimedia slide show with music from artists like Herbie Hancock and Robyn Hitchcock. Other features include an online game show, graphical chats, interactive soap operas, and multimedia documentaries. For higher-end users with fast-speed connections, MSN is a blast to use. However, Web surfers who are not on the cutting edge may find that the computing power needed to properly view the "new" MSN is a bit too lofty. Look out, America Online.

HOME VIDEO

EDITED BY CATHERINE APPELFELD OLSON

DOCUMENTARIES

THE MYSTERY OF ROBERT E. LEE

Media Consultants Inc.
60 minutes, \$39.95
Here is a textbook example of a video that would have been better off as an audiotape. A university professor with a zealous interest in Gen. Robert E. Lee

provides an hourlong lecture on the gentleman behind the uniform while perched in a comfortable spot in a sunny garden. Viewers know the garden is sunny and the spot comfortable because it is on the professor that almost the entirety of the hourlong film is focused, save the occasional cuts to archival photos aimed at hammering home his points. It is a testament to the lecture power of Dr. Elliot Engel that his words are colorful enough to eliminate the need for the token visuals, but the prospect of watching a man speak to the camera is just not enticing enough to validate the video medium or warrant many buyers. Contact: 800-392-4434.

CHILDREN'S

ADVENTURES FROM THE BOOK OF VIRTUES

PBS Home Video/Warner Home Video
40 minutes each, \$12.98 each or \$59.98 for 6-video set
Warner and PBS will welcome spring with a new children's brand—PBS for Kids—and this inaugural animated video line. Based on the anthology by controversial social commentator William Bennett, the values-laden series marks the first-ever prime-time children's program to air on PBS and a new heavily promoted addition to video shelves. Classic tales such as "Cinderella," "Tom Sawyer," and "The Magic Thread" are tweaked to convey lessons in honesty, compassion, responsibility, and discipline. Some parents will rejoice in the availability of such milky-white enter-

tainment; others may find it a bit too heavy-handed for their taste. Cross-motional opportunities abound via new companion books published by Simon & Schuster and a CD-ROM from IBM.

AUDIO BOOKS

EDITED BY TRUDI MILLER ROSENBLUM

THE PIRATE'S DAUGHTER

By Robert Girardi
Read by Arthur Addison
Audio Renaissance
3 hours (abridged), \$16.95

The acclaimed author of "Madeleine's Ghost" returns with a rollicking, over-the-top comic adventure, albeit with some serious overtones. Wilson Lander is in a rut. He's working as an assistant to his Wall Street executive girlfriend, has no goals or plans for the future, and is haunted by an inexplicable sense of dread. When he comes upon two Tarot cards lying in the street, he considers them an omen. Visiting an occult shop to find out what the cards mean, he meets Cricket, a lively, attractive, part-time sailor who convinces Wilson to give up his humdrum lifestyle, throw caution to the winds, and join her on a sea voyage. But halfway around the world (and too late to change his mind), he discovers that Cricket is really in league with a

cutthroat band of modern-day pirates and becomes embroiled in a web of dangerous schemes, murder, and slavery. Here, after a series of hair-raising adventures and narrow escapes, Wilson comes to terms with himself and fulfills his unexpectedly heroic destiny. It's a marvelous, satisfying story, but the one flaw here is in the reader: Arthur Addison reads in a calm, straightforward tone, without differentiating characters or bringing out the full excitement of the story.

FRIENDS FOR LIFE: LOVING AND LOSING YOUR ANIMAL COMPANION

By Carolyn Butler, Suzanne Hetts, and Laurel Lagoni
Sounds True Audio
3 hours, \$18.95
Animal lovers and pet owners will enjoy this entertaining and informative recording of a seminar on animal behavior. Three animal behavior experts and authors (all with a background in human psychology) explain and discuss the bonds between humans and their companion animals, the reasons for and advantages of these bonds, the ways that animals and humans communicate, and some of the common ways animals and humans often misinterpret each other's behaviors. The experts tell lively anecdotes of people and pets and offer advice on understanding pets better and, later, on dealing with the death of a beloved pet. In discussing animals, this audio offers a perfect blend of humor, affection, and clinical scientific fact.

IN PRINT

PARIS NOIR: AFRICAN AMERICANS IN THE CITY OF LIGHT

By Tyler Stovall
Houghton Mifflin, 366 pages, \$24.95

GHOSTS OF MISSISSIPPI—THE TRUE STORY: THE MURDER OF MEDGAR EVERS, THE TRIALS OF BYRON DE LA BECKWITH, AND THE HAUNTING OF THE NEW SOUTH

By Maryanne Vollers
Back Bay Books/Little, Brown and Co., 411 pages, \$13.95

SAN FRANCISCO: THE MUSICAL HISTORY TOUR: A GUIDE TO OVER 200 OF THE BAY AREA'S MOST MEMORABLE MUSIC SITES

By Joel Selvin
Chronicle Books, \$12.95

THE COMPLETE ANNOTATED GILBERT & SULLIVAN

Introduced and edited by Ian Bradley
Oxford University Press, 1,197 pages, \$39.95

Those who cannot recognize the thrust of the past may never perceive the threshold of the future.

History has boundaries—often invisible but always enduring—and they help determine what will rise, flourish, or collapse in a heap of faulty assumptions.

"Paris Noir" is a beautifully researched and written chronicle of black American artists, writers, musicians, and political activists who gravitated to that European city during this century in fruitful quest of a personal and creative liberty often elusive in the States. Given the mystique of the destination for figures as historically far-flung as jazz singer/club owner Bricktop, performer Josephine Baker, author James Baldwin, and painter Jean-Michel Basquiat, it would have been easy to romanti-

cize the tale Stovall has to tell. But he carefully avoids this trap, conveying the social uncertainty and tentativeness that helped galvanize black American expatriates into finding new ways to utilize their imperfect Continental oasis.

Writing of the much-changed post-World War II Paris that habitués like Bricktop and Baker confronted in the 1950s, Stovall gives an effective social overview to the humanity of their disorientation:

"... Since the 1920s, Baker had become a bigger star than ever by transcending the racial imagery surrounding her initial success; now she was not only a legend in her own time but a French patriotic icon too. Moreover, her newfound adoption of the cause of racial equality reflected the tenor of the times and the all-important legacy of the war. Bricktop, in contrast, had remained attached to the role of the black American as a symbol of festivity and wild parties, at a time when the prevailing mood in Paris tended to emphasize quiet, somber reflection. Her fondness for innocuous jazz and wealthy aristocrats had little to offer a new generation energized by the political Left and vitally concerned with global issues of war and peace. By the 1950s, African Americans had come to play a somewhat different role in



the French imagination, symbolizing complex tragedy rather than primitive joy."

This is living history, whose twists and turns take readers up through the 1990s, and there is a deeply instructive texture to the tale. Part adventure, part parable of fickle culture's power to transform, "Paris Noir" conjures up a fine preparation for whatever comes next.

Humility is usually the best policy when attempting to break new ground with any worthy project, since great schemes begun in



ignorance tend to fall short for the most foolhardy of reasons.

As a book and a lesson in the tangled path of cultural truth-seeking, "Ghosts of Mississippi" is both a cautionary tale and an apt metaphor for our current misguidedness. One of the finest works of nonfiction of the decade, "Ghosts of Mississippi" (a National Book Award finalist) must not be confused with the sincere but shallow new film of the same name. (Indeed, in a classic case of Hollywood hubris, the filmmakers only bought the rights to the book's title.)

Unlike the movie, this reportorial tour de force by former Rolling Stone writer Maryanne Vollers explains exactly who NAACP leader Medgar Evers was, details the enduring importance of his life, and conveys why his long-unsolved assassination in 1963 would stall aspects of the maturation of the civil rights struggle until a jury finally tendered justice 30 years later.

Grittier than any gangsta rap and without its lame tripping, "Ghosts" is a lesson in street realities that no one in America should fail to absorb. The ideal way to proceed would be to buy the new paperback edition, plus the keenly meditative "Music From The Motion Picture Ghosts Of

Mississippi" soundtrack on Columbia, spinning the latter (with its phat tracks by Dionne Farris, Robert Johnson, Nina Simone, B.B. King, Muddy Waters, and composer Marc Shaiman) while you scope out the former (see Album Reviews, page 59).

Cities have their own long-term lessons to teach, and an appreciation of any metropolis and the welcome it extends to local culture is the basis of all community awareness. Unlike most of the conventional pop travelogs currently in print, Joel Selvin's nimbly comprehensive guide to San Francisco combines excellent maps and

insightful photos with information that merges anecdotal depth with a sure grasp of a location's practical allure—then and now. (Selvin also acknowledges a debt to author Art Fein, whose still-in-print "The L.A. Musical History Tour" served as a basic template.) Best of all, Selvin shows how a city like San Francisco succeeds by prizing the humanity in its physical resources and vice versa.

The last example of an uncommon instruction manual to the resilient contours of the cultural landscape is "The Complete Annotated Gilbert & Sullivan," an amazing codex of the 19th century operettas of the celebrated Victorian librettist (Gilbert) and composer (Sullivan), whose many works ("H.M.S. Pinafore," "The Pirates of Penzance," "The Mikado," etc.) are said to still be "performed more often than those of anyone else except the Beatles."

Crammed with annotations, "lost" songs, stage directions, literary cross-references, and historical commentary—as well as the complete text of all 13 operas—the mammoth but inviting tome makes a powerful case that long before Rodgers and Hammerstein or Rice and Lloyd Webber, the passion and presentation of the musical theater were in exceptionally good hands. Indeed, no musical production from "Oklahoma!" to "Sgt. Pepper" to "Evita" has failed to be influenced by the bright future Gilbert and Sullivan fully envisioned way back in the late 1800s.

TIMOTHY WHITE

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McDERMOTT

(Continued from page 57)

down."

McDermott might not have been heard from again had it not been for his friendship with top Canadian concert promoters Bill Ballard and Michael Cohl, then operating BCL Entertainment. The pair now manage McDermott under the company Step Entertainment.

"Friends laughed when I said was going to manage McDermott," says Ballard. "However, it's been very rewarding to have such success with him."

Ballard and his friend Stewart Ravenhill offered to approach several labels on the singer's behalf. A few days later, Ravenhill played the album for EMI Music Canada president Deane Cameron, who immediately agreed to release it.

"When I heard the story of him playing at the dinner for Ronald Reagan, I went, 'Sold. This guy's booked' "

McDermott initially received a national boost with airplay and an appearance on CBC-Radio's top-rated program "Peter Gzowski's Morningside."

"I read the liner notes to see who he was and saw that the CD was put together with the assistance of Conrad Black and Bill Ballard," recalls the show's music producer at the time, Nancy Franklin. "I went, 'Who is this guy?' When I heard the story of him playing at the dinner for Ronald Reagan, I went, 'Sold. This guy's booked.' He has one hell of a voice. Both Peter and our audience loved it. I had John back another five times."

A 10-minute profile on the CBC-TV national news program "Primetime" a few weeks later gave McDermott's record sales a shot in the arm. "After being featured on 'Morningside' and 'Primetime,' the album just took off," says McDermott. "We sold 50,000 copies before I'd formally signed the record deal."

McDermott plans to begin recording a new album in May, with a Canadian release slated for September. No U.S. release has been set yet.

BRIT AWARDS

(Continued from page 52)

Own's Underworld, next to Morrison, Sony S2's Jamiroquai, and Virgin's the Chemical Brothers.

Best international group nominees are Boyzone, the Fugees, the Presidents Of The United States Of America, R.E.M., and Smashing Pumpkins; the international male solo category features the artist formerly known as Prince, Babyface, Bryan Adams, Beck, and Robert Miles. The international female award will be between Toni Braxton, Neneh Cherry, Sheryl Crow, Celine Dion, and Joan Osborne.

The Brit Awards take place Feb. 24 at London's Earls Court and will be televised the following evening by ITV. Sony Music TV will release a 40-track compilation featuring this year's nominees, "Brits '97—The Album Of The Year," in the U.K. Feb. 10.

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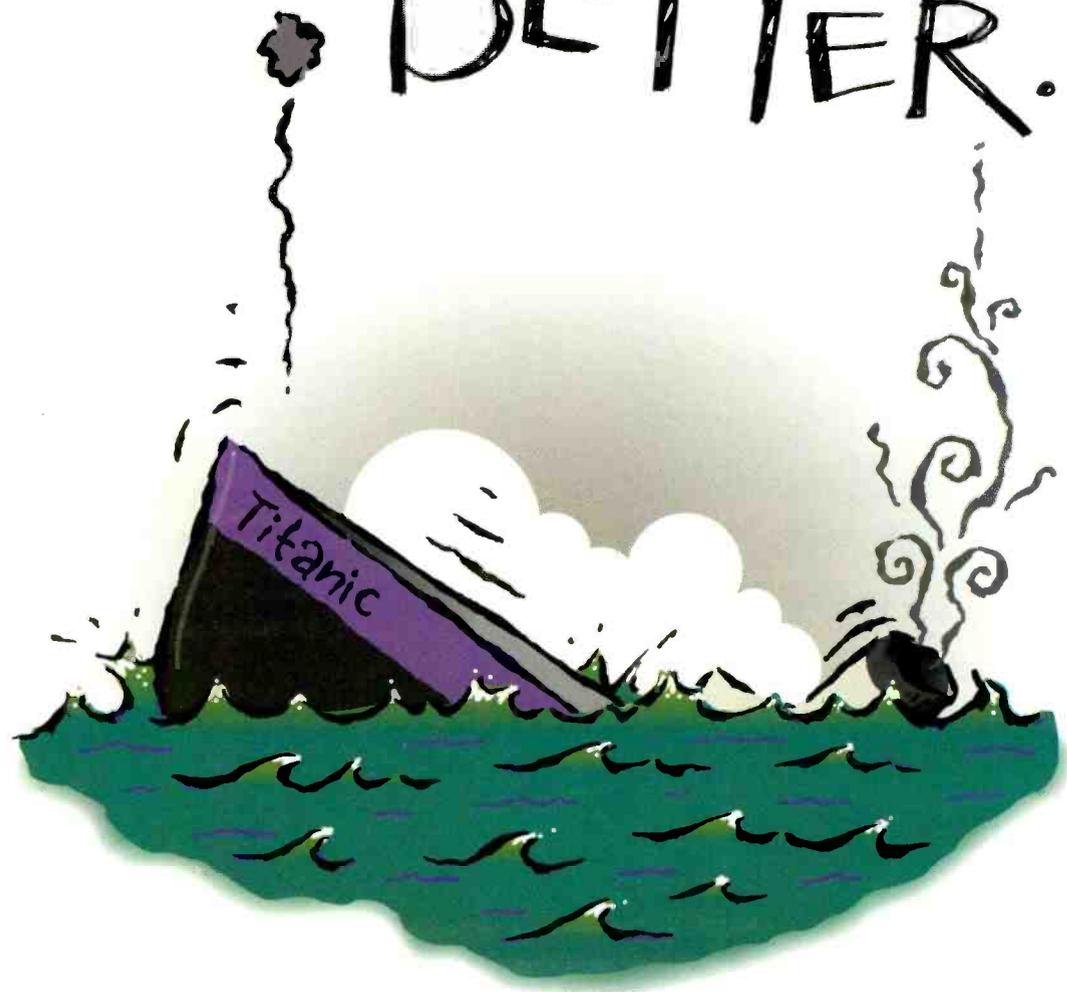
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MIDEM

Optimistic U.S. Representatives Head To MIDEM With Specialized Agendas

BY RICHARD HENDERSON

The frenetic atmosphere of France's MIDEM draws music executives from around the globe, each with a different agenda. Some seek the perfect sub-publisher or export partner in a desired territory, while others unveil their latest release schedules. The floor of the Palais, MIDEM's principal site, comes to resemble the trade-fair equivalent of a particle accelerator, as participants meet, forge alliances, strike deals and reevaluate shared strategies in a frenzy of international networking that spreads beyond the convention hall to restaurants, bars and hotel rooms throughout Cannes. Americans attending the annual event represent labels and publishing companies both large and small; in anticipation of their trek to Cannes in January, several U.S. participants described the expectations and priorities that will shape their '97 MIDEM experience.

For many in the independent-label community, MIDEM is a forum to demonstrate resourcefulness and ingenuity in response to the crippling retail climate of 1996. Bob Hadad, of North Carolina's Music Of The World label, sees MIDEM as a venue to "get the word out about the way we've diversified our label this year, the year of crisis, to meet the demands imposed upon non-mainstream indie labels."

Hadad will be showcasing a new mid-line series, Latitudes. "I'd like to generate foreign interest in the five CDs that we've introduced in the fourth quarter of '96 and seven others that will be brought out before March or April." Hadad also will be introducing the Nomad custom label to his overseas partners. Launched in April '96, Nomad is a new imprint focusing on modern world music with the emphasis on world jazz. Typical of its A&R direction is Folkscat, a Bulgarian a cappella group influenced by American jazz vocal stylings, which has 7 CDs out already.

Al Evers owns A Train Management, which serves as international representation for US indie labels Hearts Of Space, Real Music, Silver Wave, Shanachie, Six Degrees, Sugo Music, Canyon Records, Talking Taco and Triloka/Wordly Records. For these clients, Evers handles marketing, sales, licensing and, for several of them, sub-publishing. He bases his approach to MIDEM on the thought that there is always room for improvement of international distribution. This year, as in others, he'll be discussing release schedules for the coming year with various foreign partners, while enjoying what he terms "the human bumper pool of the Palais, with its magical moments enabling one to connect." For Triloka, presently in a joint venture with Mercury, Evers says MIDEM is "strictly a finished-

goods export deal." He will be presenting Triloka's new Jai Uttal record, as well as the latest from the multi-ethnic group Tuiku.

OVERCOMING OBSTACLES

Many independent labels contacted for this article, who might ordinarily have attended, expressed regret that a MIDEM visit was beyond their means after the fiscal hardships of the past 12 months.

For his part in the proceedings, Tom Welsh, label manager of San Francisco imprint New Albion, says, "There is nothing extraordinary to accomplish [at MIDEM], but you can be sure that the topic of conversation this year will be the floundering and sagging of the entire music industry. There's certainly enough domestic press on the subject, and I think that it's happening in Europe too."

"New Albion has solid relationships around the world," continues Welsh. "We're distributed in about 25 countries, and, in 20 to 22 of those, we're confident and enthusiastic about our relations. MIDEM gives us the chance to see our friends from the other side of the planet. For a label of our size, a licensor isn't looking to get rich from our product, so finding kindred spirits is important."

MAKING A MAJOR STATEMENT

Major-label players from the U.S. feed on that same high energy. David Renzer, still in his first year as president of MCA Music Publishing, will utilize MIDEM as a forum to showcase his company's assertive growth policies. He describes his plans for Cannes: "While some might question the tangible value of the deal-making at MIDEM, for us, it's important to make a statement. We're going to be at MIDEM in force; we're going to have all of the MDs of our company attend. We're flying in about 30 people in all—a significant contingent. That's a big investment for a company, but we're looking to get the maximum bang for the buck. As a publishing company, we're going to have an evening to which we'll invite all the international attorneys that attend MIDEM, as well as some of the international MCA people, from the record companies and the Special Products division."

"It's a chance for me to spend some quality time with my international staff," says Renzer. "We'll have time to address growth strategies, as MCA is being very aggressive internationally. We're going to announce some exciting deals that we've just closed, such as representing the Epitaph catalog for the world outside North America. MIDEM is when we can actually meet with people like Brett Gurewitz of Epitaph and spend one-on-one time with them."

"We've got a lot of international releas-

es coming up; and there are tentative big-name deals that we're going after. Some of the international signings that have been made out of our European offices are the subjects of North American bidding wars. We've signed one of the members of Prodigy, Paul Connelly, out of our U.K. office; now their clip is on MTV's Buzz Bin, and you've got major labels in a fierce bidding war to sign the act.

"We try to keep everyone in the loop as to international signings. What will work in one territory might cross over into another. There's a culturally fascinating chain of events that leads from signing an act out of our Swedish office to that act selling huge amounts of albums in Japan."

FORBIDDEN TERRITORIES

The potential to open new markets is a major draw for MIDEM participants. Renzer notes that, while MCA has its own operations in every major territory around the world, there are still some emerging markets—Southeast Asia, for instance—which the company will focus on. In the wake of the Soviet Union's dissolution, many U.S. labels are jumping at the chance to enter what had previously (and literally) been forbidden territories.

Robert DePugh, of Chicago's Alligator Records, says that he wishes to get more involved in Eastern Europe. "We have distribution in Greece, Hungary and Poland," says DePugh. "The Czech Republic would be a good market to get into, but as of yet I haven't found the right partner. To be honest, the dollars involved for a company like ours don't really make this a priority. For the time spent, it's much more worth our while to work out some specifics with our German or French licensee."

South America also represents an untapped frontier for many looking to license or export their titles. Dan Hoffman, senior executive of Tommy Boy Records, is looking to negotiate new deals in some Latin American territories. Of South America, he says, "We already have a deal with Warner Brazil, but we're doing deals for Argentina, Colombia and Central American countries, as part of our ongoing efforts to target major population areas that haven't generated sales to date."

A Train's Evers is looking to improve the South American situation for the labels that he represents, though he states, "I'm not sure that this MIDEM will be the answer—possibly it will be at the MIDEM upcoming in Miami, with its focus on Latin America."

John Telfer, international director for Rykodisc, describes his priorities as having a large focus on Brazil. "Parts of our catalog have representation in Brazil," he says, "but we're looking for a proper representative there, as well as in a couple of smaller territories in South America where I need licensees."

"There also remains the issue of what we can do in Africa. I want to extend our reach and look at it country by country if possible, to look at the more stable countries and see what I can establish there."

Of his company's need to crack new markets at MIDEM, Bob Emmer, executive VP at Rhino Records in Santa Monica, Calif., states, "Rhino's into almost every territory. [A visit to MIDEM] is just a matter of strengthening the alliances there, focusing one-on-one with people to help them better understand what Rhino is about, what our goals and visions are. For example, Kid Rhino has entered into a joint venture with Warner Consumer Products for children's audio, Kids WB Music. Michael Harkavy, the VP of worldwide publishing

Given MIDEM Asia, Companies From JAPAN Still Accent The French Version

BY STEVE McCLURE

TOKYO—Despite MIDEM Asia's having established itself as a must-attend music-biz conference in this part of the world, key players in the Japanese industry make a point of attending the annual Cannes con-

fab. "In terms of overseas labels or producers, attendees at the two MIDEMs are totally different," says Avex chairman Tom Yoda, adding, "We're going to have maybe a couple of hundred meetings at Cannes."

Avex will be sending about 50 people to this year's MIDEM, down a bit from last year but still the biggest delegation from any one Japanese company. Reflecting the company's increasingly international character, Avex's MIDEM attendees will include staff from its offices in London, New York, Hong Kong and, of course, Japan.

Tatsuo Ozu, general manager of Pony Canyon's international department, says that attending the Cannes conference gives the independent Japanese label a head start on its competitors in the rest of Asia in terms of licensing new and exciting product. Besides head-office personnel, Pony Canyon's 10-person delegation will include staff from its offices in Los Angeles, London and Singapore.

"MIDEM in Cannes is kind of a main target for us," he says. "This year, we're looking especially for dance music." Ozu says Pony Canyon is planning to market dance/pop compilations in Japan, a tactic that has paid off in a big way for trendsetter Avex and now other labels, such as Toshiba-EMI, Mercury Music Entertainment and Sony Records. "We have a lot of hard rock and heavy metal in our catalog," notes Ozu. "On the dance/pop side, however, we don't have enough, and so we're aggressively looking for such music."

Victor Entertainment, another leading independent Japanese label, plans to send about seven people to Cannes this year. "It's still very useful to go to Cannes," says Aya Ohi, who is in charge of international operations at Victor's international

division, "because that's where you do see everybody. Not everybody goes to Hong Kong. It's important to keep in touch, especially because we're an independent company."

In terms of looking for material to license, Victor will be focusing on dance music and hard rock/heavy metal. "But, we're open to everything," Ohi says.

Mamoru Murakami, president of leading music publisher Nichion, Inc., says having a presence at Cannes is vital for Nichion. "We need up-to-date material for our record-library business," he says. "We supply music for TV programs, as well as for corporate videos. And the people we need to contact in the record-library business are mainly in Euro-

pean countries, not in the United States. So MIDEM in Cannes is a very, very appropriate place to exchange ideas about trends in Japan and the rest of the world."

"Nichion has led the way among Japanese music publishers in getting into the increasingly important music-library business. I think it's a very promising field," continues Murakami, noting that the semi-public Japan Broadcasting Corp. (NHK) is gradually switching from its policy of specially commissioning music for broadcast use to using library material.

As usual, the Music Publishers Association Of Japan is sponsoring a large MIDEM booth, under the heading "Access: Nippon—Meet Music Lovers." Other organizations supporting the Japan booth include the Japanese Society For Rights Of Authors, Composers And Publishers (JASRAC), the Recording Industry Association Of Japan, the Japan Association Of Music Enterprises and the Federation Of Music Producers Japan.

The MPJA will be distributing a special sample CD, titled "Access: Nippon '97—A Cross-Section Of Our Music Today," comprising tracks chosen by member companies and providing a convenient overview of contemporary Japanese pop. ■

in place with Warner Music International, we would go and make individual licensing deals; we still maintained strong relationships with a lot of the independent distributors there. Earlier on, I would set up a million meetings before I went to MIDEM and have every hour blocked out. Now I go in with very few meetings set—very important ones, definitely," he continues. "The rest of the time, you're out there and you're looking. I go into it as a game: What am I going to find, and

Continued on page 79



Tom Yoda, Avex



bendall



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MIDEM

Asia

Takes Opportunities To Promote Product And Branch Out

BY IAN GITTINS

Indications are that more Asian music companies than ever before are set to attend MIDEM this year—and the region's major players are making ambitious plans for Cannes.

Taiwan's Rock Records typifies the spirit of optimism. Rock is using MIDEM to announce the opening of new branch offices in Indonesia, the Philippines and Australia, as well as to sign new artists and clinch label deals.

"We've always come to MIDEM, but this is the first time we've exhibited," says label manager Cheryl Chang. "We aim to raise awareness of Rock outside Asia and promote our recent developments in the areas of international repertoire, satellite communications and regional publishing."

Singapore's Form Private, like Rock, is a regular MIDEM attendee that's exhibiting for the first time this year. Form cur-



Krissada Sukosol Clapp, Bakery Music

rently holds label deals with Zomba, edel, Telstar and MNW and is looking to add to the list.

"MIDEM is always challenging, because you never know what's going to hit you—be it a great new licensing deal or a partner," says label manager Alan Tan. "But MIDEM has always been very successful for us, and we hope to secure and sign more suitable labels and artists for the Asian territories."

GLOBAL IMPORTS

Most Asian companies are looking to license international repertoire for their domestic markets, particularly the ballads and easy-listening melodic soft rock of which Asia is so fond. Yet a few labels, such as Thailand's Bakery Music, have a more ambitious agenda.

"We want to branch out and license different kinds of music into Asia, such as alternative rock," says Bakery's Krissada

Sukosol Clapp. "But the Asian market is very conservative, so we know we have to introduce these new [styles] gradually.

"We also want to make deals to license Bakery artists into Europe," he continues. "At MIDEM, we'll be prioritizing our rapper Joey Boy and Rick, who is an ambient female Thai singer."

The Media Bank Group of Hong Kong is another company going to MIDEM hoping to prove that the flow of artists and product from Europe to Asia does not have to be a one-way street.

"Naturally, we're looking for Western music to license into Asia, both as a record company and a publisher," says managing director Anders Nelsson. "But we'll also be playing companies tapes of our artists, such as Wayhwa, who's a female folk-rock star who can sing in Mandarin and English."

Kirin Music Publishing of South Korea is typical of many Asian companies who are going to MIDEM wearing both record label and publisher hats. International publishing director Juweon Jin signed a raft of label deals at MIDEM '96 and says that, this year, she wants to license out some of the 170 Korean songwriters she represents. "Some of our dance tunes could do well in the West," she says.

Yiyi Wang of Taipei-based publisher Target International intends to license product from the U.S. into Taiwan and



Alan Tan, Form Private

Hong Kong and says, "I also want to do deals with European companies for classical music."

Similarly, Taiwan-based Wind Records Limited aims to use the MIDEM forum to add to its slew of business partners in the U.S., Europe, Latin America and Asia.

Sony Music Publishing and EMI

Among The Largest Markets, GERMANY Aims Higher Than Ever

BY WOLFGANG SPAHR

HAMBURG—More than 100 German companies will be participating at MIDEM this year, the largest contingent to date from Europe's largest market. The joint German-industry stand, financed by the nation's Economics Ministry, will host 67 companies, including the rights society GEMA and, for the first time, the German Federal Phonographic Association (BPW).

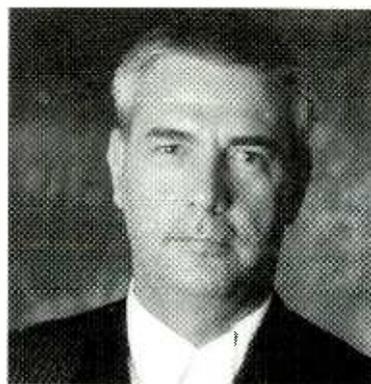
German IFPI chairman Wolf D. Gramatke, at whose initiative this participation came about, sees particular opportunities for the Germans now that

Phonographic Association and the German chapter of IFPI not only stresses the importance of MIDEM for our market but particularly documents the large and growing significance of German repertoire in the global market—as well as the economic standing of the world's third-largest music market."

Gerd Gebhardt, chairman of the German Phono Academy, sees MIDEM as an ideal podium to present German music and to make deals with areas like Asia and the U.S. "MIDEM is the best test of how unique the German product

is all European territories and also in Asia, where they are very successful, especially in Japan. At MIDEM, Kamstedt says he's seeking additional deals, mainly in the U.S. and Latin America.

Herbert Kollisch, managing director of the EMI-owned Intercord label, does not primarily go to MIDEM to sell products but to buy them. He notes that EMI companies worldwide have the first refusal to any repertoire he produces. "Generally, however, we want to broaden our international repertoire and are still extremely interested in extending our contacts with



Herbert Kollisch, Intercord



Michael Kudritzki, Intro Musikverlage



Dr. Hans-Henning Wittgen, DMV

more domestic productions from the country are finding their way onto the international charts worldwide.

Dr. Hans-Henning Wittgen, managing director of the German Music Publishers Association (DMV), attributes the great success of the joint industry stand to his association's initiative. After all, he says, the Music Publishers Association managed to persuade the German federal government more than 10 years ago to support its presence at MIDEM.

Wittgen says this stand gives small music publishers their first opportunity to present their titles on an international level. The chart successes over the past few years are the sweetest reward for DMV's international commitment to its authors and publishers, he says.

Peter Zombik, managing director of the Phonographic Association, says the joint German-industry stand "has increasingly become an important forum for representing German interests. The inclusion this year for the first time of the Phonographic Academy, the Federal

is and how well we hit the taste of the world," he says.

GEMA's presence at MIDEM "underscores its demand for a more intensive European and global dialogue on the role of music and especially the status of copyright holders," says spokesman Dr. Hans Geyer. Accordingly, the rights society will work closely with its international counterparts, particularly its French affiliate, SACEM/SDRM, to highlight copyright issues, specifically the demand for full protection of all copyrights on the internet and other forms of digital exploitation.

"Music markets can only prosper in the future if technological progress harmonizes with the fundamental principles of copyright law," says Geyer.

Peermusic's European chief, Michael Kamstedt, says that years of attending MIDEM "have shown that these numerous meetings pay off. International contacts have been established, which become the basis for good signings." Peermusic's superacts Blümchen and Captain Jack have been released in near-

independent labels in England and the U.S. and also gaining new partners," says Kollisch. "I would say that Southeast Asia offers the greatest potential for growth in the licensing area."

EXPANDING AUDIENCES

Michael Kudritzki, head of Intro Musikverlage in Berlin, considers MIDEM proof that music knows no borders. "This is demonstrated by the great success of national productions [from Germany] over the past two or three years," he says. "It is difficult to say which specific markets should be focused on. I think that we all dream of landing a hit in China, assuming that we are able to sell and license products there. Even though the big deals of the '70s and '80s are a thing of the past, we repeatedly see independent producers and publishers with whom we can do business."

Peter Ende, managing director of EMI Music Publishing in Germany, says that MIDEM still allows you "to make a musical trip around the world within a relatively short space of time. In addition to traditional representatives from the Anglo-American region, we will be concentrating on contacts with continental Europeans, as well as representatives from Eastern Europe, Southeast Asia and South America."

Michael Haentjes, owner of the edel company, says, "MIDEM in Cannes is the most important music fair of the year for us as an independent company. We not only refresh existing business contacts but also repeatedly gain interesting new ones. All our main licensors and licensees are present, and the numerous conversations are always productive." The very fact that more than 30 edel employees from across Europe and the U.S. attend MIDEM demonstrates its importance to the company. ■

Publishing are both sending representatives from their Hong Kong offices to MIDEM, although they see the event fulfilling a rather different role for the majors compared to the independents. EMI Publishing SE Asia regional managing director Susanna Ng sees it as a fine public-relations opportunity.

"I don't expect to do deals at MIDEM," she says, "but it's a great chance to meet our clients, lawyers and other publishers and let them know what EMI Publishing is doing in Asia."

Sony Music Asian Region director of business administration Andy Grainge agrees with Ng's analysis. "MIDEM is a great marketplace for independents, but majors are more likely to work via their

offices," he says. He admits it is still "difficult" to sell Asian artists in the West but will be promoting Sony acts like Taiwanese star Coco Lee, Thai singer Nakharin and Filipino rockers Wolfgang at MIDEM.

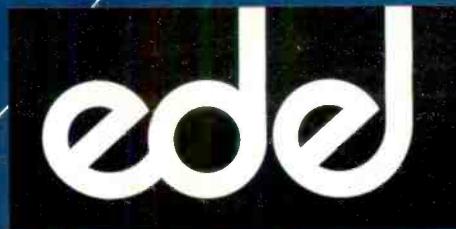
It seems MIDEM attendance is fast becoming essential for Asia's major players. Alex Lai, managing director of Hong Kong-based distributor City Sound, certainly wouldn't argue. City Sound has attended MIDEM for 10 years.

"It's not just about making deals," says Lai. "We need to keep up our profile and have our name in the guide book. What on Earth would our important international partners think if we weren't at MIDEM?" ■

LUCE DRAYTON

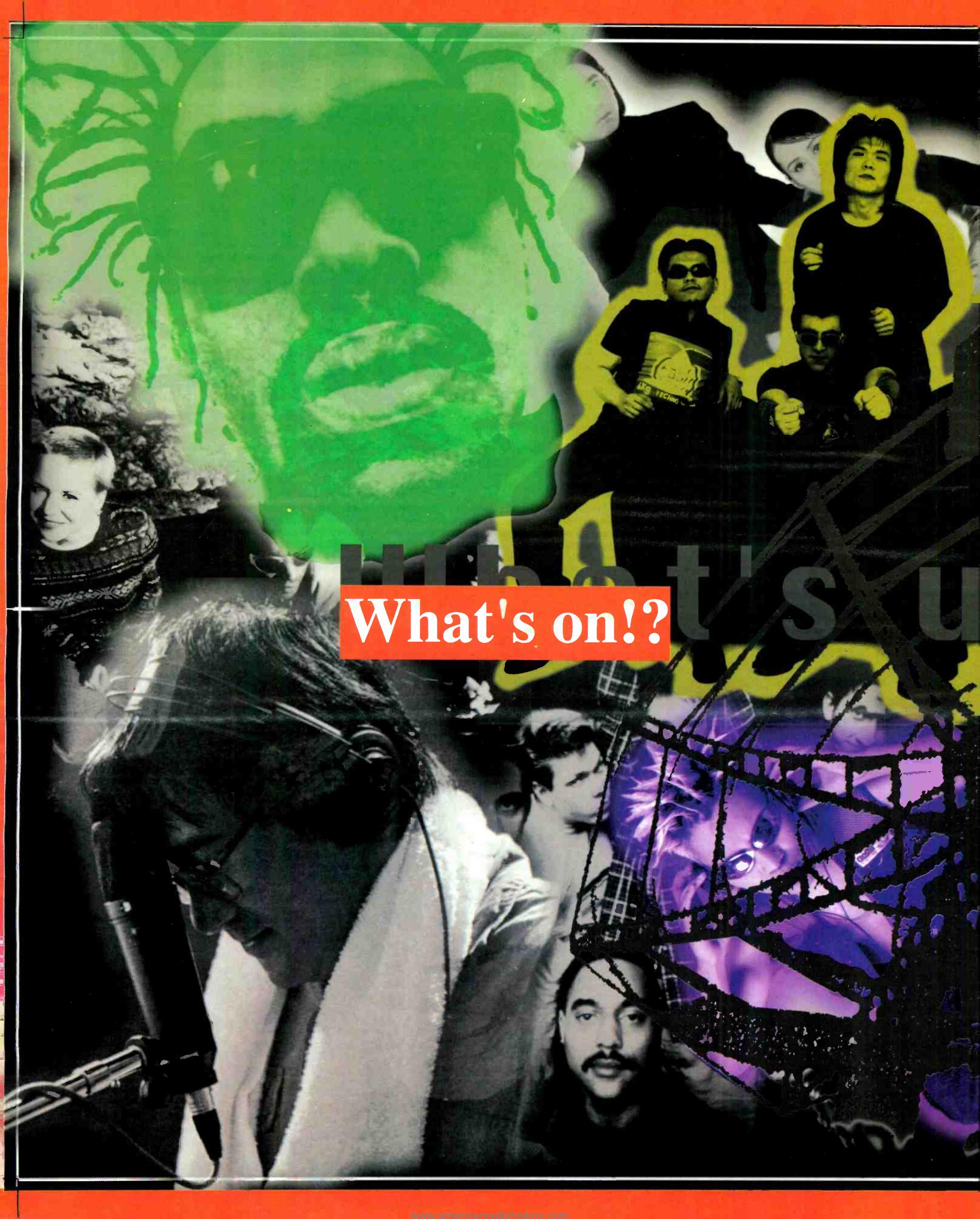
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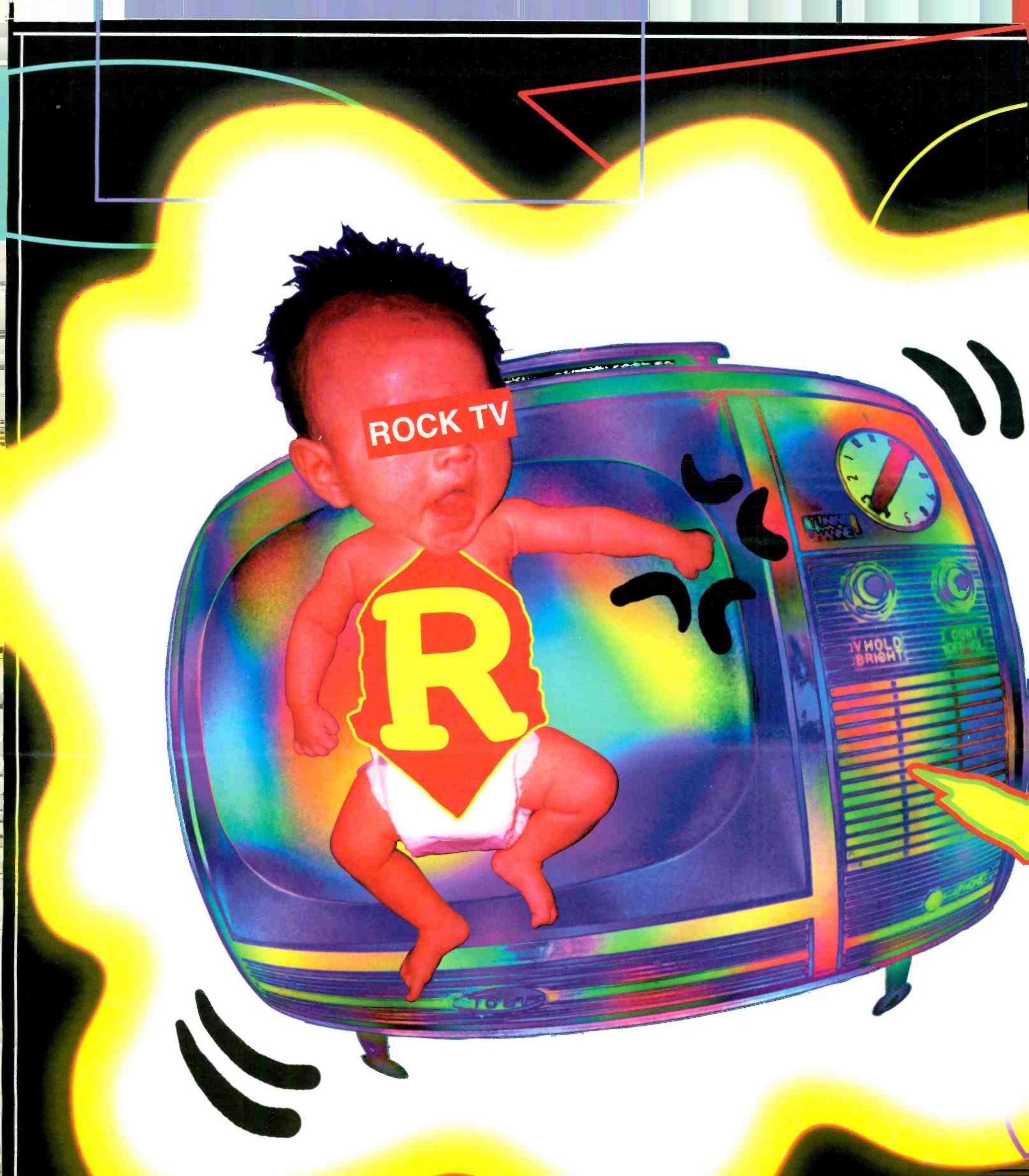
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MIDEM

Labels And Artists From FRANCE Prepare For An International Audience

BY EMMANUEL LEGRAND

PARIS—Two of the largest collective stands at MIDEM will be bringing together a large share of French record-production companies, under the aegis of the two producers' collecting societies SSCP and SPPF. France is also represented by another stand bringing together the performing-rights society SACEM, the artists society ADAMI, FCM-Fund For Musical Creation and an Export France platform. The latter will include the French Export

advance, just forget it; you'll get nowhere. To have a successful MIDEM, you must get in touch with the right people before MIDEM and inform them, do some local promotion, create a buzz for your act."

MIDEM is, above all, a meeting place for music publishers. Nicolas Galibert, managing director of Sony Music Publishing France, says that each year the idea of going to MIDEM seems like a burden but admits that, once there, he enjoys every moment. Galibert values MIDEM mainly for the international perspective it offers.

"During MIDEM, we usually have international meetings with the other Sony Music Publishing affiliates' representatives," he says. "It is

an artistic-oriented meeting during which we present our projects. I usually take advantage of MIDEM being held in France to bring along a couple of our artists or composers. Last year, film-score composer Philippe Sarde came to MIDEM. It's a very efficient and pleasant way to catch the attention of our affiliates."

MIDEM is also the place to discuss issues concerning the music industry. Jean Davoust, president of Warner Chappell Music France, has been working on a conference to be held in Cannes that will look at the role of publishers in the digital era.

"We want to raise the awareness of the music professionals that the advent of these new technologies can deliver the best (a better flow of musical works) and the worst (the absence of control over this flow)," says Davoust. ■



Office from Paris, the FMO from New York and Francophonie Diffusion.

For Marie-Agnes Beau, executive director of the French Export Office, MIDEM is a key event in the international calendar. "We are doing a lot of field work at MIDEM," says Beau. "It's the right place to meet with international media, labels from everywhere and foreign distributors. We are doing a lot of promotion on-site for all the French acts performing in Cannes. Our goal is to get as many international professionals as possible to attend the concerts of French artists."

MIDEM's promotional appeal is very strong and can be very positive for artists, according to Beau, because of the presence of media, tour promoters, festival programmers and labels. But, she warns, "if you don't prepare your event in

Spain Shows Strength In Numbers

HOWELL LLEWELLYN

MADRID—The majority of Spanish activity at MIDEM is centered on the organizational skills of the Spanish authors' and publishers' society, SGAE, the world's fifth-largest such society.

A mix of about 60 majors, indies and publishers will attend MIDEM in a package deal arranged by SGAE, and, by doing so, they pay just 30% of the usual fees and can use SGAE facilities to make contacts and enact deals. Last year, nearly 50 music-industry companies attended.

As it has done at all major international festivals for the last few years, SGAE is presenting a variety of artists in showcases. This year's lineup includes Carlos Núñez, a 24-year-old Galician bagpipe player dubbed the Jimi Hendrix of the bagpipe; the Michel Camilo Trio from Puerto Rico; and five DJs from Barcelona, Spain's dance

capital, for an evening of dance music.

The SGAE stand this year will be impressive, with the fighting bull as the central image. The stand has been designed by the radical punk-flavored Catalan theater group, La Fura Dels Baus, which designed and orchestrated the magnificent opening ceremony of the 1992 Barcelona Olympics.

Ricardo López, SGAE pop/rock promotion spokesman, says, "Once again, we expect MIDEM to be an excellent showcase for Spanish authors who seek an international profile."

He cites the case of a small indie label that is joining the SGAE caravan, Siesta Records, which is attending chiefly to expose its main act, La Buena Vida, to Japanese booking agents. Thanks to an appearance last year, the group has a single that has sold well in Japan. ■

Italy Consolidates Industry Presence And Raises Awareness Abroad

BY MARK DEZZANI

MILAN—A televised night of Italian music live from MIDEM and an expanded stand representing all sectors of Italy's music industry are part of an effort to raise awareness and sales of Italian music abroad at this year's gathering in Cannes.

Italy's independent-labels association, AFI, has negotiated an industry-wide presence at their traditional under-the-stairs stand in front of the main entrance of the Palais Des Festivals exhibition hall. In a sign of improved relations with Italy's IFPI-recognized trade organization, FIMI, the AFI stand will host several FIMI members, along with 32 AFI members, the Italian authors-rights body SIAE and Italian Pubcaster RAI.

AFI executive Mario Limongelli, who is



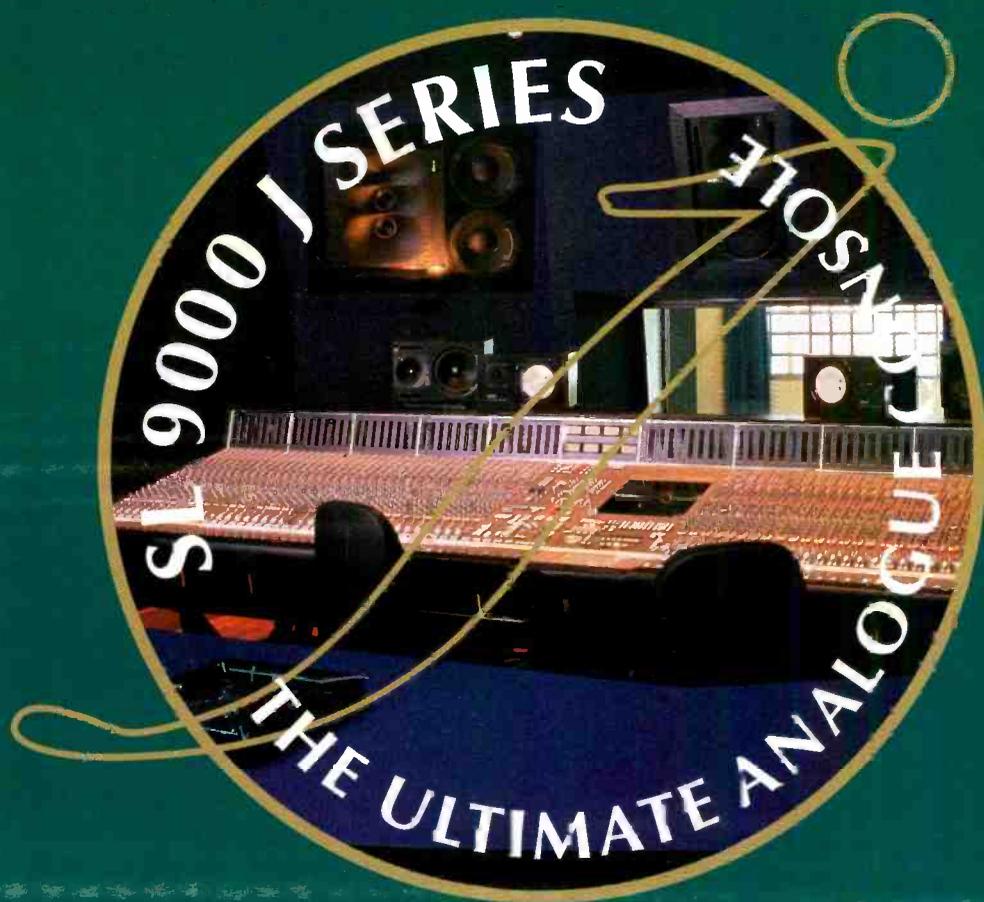
also managing director of indie label NAR, says that the new consolidated industry presence confirms AFI's belief in the effectiveness of MIDEM in exporting Italian music. After five consecutive years of independent companies taking a joint stand under the AFI umbrella, the new project, called "Italia In Music," combines Italy's most important indies with record companies represented by FIMI, composers represented by the SIAE, artists represented by IMAIE, plus the RAI and the Commune Di Sanremo, who are the principle organizers of the annual San Remo Song Festival.

An evening billed as "Ciao Italia" will showcase Italian artists already well-known outside the country alongside emerging talent and international stars performing world-famous Italian songs. The show, organized by AFI and the SIAE, will be broadcast live on Italy's prime channel, RAI UNO, and will be available to international broadcasters.

Francesca Campi, managing director of Rome-based soundtrack specialist CAM, says her company will again have a high profile at MIDEM but will not be taking their traditional stand. "We have booked lots of poster advertising for our latest product. However, we will be using MIDEM to meet our traditional partners and clients and using the market to restructure our global distribution and activities," says Campi.

Following the release last November of the soundtrack to Gabrielle Lavia's epic romance "La Lupa (The She-Wolf)," scored by Ennio Morricone, CAM will release another Morricone score at this year's MIDEM, the soundtrack to one of Italy's most-anticipated movie releases of 1997, "La Tregua (The Truce)." It is the first film in several years directed by major Italian director Francesco Rosi. ■

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MIDEM

Netherlands Take A Dutch "Street" To MIDEM

BY ROBERT TILLI

AMSTERDAM—Traditionally, all Dutch representation at MIDEM is organized by Conamus, the foundation to promote pop music from Holland, and Saskia Bruning, the newly appointed director at Conamus, plans to live up to the foundation's goals.

"As always, we'll be responsible for setting up a Dutch 'street' with stands from companies and organizations from our country," she says. "If possible, we'll negotiate for Dutch bands to secure performances at the trade fair. Also, we'll be launching a new edition to our directory called the 'Vital Guide To Dutch Dance.'"

SPN, the Dutch Rock foundation, will be sharing its stand with Conamus, and, for the first time, the two organizations will co-present three compilation CDs containing Dutch music, as opposed to their own separate samplers as in the past. There will be one CD for pop, one for rock and one for dance.

Conamus' sister organization, CNM (Centrum Voor Nederlandse Muziek), which promotes classical music composed by Dutch composers from the past, as well as by such contemporary masters as Peter Schat, Ton De Leeuw and Maarten Altena, will be present with its own stand.

"Our main goal will be trying to find distributors for our NM Classics label in territories other than the 'Arcade countries' [GSA, Benelux, France and Scandinavia], where our product is already being handled by Vanguard," says

CNM adjunct director Gabrielle Borger. Japan and Latin America are the key target markets for distribution of the label, which is co-owned by Radio Nederland World Service.

The Arcade Music Group, which is based in the Netherlands, will be represented at this MIDEM by some 20 staff members from CNR/Arcade labels, reports Guido Janssens, marketing director of CNR International. Attending will be staff from Norway, Sweden, Belgium, Holland, France, Germany, Austria, Switzerland and Spain, according to Janssens.

The Dutch IFPI body, NVPI, also will be attending MIDEM. Three independent record companies, Dino Music, Red Bullet and Munich Records, which recently celebrated its 50th anniversary, have already confirmed their presence on the Dutch 'street' at MIDEM. ■

SWEDEN

Celebrates The New Year Under An Umbrella Stand

BY DOMINIC PRIDE

STOCKHOLM—A record number of Swedish exhibitors will be attending MIDEM in 1997 under the Export Music Sweden banner. This year, 124 people from 47 companies will share the Swedish umbrella stand organized by ExMS, including independent labels, publishers, distributors and organizations such as authors' rights society STIM.

Larger Swedish indies, such as MNW Records, Stockholm Records Group and edelpitch, as well as smaller ones like North Of No South Records and Jimmy Fun Music (Per Gessle of Roxette's company) will be among those setting up shop at the joint stand.

Cost is just one reason why smaller independents are attracted to the stand, says ExMS managing director Stuart Ward. "It's also about being among friends. It's a more efficient way of getting your message across than being on your own."

Video producer Apollon Bild & Film, based in Lund, is among the Swedish companies at MIDEM. Managing director Martin Persson says, "I go because it's a good way of meeting Swedish and foreign people. Besides the people you want to pin down, there are people you bump into who are quite useful." Although A&R executives from larger multinational companies

Continued on page 77

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Prospects For Australia May Change As Government Refuses To Take A Stand

BY CHRISTIE ELIEZER

MELBOURNE—There won't be an Australian stand at MIDEM this year. It's been axed after 22 years, due to cuts in government funding. Given Australia's high profile on the world music scene during the past two years, the timing could not be worse for the 30 groups that would have used the stand.

"In the early '70s, Australia became one of the first to have a collective stand at MIDEM," says an irate John McDonald, managing director of the Image Music Group. "Now every country seemingly has one, and we don't. It's a tragedy. Without a stand, Australia will lose business and profile. We'll have to work out of briefcases, hoping to bump into people in aisles."

McDonald, a MIDEM attendee since 1973, says catalog and publishing deals he struck at the convention make up 80% of his overseas business. His biggest success, Boney M's "Moscow," licensed in an impromptu meeting with Germany's Segal Music, sold 350,000 units in the wake of the Moscow Olympics.

John Evans, MD of Rajon Entertainment is making his 27th visit and expresses dismay. "MIDEM has been the backbone of the Australian music industry," he says. "None of the independents like Shock, Image and Alberts would've made impact without it. Meeting 5,000 people from 500 different places in four days saves a year on the road, especially when you're from the other end of the world."

For McDonald and Evans, faxing long-time associates to fix a time and place to meet was not a problem. McDonald's publishing concerns include a 30-hour CD of library music for film and TV.

Evans plans on acquiring as many catalogs as possible for Rajon's compilation label, Chapter II, and its TV advertising division, as well as for Sony's direct-response label Teledisc Entertainment, for which he is a consultant.

Established contacts saw another MIDEM veteran, publisher Phil Tripp, find "alternative distribution" for his "Australasian Music Industry Directory," and he says first-timers to MIDEM from Australia will be hit the hardest. Tripp, who was part of an unsuccessful attempt to rescue the national stand, blames the inability of companies to think ahead or fend for themselves. "The local music industry has been at the government's teat for too long," he says.

GROUP EFFORTS

Colossal Records will share a stand with a European partner. International manager Gabby Colombi is focused on the export division to be launched this month and is expanding the U.M.A (global house music) and CAR (Aussie dance/techno) imprints.

"The Big Backyard" radio show, which globally broadcasts contemporary Australian music through 750 outlets, will operate out of Shock's stand, says co-director Steven Hindes. Copies of a 35-

track "MIDEM Sampler" double CD will be distributed to A&R execs from the U.S. and U.K.

The Mushroom U.K. stand will be crowded. Festival Records will hang its hat there, as A&R director Kerry FitzGerald seeks pop and dance tracks for Australia and New Zealand and licenses repertoire from the

labels it distributes (Larkin, Profile, Outlaw) along with direct signings, such as Boys In Black, Mother Hubbard and Baby Sugar Loud.

Also using the stand of its U.K. sister company will be Mushroom Distribution Services. Scott Murphy, managing director of MDS, is brokering European deals for flagship act Black Eyed Susans (signed in the U.S. to American Records), Ivan Gough and Deluxe from its dance section, and frontline acts Love Me, Pollen and Gaslight Radio.

Some companies, like the Shock Music Group, will run their own stand. The importance of having such a profile was emphasized last year when unexpected offerings from Imago and edel provided big-sellers. The past year has been another strong growth year for Shock, which became a

major player in dance, set up a lucrative soundtracks division and pushed further into Asia. The export division shipped to Slovenia, Croatia and Russia and expanded its South American and Asian bases.

Shock GM Charles Caldas adds, "In the past, we've focused on the fact that we could have hits in the home market. This year, we're also actively chasing partners to release acts like Screamfeeder, Big Heavy Stuff, Glide and Frenzal Rhomb." A sampler of dance music has also been prepared.

Also planning its own stand is newcomer TWA Records, seeking to license former Cold Chisel guitarist Ian Moss, Choirboys, Moondog, Mr. Blonde and Dog Trumpet. "We plan to expand considerably through '97, so we're on the lookout for licensing deals," reports director of A&R Chris Wooden. ■

SWEDEN

Continued from page 76

tend to stay away from Cannes, "you meet the guys from the independents who are doing quite well," says Persson. "Publishers go to push their bands there, and they can also make recommendations to A&R guys for video work."

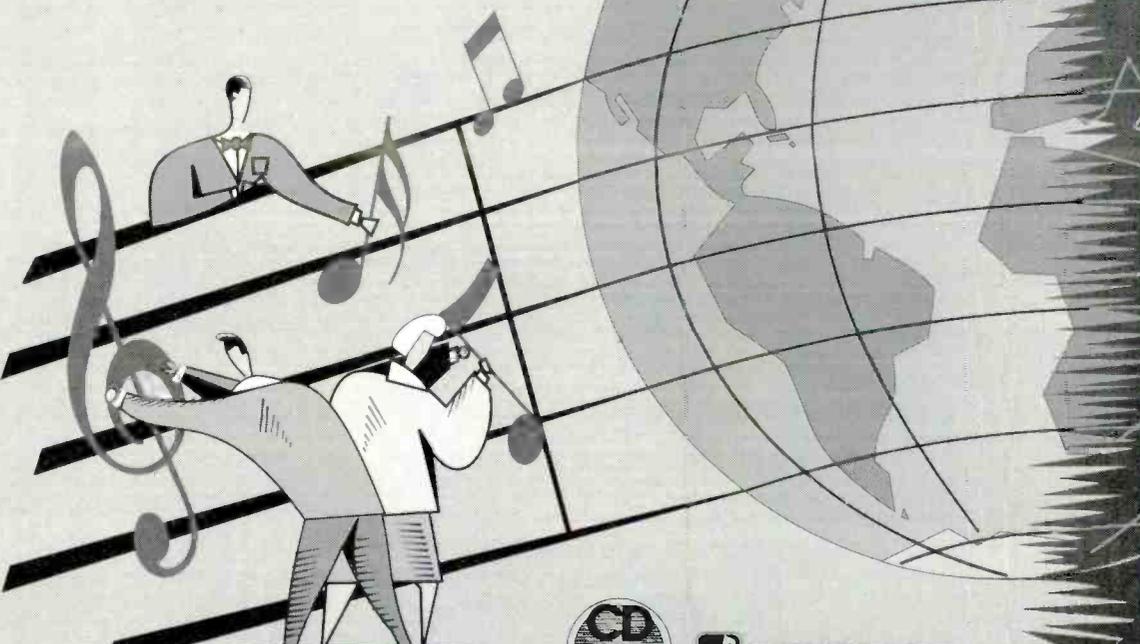
For Dag Haeggqvist, managing director of Gazell Music, MIDEM is now a way of life, as he has attended all 30 shows prior to this one. "I'm an old man, and I can't change my ways" he quips. This year, Gazell will be looking for international record and publishing deals for a cappella act The Real Group.

"MIDEM's the logical start of the year for the music industry," observes Haeggqvist. "For us, it's like celebrating the New Year." ■

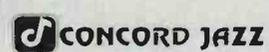
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MIDEM

LATIN

Companies Curb Profile At MIDEM

BY JOHN LANNERT

Compared to previous editions of MIDEM, the 1997 installment likely will have a reduced presence from Latin American record companies.

Part of the diminished participation from Latin America is deliberate, as

MIDEM officials opt to secure higher-profile indie labels, particularly from Brazil. Last year, there were 30 companies from Brazil at MIDEM. This year, Geraldo Loewenberg, owner of Brazilian licensing company Alldisc, estimates there will be approximately 15 Brazilian companies attending MIDEM.

Many of last year's Brazilian attendees, says Loewenberg, were too small to realize a positive return on their investment in the annual international music bazaar. "It was expensive [for the companies] to develop [for the companies] an international image with the [attendant] costs of lodging, phones, fax and representatives to close contracts," he says. In December, Loewenberg, who serves as MIDEM's consultant in Brazil, and MIDEM officials were attempting to drum up business for this year's event by attracting more-established indie companies that "have good product as well as the ability to buy and sell product."

Moreover, Loewenberg was hoping to qualify which Brazilian indies should attend

MIDEM or its Latin counterpart, which is scheduled to take place in September in Miami.

LONGTIMERS

Though Tony Moreno, president of Miami indie MP Records, says he will take part in MIDEM's Latin happening, he notes that his record label will be trying to secure deals at MIDEM's flagship event in France.

"All of the European companies are going to be there, so MIDEM is for sure one of the events we must attend," says Moreno, who is attending MIDEM for the 23rd consecutive year.

Moreno already has cut a licensing accord with Italy's Duck Records and is planning to land a licensing agreement for MP product in Spain or open an office there. In addition, Moreno hopes to eventually nail down licensing pacts in Germany and France.

A label whose roster is laden with artists plying tropical Latino sounds, such as salsa and merengue acts, MP would figure to be active this year, says Moreno, because the popularity of tropical music is on the upswing in Europe. "European

tourists go to the Dominican Republic and Cuba, and they go back home and look for that [tropical] music," states Moreno. "They don't understand it, but they like it and dance to it."

MP notwithstanding, Moreno points out that representatives from Latino record labels from the U.S. have been going to MIDEM in fewer numbers, as more and more stateside indies cut distribution deals with major labels. He adds that other domestic indies in the past several years "have refrained from attending MIDEM due to the high costs involved."

Despite the expense, however, one prominent U.S. Latino indie—RMM Records—will show up for MIDEM. Label president Ralph Mercado says his Jan. 20 showcase of TropJazz/RMM acts is part of his effort to spark business for his Latin jazz acts. In addition, Mercado points out that he is seeking new European distributors for his tropical/salsa and Latin jazz artists. Bellaphon Records currently distributes RMM product throughout Europe, save Spain, where Bat Records distributes RMM.

"I'm breaking up the distribution in Europe, because each country has different [marketing and promotion] needs," says Mercado. "So I want to set up distribution deals with companies that really know how to work their respective markets."

TWO TO TANGO

Another Latin American country sending fewer attendees to MIDEM is Argentina. Nonetheless, at least four prominent Argentine companies are trekking to France to arrange licensing deals with new acts—most of whom are

dance-oriented—and budget catalog.

Among MIDEM's Argentine representatives are executives from dance imprints Rave On (president Bernardo Bergeret, GM Carlos Gambini) and Old Mortales (president Tuti Gianakis). Jorge Bertolotti, GM of tango imprint Leader Music, will be at MIDEM to cut licensing accords, as well as to check out CD replication machines.

Claudio Nadal, president of M&M Discos and American Recording is looking to cut licensing deals for several of his artists, including new rock acts Bersuit Vergarabat and Los Violadores, hot reggae act La Zimbabwe and folkloric act Mario Alvarez Quiroga.

There are a handful of other indie labels expected at MIDEM from Latin America, a region whose record industry is dominated by the multinational record companies in every country, save Colombia.

VIVA MEXICO

There is, however, at least one representative from Mexico City's radio community who plans to attend MIDEM. Luisa Carrandi, PD of Euro-dance station XERCA-FM ("Alfa 91.3"), says she will go to MIDEM as part of her effort to keep her station's format as fresh as possible.

"The opportunity to be at MIDEM gives us the chance to attend the conferences and to listen to new music so that we can offer our audience what they need and ask for," says Carrandi. ■

Assistance in preparing this story was provided by Marcelo Fernández Bitar in Buenos Aires, Enor Paiano in São Paulo, and Teresa Aguilera in Mexico City.

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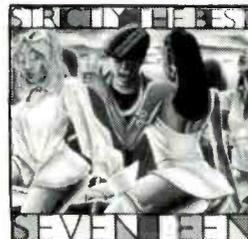
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LARGEST DISTRIBUTOR

CANADA Still Looks To License But Focuses On Exports

BY LARRY LeBLANC

TORONTO—Whether to buy or pitch music, attending MIDEM annually has been a high priority for Canadian music people for decades.

More than 58 Canadian companies have registered as participants at separate MIDEM booths being operated this year by the Canadian Independent Record Production Association (CRIA) and the Quebec-based, mostly French-speaking Association Quebecoise de l'Industrie du Disque, du Spectacle, et de la Video (ADISQ).

"MIDEM is a great place to meet everybody under one roof," argues Jim West, president of Montreal-based Distribution Fusion III. The 13-year MIDEM veteran adds, "It's very important for business to continue [having] links with people you've dealt with for years. This year, I'll meet with all of our suppliers and with all of our licensees. I'm looking to license [albums by] Jeri Brown, Matt Mackenzie, David Murray and DD Jackson."



Al Mair, Attic Music Groups

new releases are from [Canadians] Long John Baldry, Cindy Church, Rita Chiarelli, [American blues acts] Jay McShann with the Duke Robillard Band, Jimmy Witherspoon and Lowell Fulson."

"My primary thrust this year will be [placing] masters we are associated with that have not been released in Europe," says song publisher Frank Davies, president of TMP-The Music Publisher in Toronto. "This includes albums by Murray McLauchlan, John Cody, Robert Priest, the Boomers, Marc Jordan, Ron Hynes and Driving Blind."

"I'm a big MIDEM booster," reports Bernie Finkelstein, president of True North Records and manager of singer/songwriter Bruce Cockburn. The 15-year MIDEM veteran is, like most other Canadians attending, seeking strong product that has performed well in foreign territories but has yet to be released in Canada. "I've always looked at MIDEM as a source of repertoire," he says.

Additionally, Finkelstein is seeking foreign licensing deals for his domestic masters by Murray McLauchlan, the Hellbillies, Sympathy, Blackie and the Rodeo Kings.

Al Mair, president of Toronto-based Attic Music Groups, indicates that he's focusing on licensing his Attic masters in foreign territories. "This year, I'm emphasizing [licensing] our Canadian roster, because we have [new] albums from Sara Craig, Rag-gadeath and Monsoon for a number of territories. However, I'm also looking for new material to bring back to Canada."

Gilles Paquin, president of Winnipeg-based Oak Street Music, is seeking to place albums by Marc Jordan, Thomas Wade And Wayward, and Kelita. "I'm also looking for foreign family-entertainment product to distribute in Canada," he says. "Last year, I was able to pick up the rights for Babar at MIDEM." ■

A NEOPHYTE

"I don't know what I'll be doing at MIDEM," confesses former Guess Who/Bachman Turner Overdrive guitarist Randy Bachman, representing his two labels, Guitarchives and Legend. "I've never gone, and everybody [has] said I should go. I've got my own [solo] albums, as well as the first three Guess Who albums and six albums by [Canadian jazz guitarist] Lenny Breau. I'm going to see what happens."

Conversely, 19-year MIDEM veteran Holger Petersen, president of Edmonton-based Story Plain Records says his role at the annual event has altered.

"We're doing more exporting than licensing in recent years," Peterson says. "We have a warehouse in Holland now, and we deal with about eight European distributors, who all attend MIDEM. Our

U.S. REPRESENTATIVES

Continued from page 65

what will I bring back? I do a lot of domestic business there. Why do I have to go over to Cannes to do business with some guy who's two miles away from my office? It must simply have to do with being away from the usual office setting, in an atmosphere conducive to making deals and forging alliances.

"I've actually developed a post-MIDEM retreat now. I go up to St. Paul de Vence, near Cannes, for a two-day debriefing. This will be the sixth annual one that I've done. I started with one other person, and now it's up to about 75 people. We wind down from the frenzy of the marketplace and refocus on some of the deals. Whoever can get their reservations in first is welcome. We've dubbed it 'Chateau de Rhino.'" ■

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MIDEM

Great Britain Makes Good Deals And Strengthens Relationships

BY NIGEL HUNTER

LONDON—A snap check around the U.K. music industry emphasizes and confirms once again the importance of MIDEM—but in different ways for different people and organizations.

As a general rule, multinational music companies use the event for strategy meetings and planning sessions for the coming year. Their contractual arrangements around the globe are in place without the need for the deals struck by independents in Cannes, and talent acquisition is usually a matter for the branch offices in the individual territories.

However, a large U.K. independent such as Pinnacle has a different agenda. "Our purpose at MIDEM is triple-headed," says Pinnacle managing director Tony Powell, "and reflects our areas of operation—distribution, our own labels and the Windsong export operation."

Pinnacle is now part of the Zomba Group but continues to function autonomously as the largest independent record distributor in the U.K. Powell and his colleagues are eager to build upon that status.

"We're looking for labels—local or from overseas—that are ready for their own set-up in the U.K. and want good, efficient distribution of their product," he says. "We're aiming to place some of our own label product in foreign markets, and we'll be listening to whatever's on offer for the U.K. In export terms, Windsong is outstandingly successful with a Queen's Award for Export to its credit and is at MIDEM to consolidate and boost its activities. We're also looking to expand Rough Trade's distribution overseas and built on its success in Germany and the Benelux countries."

Powell, who first attended MIDEM in 1973, says the event "has had its ups and downs" but remains invaluable. "It was useful in the early years for the majors and then became more publishing-oriented. It's definitely the main event of the winter calendar."

PUBLISHING DEALS

Music publishers have participated in strength at MIDEM since its inception, and this year is no exception. As in the case of the multinational record companies, the international publishing companies use Cannes to stage gatherings of their various branch-office executives.

Paul Connolly, MD of MCA Music Publishing U.K., points out that each office in MCA's global organization will also have its own agenda, as well as meeting with their fellow MCA colleagues. David Renzer, president of MCA Music Publishing, John Brands, managing director and senior VP of MCA Music Publishing International, and Kees van der Hoven, head of A&R for MCA

in Europe, will be joined by managing directors from Australia, France, Germany, Italy, Spain and Sweden.

"All the MCA Music MDs are at MIDEM for group meetings, strategy discussions and prioritizing plans for writers and artists," says Connolly. "Apart from that, my main focus is on acquiring catalogs. There's always a strong presence at MIDEM of American attorneys, and I also deal with European independent labels and publishers."

Attorneys are usually the negotiating conduit for catalog deals, and the "cutting edge" indie labels and publishers are the potential source of rock and dance mater-



Paul Connolly, MCA Music Publishing U.K.

ial, he says. "I try to have a foot in both," says Connolly. "Where advances are concerned, if you work smoothly you can usually get good deals. It's an astonishingly competitive environment, and obviously there has to be a limit in bidding for something. Publishing margins are not great and require you to be sensible in your dealing. MIDEM is still a good place for a good publishing deal."

MIDEM is perhaps the most promising meeting ground available for the independent music publisher. Dennis Collopy formed Menace Music five years ago, after holding corporate publishing jobs, including MD of BMG Music Publishing in the U.K. Menace typifies the smaller type of publishing enterprise, run by Collopy and his wife Marilyn and exploiting several, mostly American, catalogs in the U.K. as well as guiding and developing British writer-artists and bands, some of them in a managerial capacity.

"MIDEM is always a good forum and marketplace for product," observes Collopy, "and we're placing some dance and rock masters this year. Being in Cannes is a good way of opening up publishing opportunities in other markets. There's some good dance and R&B stuff coming from northern Europe, and the club scene is lively in Belgium and Holland. R&B and dance are doing best in Europe at present, but it will start happening later in the U.S. marketplace, which is still very important on the rock side." ■

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER * ACTIVE • ACCESSORIES

Fox Reaches \$1 Billion Threshold Disney, Warner Remain On Top For '96

BY SETH GOLDSTEIN

NEW YORK—Welcome to the Billionaire's Club: Last year, 20th Century Fox Home Entertainment became the third studio, after Disney and Warner Home Video, to register revenues in nine figures.

Fox had sales of just over \$1 billion, an increase of 17.6% over 1995, according to Billboard's annual survey of the marketplace (see table). The studio, thought to have the most aggressive marketing team among the majors, thus continued to outperform the industry, which still managed to post a tidy 11% gain to \$8.2 billion wholesale over 1995's \$7.4 billion.

"They've certainly got the distribution horsepower," says an observer. "Fox is huge." Unlike title-poor 1995, Fox last year had sell-through blockbusters such as "Independence Day" and "Waiting To Exhale," in addition to the TV series "The X-Files" and "Goosebumps," cumulatively worth 10 million units, and multimillion-cassette-selling reissues of "The Sound Of Music" and "My Fair Lady."

Not that Disney and Warner were slackers. Repeating a familiar scenario, they finished first and second, respectively, in Billboard's ranking. Disney claims a 24% increase in new-release business and a 12% gain in catalog, based on point-of-sale data. "We drove growth," boasts an executive.

Warner, which did \$1.4 billion with its titles and distributed labels, picked up Turner Home Entertainment and New Line Home Video in November. That was too late to have much impact on 1996, but the additions will enhance the studio's position. Combined, Turner and New Line registered sales of \$325 million-\$350 million last year, down from 1995, when New Line had a stronger theatrical lineup.

Once again, sell-through was the patron saint of revenue gains, bringing in \$5.7 billion. Rental volume showed a modest improvement to \$2.5 billion, but the gain was scarcely noticeable to vendors. Video retailers cranked out more

turns per copy without significantly boosting purchases.

Suppliers delivered about the same number of high-priced cassettes—50 million-55 million—as they have in each of the past four or five years. The quantity now represents perhaps 7% of duplicator volume of 700 million-745 million tapes as estimated by Media-Copy president Herb Fischer at the International Recording Media Assn. (ITA) seminar in November. A decade earlier, rental was easily triple that share.

Whether DVD dampens growth thereafter will depend on consumer demand and studio release schedules that are just beginning to take shape for a rollout expected to start this spring (Billboard, Jan. 18). That's later.

It's a lot more enjoyable to contem-

plate the here and now, such as the burgeoning demand for under-\$10 titles. Vendors, especially the studios, have responded by deepening their \$9.98 catalogs.

Most executives shrug off the concern of Universal Studios Home Video executive VP Andrew Kairey that budget product, which generally sells for \$6-\$8, is cheapening more expensive, better-margin titles. "We are concerned about the amount of cannibalization," Kairey says.

David Bishop, executive VP of MGM/UA Home Entertainment, suggests taking a "measured approach" in selecting budget releases. "We've done very, very well" with 20-25 "deep catalog" \$9.98 titles a year, he adds.

Universal, which has dabbled with

(Continued on page 83)

Domestic Home Video Market Shares, 1994-1996

	1996		1995		1994	
	%	\$ (mil.)	%	\$ (mil.)	%	\$ (mil.)
Disney	27.0	2,200	27.0	2,000	24.2	1,600
Warner ¹	17.1	1,400	13.5	1,000	12.0	790
MGM/UA	4.6	375	3.0	225	2.5	165
HBO Home Video	0.8	65	0.9	65	1.3	90
Fox ²	12.3	1,000	11.5	850	9.8	650
Universal	9.3	750	9.0	670	11.0	720
Columbia	8.4	680	6.8	500	9.4	620
GoodTimes	5.6	450	6.4	475	7.2	475
Paramount	5.6	450	6.2	460	6.5	430
New Line	3.1	250	3.7	275	3.0	200
PolyGram	2.3	175	1.9	140	1.8	120
Anchor Bay	1.4	115	1.3	100	1.5	100
Vidmark	1.4	110	1.4	100	1.0	65
Turner	1.2	100	1.5	110	1.0	65
LIVE	1.2	100	1.4	100	1.5	100
Republic	1.1	85	1.1	80	1.0	65
Orion	0.8	65	0.9	65	1.0	65

1. Includes MGM/UA, HBO Home Video, and WarnerVision, but not Turner or New Line, absorbed in November. They are listed separately. WarnerVision is estimated to have sales of approximately \$70 million.
2. Includes CBS/Fox Video, estimated to have sales of \$75 million-\$100 million.

Time Life Books Finds Audiobook Imprint

BY TERRI HORAK

NEW YORK—Time Warner AudioBooks is joining with direct-response publisher Time Life Books to develop and market a new imprint, Time Life AudioBooks.

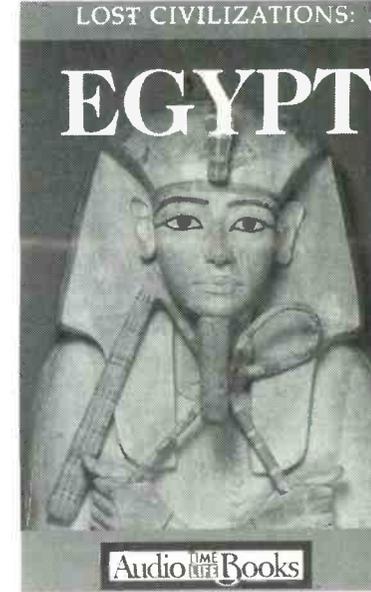
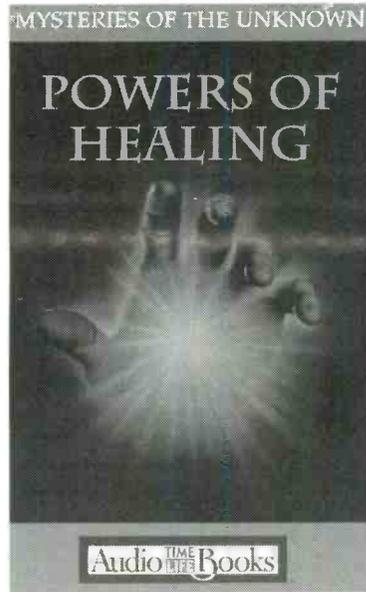
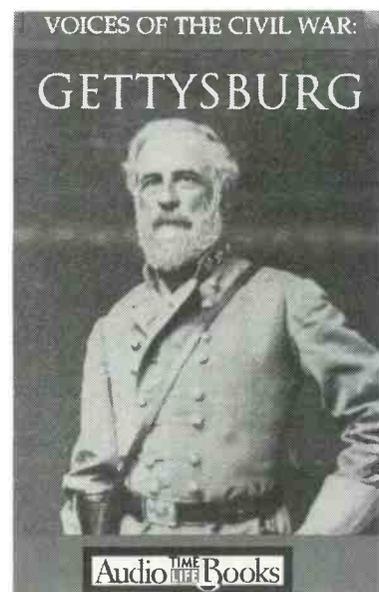
The new product line will feature

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original productions based on three of Time Life Books' most popular series: Voices of the Civil War, Lost Civilizations, and Mysteries of the Unknown. Collectively, the series have sold more than 12 million volumes.

Additionally, Lost Civilizations was made into a video series for Time Life Video, and its television broadcast received an Emmy Award in 1995 for outstanding informational programming.

The deal provides valuable exposure for audiobooks to the millions of consumers who are Time Life Books'



direct-response customers.

"It's an opportunity to reach a huge marketplace of consumers who trust

the Time Life logo and hopefully introduce those people to audiobooks," says Judy McGuinn, VP/director of Time

Warner AudioBooks.

Though the audio titles will be featured (Continued on page 86)

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NAIRD

Poplar Tunes A Piece Of Musical History

From Elvis To Al Green, Memphis Store Played Major Role

BY RICK CLARK

MEMPHIS—Around the world, Memphis is regarded as the birthplace of rock'n'roll and the home of phenomenal soul music, gospel, and blues. For the last 50 years, Poplar Tunes, founded in 1946 by Joe Cuoghi and John Novarese, has played a key role in the nurturing of the region's great music.

It is hard to think of any other record retail operation that has been present at the genesis of so many monumental developments in music. After all, this is where the first important releases by Elvis Presley, Jerry Lee Lewis, Al Green, Willie Mitchell, Charlie Rich, Isaac Hayes, Roy Orbison, Johnny Cash, Otis Redding, Sam & Dave, Rufus and Carla Thomas, Howlin' Wolf, the Bar-Kays, the Box Tops, and countless others were test-marketed and sold.

During the '50s and '60s, local labels like Sun, Hi, and Stax got immediate results when they pressed a single. Poplar Tunes had record players lined up on the front counter and at the end of every other aisle. Patrons had the opportunity to check out the sounds before they purchased the music. It wasn't uncommon to see people lined up, money in hand, to hear the latest sounds from a local rising star.

Imagine a shy Presley hanging out and watching his early Sun singles being purchased. It happened here.

"Elvis used to come in here, while he was working at the electric company, and have lunch and see what the people were buying," recalls Mary Ann Linder, who began working at Poplar Tunes in the '50s.

"Somebody came in and played one of his records, and Joe Cuoghi came up



and asked the customer if he liked the record. He did, so Joe pointed out Elvis and said, 'There's the boy that made that record.' Elvis was hiding behind the Coke machine. You see, Elvis was a shy person, and he would say, 'Oh, Mr. Cuoghi, you are embarrassing me.' Elvis was very polite. You might say he was old school. His manners were always so good.

"One time, Johnny Cash, Jerry Lee, and all of the Sun recording artists came over here one afternoon and had an autograph party," Linder adds.

Besides artists, another regular at Poplar Tunes was renegade DJ Dewey Phillips, the man credited by many as the first rock'n'roll DJ.

"Dewey was in here all of the time, and I used to listen to him and all the crazy things he used to say," Linder says, laughing. "He used to advertise for Falstaff Beer. He would say, 'If you can't drink it, then freeze it and eat it. Open up some ribs and pour it in.'"

Before there was a Poplar Tunes, local stores had to buy recordings from a number of local wholesalers. If they wanted Decca product, they went to one warehouse, and if they wanted RCA, they went to another. Cuoghi and Novarese, in essence, started the first multilabel one-stop distributorship when they began purchasing recordings from each of the wholesalers that carried different label products and resold them under one roof. Eventually, Poplar

Tunes dealt directly with each of the labels. By this time, Frank Berretta had joined the company as the third partner.

"People would rather come to us than run all over town or countryside to the different stores that only carried one line," says Poplar Tunes head buyer Jimmy Burge, who has been with the company since 1966. "Maybe they couldn't get an open account with all of these people, where they could with us. That is how we evolved into a one-stop business. To our knowledge, we were



Pictured at a party given by Memphis Magazine, from left, are Jon Hornyak, executive director of the National Academy of Recording Arts and Sciences' (NARAS) Memphis chapter; J.T. Novarese, president of Poplar Tunes Record Shop Inc.; Kim Conrad, marketing manager, Poplar Tunes; and Lucia Heros, administrative assistant, NARAS Memphis chapter.

the first."

Maybe it was watching the success of local labels, like Sam Phillips' Sun Records, but in time Cuoghi and Novarese started up Hi Records, one of the most important developments in Memphis music history.

The Hi roster included the Bill Black Combo, Ace Cannon, Otis Clay, Syl Johnson, Ann Peebles, and legendary artist/producer Mitchell. It was Green's lean and earthy yet silky smooth Mitchell-produced soul classics that made Hi a multimillion-dollar concern. Poplar Tunes was there to make sure that the region's retail outlets were stocked with Hi product. It was a winning arrangement.

"Joe and John had a real dedication to artists, especially Memphis artists," says J.T. Novarese, grandson of the founder and the president of Poplar Tunes Record Shop Inc. "You see, back

(Continued on next page)



This is the original Poplar Tunes Record Shop, which opened in 1946 on Poplar Avenue in Memphis.

EXECUTIVE TURNTABLE

HOME VIDEO. William J. Polich is appointed senior VP of Baker & Taylor in Morton Grove, Ill. He was senior VP of sales for HBO Home Video.

Mike Evans is named VP of sales for Columbia TriStar Home Video in Culver City, Calif. He was sales and branch manager at Ingram Entertainment.

Alexandra Beeman is promoted to senior director of marketing for SMV and Sony Wonder in New York. She was director of marketing.

RELATED FIELDS. Rita O'Connor is appointed product manager of professional video products in the magnetic markets division of Fuji Film in Elms-



POLICH



EVANS



BEEMAN



O'CONNOR

ford, N.Y. She was associate product manager for the Southwestern Bell Freedom Phone division of Conair Corp.

Richard S. Buchheim is appointed president/CEO of Integrated Computing Engines in Waltham, Mass. He

was an executive VP at Intergraph Corp.

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newsline...

MUSICLAND reports that sales at stores open at least a year rose 2.9% in the nine-week holiday selling season that ended Jan. 4. For superstores (Media Play, On Cue), same-store sales rose 10.8% in the five-week period that ended Jan. 4; for mall outlets (Sam Goody, Suncoast Motion Picture Co.), comp-store sales fell 1.6%. The company attributes the overall comp increase to "better inventory in-stock positions, more targeted advertising . . . and the impact of liquidation sales in 18 Media Play stores in late December."

VIACOM says that it will take a \$100 million fourth-quarter charge to pre-tax profit to cover the cost of closing about 50 Blockbuster Music stores—10% of the chain's store count. The charge will also cover the cost of moving Blockbuster Entertainment's headquarters from Fort Lauderdale, Fla., to Dallas, which will be completed in the second quarter. Blockbuster chairman/CEO Bill Fields said in a statement, "The elimination of underperforming music stores, most of which were the result of past acquisitions, and the addition of an expanded array of entertainment products and services in all of our stores, will improve our current and long-term operating profile and help us reap benefits as the music retailing environment improves."

RECOTON says that it has signed a letter of intent to acquire Tambalan Ltd., which markets consumer electronics accessories under the Ross Consumer Products brand. Ross, which is based in Farnworth-Bolton, England, has annual sales of \$8 million. The deal is expected to close in February. Accessories manufacturer and distributor Recoton also reports that it has sold \$75 million worth of 10-year senior notes and converted a \$120 million bridge loan used to buy International Jensen last year into a three-year \$50 million revolving line of credit. Meanwhile, Recoton chairman/CEO Robert Borchardt has been elected chairman of the board of the Consumer Electronic Manufacturers Assn. and has been named one of seven "renegades" in Success magazine. The publication notes, "Not only did Bob give the retailers what they wanted, he taught them how to sell it."



THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) announces that Robert Pittman, one of the creators of MTV, will be the featured speaker at the closing session of NARM's 39th annual convention in Orlando, Fla., March 11. Pittman is now president of America Online Networks. Spec's Music chairman Barry Gibbons will be the keynote speaker (Billboard, Nov. 30, 1996).

IMAGE ENTERTAINMENT says that it has signed a lower-interest financing agreement with Union Bank of California, obtaining a two-year, \$20 million revolving credit facility to replace an existing \$15 million facility with Foothill Capital. The licensee and distributor of laserdiscs also notes that its board of directors has authorized the repurchase of another 1 million shares of stock, in addition to the 1.5 million shares already authorized. Image has 13.3 million shares outstanding. In other news, the company says that it has signed an exclusive five-year laserdisc deal with PolyGram Video for theatrical and musical titles.

BORDERS GROUP reports that same-store sales for the 10-week period ending Jan. 5 rose 11.3% from the previous year. While comp sales for the Waldenbooks mall bookstores rose 2.1% during the period, Borders superstores posted a 9.9% comp-store increase. The company says that it expects to exceed earnings estimates by analysts for 1996. In the 10-week period, however, sales from the company's Planet Music superstores fell to \$4.2 million from \$8.6 million in the same period the previous year because of store closings.

K-TEL INTERNATIONAL has resolved a long legal dispute with Tring International over rights to 2,300 master recordings from the catalog of Dominion Entertainment, a subsidiary of K-tel. Under the agreement, Tring has agreed to compensate K-tel for copyright infringements and has entered into a longterm licensing deal with K-tel for exploitation of the masters in Europe. K-tel says that it has "accepted that Tring dealt in those recordings in good faith and without any intention to infringe K-tel's rights."



ALLEGRO has signed a distribution deal with Nashville-based independent label Honest Entertainment to handle the jazz, classical, and world music releases of Honest/LINN Records in the U.S. and Canada. The Honest/LINN roster includes Claire Martin, Martin Taylor, Palladian Ensemble, Nigel North, and Jack Jones.

MUSIC MARKETING NETWORK, which provides database and marketing services for the music business, says that a "significant minority position" in the Red Bank, N.J.-based company has been acquired by Metromail Corp., another provider of database and direct-marketing services. Music Marketing Network says its database comprises more than 3.5 million music consumers.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ ³ POLYDOR 825095/A&M (10.98/16.98)	GREASE 5 weeks at No. 1	184
2	4	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	283
3	7	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	396
4	6	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	280
5	8	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	116
6	9	EAGLES ▲ ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	114
7	13	CELINE DION ▲ ⁴ 560 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	151
8	11	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	118
9	12	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	11
10	10	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	131
11	14	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	384
12	17	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1034
13	15	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	420
14	29	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	290
15	20	ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98)	GOLD	109
16	2	KENNY G ▲ ⁷ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM	41
17	16	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	356
18	23	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	319
19	37	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	122
20	19	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	328
21	21	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	156
22	27	KENNY G ▲ ¹¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	216
23	24	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	311
24	30	JIMI HENDRIX ▲ ² MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	161
25	22	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	129
26	26	TRACY CHAPMAN ▲ ¹ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	97
27	48	ENYA ▲ ⁵ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	240
28	28	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	255
29	18	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	299
30	32	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	328
31	—	SADE ▲ ² EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	81
32	34	SOUNDTRACK ▲ ³ MCA 11103* (10.98/16.98)	PULP FICTION	109
33	50	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	305
34	31	METALLICA ▲ ³ MEGAFORCE 60396/EEG (9.98/15.98)	RIDE THE LIGHTNING	310
35	—	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	56
36	39	THE SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	147
37	44	COUNTING CROWS ▲ ⁷ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	120
38	36	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	273
39	49	THE DOORS ▲ ² ELEKTRA 61996/EEG (10.98/16.98)	GREATEST HITS	128
40	40	ORIGINAL LONDON CAST ▲ ⁴ POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	339
41	3	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIR	30
42	35	PEARL JAM ▲ ⁹ EPIC 47857 (10.98 EQ/16.98) HS	TEN	252
43	—	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	290
44	—	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	113
45	42	MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	220
46	38	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	211
47	—	311 CAPRICORN 942008/MERCURY (9.98 EQ/16.98) HS	MUSIC	12
48	47	SEAL ▲ ZTT 26627/WARNER BROS. (9.98/13.98)	SEAL	65
49	46	THE BEATLES ▲ ¹¹ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	139
50	41	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	66

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

FOX REACHES \$1 BILLION THRESHOLD

(Continued from page 81)

\$9.98 features, evaluated various strategies and decided to drop some titles to \$14.98. Bypassing \$19.98 allows it to generate stronger orders, but still keep releases off bargain tables. Buoyed by "Babe," "The Nutty Professor," and minimal returns, Universal "overall had a good year," says Kairey.

Direct shipment is directly connected to the budget explosion. "It accounts for the growth in catalog," says one Hollywood executive.

Vendors delivering to Wal-Mart distribution centers need to control shelf space with quantities of under-\$10 releases. There is always the danger of massive returns, but after a ragged start early last year, the studios and the mass merchants seem to have refined their inventory-evaluation techniques and limited their problems.

Currently, suppliers like Fox are applying elsewhere what they've learned at Wal-Mart. If plans hold, most of the key chains should be direct customers in the next couple of years.

Kmart reportedly will be next; at least one studio is said to be bypassing rack-jobber Handleman, and others are bound to follow. Meanwhile, Best Buy, long direct with Disney, added Paramount last year, but for now has no plans bring on more.

Until 1996, Disney, Fox, and GoodTimes Home Entertainment pushed hardest for direct shipment. Since then, the strategy has been widely adopted as even conservative types have come to recognize the permanence of the sales boom.

The jump in Columbia TriStar Home Video's revenues, to \$680 million, reflects new interest in sell-through. "They've been aggressive in going direct," one source says, "and that does things to your volume."

Columbia, he says, enjoyed strong demand for catalog, and it "had a lot of nice little" sell-through releases, such as "Matilda," "Heavy Metal," and "Little Women." It may be vulnerable to returns—"that's the risk part of the

business," the source continues—but the direct-to-sell-through release of a quintessential family title, "Fly Away Home," bodes well for 1997. Columbia TriStar president Ben Feingold promises a new sell-through release every four to five weeks.

Perhaps the best sign that the market can still absorb everything being thrown its way is the resilience of key independents. Anchor Bay Entertainment, a Handleman subsidiary, spent 1995 reacting—and losing—to \$9.98 titles. Returns were "fairly heavy," according to president George Port.

Last year, the company wised up. It made fewer units, sold more, and rose above the \$100 million plateau, where it had been stuck since 1994, Billboard estimates.

Taking note of Blockbuster's expansion into sell-through, Port says, "I'm not seeing a loss in shelf space when a hit comes out. There are opportunities for everyone."

POPLAR TUNES A PIECE OF MUSICAL HISTORY

(Continued from preceding page)

then, in addition to having retail and in addition to having one-stop, they had a jukebox route, too. They could put any artist they wanted on their jukeboxes, and there were more than a few Hi Records that ended up on jukeboxes. It worked out. Joe Cuoghi was a promoter, and he knew what to do to make things happen, and back then the business was a lot simpler than it is today."

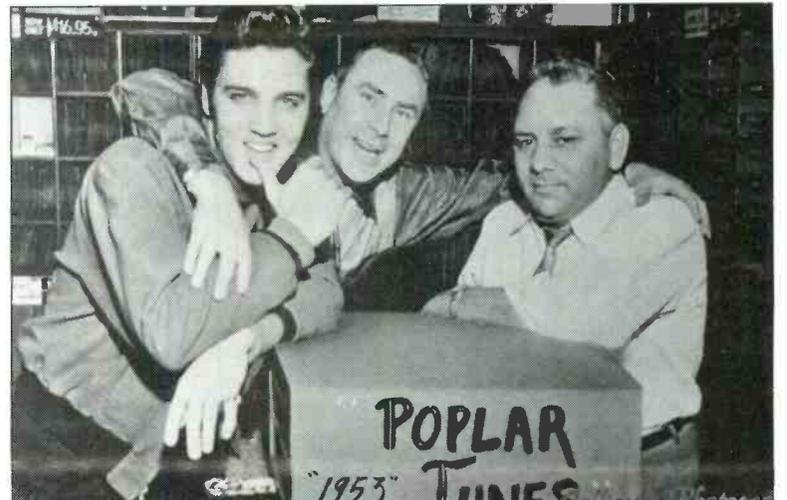
During the Memphis music scene's heyday, Poplar Tunes was a place where many artists and industry people would come to hang out.

"Al Green would walk into the store with his Great Dane, and every person in the store would leave. He would just walk around the store with this huge dog," says Burge. "He came here a few years ago, when he started doing R&B again, and he was running all over the building going, 'This is Poplar Tunes. This is where it all began.' It was great. I wish we had a video camera to capture that moment."

To celebrate Poplar Tunes' 50 years in business, the store threw a two-day bash on historic Beale Street last October, followed by a show at the Orpheum Theater. A number of Memphis music favorites (and out-of-town artists who were influenced by the region's sounds) turned out and performed, including Ann Peebles, Wendy Moten, Little Milton, Bobby Rush, Webb Wilder, Jay Blackfoot, Garrison Starr, Nancy Apple, Jimmy Jamison, Kevin Paige, the Breaks, Jimmy Davis & the Riverbluff Clan, Johnny Lang, John Kilzer & the Hodges Brothers, and Jimmy Hart.

Since 1946, Poplar Tunes has grown to seven stores in the Memphis/mid-South area. Novarese declines to disclose revenue but says that sales for stores open at least a year rose 30% in 1996. He says that was achieved through store remodelings, more focused advertising spending, better inventory management, and the promotional excitement surrounding the 50th anniversary.

The company continues to pride itself not only on supporting regional music but also on having one of the deepest inventories of hard-to-find in-print records and CDs. The inventory of blues 45s and records alone is impressive. Each store averages about 35,000 titles.



One of the most treasured photographs from the archives of Poplar Tunes is this picture of a very young Elvis Presley at the Memphis record shop in 1953. Next to Elvis are Dewey Phillips, a rock 'n' roll DJ, and Joe Cuoghi, a co-founder of Poplar Tunes.

"You know, everybody is in this business to sell music, but I think this is also about promoting people that we believe in and having the ability to impact their careers," says Novarese. "You can start with Elvis, who was just a kid hanging out at the store on his lunch hour, watching Joe Cuoghi playing his records to customers."

Looking to the future, Novarese says that while huge retail record chains have come and gone, Poplar Tunes will continue doing what it does best, giving high quality, knowledgeable service by

a staff that actively cares about music and the people who make it.

"Poplar Tunes has been part of my life since I was born," says Novarese. "I stay true to Joe and John's intentions, which were to run their company the best way they knew how and treat people with respect and treat them like a family."

"That is why you have people who have been here for over 30 years. It is unreal. These people were here when I was born and watched me grow up, and I've watched their kids grow up, too."

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Warner Bros. Records' Amazing Lou Dennis

SO LONG, UNCLE LOU: If you heard a mild thud rumbling through the music biz at the end of 1996, it was probably the collective dropping of jaws, as Warner Bros. Records senior VP of sales Lou Dennis quietly closed the door on his 29-year tenure with the label.

The exit was Dennis' decision—in fact, he will be a consultant for Warner Bros. this year—and it was Dennis who decided to make the exit a low-profile one.

The first ones to get word of his decision were Charlie Springer and Dave Stein, the VPs of sales at, respectively,

Warner Bros. and Reprise. Dennis pulled them aside during WEA's 25th anniversary convention last summer, but he swore them to secrecy. Most of those at Warner's Burbank, Calif., headquarters were not aware he was leaving until a week or two before his Dec. 20 farewell party.

Dennis' music career—which included stops in radio and promotion—spanned five decades. Lewiston, Maine, is where Lou Petroni shed his surname for the more radio-friendly Lou Dennis. He moved that handle, which he wears to this day, to Waterbury, Conn., where he was a DJ and PD from 1955-62.

Soon after leaving radio, he handled promotion and sales for an independent Hartford, Conn.-based wholesaler called Seaport. In 1963, he began working for Smash in Los Angeles, the label that was home to the Left Banke (remember "Walk Away Renee" and "Pretty Ballerina"?), and a handful of James Brown albums.

A year later, beloved mentor Charlie Fach installed Dennis as GM at Smash, which entailed a move to Chicago. In 1967, he joined the New York office of Warner Bros. He made the move to the Bunny's Burbank home office in 1972.

It was during the early part of his tenure at Warner Bros. that Dennis made his contribution to popular culture, which was immortalized on celluloid. His deft handling of a disaster that former Reprise act the Credibility Gap, a comedy group, encountered at a trade show appearance was defused when a contrite Dennis bent over and offered

up his derriere, exclaiming, "Guys! It's my fault! Kick my ass!"

Two members of the Credibility Gap, Harry Shearer and Michael McKean, went on to collaborate on the script and star in "This Is Spinal Tap," and that movie contained a scene inspired by their encounter with Dennis. In that scene, promo man Artie Fufkin (played by Paul Shaffer, musical director of "Late Night With David Letterman") implores the members of the metal band to boot him in the rear end.

Years later, in 1991, Warner Bros. issued a sampler titled "Kick My Ass," with the cover a photo of Dennis duplicating his now-infamous antic. The next year, Dennis had yet another identity,

as "the Amazing Luigi." A back cover of Billboard featured a full-page ad with Dennis wearing a turban, looking into a crystal ball, and predicting that some of the labels' artists, including Dinosaur Jr and the Goo Goo Dolls, would have an impact in years to come.

Over the decades, the often irascible but usually jovial executive managed to charm legions of honorary nieces and nephews. Among the ones who called him "Uncle Lou" were Billboard's former and current retail editor, both of whom learned quickly not to call on the sales veteran for comment or background during busy deadline days, because Dennis' banter was long on news, perspective, and priceless, amusing banter. But those retail editors were just two of countless Billboard scribes who learned in Dennis' school.

(Continued on page 86)

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RETAIL TRACK

by Ed Christman



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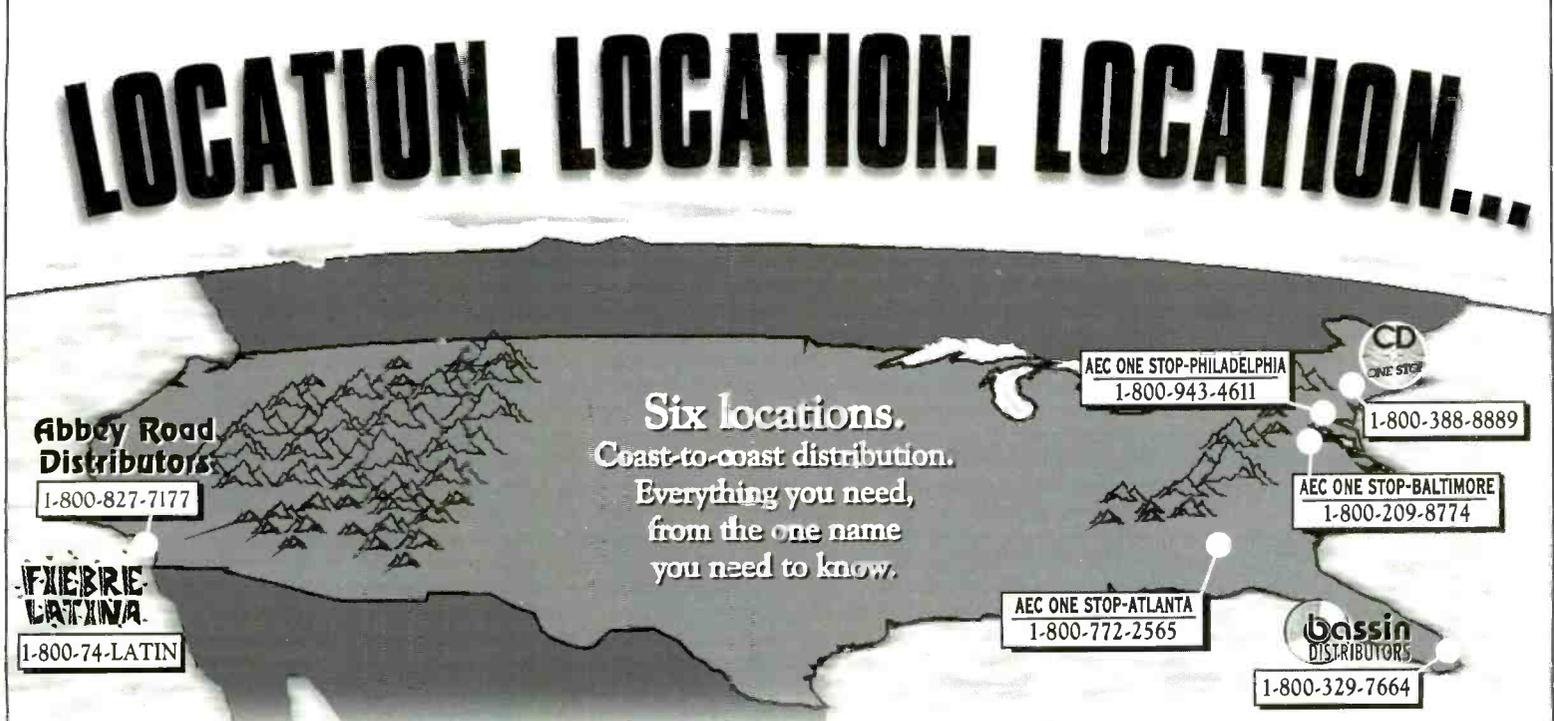
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Feedback Cuts Work Force In Half

ESD Gets 'Progressive'; Red Red Meat Roars

FEEDBACK DOWNSIZES: The year has not gotten off to a good start for Feedback, Inc. Music Distribution. On Jan. 3, the Glendale Heights, Ill.-based company laid off approximately half of its 50 employees. Among those let go were VP of sales and marketing **Rob Signorello** and marketing manager **Chris Kouzes**.

Feedback CEO **Richard Godwin** says, "We were inundated with returns over the Christmas period. We basically were swamped with returns the last three months . . . We were looking for people to pay us, and we got returns again. We ran out of cash."

Godwin says that Feedback's lender, American National Bank in Chicago, "was starting to see there was a problem."

Although rumors were circulating that the distributor had filed for Chapter 11 bankruptcy protection, Godwin says that no petition has been filed.

Feedback, which shares board members with, and was a principal start-up investor in, the Carol Stream, Ill.-based label Griffin Music, has established itself as one of the better-known indie rock distributors in the Midwest. The firm, which was established in 1990 as an importer, now does more than half its business in domestic labels and has a current label list that includes Taang!, Bloodshot, Southern, Bongload, TVT, Del-Fi, K, and Fuse, as well as Griffin.

However, some of the company's big-volume labels, like Epitaph, Touch & Go, and singer/songwriter **Ani DiFranco's** Righteous Babe, have moved on within the last year. A year ago, Feedback underwent a first wave of layoffs.

Godwin says that Feedback has been hunting for new investors for the last 18 months and is "very close to bringing a substantial name in the company."

He had no comment about one source's assertion that former RED Distribution principal **Barry Kobrin** would be one of the new investors in the company. Kobrin, who sold his interest in RED to Sony several years ago, is now free of noncompete restrictions in the sale contract, according to a source.

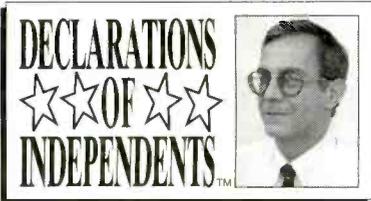
EAST SIDE STORY: **Rob Simonds**, CEO of the REP Co. in Bloomington, Minn., and one of the partners in REP's sister company, Salem, Mass.-based Rykodisc, says that changes are afoot at REP's in-house label East Side Digital (ESD), which is based in Minneapolis.

Simonds says that ESD will be deleting a number of titles in its catalog, refocusing its A&R efforts on "progressive repertoire" and moving out of roots rock, its principal genre thrust in recent years.

ESD will also institute a new imprint, NorthSide Records, a niche label that will release Scandinavian folk and world music. Its first four releases will arrive in March or April.

While some of ESD's roots acts have garnered attention—the best known of them, the **Bottle Rockets**, is now signed to Atlantic—Simonds says that the genre has not proved popular enough to justify the label's emphasis on such acts.

"One Bottle Rockets out of 10 bands in four years isn't enough to keep ESD



by Chris Morris

going," Simonds says. "In 1996, [roots rock] was the first repertoire to get returned out of the retail stores. It's very depressing to see how few records these bands have been able to sell . . . I was faced with shutting East Side down or coming up with a different approach."

Noting the success that REP has had with such distributed world music labels as Green Linnet, Putumayo, and Rykodisc's Hannibal imprint, Simonds sees NorthSide's repertoire as highly viable niche product.

"There's a whole bunch of stuff going on in Sweden, Finland, Norway— young musicians who were trained in the traditional folk of the country and added modern instrumentation to the music," he says. "It's an incredibly wide variety of musical styles . . . You can consistently sell a few thousand records and build a core audience."

Considering the number of citizens of Scandinavian descent in Minnesota, we'd say that NorthSide's sales will probably start at home.

FLAG WAVING: You never know what Chicago's **Red Red Meat** will do next. The band's 1994 Sub Pop album, "Jimmywine Majesty," was a doped-out swerve into **Rolling Stones**-styled blues-angst; its sedate 1995 successor, "Bunny Gets Paid," was closer to the bleak countrified moaning of **Palace**. On "There's A Star Above The Manger Tonight," due Feb. 25 from Sub Pop, the band roars into new free-noise terrain.

Guitarist/vocalist **Tim Rutili** says that the brutally loud, confrontational style of tracks like the instrumentals "Paul Pachal" and the 10-minute "Just Like An Egg On Stilts" is the product of working with guest guitarist **Rick Rizzo** of Chicago's **Eleventh Dream Day**.

"When I was first coming to the city to see shows, they were one of my favorite bands," says Rutili. "The last couple of tours [behind] 'Bunny,' we did with him. He was great to play with . . . A lot of these ideas come from playing live. He definitely influenced what would happen when we were taking off."

A variety of influences come into play on "Manger," including the brazen, distorted sound of '70s **Miles Davis** live albums like "Pangaea" and "Agharta." "It was what some of us were listening to," Rutili confirms. "We were just in awe of that music." He also acknowledges the influence of the fabled krautrock unit **Can**: "That's like **James Brown** if his drummer was German . . . You knew they listened to James Brown and couldn't do it."

"Manger" is crammed with unusual percussion effects—not unlike those heard on **Tom Waits'** albums of the '80s—courtesy of **Ben Massarella**, who works in tandem with trap drummer **Brian Deck**. "Ben finds things [to

play] all the time," Rutili notes. "He walks with his head down."

While the influence of the Stones is definitely on the back burner on the largely raging new album, Rutili says, "Hopefully, the feel of it is still there. Nobody could do it like they could do it, but hopefully it always will be there."

Explaining the disquieting overall sound of the album, Rutili says, "We took our recording budget and we bought samplers and sequencers and hip-hop tools, and we didn't know how to use 'em, and that's how we made this record . . . It's the most honest record we ever made, because it's really fucked-up-sounding."

(Continued on next page)

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TIME LIFE BOOKS

(Continued from page 81)

tured in a spectrum of direct-mail advertising and promotions, all promotional materials will state retail availability, which is an important component for the new imprint, McGuinn says.

"We believe the direct-response and retail customer are two different people. We will promote these as we would any best-selling audio, but we have the added benefit of this well-recognized brand," she says.

Time Life AudioBooks will be distributed to the book, wholesale, and special markets by the company's usual sales arm, Warner Books. Special displays have been created to showcase the familiar Time Life logo.

This marks Time Life Books' entry into the audiobook market. Executives are enthusiastic about the addition to its offerings and the tapping of new audiences.

"The medium is perfect. The book and audio play off each other in the most terrific of ways," says Teresa Hartnett, associate publisher/director of rights and licensing for Time Life Books. "Besides serving our loyal readership, we end up reaching people who might not reach for a Time Life Book."

The titles are dramatic adaptations of the best-selling books within each series.

The first three audio titles, "Gettysburg," from *Voices of the Civil War*; "Egypt," from *Lost Civilizations*; and "Powers Of Healing," from *Mysteries of the Unknown*, are due in July. The productions will include sound effects and music and will be either multivoice or full-cast recordings.

Time Life Books will include the audio in the upcoming television campaigns—intended to reach 9 million viewers—for *Voices of the Civil War* and *Lost Civilizations*.

Promotion for the audio titles will figure significantly in Time Life Books' considerable direct-mail marketing

efforts for the respective series, as well as beyond.

The "Gettysburg" audio, for example, will get separate promotion to more than 3 million Civil War and history enthusiasts, according to Time Warner AudioBooks. Similarly, "Egypt" and "Powers Of Healing" will also feature in assorted direct-mail efforts sent to millions of interested consumers.

RETAIL TRACK

(Continued from page 84)

A voracious reader of magazines, newspapers, and books, Dennis was one of those execs who could talk to you about something besides the record industry. He also read *Billboard* like nobody's business, to the point where he was often able to describe the personalities of writers whom he had not yet met.

To know Dennis is to appreciate lunches and dinners at Far Niente, a restaurant in Glendale, Calif., where the Rigatoni Lou Petroni was named for him; to hear his almost childlike cackle of a laugh; and to know his reverence for retail pioneers like Camelot Music founder Paul David and one-time National Record Mart partner Jason Shapiro.

But to really know this man, you must tour Disneyland with him, where the 60-something Dennis will ride everything from Indiana Jones and Space Mountain to the Teacups and his favorite, It's a Small World, without ever showing a hint of his age.

THE TROUBLED Strawberries chain, which underwent a leveraged buyout in 1994, will attempt to do an out-of-court restructuring of its balance sheet, according to sources. This approach comes after the chain was shopped by Los Angeles-based Chanin & Co. during the fall. In that gambit, Chanin was looking for a financial play-

Hartnett says the "major support" Time Life AudioBooks will receive from Time Life Books also includes "upselling" the audio titles to customers who call to order a book from a particular series.

Each title will run approximately 90 minutes on one cassette and will be priced at \$12. Three more titles in each series are slated for 1998.

er to replace Castle Harlan, the financial firm that put together the Strawberries leveraged buyout. According to sources, Strawberries' equity is divided between Castle Harlan, which owns 65.5%; Jefferson Capital, which owns 6%; Alliance Capital (a money management firm and no relation to Alliance Entertainment), which has 15.5%; and management, which owns 12%. One percent of the company is unaccounted for. Strawberries management was unavailable to comment.

When Castle Harlan bought the Milford, Mass.-based Strawberries, it put in \$13 million in equity and raised the remainder by borrowing \$21 million from Equitable Life Assurance Society of America. Chanin was looking for someone to pay \$10 million to take out Castle Harlan and Jefferson. But since Chanin was unable to attract any investors, 135-unit Strawberries has begun negotiations with its creditors, aimed at restructuring its balance sheet and lowering its debt load. How all this turns out, only time will tell.

THE STORY SO FAR: In the last issue's column, I reported that K.W.C. Management had filed a motion for an Atlanta bankruptcy court to approve the sale of the Peppermint chain to Music Network. The hearing on the motion was set for Jan. 13, and in the column I pointed out that if anybody else was interested in Peppermint, they would likely be in court to say so. Well, lo and behold, Central South, which runs the Sound Shop chain, showed up in court, saying that it wanted to make an offer. Consequently, the hearing has been pushed back for a week while Central South fine-tunes that offer. Calls to Central South, K.W.C., and Music Network weren't returned. Stay tuned...

Assistance in preparing this column was provided by Geoff Mayfield.

INDEPENDENTS

(Continued from preceding page)

Red Red Meat, which also includes bassist Tim Hurley, will begin a U.S. tour in late February, billed with Sub Pop labelmate Jeremy Enigk.

Do other surprises lie in store for the band's fans? "Wait 'til you hear what we do next," Rutili says.

Red Red Meat has joined with the members of New York's rex to record an album due from A&M later this year, under the group moniker Loftus. Rutili adds, "We've got almost a whole album written of pop songs in the Carole King/Fleetwood Mac vein—Southern California sweet pop... We're going to have to get piles of coke and go to L.A. to get the right vibe going. It's going to piss off all the militant people who like the noise."

THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

THE TEAM OF DIRECTOR David Cronenberg and composer Howard Shore has been a dynamic one for nearly two decades, beginning with the 1979 nail-biter "The Brood." Since then, Shore has scored eight of the often-controversial director's films. But few have had the sheer sonic impact of his work on "Crash," the much-discussed adaptation of J.G. Ballard's psychosexual fantasy tale.

"With 'Crash,' we returned to the guerrilla filmmaking we used with 'Scanners,' a nonorchestral approach," says Shore. "I used six electric guitars, three orchestral harps, three woodwind players, and two percussionists. The guitarists played with just enough distortion and pedals delay; they played as though it were chamber music."

Much like the work of Downtown composers Glenn Branca and Rhys Chatham, Shore's "Crash" score, which Milan released Jan. 14, creates a sense of breathless claustrophobia through the use of textures and overtones.

"I used certain minimalist techniques, but I'm not limited to any one style," says Shore. "It's metallic [but] not dissonant, an interweaving of melodic lines. About 75% of the score was composed, while 25% was created after the music was recorded. I manipulated the sound by layering the various tracks."

The stateside release of the film, which won a Grand Jury Award at Cannes last year for "original, daring, and audacious filmmaking," has seen its share of delays, but the film finally begins to roll out later this month. Shore grants that it was a challenge to match that audacity in his own work.

"It is a great challenge, which makes it a great relationship," he says. "[David] is brilliant; he's kept ahead of everybody for years, so in my work with him, I am always having to make something different. I can't go over old ground."

IT'S BEEN A LONG TIME since we've heard a soundtrack as exhilarating as that compiled for the forthcoming Fine Line release "All Over Me."

The film, a coming-of-age tale with decidedly '90s themes, is the directorial debut of Alex Sichel, a music scene stalwart who possesses a keen ear to match the sharpness of her vision.

Oddly enough, the soundtrack for "All Over Me" (which will be screened at the Sundance Film Festival later this month) has yet to find a label home, despite the presence of several artists with dedicated cult followings, among them Ani DiFranco, Patti Smith, Sleater-Kinney, and the Amps. Seems like an all-star cast to us. Bill Coleman is music supervisor.

SPACE CADET ALERT: Silva America will be issuing yet another of its attractively packaged, audiophile-tempting sci-fi collections Feb. 18. The two-disc "Space And Beyond," which roars forth in Dolby Surround Sound, features themes from "Star Wars Trilogy" and "Apollo 13," as well as a premiere recording of music from "Species."

Please send material for the Reel Thing to David Sprague, Contributor; Billboard, 1515 Broadway, New York, N.Y. 10036; phone: 718-626-3028; fax: 718-626-1609; E-mail: Spizzbo@aol.com.

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Rhythm Is Our Business. Getting funky to a fitness video with a sizzling beat, PolyGram Video, Reebok, and Strictly Rhythm Records celebrated the launch of the Reebok Rhythm Section series at the Sound Factory in New York. Featured, from left, are David Kosse, PolyGram Video VP of marketing; master trainer Petra Kolber; Strictly Rhythm artist Mone; Sal Scamardo, PolyGram Video director of sports and fitness; and Laura DesRosiers, Reebok business manager.

Letterboxing Spreads Its Horizons Studios Find Growing Acceptance Of Format

■ BY ANN SHERBER

NEW YORK—Good things may come in small packages, but in home video, wider is increasingly better.

In the past several years, wide-screen movies—duplicated onto cassettes in their theatrical aspect ratios—have found more room on retailers' shelves. One indication has been the growing number of "director's cut" editions, presenting movies the way they were shown on the big screen.

Until recently, access to the wide-screen or letterboxed format has been limited. Letterboxing, the practice of

banding the image at the top and bottom of the screen so that the same wide rectangular picture seen at the movies can be seen on square TV sets, has long been the preferred presentation for laserdiscs.

However, VHS users, who comprise the vast majority of video consumers, had been resistant to the format's "squeezed" look. They've begun to change their minds as consumers in general have become more astute about movies, and TVs have grown in size and improved in sound and picture quality.

Studios now view letterboxing as a way to increase the perceived value of selected titles. And retailers view letterboxing as another marketing tool with which to build sales.

Consumers have to be educated in the ways of filmmaking before widescreen

cassettes take hold, though. Several studio executives indicate that many viewers don't realize the extent to which the rectangular picture has to be trimmed in order to fit onto a square TV screen. Known as pan-and-scan, it's a video Procrustean bed designed to satisfy the vast majority of set owners.

"A lot of people didn't know that they were missing up to half the picture with pan-and-scan," says Jeff Lewis, product marketing manager for laser manufacturer Image Entertainment.

Even film buffs who are aware have found it difficult to adjust to watching letterboxed films. Although the entire picture is visible, letterboxing doesn't fill the screen. On sets 25 inches and smaller, the image is simply too small to watch comfortably.

(Continued on page 92)

National Geographic Hops To Warner For DVD Debut; More Shell Games

GEO POLITICS: What's in yellow, has an upscale brand name, and is ready for DVD prime time? The answer: National Geographic.

Warner Home Video should be salivating at the prospect of introducing the distinctive yellow-bordered programs, long a cassette favorite, to the new format. As such, National Geographic would be the first and foremost to have nontheatrical releases in DVD, capable of winning the hearts and minds of parents who hope there's more to the medium than movies. Warner Home Video president **Warren Lieberfarb** considers it an ideal DVD attraction.

But wait a second: Isn't the National Geographic line exclusive to Columbia TriStar Home Video, which got it away from LIVE Home Video, which rescued it from the Vestron Video bankruptcy? Well, yes, it was—for three years.

Once contract expiration approached, sources say, National Geographic started

shopping for another licensee. Bidding was said to be fierce. Warner—twice the size of Columbia in '96 revenue and second only to Disney, which invented family programming—emerged as an obvious candidate. A major stumbling block remained, however: the prospect that National Geographic would be relegated to WarnerVision's roster of special-interest titles. National Geographic, we're told, wanted to swim in the mainstream.

When Warner guaranteed it theatrical-like exposure, the deal went down. Sources indicate that Columbia didn't slight the line, including the Geo Kids extension it launched. Sales were strong, and the tapes became a presence in a variety of outlets. "Columbia did a good job getting the product to retail," notes an observer. "But it's a classic story. They wanted the tapes everywhere. Under the current arrangement, it just wasn't possible."

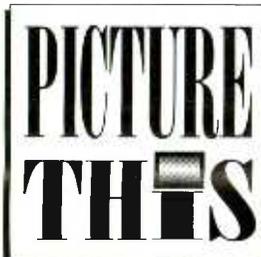
This source thinks that the ties that bound the relationship frayed, and ultimately broke, after Columbia TriStar president **Patrick Campbell** left for Ameritech. Campbell helped structure the agreement, and he cemented the relationship. National Geographic felt less comfortable with his replacement, **Ben Feingold**, who has a strictly movie background, sources indicate. **Joanne Held**, recruited by National Geographic as studio liaison, subsequently was shifted to its multimedia unit.

There was another reason for the change: the pressure from competitors like Rand McNally to shift from not-for-profit to for-profit status. National Geographic's TV division, which produces all the programs in the series, was among the first to change and has become, not surprisingly, "more aggressive" in exploiting a "pipeline that just stays full," an executive notes. The National Geographic

name and logo can be seen regularly on NBC and Turner Broadcasting. "That gives them a bunch of product to get to retail," he continues.

Reportedly, industry veteran **Evan Fisher**, who had worked on creating the BBC Video brand, joins Warner as product manager. "There couldn't be a better choice," our source maintains. "He knows his stuff. It's a good link."

One area in which Warner and Columbia might be on the same page is their commitment to DVD. Alone among the major studios, they have committed to the format and plan to introduce several dozen titles this year.



by Seth Goldstein



SHELLSHOCKED: The International Recording Media Assn. (ITA) has a big stake in tracking the status of cassette shell imports—V-Os—from China, an issue we've covered extensively. According to an importer who asked not be identified, the situation continues to worsen—or improve, if

you're buying shells.

The Chinese have priced high-quality V-Os below 30 cents each in large orders for the first time; lower-quality shells are now 20 cents-25 cents. "It's another round of price erosion," he says. "You think they've hit a limit, and then it always seems to dip further."

Surprising for an authoritarian state, "there doesn't seem to be any manner of organization" to stop price-cutting. As long as China/U.S. trade relations stay quiescent, shells remain safe from embargo. Two years ago, though, "it came kinda close," he recalls. "The Chinese had a list of things to raise duties on, and shells were on it. It made a lot of people nervous."

VIDBITS: Video Software Dealers Assn. (VSDA) president **Jeffrey Eves** and ITA executive VP **Charles Van Horn** have exchanged pleasantries and business cards but little else in a tentative start toward the creation of an industry database. From all indications, it will be a while before the two groups decide if they can work together. **Herb Fischer**, president of duplicator Media-Copy, called for a joint effort to determine the size of the business. ITA knows dubbing volume (largely sell-through); VSDA, through its VidTrac service, is rental-savvy.

The second edition of the "Laser Video Guide" lists 9,000 titles with an emphasis on boxed sets. Included are articles on DVD software and hardware developments, a retrospective of director **Robert Wise's** career, and a comprehensive catalog of discontinued but available titles. The guide, which sells for \$9.95, is the creation of NVI Publishing Group in Paramus, N.J.

Blockbuster Broadening Its Image Beyond Video Product

■ BY EILEEN FITZPATRICK

LOS ANGELES—For more than a decade Blockbuster has been synonymous with video, but now the chain wants to broaden its image.

"There's a change under way at our stores with the addition of books, music, and computer software," says Blockbuster spokesman **Jonathan Baskin**. "And we want consumers to know that our stores are the local source for all kinds of entertainment product."

As part of the process of reinventing itself, the chain has embarked on a \$12-million-dollar monthlong campaign for its new corporate identity campaign. In a series of television commercials, the chain introduces the slogan "One World, One Word: Blockbuster." A new logo also omits the words "videc" and "music."

In the television ads, young people frolic on the beach and bungee-jump off bridges, but no one is seen curling up on the couch to watch a video, listening to a CD, or playing a video game.

Baskin says the point of the ads is to show consumers that Blockbuster

means fun and entertainment. "It's not about showing a storefront, but a variety of images that convey the spirit and soul of Blockbuster," he says.

Through March 2, Blockbuster customers will also be given a One World, One Word Blockbuster FunCard. With every purchase of \$8.99 or more, the card will be punched. When customers accumulate eight punches, they will receive \$5 off a rental or purchase.

The television ads end this month, but the single-word logo and all-encompassing entertainment theme will be carried into the store level for months to come.

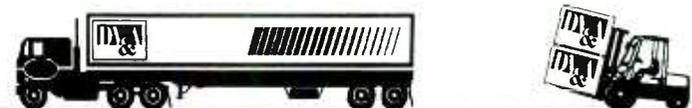
The 500-600 stores scheduled to open this year will each carry the new logo and a mix of video, music, computer, and book products that will reflect the demographics of the neighborhood. In addition, 1,500 existing stores will be retrofitted using the new logo.

"The external signage crystallizes the evolution of our business," says Baskin. "It tells consumers if you want to know what's new in entertainment, come look at Blockbuster."

(Continued on page 93)

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	24	31	7	14
	21	28	19	26
	18	25	16	23
	15	22	13	20
NETWORK TV ABC, NBC, CBS, FOX, WB, UPN	[Redacted]			
CABLE TV Nickelodeon, Comedy Central, MTV, Family Channel	[Redacted]			
NATIONAL PRINT & FSI's	[Redacted]			
RADIO PROMOTIONS	[Redacted]			
MEET MIKE CONTEST	[Redacted]			

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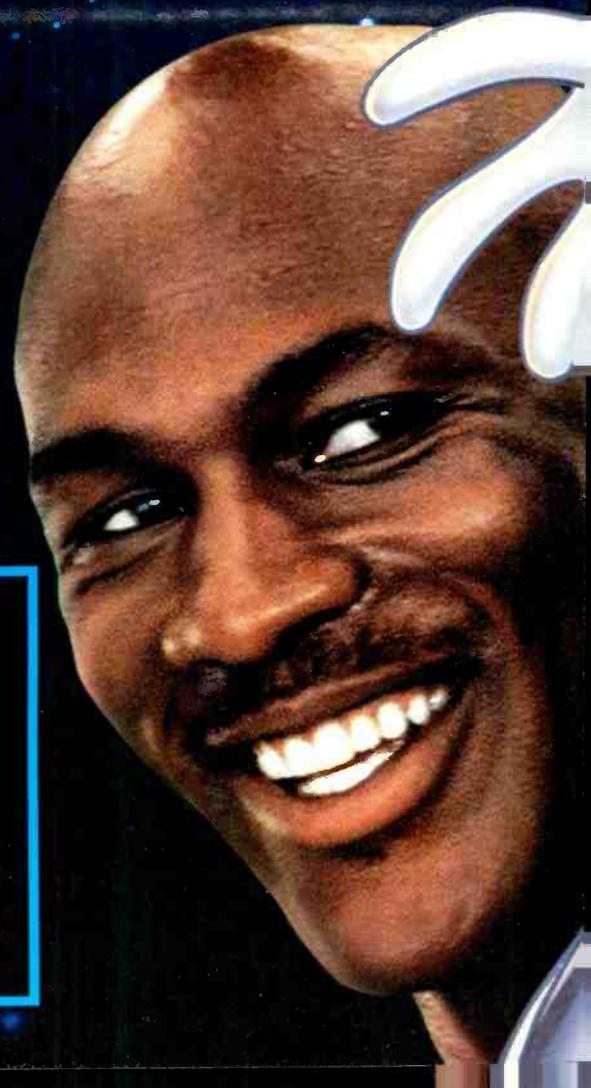
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\$4 Coupon Savings



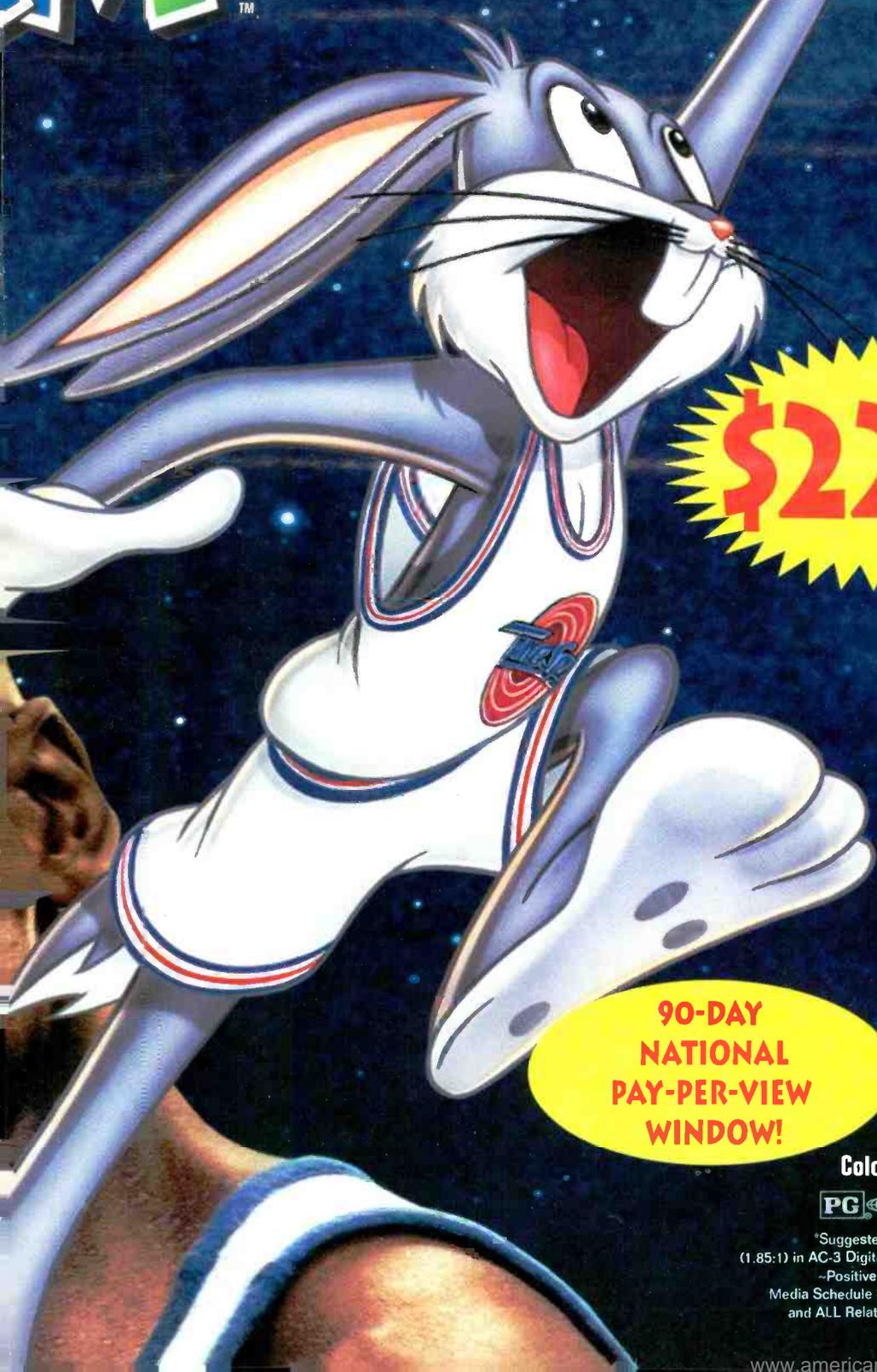
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'Cops' Producers Get Real; Tower Video Goes Direct

'COPS' INCORPORATED: Barbour/Langley Programs, the producers of the syndicated show turned video hit "Cops," has a mantra: to become the dominant producer and distributor of reality-based videos.

The company is off to a good start with its first three "Cops" releases, selling more than 1 million units combined. Now Barbour has formed Real Entertainment, a full-service distributor to take it to the next level.

"It has always been our plan to form a distribution company," says CEO **John Langley**. "But we had to walk before we could run." The initial "Cops" tapes were distributed by MVP Entertainment, which Langley says will continue to act as a subdistributor to smaller retailers.

Real Entertainment will concentrate on selling direct to about a dozen large national accounts, while supporting them with television campaigns and specialized marketing elements, such as gift packs and licensed merchandise.

"Any account that needs heavy television ads and special marketing are the ones we'll handle directly," says president **Scott Barbour**. The company has added a dozen sales and marketing staffers to work their new accounts, as well as managing Internet activities. Next month Real will set up a center for about 70 direct-response telemarketers.

Real's sales model is really nothing new: Advertise and sell via direct response, release the product to retail, and advertise it some more, tagging stores. Many suppliers, such as Time Life, have done the first two steps well, but the retail element is always tricky. Last year, exercise series the Firm was one of the few to cross over, besides "Cops."

Starting this month, Real will repeat its winning formula with the Amazing Video Collection, a three-tape series about people surviving airplane crashes, tornados, and fires, among other disasters. The first release, "Caught On Camera," arrives in stores Tuesday (21), priced at \$19.98. "Life Against Death" hits Feb. 18 and "Man Against Nature" on March 11.

All three went through their direct-response cycle last fall. Barbour says more than 500,000 units of "Caught On Camera" were sold. Dealer orders have topped 200,000 units. Two gift packs, priced at \$39 and \$69, will be available in mid-February, including a flashlight and an emergency-preparedness book.

"What we want to do is take four projects a year and go out every quarter with full guns to become a new category for retail," says Bar-

bour. Next on the agenda is distributing other people's reality-based programming. Langley says Real is developing strategic alliances for sports, kids, health, and beauty programs.

RETAIL JAM: Based on the number of releases set to arrive in stores over the next three months, it might as well be the holiday season again.

March is especially crowded with the addition of Warner Home Video's "Space Jam" March 11.

Suggested retail is \$22.96. "Space Jam," the first Warner feature to star its Looney Tunes characters, was initially going to compete directly against Paramount Home Video's "Harriet The Spy."

But feeling the pressure from Bugs, Michael Jordan, and an \$85 million box-office gross, Paramount moved "Harriet" to Feb. 25. Released theatrically last summer, "Harriet" has little star power and generated just over \$26 million at the box office.

Buena Vista Home Video has "The Hunchback Of Notre Dame" scheduled for March 4 and the direct-to-video title "Honey, We Shrunk Ourselves" for March 18. February looks good with Columbia Home Video's "Fly Away Home" and the rerelease of Buena Vista's "Bambi."

Each spring title will have multi-million-dollar marketing campaigns, including lots of rebates and tie-in partners, such as the trio promoting "Space Jam." When consumers purchase four Dole products and the title, they are eligible for a "Space Jam" ball or minipocket basketball game. More than 200 million Dole bananas will be carrying a sticker touting the offer.

Ballpark will give consumers \$5 back with purchase of the Warner title and three hot dog (or related) products. Ballpark will also chip in \$1 million in television advertising and a national flier with a coupon, scheduled to hit homes in April.

Inside each "Space Jam" cassette box will be a \$4 rebate coupon tied to Rayovac renewal batteries. And Rayovac will conduct a "Meet Mike" essay contest, with the grand-prize winner flown to Chicago for a Bulls game and a meet-and-greet with Jordan.

A pack-in flier and advertising in USA Today will promote the contest. Finally, Warner is offering a \$5 rebate with purchase of the title and any one of 30 Family Entertainment titles.

With plenty of titles to choose from, retailers are expected to turn Valentine's Day, Easter, and Mother's Day into more than just occasions for greeting cards, candy, and flowers.

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	2	7	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
2	1	11	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
3	4	9	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
4	3	9	THE NUTTY PROFESSOR ◊	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
5	10	2	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
6	6	33	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
7	5	15	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
8	11	9	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
9	7	13	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
10	14	3	THE LAND BEFORE TIME IV	MCA/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	19.98
11	8	20	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
12	13	7	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
13	9	25	COPS: TOO HOT FOR TV! ◊	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
14	23	189	TOP GUN	Paramount Home Video 15396	Tom Cruise Kelly McGillis	1986	PG	5.99
15	27	84	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
16	21	9	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
17	36	28	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
18	19	197	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
19	17	12	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
20	18	13	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
21	28	3	PLAYBOY: 21 PLAYMATES VOLUME II	Playboy Home Video Uni Dist. Corp. PBV0808	Various Artists	1996	NR	19.98
22	25	16	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
23	12	13	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
24	15	55	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video Warner Home Video M201011	Animated	1996	NR	14.95
25	29	10	GOLDENEYE	MGM/UA Home Video Warner Home Video 905495	Pierce Brosnan	1995	PG-13	19.98
26	26	3	PLAYBOY: GIRLS OF SOUTH BEACH	Playboy Home Video Uni Dist. Corp. PBV0802	Various Artists	1996	NR	19.98
27	RE-ENTRY		FLIPPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
28	40	8	HEAT	Warner Home Video 14192	Robert De Niro Al Pacino	1995	R	24.98
29	24	9	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
30	37	7	BRUCE SPRINGSTEEN: BLOOD BROTHERS	Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	1996	NR	19.98
31	22	14	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
32	20	22	A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
33	RE-ENTRY		GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
34	RE-ENTRY		SENSE AND SENSIBILITY	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant	1995	PG	19.95
35	34	13	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.95
36	RE-ENTRY		THE ABYSS	FoxVideo 1561	Ed Harris Mary Mastrantonio	1989	PG-13	19.98
37	35	307	THE SOUND OF MUSIC ◆	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
38	RE-ENTRY		COPS: IN HOT PURSUIT	MVP Home Entertainment 1003	Various Artists	1996	NR	19.98
39	16	14	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR	14.95
40	33	14	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95

● 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. © 1997, Billboard/BPI Communications.

'Fly Away' Lands On Video

WE CAN FLY: With the March 11 direct-to-sell-through release of "Fly Away Home," Columbia TriStar Home Video is hoping the title will soar higher than the theatrical showing might indicate. The movie, starring **Anna Paquin** ("The Piano") and **Jeff Daniels** ("101 Dalmatians"), won critical praise when it opened in September '96 but grossed only \$30 million.



by *Moira McCormick*

For one thing, says Harris, "Fly Away Home" has a very positive word-of-mouth. More people are aware of the film than you'd think. [Focus groups] have given it high marks as well."

We agree. It is one of the finest family films Child's Play has ever had the

pleasure of viewing. Based on the autobiography of **Bill Lishman**, "Fly Away Home" tells the story of a teenage girl reunited with her estranged father, a sculptor/inventor who lives in Canada, after her mother's death in a car accident. Lonely and unhappy at leaving her New Zealand home, 13-year-old Amy perks up when she discovers a clutch of orphaned goose eggs.

She tends the eggs till they hatch. The goslings take her for their mother, following her everywhere. But when a wildlife official insists she clip their wings if she wants to keep them, Amy and her father decide to teach the flock to fly south for the winter. This they accomplish with a pair of ultralight aircraft designed by the father—not without some nail-biting setbacks.

"Fly Away Home" resonates with themes of love, determination, trust, parenthood, and respect for nature. It is visually breathtaking, especially in depicting the lyrical beauty of flight—small wonder, as director **Carroll Ballard** has helmed several stunning nature-themed movies ("The Black Stallion," "Never Cry Wolf").

The underwhelming theatrical showing—the same fate that befell two other recent family treasures, "A Little Princess" and "The Secret Garden"—makes you wonder whether quality movies can find a mass audience. Columbia aims to improve "Fly Away Home's" visibility on video in combination with the Family Channel.

Harris says "Fly Away Home" is wrapped in gold clamshell Family Collection packaging, with box art "that emphasizes relationships, since the film is about relationships." The theatrical poster showed a gosling silhouetted against the moon, but the video focuses on Paquin and Daniels.

Columbia director of marketing **Elaine Perliss**, who is handling the title, says point-of-purchase materials include posters, shelf-talkers, and buttons, as well as a 3D product display that "holds a variety of units. Everyone's fascinated by the idea of a little girl flying an ultralight, so we felt it would be eye-catching." The trade button, available to retailers at least two weeks prior to release date, is a die-cut egg with a gosling peeking out.

Perliss says that on the Family Channel's daily program "The Home And Family Show," which airs from 1-3 p.m., "there will be a segment in each show where the hosts talk about the movie." Viewers are encouraged to call in for a chance to win a Sony TV and a VCR.

She's also evaluating outtakes from the movie "for possible future use."

GAMES PEOPLE PLAY: Is it a trendlet? A number of how-to videos concerning family games have come across our desk of late. Two Action Games series titles, "Party Games" and "Indoor Games," are aimed at parents, teachers, and baby sitters. The 30-minute, \$14.95 tapes are available from Action Games in Glendale, Wis.

The How to Game Videos series includes separate tapes on the card games hearts, 500 rummy, and euchre. Each is 25 minutes and sells for \$9.99-\$12.99. Discover Images in Fort Wayne, Ind., is the supplier.

Billboard®

JANUARY 25, 1997

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
1	1	15	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 58222	1988	26.99
2	2	11	MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
3	3	11	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
4	15	5	THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
5	4	9	SKY DANCERS: PINK VOLUME Cabin Fever Entertainment CF2155	1996	14.98
6	6	7	SKY DANCERS: BLUE VOLUME Cabin Fever Entertainment 2165	1996	14.98
7	7	57	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
8	10	39	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
9	5	11	MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95
10	16	47	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
11	13	7	THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.98
12	8	71	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
13	19	7	SKY DANCERS: YELLOW VOLUME Cabin Fever Entertainment 2175	1996	14.98
14	17	53	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
15	14	99	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
16	11	21	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
17	9	40	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment/Live Home Video 27312	1989	12.98
18	18	19	ALL DOGS GO TO HEAVEN 2 MGM/UA Home Video/Warner Home Video M505541	1996	22.98
19	22	45	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
20	21	39	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
21	12	5	SESAME STREET: ELMO SAVES CHRISTMAS ◊ Sesame Street Home Video/Sony Wonder 49940	1996	12.98
22	20	40	A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265	1990	16.95
23	23	43	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
24	NEW ▶		WEE SINGDOM-LAND OF MUSIC AND FUN! MCA/Universal Home Video/Uni Dist. Corp. 82964	1996	12.98
25	NEW ▶		101 DALMATIANS: PONGO & PERDITA SING ALONG SONGS Walt Disney Home Video/Buena Vista Home Video 8525	1996	12.99

◆ 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. © 1997, Billboard/BPI Communications.

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
1	2	7	INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
2	3	5	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
3	1	10	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
4	5	5	THE CABLE GUY (R)	Columbia TriStar Home Video 82428	Jim Carrey Matthew Broderick
5	4	9	THE NUTTY PROFESSOR ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
6	8	14	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
7	6	9	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
8	7	7	STRIPTease (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
9	29	2	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
10	9	6	DRAGONHEART (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery
11	11	2	TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo
12	12	2	CHAIN REACTION (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
13	14	2	THE ISLAND OF DR. MOREAU (PG-13)	New Line Home Video Turner Home Entertainment N4444	Marlon Brando Val Kilmer
14	10	13	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
15	18	3	THE CROW: CITY OF ANGELS (R)	Miramax Home Entertainment Buena Vista Home Video 8947	Vincent Perez Mia Kirshner
16	16	11	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
17	21	2	THE FRIGHTENERS (R)	MCA/Universal Home Video Uni Dist. Corp. 82830	Michael J. Fox
18	15	11	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
19	13	10	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
20	19	16	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
21	17	15	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
22	20	11	MULTIPLICITY (PG-13)	Columbia TriStar Home Video 82443	Michael Keaton Andie MacDowell
23	22	13	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney
24	28	2	A FAMILY THING (PG-13)	MGM/UA Home Video 905535	Robert Duvall James Earl Jones
25	23	2	MATILDA (PG)	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman
26	24	10	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
27	NEW ▶		WELCOME TO THE DOLLHOUSE (R)	Columbia TriStar Home Video	Heather Matarazzo
28	25	12	FEAR ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg
29	26	9	SPY HARD (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8289	Leslie Nielsen Andy Griffith
30	27	7	THE PHANTOM (PG)	Paramount Home Video 328503	Billy Zane Kristy Swanson
31	31	11	DON'T BE A MENACE TO SOUTH CENTRAL DRINKING YOUR JUICE IN THE HOOD (R)	Miramax Home Entertainment Buena Vista Home Video 8099	Shawn Wayans Marlon Wayans
32	33	17	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
33	30	9	MRS. WINTERBOURNE (PG-13)	Columbia TriStar Home Video 11663	Shirley MacLaine Brendan Fraser
34	NEW ▶		JOE'S APARTMENT (PG-13)	Warner Home Video 14042	Jerry O'Connell
35	32	8	COLD COMFORT FARM (PG)	MCA/Universal Home Video Uni Dist. Corp. 82959	Kate Beckinsale Joanna Lumley
36	39	7	KAZAAM (PG)	Touchstone Home Video Buena Vista Home Video 8294	Shaquille O'Neal
37	NEW ▶		THE YOUNG POISONERS HANDBOOK (R)	Cabin Fever Entertainment CF211	Hugh O'Connor Anthony Sher
38	NEW ▶		FLED (R)	MGM/UA Home Video 905763	Laurence Fishburne Stephen Baldwin
39	38	9	STEALING BEAUTY (R)	FoxVideo 0411485	Sinead Cusack Jeremy Irons
40	RE-ENTRY		THE ADVENTURES OF PINOCCHIO (G)	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas

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LETTERBOXING

(Continued from page 87)

"At first, we would get calls from consumers and retailers complaining that there was something wrong with the picture," says Kirk Kirkpatrick, senior VP for distributor Waxworks/Video-works.

The questions have diminished as sales of widescreen sets have soared to dominate TV sales. Once viewers noticed they weren't sacrificing image size, the networks found it easy to begin broadcasting movies in the new format.

"Television has actually gone a long way toward building product acceptance," says Kirkpatrick. "Cable channels like TBS and AMC promote special letterboxed showings of movies. That's educating the public."

The practice, which started with older titles, has spread to new releases. Michael Arkin, senior VP of marketing at Paramount Home Video, which released "Mission: Impossible" in letterboxed and pan-and-scan versions, agrees that cable is a factor in the widening demand for widescreen.

Movies don't get all of the credit. "I think that one force making letterbox more acceptable is MTV," Arkin says. "A lot of music videos are done in letterbox format. And that's gone a long way in educating younger consumers as to what it is."

Paramount built a fourth-quarter promotion around letterboxed titles, including "Mission," "Braveheart," "Forrest Gump," "Clear And Present Danger," "Congo," "The Hunt For Red October," "Patriot Games," and "Romeo And Juliet." Arkin says the decision as to which features will be letterboxed is based on how they lend themselves to the presentation.

"It's the bigness of the film, the special effects," he notes. "When you look at the films that Paramount has chosen, they are all of a certain ilk."

Craig Relyea, VP of marketing for Universal Studios Home Video, says the studio is "targeting the serious collector" with its letterboxed editions. According to Relyea, "Casino" and "12 Monkeys" will be available in widescreen and pan-and-scan when they are released for sell-through.

Universal determines its widescreen selections after soliciting comments from key accounts and consumers. Letterboxing, Relyea adds, has become another element of a value-added package that can include original trailers, or, as in the case of "Jaws," a filmed segment featuring the cast and crew recalling making the movie.

While the studio will have new letterboxed releases in 1997, titles and marketing strategies have not yet been determined. "Collectibility and attractiveness to the serious collector are factors," Relyea says. "We will release [letterboxed editions] day-and-date with the pan-and-scans, but there may be a different price point for widescreen."

Twentieth Century Fox Home Entertainment is attempting to establish a line of widescreen editions as a brand, according to spokesman Steve Feldstein. The special editions are packaged in clamshells and feature Fox's letterbox logo. Feldstein says letterboxing is considered to add value, especially for collectors.

"With [the recent remastered edition of] 'My Fair Lady,' we included a 'making of' special and the original trailers on the letterboxed edition," he notes. The splashiest widescreen debut could

(Continued on next page)

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[†]Plus shipping and handling: \$1.85 for 1 free video or \$3.15 for 2 videos. ^{††}Customers may select from the following: *Bedknobs And Broomsticks, Pinocchio, Robin Hood, So Dear To My Heart, The Sword In The Stone, The Three Caballeros, The Parent Trap, Pollyanna, That Darn Cat!, 20,000 Leagues Under The Sea, Swiss Family Robinson, Treasure Island, Robert Louis Stevenson's Kidnapped, Escape To Witch Mountain, The Love Bug, Herbie Rides Again, Herbie Goes Bananas, Herbie Goes To Monte Carlo, The Shaggy Dog, Davy Crockett - King Of The Wild Frontier, and Davy Crockett And The River Pirates.* Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. © Disney Enterprises, Inc.

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LETTERBOXING

(Continued from preceding page)

be "Independence Day," already Fox's bestselling pan-and-scan title. Feldstein says there are plans to make the letterboxed version available this year.

Even if the demand is there, retailers and studios agree that not every movie is a candidate for this treatment. Blockbuster advises caution. The chain has added letterboxed sections to 370 of its stores, but evaluates each widescreen title.

"Just as there are certain types of fans, there are certain types of movies that lend themselves to this," says buyer Melissa Hall. "Some filmmakers insist on it. Filmmakers have an interest in the way their films are presented—that's one reason why films are shot widescreen in the first place. It seems a shame not see the film as it was made."

"You probably won't be seeing the widescreen version of 'The Stupids' anytime soon," she comments.

VHS letterboxing accounts for only a small percentage of sales, even when it's available. Estimates range from 3%-10%. But the format is here to stay. Waxworks' Kirkpatrick says that the percentage increases with every VHS release.

Hall agrees. Blockbuster's dedicated letterbox sections are an "endorsement of this type of product," she points out. "It's not for everyone but the people who like it, really love it."

BLOCKBUSTER

(Continued from page 87)

Baskin adds that the chain will also close 50 unprofitable music stores. However, signage at existing Blockbuster Music and Blockbuster Video stores will not be affected by the change.

Over the past 18 months, the chain has begun adding music departments to its video stores, and many of the music stores also have sell-through video sections. Many music and video locations have carried computer software titles since 1991, and books are in more than half of the chain's 500 music stores.

In its quest to become the neighborhood entertainment source, Blockbuster will use its extensive consumer database to select the product mix.

"The goal is neighborhood retailing and to customize product for each store," says Baskin. "The key is to cater to the local market and service the local customer."

Baskin says the chain has the "strategic advantage" of knowing the entertainment buying habits of half of the households in the U.S. But, he says, managers at individual locations will have the most input on which products to stock.

"Having unmatched demographic information is a great guide, but it's not a silver bullet," says Baskin.

The new image campaign may be the first step to unify the chain, which has grown to 4,000 locations in the U.S. through a series of acquisitions and massive expansion within the last five years. The company has also gone through several management changes.

In the latest round of executive shuffles, president/COO Gerry Geddis and executive VP Brian Woods are departing because of the company's relocation to Dallas from Fort Lauderdale, Fla.

However, Baskin says that 70% of Blockbuster's senior management has committed to moving to Dallas.

The Enter*Active File

MERCHANTS & MARKETING

Internet TV Units In Focus At CES

BY BRETT ATWOOD

LAS VEGAS—Computer and television manufacturers are banking that consumers are ready to get connected from the living room couch with a new wave of devices aimed at marrying the Internet and the television set.

Sony, Philips, RCA, and Zenith were among the companies showing off new low-priced Internet TV set-top units at the 1997 Consumer Electronics Show (CES), held here Jan. 9-12.

All of the Internet TV activity has not gone unnoticed by computer giant Microsoft, which is aggressively backing a content development plan that will bring its Windows 95 operating system to the new wave of Internet TVs.

Internet TVs shared the spotlight with DVD (see story, page 10) as the hot topic of the show, which was attended by about 80,000 consumer electronics retailers, manufacturers, and analysts.

Thomson Consumer Electronics displayed its RCA set-top Internet box, which will be available in the spring for about \$300. Thomson is also teaming with Compaq for a fully

integrated Internet TV but did not announce specific products or pricing.

Zenith will introduce its first set-top Internet-access box in the second quarter of 1997 for about \$300, and a self-contained Internet TV is due by the end of the year.

The new hardware by Thomson and Zenith will be based on technology produced by Oracle's subsidiary Network Computer.

These and other new set-top Internet-access devices will compete with WebTV, which is manufactured by Sony and Philips, as well as Bandai's Pippin and Sega's NetLink.

Microsoft plans to unveil by the end of this year a new Windows operating system interface designed specifically for the living room-based PC. Known as "the Entertainment Center," the new interface is expected to be integrated into future versions of Windows 95 and its expected successor, Windows 97.

When clicked with a mouse, the familiar "start" button on Windows 95 opens to a menu that allows computer operation for attached home entertainment components, including CD audio, TV, and DVD. The new interface will also be designed to work with a remote control and contains large text so that it can be seen from a living room couch.

In addition, Microsoft is developing

a standard for technology that allows PCs to receive broadcast programming and data. In February, Microsoft will make available developer tools for content providers who create content specifically for a merged TV/PC-viewing experience via TV tuner-equipped PCs. Among

'The Internet will not be used in the living room for surfing the Web'

the announced content partners are DirecTV, IBM, Matsushita, NBC, the Sci-Fi Channel, Starsight, Toshiba, and the USA Network. The development is an extension of an existing Microsoft content-development program, known as Simply Interactive PC (SIPC), that was announced in April 1996.

Microsoft's embrace of the Internet TV format through the customized Windows interface is an attempt to establish an open-ended entertainment platform that can serve as a one-stop destination for the user's audio, video, and interactive entertainment. By stripping the Windows 95 interface of its technical

appearance, the company is also aiming to redefine the computer as a vital component of the entertainment console system.

Microsoft's strategy to give a more user-friendly look to the computer desktop follows similar efforts by manufacturers to create a more user-friendly PC.

Sony and IBM are among the companies that showed off new compact-sized computer models in slick black shells that aesthetically resembled home entertainment consoles, rather than the clunky-sized, tan-shelled computers of the past.

The computer of tomorrow is more likely to be a console, according to Michael Culver, VP/GM of consumer products for Acer America Corp.

"Most living room entertainment setups are bought piecemeal," said Culver during the panel "Are Consumers Really Ready For A PC In The Living Room?," held Jan. 9 at CES.

"It's important that whatever the consumer buys, they should have the ability to work together—even if the product has been bought at different times," he said.

But, Culver added, the Internet TV of the future will be used to complement, rather than replace, traditional television viewing.

"The Internet will not be used in the living room for surfing the Web," he said. "It will be used in combination with other things, such as getting program information for the TV."

The developing Internet TV platform is not without its skeptics. The first generation of set-top Internet-access devices have also taken a beating by computer industry analysts, who say consumers will be soured by its limited features and lack of storage device.

"Net TVs imply work to some people who want a passive entertainment experience . . . and kids already fight over the remote," argued Business Week editor Ed Baig, who moderated the panel. "People may not want interactivity in their living room."

Laurie Frick, VP of Compaq's consumer group, responded, "Things are changing. Look at the younger generation . . . Lying still on a couch is not what a 15-year-old does."

Acer's Culver said during the panel that the TV set may flourish as the computer monitor of the future. "We have done lots of focus testing, and people do not like watching TV on a 17-inch monitor because it's too small," said Culver. "The existing computer-based TV tuner technologies are just not very good."

However, moderator Baig argued that Internet-ready TV sets may not be ready for prime time.

"TV sets are simple devices . . . They work. But PCs are complicated devices and don't always work," he said. "That still needs to be solved."

Compaq's Frick responded, "There's a lot of energy being put into making it easier. It won't happen overnight, but bit by bit it is getting better. It will be a process over time to get PCs to be like TVs."

CEMA: '97 Up 6%; CES: Sega's Behind

ELECTRONICS BUMP: U.S. sales of consumer electronics items, including TVs, VCRs, and stereos, will rise 6% in 1997 to an estimated \$69.5 billion in revenues, according to a study released by the Consumer Electronics Manufacturers Assn. (CEMA). The boost will result from the introduction of products like DVD and Internet TVs, as well as continued price reductions on existing products, according to CEMA president Gary Shapiro.

SEGA'S SLUMP: Sega's 32-bit Saturn is losing the three-way home video game console race with the Sony PlayStation and Nintendo 64, according to participants of "The Game Buzz: How To Pick The Winners" panel, held Jan. 9 at the Consumer Electronics Show (CES) in Las Vegas. "It seems like a virtual impossibility that they can come ahead from where they are now," said Joe Buesgen, director of interactive marketing for West Coast Entertainment Corp., which operates more than 300 company-owned home video and multimedia stores and works with an additional 280 franchised outlets.

Another retailer commented that the game maker's reputation in the gaming community suffered after it abandoned a poorly received 32-bit add-on system for its 16-bit Genesis, known as the 32X.

Sega is now banking on an Internet TV add-on, known as NetLink, to boost sales of the Saturn.

"I hope that the NetLink takes off for their sake, because it is the one thing that distinguishes them from the [other game systems]," said Washington Post contributing editor Tom Ham, who added that Sega may give up on hardware in favor of cross-platform software development.

However, the game is not yet over for Sega, according to Trent Ward, reviews editor of the Internet publication Gamespot. "If they can put out one or two solid, must-have titles, then they can still make a comeback," said Ward.

INTERNET VIDEO QUALITY JUMPS: Though it has not been announced publicly, several industry sources say that Progressive Networks will soon follow up its popular RealAudio Internet audio software with the Internet video program known as RealVideo.

In a separate CES development, WebTV Networks announced that it will soon offer a new Internet video technology, VideoFlash, to users of its set-top boxes. VideoFlash offers full-screen, TV-quality video to the Internet and will be delivered to WebTV subscribers via a software upgrade by the end of this year.

BITS 'N BYTES: In other CES news, Cidco unveiled iPhone, a telephone that provides graphical access to the Internet. The Morgan Hill, Calif.-based company, known as a maker of caller ID and call-screening devices, will market the iPhone for about \$500 in the summer of '97. Mick Fleetwood demonstrated the iPhone at the conference . . . Houston-based Barron America announced a new line of Symphony-branded Windows 95 computers that will sell less than \$1,000. The lowest-priced model, which contains a 133 megahertz processor but no monitor, will sell for \$669.

'Demos' Make Their Mark On The Net Music-Driven Programs Are A Cyberspace Art Form

LOS ANGELES—Thousands of music-driven computer mini-programs, known as "demos" or "megademos," are gaining popularity on the Internet.

These grass-roots-created programs, which resemble computer-generated music videos, contain cutting-edge graphics that move in sync to digitized music. Although most demos are set to original music compositions, some contain unlicensed, copyright-protected music from well-known acts, including Enigma, Depeche Mode, and the Cure.

Demo files, which are downloadable for playback in the DOS PC environment, are designed by aspiring programmers to show off their computer coding skills and the work of aspiring musicians.

Among the more popular demos in circulation are works created by European-based programmers and coding teams with names such as Byterapers, the Counselor of Spirit New Style, Future Crew, Dust, Triton, Cubic Team, Noon, and EMF (which is inspired by, but not related to, the U.K. music act).

The origin of music demos dates back to about 1983, when they were used as multimedia signatures for hackers who tagged them on to illegally cracked copies of early computer games on the Commodore 64 and Apple II systems. In the mid-'80s, the format emerged as its own art form, as self-standing demos shifted to the more powerful Atari ST/Falcon and Amiga systems.

At this point, a rivalry between demo makers of each of those two computer systems emerged. Each demo aimed to outperform previous creations with more impressive computer graphics and better programming skills. Many of these computer clips contained text attacks on other programming teams. Computer programmer gangs are still active in today's demo scene, which continues to thrive on the PC.

Many demo creators have gone on to careers as programmers for legitimate game companies. For example, ex-Ultraforce (1991's "VectDemo") member Arjan Brusse helped create Epic MegaGames' shareware hit "Jazz Jackrabbit," and members of the Future Crew recently founded the game company Remedy Inc., which has created a racing game due from Apogee.

The growth explosion of the Internet's World Wide Web has also helped the demo scene move from the European computer and club underground community to the mainstream Internet culture. Several Web pages are devoted to the flourishing genre. One of the most popular sites is the Hornet Archive (<http://www.hornet.org/pub/demos/>), which contains a search engine for all indexed demos dating back to the '80s.

A few demo programmers are experimenting with new Internet-specific technologies, such as Macromedia's Shockwave, to develop clips that can be delivered without the lengthy download time. Mini-sized

previews of work-in-progress demos, known as "dentros," take less time to download than full-fledged demos and are also common on the Internet.

As the demo scene continues to grow, many programmers are organizing social gatherings that celebrate the computer creations and music. Demo programmers and fans periodically gather together to show off their creations and compete for prizes at organized parties. Larger competitive gatherings, known as "compos," are also common in the demo scene. These competitions bring together hundreds of programmers, who vie for prizes.

Among the bigger annual gatherings are the Party, Assembly, and the Gathering, which each draw more than 3,500 people. Almost all competitions take place in Europe, including well-established gatherings in Finland, Hungary, Norway, Poland, Sweden, France, Germany, Denmark, and Holland. Though the U.S. does not have its own annual gathering, U.S.-based demo programmers have competed in the three-day North American International Demoparty, which is held in Montreal.

Upcoming demo parties include Symposium '97, held March 28-31 in Hittfield, Germany (<http://134.28.37.10/~frank/Sym97/>); the Gathering '97, held March 25-30 in Harmar, Norway (<http://www.crusaders.no/TG/TG97/>); and SiliConVention, held March 28-31 in Bremen, Germany (<http://www.siliconvention.com/>).

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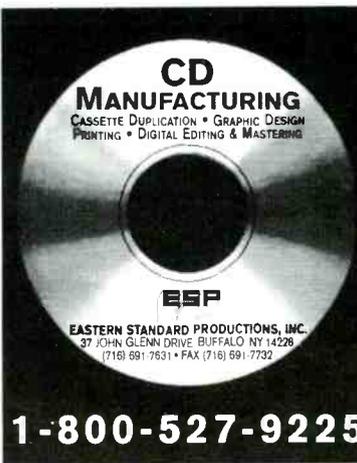
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(Continued on next page)

INDUSTRY GEARS UP FOR DVD PUSH IN '97

(Continued from page 10)

in February a lower-priced DVD player (DV-500), selling for \$599.

In March, Panasonic plans to release two midpriced DVD players, at \$599 and \$749. The higher-end model will contain a built-in Dolby Digital decoder.

Also due in the first half of 1997 are Denon's \$999 DVD player and midpriced (\$500-\$700) units from Philips, Thomson, Zenith, Akai, and Toshiba.

Sony's sole DVD offering is the full-featured DVP-S7000, due in April for about \$1,000 (Billboard, Jan. 11). Among the bells and whistles offered by the unit are a 32-bit RISC processor, 10-bit digital processor, smooth frame-by-frame scan in both forward and reverse, and high-end audio hardware. In addition, Sony is bundling four discs with its player, which targets early consumers who are "looking for leading-edge technology," says Mike Fidler, who heads the DVD marketing team at Sony Consumer Audio/Video Group. Fidler estimates that U.S. player sales will reach 500,000 in 1997.

That number is considerably more conservative than the findings of a study by the San Francisco-based researcher BASES Group, which estimates that within three years, wholesale revenue for studios from the sale of DVD movies could equal the \$3 billion taken in annually by VHS software sales.

The study, which was presented by Warner Home Video at CES, also indicates that there is the potential to sell 2.8 million units of DVD hardware by the end of the year and 12.1 million units by the end of its third year in the marketplace.

Most other estimates on the first-year sales for DVD players range from 500,000 to 1 million units.

Woodstock, N.Y.-based researcher InfoTech estimates that the price of DVD players will fall to about \$250 by 2000, and that the installed base of DVD players will reach about 80 million units by 2005. InfoTech also estimates that more than 600 DVD titles will be available worldwide by the end of this year.

Retailers reacted with cautious optimism to the digital promise of DVD.

"Everything is contingent on what comes into the pipeline from the software side," says Brian Regan, director of corporate communication and special projects for Virgin Megastore. "How willing are the studios going to be to create enough software to sell the hardware as a viable alternative? Once we get a real sense of where that commitment is, our commitment as a retailer will be equally strong. We found laserdisc titles have created a small but loyal, steady base, and DVD has the potential to be much bigger."

RETAIL ROLLOUT

The Virgin Megastore chain is aiming to get a DVD preview display into its stores this month to alert consumers to the format.

Blockbuster's teaming with Sony for a cross-promotion campaign and DVD sampling program is due to begin in April. Blockbuster outlets in its top 50 markets will contain DVD demonstration kiosks, and purchasers of Sony's DVP-S7000 player will receive coupons offering free DVD rentals at Blockbuster.

"This will make sure consumers can sample and get a taste of what the new technology offers for expanded entertainment value," said Fidler. "It will also build awareness and credi-

bility for the accessibility of software through traditional software channels."

Blockbuster's DVD campaign is an extension of its existing "Maximum TV" promotion with Sony. A company spokesman says that the retailer will also stock DVD titles from other studios.

At the CES panel on DVD, many in the industry questioned the role of rental in the launch of the format.

Although Blockbuster is among the retailers that plan to introduce DVD through rentals, Best Buy senior VP of marketing, consumer electronics and appliances, Phil Schoonover said that the expected low price of software will make DVD a sales medium.

"The way the initial pricing has been discussed, this will preclude the requirement for rental," said Schoonover. "We think that the natural future is to sell this product. We don't see a role for rental."

Warner's Lieberfarb said that he is "optimistic" about the future for DVD rental, but that studios need to secure a place for packaged media in the digital future.

"The rental business has been, and is, a terrific business for Hollywood," said Lieberfarb. "We welcome its longevity . . . But this is a bit about writing an insurance policy for the future of the packaged media while, at the same time, creating a format that gives consumers a real motive to buy the best hits of the past."

Also discussed at the panel was the financial hit taken by companies that were preparing for a 1996 launch of DVD, prior to copyright protection complications that delayed the release until the first quarter of this year.

"The money to initiate the launch of DVD twice—maybe three times—is significant," said Larry Pesce, manager of DVD product management at Thomson Consumer Electronics. "March or April is not an ideal time to release new consumer products. We will put money in to begin consumer awareness then, and will then have to keep money in it for the summer months. Then it is back to the bank for a major push in August and September."

Toshiba launched a national ad campaign aimed at high-end audio-video consumers in late 1996. The company also began a program to educate and train retail employees on DVD in September and October. However, those efforts might be muted, since the product will not hit retail until this year.

"We probably spent some money that we didn't have to spend, but I don't think that any of the money was wasted," said Steve Nickerson, VP of DVD marketing for Toshiba Consumer Electronics. "We will still garner every benefit from those national ads and our early retail training . . . If this product had been launched in 1996, many retailers would not have been ready, but now [they are] anxiously anticipating the product and are educated on how to properly sell the product."

Best Buy's Schoonover is also optimistic that the delay will strengthen the U.S. launch of DVD.

"We've used the additional time to define our display and promotional strategies," said Schoonover. "It may be a blessing in disguise to get hardware and software manufacturers in consensus at launch. We would run a higher risk with a half-baked launch than a quality one with all of our resources aligned."

CALENDAR

JANUARY

Jan. 19-23, **MIDEM**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 21, "**Innovators, Instigators And Motivators: Artists Who Are Changing The Face Of R&B**," presented by the Los Angeles chapter of NARAS, House of Blues, West Hollywood, Calif. 310-392-3777.

FEBRUARY

Feb. 1, "**Songs 4 U**," showcase/

panel presented by the National Academy of Songwriters, Broadway Cafe, Hollywood, Fla. 305-944-3268.

Feb. 7, Deadline for submission for the 1997 Audie Awards, sponsored by the Audio Publishers Assn. 310-372-0546.

Feb. 7-9, "**Building A Songwriting Career**," presented by the Songwriters Guild, Union Station Hotel, Nashville. 615-329-1782.

Feb. 8, **28th Annual Image**

GOOD WORKS

PROSTATE CARE PROGRAM: Singer/actor **Harry Belafonte**, his wife, Julie, and pharmaceutical company Immunex Corp. are joining forces to launch an educational initiative for prostate cancer patients, their families, and the physicians who treat them. Belafonte is a prostate cancer survivor. The program features hands-on management tools for cancer patients to deal with the disease, including companion materials for physicians; participation by experts in prostate cancer; pain management and psychological counseling; and support from national prostate cancer groups. Contact: **Kristen Supchak** at 800-477-9626 or **Robin Shapiro** at 206-389-4040.

THE BATTLE FOR MEALS: The fourth annual Media Battle of the Bands, a fund-raiser benefiting Citymeals-on-Wheels, a nonprofit charity that raises money to provide weekend, holiday, and emergency meals for the city's frail and aging population, will take place Feb. 6 at Club EXPO in New York. The event is being chaired by **Larry Divney**, senior VP of ad sales at Comedy Central, and **Dave Cassaro**, senior VP of ad sales at E! Entertainment Television. Advance tickets for

the event are \$40 each (there will be a separate cash/charge bar) and are available from Citymeals-on-Wheels at 212-687-1290. Tickets also can be bought at the door. Contact: **Gary Morgenstein** at 212-210-1321 or **Susan Angermeier** at 212-687-1290.

LIFELINES

BIRTHS

Boy, Wyatt True, to **Kristin Hersh** and **Billy O'Connell**, Dec. 18 in Providence, R.I. Mother is lead singer of Throwing Muses. Father is the band's manager.

Boy, Marcus Bernard, to **Maurice B. Dixon** and **Elizabeth Casimir-Dixon**, Dec. 22 in Manhasset, N.Y. Father is national sales manager at Independent Label Sales/PolyGram Group Distribution.

Boy, John Edward, to **Bob Millard** and **Lucinda E. Smith**, Jan. 11 in Nashville. Father is a songwriter signed to Mike Curb Music (BMI).

MARRIAGES

Nikki Sixx to **Donna D'Errico**, Dec.

Awards, Pasadena Civic Center, Pasadena, Calif. 213-938-2364.

Feb. 9-12, **MILIA**, multimedia publishing market, Palais des Festivals, Cannes. 212-689-4220.

Feb. 24, **Brit Awards**, Earl's Court, London. 44-171-287-4422.

Feb. 24, **A Tribute-Roast Honoring Stan Goman**, hosted by the American Jewish Committee's Music-Video division, Copacabana, New York. 212-751-4000, extension 338.

Feb. 26, **Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

MARCH

March 5-8, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 7-9, **International Live Music Conference**, Inter-continental Hotel, London. 44-171-405-4001.

March 8, "**How To Start & Grow Your Own Record Label**," Holiday Inn, Brookline, Mass. 508-526-7983.

23 in Malibu, Calif. Groom is bassist/songwriter for Motley Crue.

DEATHS

Chris Spinosa, 68, of a heart attack, Jan. 1 in Montclair, N.J. He was a 43-year veteran of the music industry. Most recently, Spinosa worked as a consultant, but his past posts included VP of sales at Musicor Records and director of international repertoire for Sound Solutions/Passport Distribution. He is survived by his wife, Caterina; son Tony; daughters Linda Gannon and Rita Moreno; and four grandchildren. Memorials in his name can be made to the Haven Home for Abused Children, P.O. Box 327, Melbourne, Fla. 32902.

REID LINKS WITH WINDSWEEP PACIFIC

(Continued from page 46)

ment with Pete Townshend's two publishing ventures.

Medow says the co-venture with Reid is aimed at establishing a music publishing entity that "wouldn't be the same in five years, but [much] more in five years."

Although ties between producers and songwriters have become common in recent years among major publishers, the Reid-Windswept Pacific link avoids a specific production relationship with Reid.

Concerns have been raised that such production ties with music publishers have been too risky to warrant major payouts. "Some deals started a few years ago didn't work out like we wanted them to," says Medow. "But we are not absolutely against such arrangements if something interesting comes up. Our whole idea in terms of publishing is to develop things and buy catalogs."

In a prepared statement, Reid says, "Every aspect of music fascinates me, from the creative side to the business side. This endeavor is simply an extension of that fascination. I've always had an interest in copyrights, and I was waiting for the right time . . .

Windswept Pacific will give Hitco that added bit of credibility needed to ensure success. Their involvement with film will give Hitco another creative edge into motion pictures."

Windswept Pacific has several deals with movie music supervisors, including the team of Los Angeles-based Budd Carr and Joel Sill, and expects to sign a deal soon with New York-based Alex Skeyermark. In addition, the company has a separate department, under Alexis Baum in Los Angeles, to get soundtrack covers.

Sutton says Hitco will quickly establish its presence as a company seeking access to acts and labels outside the LaFace orbit. "We'll be encouraging writers of all kinds to seek us out. I foresee offices in New York and Hollywood, where we'll compete with others in getting covers in films and TV."

Windswept Pacific recently made a worldwide administration deal with Townshend for his Townser and Eel Pie catalogs. They contain all of Townshend's songs from Who albums starting with "Who By Numbers," in addition to his songs from his solo recordings and new compositions.

Recently, Windswept Pacific made another co-venture arrangement with Paul Stewart's PMP Music, which has a catalog of rap and hip-hop music. Of longer standing is a co-venture with songwriter Burt Bacharach's BB Music Group for co-ownership of Bacharach's more recent copyrights. That company is operated by Bob Fead in Los Angeles.

Another similar arrangement with veteran publisher Chuck Kaye, called CBK Music, is being dissolved in view of Kaye's move to DreamWorks as its head of music publishing operations.

In tallying Windswept Pacific's financial showing in 1996, Medow says that the company showed a growth in consolidated gross income of more than 20% and that profits were "up substantially."

Medow expects to be on hand at MIDEM Sunday-Thursday (19-23) to call attention to the co-venture with Reid. Hitco is administered by Windswept Pacific in the U.S. and through its companies in Japan, England, and Germany, along with subpublishing arrangements with other entities.

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Toss 'n' Toni. Broadcasting live from the Hard Rock Cafe at last month's third annual Billboard Music Awards in Las Vegas was much of the crew from WAMO Pittsburgh. Pictured are afternoon Party Man Toss Swaid and award winner Toni Braxton.

Issues Abound For European Radio They Include New Formats, Deregulation, DAB

■ BY MIKE MCGEEVER

LONDON—As the new year begins, European radio executives are examining the issues they must tackle if the medium is to take its next step forward in 1997. Foremost on the list: establishing more formats, building advertisers' confidence, further deregulation, and digital audio broadcasting (DAB).

In a discussion about these issues, a number of key European broadcast leaders explained how such matters will affect European radio this year and in the next decade.

Regarding the future introduction of new formats to Europe, Peter Waak, PD of two Stockholm stations, modern rock Bandit 105.5 FM and soft AC

Lugna Favoriter 104.7 RTL, says that for the first time in the region's history, markets are becoming fragmented.

"What is making life more interesting for programmers is that the markets will become more competitive, with new licenses and frequencies becoming available," he says.

"Stations are finding their niches," Waak continues. "For example, we see AC splitting up into hot AC and soft AC. Rock is dividing into modern rock and rhythmic rock formats. This enables the stations to superserve their core audiences. Also, in the near future we are going to see alternative music stations in Europe."

Berlin's JazzRadio managing director Wilhelmina Stayling concurs. "In mature markets, where there are already several commercial broadcasters, the new frequencies will probably mostly go to broadcasters with narrowcast formats," she says.

Stayling predicts that deregulation and additional frequencies will attract niche broadcasters, who in turn will eventually draw new advertising revenue to the industry.

"Because of the narrowcast formats, we will see a whole new group of advertisers coming to radio that, up until now, have not had the chance to reach their targeted markets through radio. At JazzRadio, we are now starting to experience that," Stayling says.

While signs point upward for advertiser interest in radio—the U.K.'s Advertising Assn. has recognized commercial radio as the fastest-growing medium for the past three years—a number of challenges remain firmly in place.

"In a short period of time, we have become quite good at programming and promotion. But we have a lot to learn about [airtime] sales. We have to become more professional," Waak says.

To encourage existing advertisers to increase their spending on radio, as well as to entice new clients to the medium, broadcasters must furnish concrete evidence that radio is a good investment, he adds.

"We have to continue to prove that radio is really efficient," Waak continues. "There are still a lot of clients out there who are suspicious of radio. It has to be proven, not only by sales increases, but with research, including case-by-case studies that must be supplied to the advertisers by the broadcasters themselves."

Paul Brown, chief executive of the U.K.'s commercial radio trade organization, the Commercial Radio Companies Assn., agrees that an important challenge in 1997 is for radio—not only in the U.K., but across Europe—to maintain its recent commercial success. But perhaps more important, he says, is that imminent DAB technology and deregulation will lead to further ownership consolidation in some countries, as well as "corporatism"—which he says represents a favorable shift for the radio industry.

"What faces European broadcasters is, Who is going to own them? Regulations vary from country to country, but by and large, whatever digitization leads to, it will lead to corporatism, which is no bad thing to my mind," says Brown, who is a frequent lecturer at the International Academy of Broadcasting in Geneva, Switzerland.

"Whether DAB is going to work or not, with digital TV coming and the growth of the Internet, radio can't afford not to be a digital medium," he adds. "Once you start to use digital technology, you start generating a lot of different channels of information on the same spectrum. And once you do that, you are, in effect, creating a corporation where one didn't exist before."

"However much you try to use regulations at your disposal to ensure that each program service on a commercial [DAB] multiplex is owned by a different person, the fact is, you only make the most of using digital transmission if you have a single owner," Brown continues. "Public broadcasters [such as the BBC] are in a good position because they are corporations already. That is why they are so keen on DAB."

TOP 20 STATION GROUPS OF 1996

(Ranked by 1996 estimated revenues and No. of stations owned)

Rank by Est. Revenues	Rank by No. of Stations Owned	Owner	No. of Stations Owned	Est. 1996 Revenue (In Millions)
1	4	CBS Radio Station Group	79	\$960,500
2	1	Jacor Communications	100	\$383,850
3	9	Evergreen Media	42	\$362,700
4	3	American Radio Systems	93	\$341,650
5	18	ABC	21	\$269,800
6	6	Chancellor Broadcasting	53	\$262,150
7	2	Clear Channel Communications	94	\$258,550
8	5	SFX Broadcasting	79	\$249,900
9	10	Cox Enterprises	41	\$182,000
10	19	Bonneville International Corp.	20	\$123,900
11	26	Emmis Broadcasting	11	\$118,300
12	28	Viacom	10	\$112,500
13	11	Heftel Broadcasting	36	\$108,550
14	20	Susquehanna Radio Corp.	20	\$106,550
15	25	Spanish Broadcasting System	13	\$80,600
16	21	Jefferson-Pilot Communications	17	\$80,000
17	23	Nationwide Communications	15	\$79,100
18	22	Entercom	16	\$77,300
19	24	Greater Media	14	\$73,600
20	8	Paxson Communications	43	\$72,075

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	15	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON 4 weeks at No. 1
2	2	2	16	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
3	3	3	11	I FINALLY FOUND SOMEONE COLUMBIA 78480	BARBRA STREISAND & BRYAN ADAMS
4	4	5	11	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	ROD STEWART
5	7	7	7	I BELIEVE IN YOU AND ME ARISTA 13293	WHITNEY HOUSTON
6	5	6	32	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
7	6	4	23	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
8	8	8	26	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
9	10	9	11	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	SEAL
10	12	14	8	STILL IN LOVE MERCURY ALBUM CUT	LIONEL RICHIE
11	9	10	18	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	ELTON JOHN
12	13	13	10	100 YEARS FROM NOW ELEKTRA ALBUM CUT/EEG	HUEY LEWIS & THE NEWS
13	14	11	21	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
14	16	20	7	I'M NOT GIVING YOU UP EPIC 78464	GLORIA ESTEFAN
15	11	12	48	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
16	15	15	52	NOBODY KNOWS LAFACE 24115/ARISTA	THE TONY RICH PROJECT
17	17	17	39	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
18	18	19	30	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
19	23	30	3	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
20	21	29	3	FOR THE FIRST TIME COLUMBIA ALBUM CUT	KENNY LOGGINS
21	19	24	15	THE MOMENT ARISTA 13260	KENNY G
22	24	—	2	THROUGH YOUR HANDS REVOLUTION ALBUM CUT	DON HENLEY
23	25	—	2	SEND ME A LOVER MMI ALBUM CUT	CELINE DION
24	22	28	16	LOVE IS THE POWER COLUMBIA ALBUM CUT	MICHAEL BOLTON
25	26	—	11	YOU MUST LOVE ME WARNER BROS. 17495	MADONNA

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	13	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT 5 weeks at No. 1
2	2	2	19	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
3	3	3	28	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
4	4	4	17	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
5	5	5	24	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
6	6	6	19	IF IT MAKES YOU HAPPY A&M 581874	SHERYL CROW
7	12	12	9	LOVEFOOL STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
8	11	11	11	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
9	7	7	31	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
10	8	8	13	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	SEAL
11	9	9	29	COUNTING BLUE CARS A&M 581462	DISHWALLA
12	10	10	32	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
13	13	13	22	MOUTH UNIVERSAL 56018	MERRIL BAINBRIDGE
14	18	19	10	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
15	14	15	16	JUST BETWEEN YOU AND ME VIRGIN 38575	DC TALK
16	20	20	13	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
17	15	14	43	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
18	16	16	24	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
19	17	17	21	WHERE DO YOU GO ARISTA 13225	NO MERCY
20	19	18	22	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
21	21	21	9	I FINALLY FOUND SOMEONE COLUMBIA 78480	BARBRA STREISAND & BRYAN ADAMS
22	22	22	7	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	COUNTING CROWS
23	23	23	26	NOWHERE TO GO ISLAND 854664	MELISSA ETHERIDGE
24	25	25	5	I BELIEVE IN YOU AND ME ARISTA 13293	WHITNEY HOUSTON
25	24	24	7	DON'T LET GO (LOVE) EASTWEST 64231/EEG	EN VOGUE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 51 adult contemporary stations and 56 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

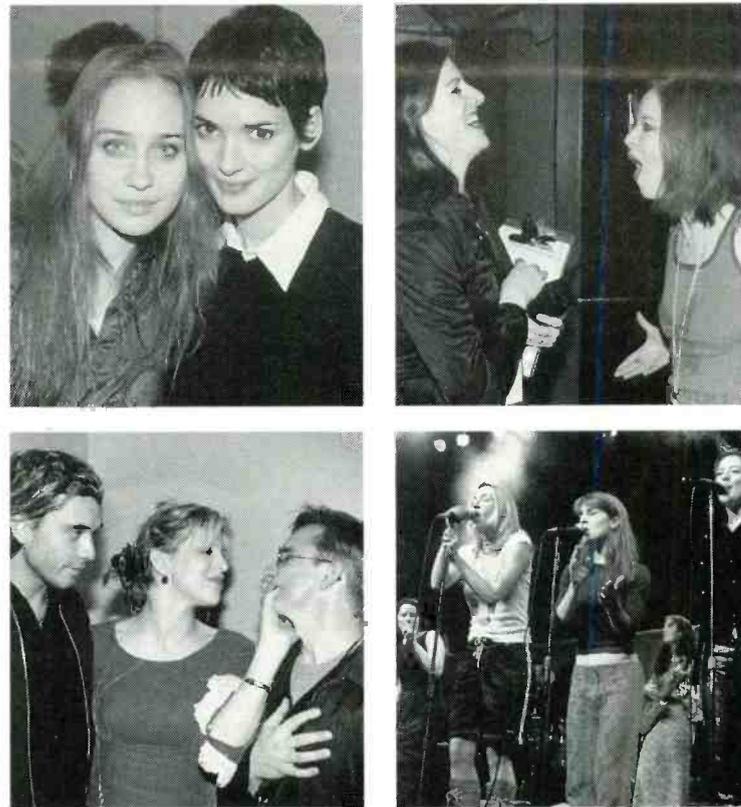
FALL '96 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron

Call	Format	Fa '95	W '96	Sp '96	Su '96	Fa '96	Call	Format	Fa '95	W '96	Sp '96	Su '96	Fa '96
SAN FRANCISCO—(4)													
KGO	N/T	8.0	6.8	6.8	6.6	6.9	WWDB	N/T	4.7	5.9	4.4	5.1	4.9
KCBS	N/T	5.3	4.8	4.8	4.8	4.6	WIOQ	top 40/rhythm	4.3	4.8	4.3	4.5	4.8
KMEL	top 40/rhythm	4.1	4.1	4.2	4.3	4.3	WMGK	cls rock	3.1	3.8	4.6	4.7	4.7
KYLD	top 40/rhythm	3.6	3.7	3.8	4.2	4.3	WPEN	adult std	5.7	4.7	4.8	4.3	4.5
KOIT-AM-FM	AC	4.4	4.0	3.4	3.8	4.0	WJIZ	jazz	3.5	3.8	3.2	4.2	4.3
KFRC-AM-FM	oldies	3.5	3.5	3.9	4.2	3.5	WXTU	country	5.3	4.7	3.8	4.2	3.9
KNBR	sports	3.9	3.6	4.5	3.6	3.5	WMMR	album	3.9	3.4	4.5	3.5	3.7
KBLX	R&B adult	2.6	3.0	2.8	2.7	3.3	WIP	sports	3.2	3.7	3.7	2.8	3.6
KFOG/KFFG	triple-A	2.5	2.9	3.7	3.2	3.3	WYXR	AC	3.7	3.9	3.9	3.6	3.5
KIOI	AC	3.5	3.3	3.7	3.2	3.3	WFLN	classical	2.5	2.7	3.1	2.9	3.2
KKSF	jazz	2.8	3.5	3.9	3.5	3.3	WPLY	modern	3.7	3.3	3.1	3.0	2.6
KOFC-FM	classical	2.9	2.8	2.7	2.7	2.8	WDRE	modern	1.3	1.5	2.1	1.8	1.9
KITS	modern	2.8	2.8	2.5	2.4	2.4	WHAT	N/T	1.5	1.1	1.7	1.3	1.4
KSFO	N/T	1.8	1.8	2.2	2.8	2.4	WPST	top 40	1.3	1.2	1.6	1.2	1.4
KSJO	album	2.0	2.0	1.6	2.2	2.4	DETROIT—(6)						
KSOL/KZDL	Spanish	2.0	2.3	2.1	1.5	2.3	WJLB	R&B	10.2	9.7	10.3	10.5	9.1
KBGG	'70's oldies	2.1	2.0	2.1	2.1	2.2	WJR	N/T	7.4	7.6	6.8	6.2	7.4
KLLC	AC	1.3	1.6	1.3	2.2	2.1	WNIC	AC	5.6	5.3	5.4	5.5	6.4
KOME	modern	2.2	2.1	1.7	1.9	2.0	WOMC	oldies	4.0	4.9	6.0	6.2	6.1
KABL	adult std	2.6	2.3	1.9	2.0	1.8	WWJ	N/T	6.2	4.8	5.0	5.4	5.4
KBAY	AC	1.5	1.7	1.9	1.7	1.6	WRIF	album	4.2	4.6	5.1	4.8	4.5
KSAN	country	2.1	1.9	1.7	2.4	1.6	WKQI	AC	3.9	4.1	3.9	5.8	4.4
KPIX-AM-FM	N/T	1.8	1.0	1.4	1.4	1.3	WVMV	jazz	2.0	3.1	3.1	2.6	4.0
KYCY	country	1.9	1.7	1.4	1.4	1.2	WWWV	country	5.0	3.9	4.7	3.9	4.0
KEZR	AC	1.0	1.5	1.4	1.4	1.1	WMXD	R&B adult	5.6	4.4	3.7	4.4	3.8
KLOK	Spanish	2.0	1.6	2.0	1.5	1.1	WYCD	country	3.9	3.8	3.8	3.6	3.7
KNEW	country	8	6	8	1.0	1.0	WYTY	N/T	3.9	3.8	3.7	3.8	3.2
KUFY	cls rock	6	6	6	7	1.0	WCSX	cls rock	3.2	3.2	2.7	3.3	2.9
PHILADELPHIA—(5)													
KYW	N/T	8.2	9.1	7.2	7.3	7.3	WDRQ	top 40/rhythm	4.0	3.6	3.2	2.3	2.7
WUSL	R&B	6.1	5.9	6.8	6.2	6.4	WCHB-FM	R&B	2.6	3.4	2.9	2.9	2.6
WBEB	AC	5.5	5.6	5.7	5.5	5.7	WQRS	classical	2.2	2.4	2.1	1.9	2.6
WDAS-FM	R&B adult	5.3	4.9	5.5	5.1	5.1	CKWW	adult std	2.0	2.3	2.2	2.1	2.3
WGL	oldies	5.0	4.4	5.4	5.9	5.0	WHYT	modern	2.2	3.1	2.7	2.8	2.1
WYSP	album	5.1	4.6	5.1	5.2	4.8	CIMX	modern	1.4	1.6	1.8	1.9	1.8
BALTIMORE—(19)													
WERQ	R&B	5.3	5.6	5.8	6.4	7.7	WQBR	R&B oldies	1.3	1.4	1.1	1.2	1.6
WBAL	N/T	7.9	6.9	8.9	8.2	7.3	BOSTON—(10)						
WPOC	country	9.1	8.4	8.5	6.5	6.5	WBZ	N/T	8.1	8.8	7.9	7.8	8.1
WQSR	oldies	6.1	6.8	7.4	6.7	6.5	WJMN	top 40/rhythm	6.9	5.8	6.0	6.6	6.7
WLIF	AC	5.9	6.2	6.3	6.0	6.4	WRKO	N/T	6.3	6.7	6.6	6.4	6.0
WWMX	AC	4.7	6.4	5.6	5.5	6.1	WYXS-FM	top 40	5.3	5.7	6.9	6.4	5.7
WHFS	modern	4.7	4.0	4.2	3.7	4.2	WMJX	AC	5.0	5.2	6.0	5.7	5.3
WKYV	R&B	5.3	5.5	4.4	4.3	3.8	WBNC	modern	4.7	5.7	5.0	5.2	4.9
WWIN-FM	R&B adult	3.8	3.3	3.8	4.3	3.2	WCRB	classical	4.6	4.3	3.7	4.1	4.9
WYTY	album	3.6	4.1	3.9	3.6	3.1	WDDS	oldies	4.6	5.0	4.4	4.9	4.6
WOCT	cls rock	3.4	2.9	3.7	4.2	3.1	WDLX	cls rock	4.1	4.3	5.0	3.9	3.9
WCAO	religious	2.8	2.7	2.2	2.9	2.9	WBFX	AC	4.2	4.0	3.8	4.0	3.8
WCBM	N/T	3.0	2.8	1.9	3.1	2.1	WEEI	sports	3.3	3.4	4.1	3.7	3.8
WRBS	religious	1.5	1.6	1.5	1.6	1.9	WROR	oldies	2.7	2.3	2.2	2.1	3.0
WJFK-FM	N/T	1.9	1.6	2.0	1.7	1.8	WBOS	triple-A	2.2	2.9	2.9	3.0	2.9
WWIN-AM	religious	1.1	1.0	1.0	9	1.5	WAAF	album	2.5	2.7	2.6	2.4	2.8
WGRX	country	7	1.1	9	1.3	1.4	WKLB	country	1.9	1.6	1.7	2.4	2.8
WHUR	R&B adult	1.5	1.2	1.1	1.6	1.4	WEGQ	'70's oldies	2.5	2.1	2.9	2.8	2.5
WPCC-FM	R&B	1.2	1.5	1.1	1.4	1.4	WYXS-AM	adult std	2.5	2.1	2.4	2.4	1.8
WRQX	AC	1.5	1.4	1.2	1.1	1.1	WQAZ	jazz	3.0	2.7	1.9	1.8	1.6
WWDC-FM	album	1.3	1.3	1.1	1.0	1.1	WFNX	modern	1.5	1.5	1.3	1.3	1.2
WWZZ/WVZZ	top 40	3	—	4	5	1.0	WILD	R&B adult	2.2	1.2	1.2	1.5	1.1

L.A.'s KROQ And Guests Enjoy An Almost Acoustic Christmas Concert

Spirits were high at the recent seventh annual KROQ Los Angeles Almost Acoustic Christmas concert, featuring the likes of Beck, Garbage, Sarah McLachlan, Fiona Apple, Bush, the Wallflowers, and Natalie Merchant. Here are snapshot highlights of the event.



'Miami Mix' Makes People Cry Out For Single Release Of Madonna's 'Argentina'

CAUSING A COMMOTION: From the moment she began production for her leading role in the majestic film version of "Evita," Madonna says that she wanted to record a dance version of "Don't Cry For Me Argentina," the second single from the motion picture soundtrack.

In the five weeks since its release to radio, the gratifyingly meaty, Latin-flavored "Miami Mix"—commandeered by masters Pablo Flores and Javier Garza with the diva herself—has proved Madonna's acumen yet again. In its fifth week on the chart, it rises from No. 28 to No. 18 on Hot 100 Airplay. The previous week, it was the most-added mainstream top 40 record.

"The biggest thrill for me in working this record is that top 40 programmers have been begging us to release a dance record by Madonna for the last three or four years," says Barney Kilpatrick, VP of promotion for Warner Bros. Records. "It's a pleasure giving them what they want."

Giving consumers frothing over the song what *they* want, however, has been more of a Sisyphean task.

The roots of creating this latest Tickle Me Elmo of radio songs was launched by Madonna's intention to put her own stamp on a tune that has been recorded in its traditional form by a multitude of artists, from Olivia Newton-John and Donna Summer to the Carpenters. (Its only Billboard chart appearance to date is a disco version in 1980 by Festival, a studio group assembled by producer Boris Midney; it reached No. 72 on the Hot 100 Singles chart.)

Madonna's publicist Liz Rosenberg says, "Since she didn't write the music and lyrics, she wanted her signature on that song. She can't resist trying to put her personal spin on a project. I think, in her mind, the best way to do it was to go in the studio and work up a remix."

In addition, says Madonna, "I knew the classic version of 'Don't Cry For Me

Argentina' would have a hard time on radio. I thought this was the perfect way to serve both beasts."

So in August 1996, Madonna—still in the studio mixing the movie soundtrack and 7½ months pregnant—hired hot remixer Flores and Garza.

"Her goal was to maintain the



by Chuck Taylor

integrity of the song and the continuity of the movie," Flores says. "She wanted something that would be dance, but faithful to the movie and to Argentina with a Latin feel. She was talking about generic remixes and how she doesn't like them, the ones that take the vocal and just put it on top of a dance track."

"I really wanted it to have a Latin flavor and to have an element of tango music," Madonna adds. "It represents a combination of time periods—those of the movie, of disco's peak, and of the present with the Latin feel."

Says Flores, "We arranged it in Miami, then went to L.A., where a guitar player and piano player came in, and Madonna redid the vocals in English and Spanish." In addition, an Argentinian bandoneón (which sounds like an accordion) was sampled and added to the intro. "The whole thing was done in two weeks," he says.

Madonna then had the delicate task of showcasing the new version for the movie's director and co-producer, Alan Parker, and "Evita" score composer Andrew Lloyd Webber, who had to approve its release to radio. Flores

says, "Alan Parker heard it when we finished arranging and programming and she had sung the vocals. He loved it, but his reaction was sort of shocked and surprised. It was like, 'I know it's great, but it's not my bag and I'm used to the original context.'" No word on how it was received by Webber.

From the start, "Argentina" was intended as the second release from "Evita," following "You Must Love Me," which peaked at No. 18 on the Hot 100 in November. In early December, the label wasted no time in shipping the promo dance remix to radio, DJs, and press, accompanied by a curiously terse notice advising of the track's exclusive availability: "The so-called 'Miami Mixes' contained herein are to be found neither in the album nor the film versions of 'Evita' currently in release. These new versions are being made available by Warner Bros. Records strictly for radio airplay."

A recent article in The Atlanta Journal-Constitution, in fact, reported that only three DJs in town got promo copies of the song, creating a fury for it in the city's dance clubs. "Every time I spin it, a line of people runs to the booth," said local DJ Robi Bullion in the article. "Some guy tipped me \$30 the other night so I'd play it."

But despite the demand, Warner stood by its decision to fuel interest in the movie with the song, not to create a distinct interest in the single. "The only reason for this mix being done was to accommodate top 40 radio," Kilpatrick says.

"At this point, since we have a two-disc [soundtrack], we're interested in selling albums, not singles. Warner traditionally doesn't play singles games. We're not interested in putting out a single and losing money just to get a chart position," he adds.

With the new year beginning and interest in the dance remix burgeoning, the label released to radio the classic ballad arrangement of "Argentina," with a full-length version (5:31) and an edit (4:49). Again, no single of this version is planned for commercial availability in order to push sales of the soundtrack. Concurrently, a video was made available of the classic version, featuring scenes from the movie. No video of the remix will be serviced.

Then, on Jan. 7, the label decided to meet the demands of the masses, as corporate powers handed down the decision to release a six-track CD-Maxi on Feb. 11 "due to intense demand for the record." The \$6.49 CD/12-inch vinyl will contain the "Miami Mix" and edit, a Spanish-language vocal and edit, and two dub versions. "We feel like there is a need there to be met," Kilpatrick said in follow-up comments.

There is also talk of releasing an "Evita" EP, containing remixes of "Argentina," and planned subsequent remixes of "Buenos Aires" and "Another Suitcase In Another Hall."

Meanwhile, with widespread release of the "Miami Mix" single, the song will become eligible to chart on the Hot 100—but that's not something that Madonna fans are necessarily putting at the top of their priority lists.

"It's a real Valentine for Madonna's dance fanatic fans who have been waiting for this kind of music," Rosenberg says. "I think that's great."

Bob Moody Hits Nashville As McVay Consultant

AFTER 9½ YEARS AS PD of WPOC Baltimore, Bob Moody has packed his bags for a new challenge as a country radio consultant in Nashville.

He left WPOC believing he had accomplished his goals. In fact, in his letter of resignation, Moody wrote, "I did what I came here to do. It's time to go home now." Looking back, Moody—who also held the title of group PD with parent Nationwide Communications—says he is most proud of the two Country Music Assn. (CMA) station of the year trophies the station won under his direction, and the 10.9 Arbitron share it got in the fall of 1994. That rating met Moody's goal of doubling the numbers the station had when he arrived, even though they have since leveled off.

Moody says his decision to leave WPOC did not stem from job dissatisfaction, but rather from a desire to be closer to his family in Arkansas, his wife's family in Kentucky, and their friends in Nashville.

After announcing that he would be launching his own consultancy, Moody & Son, Moody announced a few weeks later that he would instead be joining McVay Media, where he has signed a three-year contract. Moody says he jumped at McVay's offer because it made so much strategic sense. "Essentially, I'm still able to do what I was going to do, working out of a home office in Nashville," he says. "People that I have been talking to about working together are people I still expect to work with as McVay's VP. All it really changes is that I lose the name [Moody & Son] and in return I get a guaranteed salary, benefits, [McVay] pays for the move, and I get his marketing dollars and his business administration and contacts with owners and operators."

As a consultant, Moody says, he intends to offer "a little more customized service than some consultants provide, particularly with the music and promotional opportunities. Instead of just saying, 'OK, here's my list, and it's good from Portland, Maine, to San Jose, Calif.," [I'll be] working with people to do what's particularly right for their markets."

He's also looking at international opportunities and says he has been "keenly following the CMA's activities with country music in the U.K. and Europe." He's traveled with CMA staffers on trips to Dublin, London, and Frankfurt and says he is talking to some international broadcasters about doing business with McVay.

With Moody on board, and another country hiring expected early in '97, McVay Media hopes to aggressively expand its country business this year. "We're going to try and have an increased visibility in the country

music community beginning at the Country Radio Seminar and throughout the year," Moody says. "We are anticipating that we are going to grow the company in the country format a good bit this year."

At press time, Moody was in negotiations with several potential clients but had none to announce yet.

Asked what he has to offer as a consultant, Moody says, "For one thing, I'm somebody that has been in the trenches doing it. I did two music logs today, and I'll do two music logs tomorrow. Mine is not a theoretical sense of how radio stations operate."

In addition, he says, "one of the things I'm proudest of is that all three of the morning shows at [WPOC, WGAR Cleveland, and WCOL Columbus, Ohio] have won CMA air personality awards in the last four years. I enjoy coaching talent, and I think that's something that I'm good at."

As for the industry, Moody predicts that in the coming years we may begin to see some niche country formats, including a '70s- and '80s-based country gold format and an album country format. "I don't mean to suggest that somebody's going to come on with those and knock a heritage station out of the market," he says. "But now that you can have an almost unlimited number of stations in a market, you're going to have situations where you'll be looking for a station that will not necessarily kill but wound your key competitor."

In talking to his colleagues across the U.S., Moody says programmers are also "seeing a demand for more gold, especially '80s gold. People tell you they want to hear those songs that don't get played anymore. The problem is when you ask them, 'Instead of what?' They want it all. They want to hear that stuff and all the new artists."

"I think there are ways that you can expose that music without endangering the franchise," Moody says. He's hoping that some of his clients might want to experiment with ways of giving listeners the variety they want, but he says he won't force his ideas on anyone. "I'm in no position to tell a client that he has to do this or that, but I think there are some instances with some clients where it is an appropriate chance to take," he says.

Moody is more optimistic than some of his colleagues about the format's immediate future, predicting, "We're maybe another good Garth album away from being a real hot format again." Still, he says, "there are some people who got to the gold rush late [who] have reason to be concerned. The people who went to California in 1852 instead of 1849 ended up washing dishes or taking the long way home. So it should come as no surprise to us that it's going on in this industry."

PHYLIS STARK



EXECUTIVE TURNTABLE

UP THE LADDER. Bruce St. James confirms that he's leaving the assistant PD/music director chair at KPWR (Power 106) Los Angeles after nearly three years, for a pending PD job.

WRCX Chicago ups PD Dave Richards to station manager.

Harve Alan is named director of rock programming for Commodore from the PD post at WZGC Atlanta.

Pat Somers is promoted from station manager to GM of its four Baltimore properties: WERQ/WOLB/WWIN-AM-FM.

Adam Goodman is hired as PD of WWMX Baltimore from American Radio Systems' sister WZMX Hartford, Conn.

Jon Badaux joins Jaye Albright's Radio IQ as operations manager. He previously worked for Music Master and A-Ware Software in Milwaukee. **Thor Kolner** joins Radio IQ as client service manager. He was digital services coordinator at Broadcast Programming.

WAKX Grand Rapids, Mich., morning news guy Rod Kackley is upped to PD, replacing Jay Towers, now at WDRQ Detroit.

WWHT (Hot 107) Syracuse, N.Y., ups assistant PD Ed LaComb to PD. Live jocks should be on the air shortly.

NEW SOUNDS. Jefferson Pilot's KHHT (K-Hits 107.5) Denver picks up the rhythmic top 40 format and call letters of sister station KQKS (KS104), becoming "KS107.5, the Beat of Denver." The 104.3 frequency will get a new format, reportedly country.

WTSO Madison, Wis., flips from N/T to adult standards; Rapid City, S.D., gets its first top 40 in three years, as country KRCS becomes Hot 93.1.

BUSINESS BUZZ. Premiere Radio Networks has acquired After MidNite Entertainment (AME) for \$9.2 million in cash and stock. Eric Weiss joins AME as chairman/CEO. He previously was executive VP at Westwood One. **Rod West** stays on as president.

WWDB Philadelphia from Mercury to Beasley for \$65 million; **WMIL/WOKY** Milwaukee from Chancellor to Clear Channel for \$40 million; Kentucky's **WLRS** Louisville and **WLKT** Lexington from Jim Champlin to Jacor.

With its moody six-string squall, recessed vocal, and fixated lyrics, Failure's "Stuck On You" would appear at first hearing to be a particularly evocative tale of love-is-the-drug. Although it could be the other way around.

"From the discussions on the Internet, it seems that a lot of people think 'Stuck On You'—and most of our songs, really—is about drugs," says Ken Andrews, one-third of the L.A.-based Failure. "Of course, it can be about drugs if you want it to be. But when I wrote the song, I was thinking about those melodies that stick in your head while you're parking your car; songs that imbed themselves in your consciousness whether you want them to or not. Even for me, though, the meaning of the song changes. When I sing 'Stuck On You' live, sometimes I'm thinking

about my fiancée and then sometimes I'm thinking about Lionel Richie and his rendition of the song."

Whether the narrative thread is melodic, romantic, or pharmacological, Failure—guitarist/bassist/vocalist Andrews, guitarist/bassist Greg Edwards, and



drummer Kellii Scott—has a knack for weaving an artful, addictive web of sound. No. 32 on Modern Rock Tracks this week, "Stuck On You" comes from the

band's third album for Slash/Warner Bros., "Fantastic Planet," which is full of grinding, post-grunge essays on the possibilities of guitar rock. Amid such songs as "Sergeant Politeness," "Pitiful," "Smoking Umbrellas," "Dirty Blue Balloons," and "Heliotropic," Failure forges a unique sonic signature as well as finds common ground between the obsessive mope-pop of early Cure and the metallic mosh-rock of Helmet.

Such far-flung touchstones seem apropos since Andrews is that rare item, an artist who's an active radio listener. Andrews flips not only between modern and mainstream rock stations but also classical and college outlets as he drives around Los Angeles, remaining open-minded yet bemoaning top 40-style repetition: "The alt-rock format's only good if your drive is a half-hour or less."

Billboard®

JANUARY 25, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
★ ★ ★ No. 1 ★ ★ ★					
1	2	1	15	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
2	1	2	14	LADY PICTURE SHOW	STONE TEMPLE PILOTS ATLANTIC
3	5	5	10	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
4	3	3	19	HERO OF THE DAY	METALLICA ELEKTRA/EEG
5	4	4	13	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
6	7	9	11	HALF THE WORLD TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
7	12	11	12	HAVE YOU SEEN MARY WAX ECSTATIC	SPONGE COLUMBIA
8	11	12	12	LOOKING FOR STIR	STIR AWARE/CAPITOL
9	8	8	15	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
10	14	15	9	DESPERATELY WANTING FRICTION BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
11	6	7	29	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
12	16	16	9	CAN'T GET THIS STUFF NO MORE BEST OF VOLUME 1	VAN HALEN WARNER BROS.
13	15	14	9	JUST ANOTHER DAY MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
14	10	10	18	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
15	9	6	15	ME WISE MAGIC BEST OF VOLUME 1	VAN HALEN WARNER BROS.
16	13	13	14	WHAT I GOT SUBLINE	SUBLINE GASOLINE ALLEY/MCA
★ ★ ★ AIRPOWER ★ ★ ★					
17	24	22	5	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
★ ★ ★ AIRPOWER ★ ★ ★					
18	30	—	2	KING NOTHING LOAD	METALLICA ELEKTRA/EEG
★ ★ ★ AIRPOWER ★ ★ ★					
19	NEW ▶	1	1	DISCOTHEQUE POP	U2 ISLAND
20	17	17	14	GROW YOUR OWN BIG FINE THING	DARLAHOOD REPRISE
21	NEW ▶	1	1	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
22	26	25	5	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
23	39	—	2	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
24	20	20	21	WOULD? UNPLUGGED	ALICE IN CHAINS COLUMBIA
25	18	19	18	STINKFIST AENIMA	TOOL ZOO
26	22	24	9	BANG BANG RHYTHMEEN	ZZ TOP RCA
27	23	21	8	TRIP FREE LIFE VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
28	21	23	16	CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
29	19	18	16	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
30	25	26	26	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
31	32	33	7	STUCK ON YOU FANTASTIC PLANET	FAILURE SLASH/WARNER BROS.
32	RE-ENTRY	3	3	CHANGE THE LOCKS MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
33	NEW ▶	1	1	THE WAKE-UP BOMB NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
34	28	31	4	FIRE WATER BURN ONE FIERCE BEER COASTER	BLOODHOUND GANG REPUBLIC/GEFFEN
35	NEW ▶	1	1	F.N.T. GREAT DIVIDE	SEMISONIC MCA
36	NEW ▶	1	1	OFF HE GOES NO CODE	PEARL JAM EPIC
37	29	28	10	MACH 5	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
38	27	27	16	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
39	NEW ▶	1	1	THROUGH YOUR HANDS "MICHAEL" SOUNDTRACK	DON HENLEY REVOLUTION
40	36	32	19	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

JANUARY 25, 1997

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	9	#1 CRUSH "ROMEO + JULIET" SOUNDTRACK	GARBAGE CAPITOL
2	6	5	8	THIRTY-THREE MELON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
★ ★ ★ AIRPOWER ★ ★ ★					
3	NEW ▶	1	1	DISCOTHEQUE POP	U2 ISLAND
4	4	8	14	ALL MIXED UP 311	CAPRICORN/MERCURY
5	3	3	15	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
6	2	2	13	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
7	7	6	14	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
8	11	12	6	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
9	5	4	17	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
10	10	9	14	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
11	8	7	23	WHAT I GOT SUBLINE	SUBLINE GASOLINE ALLEY/MCA
12	12	11	10	DESPERATELY WANTING FRICTION BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
13	9	10	18	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
14	14	16	7	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
15	13	13	9	HELLO HELLO	POE MODERN/ATLANTIC
16	15	14	9	RADIATION VIBE FOUNTAINS OF WAYNE	FOUNTAINS OF WAYNE SCRATCHIE/TAG/ATLANTIC
17	19	21	5	LOVEFOOL FIRST BAND ON THE MOON	THE CARDIGANS STOCKHOLM/MERCURY
★ ★ ★ AIRPOWER ★ ★ ★					
18	22	—	2	BARREL OF A GUN ULTRA	DEPECHE MODE REPRISE
★ ★ ★ AIRPOWER ★ ★ ★					
19	23	26	5	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
★ ★ ★ AIRPOWER ★ ★ ★					
20	NEW ▶	1	1	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
★ ★ ★ AIRPOWER ★ ★ ★					
21	25	—	2	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
22	17	17	11	LOVE ROLLERCOASTER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK	RED HOT CHILI PEPPERS GEFFEN
23	18	19	13	NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON G&R/ROYAL/CAPITOL
24	20	18	9	CRASH INTO ME CRASH	DAVE MATTHEWS BAND RCA
25	16	15	13	TATTVA K	KULA SHAKER COLUMBIA
26	21	20	7	FIRE WATER BURN ONE FIERCE BEER COASTER	BLOODHOUND GANG REPUBLIC/GEFFEN
27	28	28	4	EVERYDAY IS A WINDING ROAD SHERYL CROW	SHERYL CROW A&M
28	38	—	2	SANTERIA SUBLINE	SUBLINE GASOLINE ALLEY/MCA
29	24	24	20	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
30	26	25	17	STINKFIST AENIMA	TOOL ZOO
31	32	30	6	SUPER BON BON IRRISISTIBLE BLISS	SOUL COUGHING SLASH/WARNER BROS.
32	30	23	8	STUCK ON YOU FANTASTIC PLANET	FAILURE SLASH/WARNER BROS.
33	37	39	3	THE GOOD LIFE PINKERTON	WEEZER DGC/GEFFEN
34	RE-ENTRY	3	3	NO FACE DESTRUCTION BY DEFINITION	THE SUICIDE MACHINES HOLLYWOOD
35	33	31	4	OFF HE GOES NO CODE	PEARL JAM EPIC
36	27	29	24	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	EELS DREAMWORKS/GEFFEN
37	31	27	16	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
38	35	34	4	VAN HALEN NERF HERDER	NERF HERDER ARISTA
39	39	32	15	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
40	40	37	22	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M



HITS!
IN
TOKIO

Week of December 29, 1996

- ① Betcha By Golly Wow! / ♪
- ② Cosmic Girl / Jamiroquai
- ③ I Believe In You And Me / Whitney Houston
- ④ Mr. Santa Claus-Present- / Anri
- ⑤ Alfie / Vanessa Williams
- ⑥ Beyond The Invisible / Enigma
- ⑦ I Love You Always Forever / Donna Lewis
- ⑧ Justify / Daryl Hall
- ⑨ Angels Blush / Basia
- ⑩ Stay Together / Mr. Big
- ⑪ Spiritual Thang / Eric Benet
- ⑫ Change The World / Eric Clapton
- ⑬ Born Slippy / Underworld
- ⑭ Shake / Smap
- ⑮ Let's Get Down / Tony Toni Tone
- ⑯ Every Time I Close My Eyes / Babyface
- ⑰ Un-Break My Heart / Toni Braxton
- ⑱ Virtual Insanity / Jamiroquai
- ⑲ Pride / Miki Imai
- ⑳ You Can Do It (Baby) / Nuyorican Soul Featuring George Benson
- ㉑ Fly Like An Eagle / Seal
- ㉒ Say... If You Feel Alright / Crystal Waters
- ㉓ La • La • La Love Song ~ Midnight Piano Version / Toshinobu Kubota
- ㉔ Kumoga Chigieru Toki / UA
- ㉕ Macarena Christmas / Los Del Rio
- ㉖ Never Miss The Water / Chaka Khan
- ㉗ You Must Love Me / Madonna
- ㉘ Come On Everybody / Us3
- ㉙ Your New Cuckoo / Cardigans
- ㉚ Stranger In Moscow / Michael Jackson
- ㉛ Say You'll Be There / Spice Girls
- ㉜ Fade Into Light / Boz Scaggs
- ㉝ If You Ever / East 17 Featuring Gabrielle
- ㉞ Bohemian Rhapsody / The Brads
- ㉟ Child / Mark Owen
- ㊱ La Le La / Shikisha
- ㊲ Hey Dude / Kula Shaker
- ㊳ Lovefool / Cardigans
- ㊴ You Will Rise / Sweetback
- ㊵ 2 Become 1 / Spice Girls
- ㊶ If It Makes You Happy / Sheryl Crow
- ㊷ Charano Boogie Shoes / Chara With The 99 1/2
- ㊸ All You Want / Gerry Deveaux
- ㊹ A Little Bit / Pandora
- ㊺ Dub-I-Dub / The Axel Boys Quartet
- ㊻ I May Be Single / Elisha LaVerne
- ㊼ I Was Born To Love You / Worlds Apart
- ㊽ Out Of The Storm / Incognito
- ㊾ Sunshine Superman / Jewel
- ㊿ Angel / Simply Red

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

US3 Takes A Walk Down Oldham's Video Runway

BY GINA VAN DER VLIET

Fashion designer Todd Oldham, known from his appearances on MTV's "House Of Style," has taken his visual expertise to a new medium by directing "Come On Everybody," a new clip from jazz/hip-hop trio US3.

The video marks Oldham's second venture into music video; last summer he worked with director Hype Williams on the Maxi Priest featuring Shaggy clip, "That Girl."

"Because I've worked with MTV for the past four years, I've had a lot of behind-the-scenes training, so it was really an easy progression. I've had an absolute blast doing it," says Oldham. "A video is not so much content-driven,

since you've only got three minutes to entertain. Therefore, it's all about making things look marvelous. In that respect, being a fashion designer really helps."

The group, which features a revolving lineup, made a significant impact on the airwaves with its first clip, "Cantaloup (Flip Fantasia)," the song taken from its debut album, "Hand On The Torch."

Despite the strong reaction to the "Cantaloup" video, US3 producer Geoff Wilkinson says he wanted the new video to avoid similarities to that clip.

"Most of the treatments that I received communicated a '50s retro-look because of the jazz/Blue Note connection," he says. "That was exactly what I was trying to avoid, because it's such a stereotype. When I first saw the video for 'Cantaloup,' I got really pissed off. I know it won awards and got lots of play on MTV, but my initial reaction was to explode when I saw that because they had an old guy playing the drums and an old guy playing the trumpet. In reality, the trumpet solo on 'Cantaloup' was played by a 21-year-old kid."

When Oldham applied for the directing gig, he sent in a 20-minute reel of his latest fashion collection, rather than the traditional tape of videos. Wilkinson found Oldham's reel "hilarious"—fresh, young, and different.

"We decided to go with Todd's approach because we were really looking for something innovative and super-

stylish that would have major pop appeal as well as a street sense/urban quality to it," says Capitol associate director of video production Daniel Lockwood, who oversaw the shoot.

The 35-year-old designer, who has stores in New York, Los Angeles, and Miami, designed some of the clothes especially for Wilkinson and the latest members of US3—New York rappers KCB and Shabaam Saheedq.

Oldham, who is represented by video production company Tony Kaye & Associates, worked with frequent collaborator Tom Bonauro, who was responsible for the video's graphic elements.

"As far as video aesthetic is concerned, I chose not to pursue one," Oldham says. "I think it's really important to change and to cultivate new ideas and concepts. We just had a lot of fun with it."

In addition to the US3 members and three back-ground dancers, the clip features model Stacey McKenzie, who had modeled in two of Oldham's fashion shows.

"Stacey was a fantastic addition to the video. Also, the stage set [designed by Oldham] was incredible. It was like a spiral maze that everybody walked and danced around," Wilkinson says. "I have a bit of an Alfred Hitchcock-like cameo appearance in the video. At one point, they had me dressed in leather trousers and a rubber jacket, big shades, with my hair stuck up, while dancing with a trumpet in a four-foot square box. That's something I don't normally get to do," the producer says with a laugh.

The video was shot in one day at the Broadway Studios in the Astoria section of Queens, N.Y.

According to Linda Ingrisano, VP of visual marketing at Capitol, the clip will be serviced in March to MTV, VH1, BET, and the Box, as well as many regional video shows. "US3 has a unique sound and style that breaks away from traditional musical genres," Ingrisano says. "They appeal to a wide audience and various show formats, including pop, R&B, alternative, and jazz. The video brilliantly captures the essence of US3."



Shown on the set of "Come On Everybody," from left, are Geoff Wilkinson, Todd Oldham, Shabaam Saheedq, and KCB.

FOR WEEK ENDING JANUARY 12, 1997

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Foxy Brown, Get Me Home
- 2 Lil' Kim, No Time
- 3 Ginuwine, Pony
- 4 Immature, Watch Me Do My Thing
- 5 R. Kelly, I Believe I Can Fly
- 6 112, Come See Me
- 7 Alfonso Hunter, Weekend Thang
- 8 Erykah Badu, On & On
- 9 ♯, Betcha By Golly Wow!
- 10 Whitney Houston, I Believe In You And Me
- 11 Mo Thugs Family, Thug Devotion
- 12 New Edition, You Don't Have To Worry
- 13 Dr. Dre, Been There Done That
- 14 Nas, Street Dreams
- 15 En Vogue, Don't Let Go (Love)
- 16 MC Lyte, Cold Rock A Party
- 17 Da Brat, Ghetto Love
- 18 Seal, Fly Like An Eagle
- 19 Keith Sweat, Nobody
- 20 Toni Braxton, Un-Break My Heart
- 21 Ray J., Let It Go
- 22 Tony Toni Tone, Let's Get Down
- 23 Babyface, Everytime I Close My Eyes
- 24 Flesh-N-Bone, World So Cruel
- 25 B Real, Busta Rhymes, Coolio... Hit 'Em High
- 26 Maxwell, Sumthin' Sumthin'
- 27 Do Or Die, Po Pimp
- 28 Lost Boyz, Get Up
- 29 Aaliyah, One In A Million
- 30 Chaka Khan, Never Miss The Water

*** NEW ONS ***

Makaveli, To Live & Die In L.A.
Christian, Full Of Smoke
Puff Daddy & Mase, Can't Hold Me Down
Redman & Method Man, Whatevaman



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 LeAnn Rimes, One Way Ticket
- 2 Travis Tritt, Where Corn Don't Grow
- 3 Mindy McCready, Maybe Hell Notice Her Now
- 4 Alan Jackson, Little Bitty
- 5 Tracy Lawrence, Is That A Tear
- 6 Bryan White, That's Another Song
- 7 Kevin Sharp, Nobody Knows
- 8 Mark Chesnut, It's A Little Too Late
- 9 Faith Hill, I Can't Do That Anymore
- 10 Trisha Yearwood, Everybody Knows
- 11 Gary Allan, Her Man
- 12 Brooks & Dunn, A Man This Lonely
- 13 Billy Ray Cyrus, Three Little Words
- 14 David Lee Murphy, Genuine Rednecks

- 15 Rick Trevino, Running Out Of Reasons To Run
- 16 Daryle Singletary, Amen Kind Of Love
- 17 BR5-49, Even If It's Wrong
- 18 Jo Dee Messina, Do You Wanna Make Something... †
- 19 Trace Adkins, (This Ain't) No Thinkin' Thing †
- 20 Lorrie Morgan, Good As I Was To You †
- 21 Tracy Byrd, Don't Take Her She's All I Got
- 22 Martina McBride, Cry On The Shoulder...
- 23 Ricochet, Ease My Troubled Mind
- 24 Terri Clark, Poor, Poor Pitiful Me †
- 25 John Berry, She's Taken A Shine †
- 26 Bill Engvall, Here's Your Sign
- 27 Reba McEntire, The Fear Of Being Alone †
- 28 Deana Carter, We Danced Anyway †
- 29 Alison Krauss, Baby Mine
- 30 The Mavericks, I Don't Care If You Love...
- 31 Ray Vega, Remember When
- 32 Joe Nichols, To Tell You The Truth I Lie
- 33 Shania Twain, God Bless The Child
- 34 Chris Ward, When You Get To Be You
- 35 Brady Seals, Another You, Another Me
- 36 Ty Herndon, She Wants To Be Wanted Again
- 37 Paul Brandt, I Meant To Do That
- 38 Deryl Dodd, That's How I Got To Memphis
- 39 Harley Allen, Boy She Did
- 40 Great Plains, Wolverton Mountain
- 41 Gary Allan, Forever And A Day
- 42 Clay Walker, Rumor Has It
- 43 Toby Keith, Me Too †
- 44 James Bonamy, All I Do Is Love Her
- 45 Sammy Kershaw, Politics, Religion And Her
- 46 Mark Wills, High Low And In Between
- 47 Billy Dean, I Wouldn't Be A Man
- 48 Crystal Bernard, Have We Forgotten What Love Is
- 49 Regina Regina, More Than I Wanted To Know
- 50 Noel Haggard, Once You Learn

† Indicates Hot Shots

*** NEW ONS ***

Brent Lamb, Love Lives On
Kippi Brannon, Daddy's Little Girl
Mark Chesnut, Let It Rain
Patricia Conroy, I Don't Wanna Be The One
Terri Clark, Emotional Girl



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Bush, Swallowed
- 2 LL Cool J, Ain't Nobody
- 3 311, All Mixed Up
- 4 No Doubt, Don't Speak
- 5 Cardigans, Lovefool
- 6 Counting Crows, A Long December
- 7 U2, Discotheque
- 8 Smashing Pumpkins, Thirty-Three
- 9 John Mellencamp, Just Another Day
- 10 Stone Temple Pilots, Lady Picture Show
- 11 Keith Sweat, Nobody
- 12 En Vogue, Don't Let Go (Love)
- 13 Spice Girls, Wannabe
- 14 R. Kelly, I Believe I Can Fly
- 15 U2, One
- 16 The Wallflowers, One Headlight
- 17 Snoopy Doggy Doggy, Snoopy's Upside Ya Head
- 18 Dave Matthews Band, Crash Into Me

- 19 Whitney Houston, I Believe In You And Me
- 20 Ginuwine, Pony
- 21 Red Hot Chili Peppers, Love Rollercoaster
- 22 The Roots, What They Do
- 23 Sheryl Crow, Everyday Is A Winding Road
- 24 Chemical Brothers, Setting Sun
- 25 U2, Desire
- 26 Prodigy, Firestarter
- 27 Soundgarden, Blow Up The Outside World
- 28 New Edition, I'm Still In Love With You
- 29 Foxy Brown, Get Me Home
- 30 Makaveli, To Live & Die In L.A.
- 31 U2, Pride
- 32 Luscious Jackson, Naked Eye
- 33 Unsane, Scrape
- 34 Jewel, You Were Meant For Me
- 35 Fountains Of Wayne, Radiation Vibe
- 36 Kula Shaker, Tattva
- 37 Tony Toni Tone, Let's Get Down
- 38 Nas, Street Dreams
- 39 U2, Lemon
- 40 U2, With Or Without You
- 41 U2, It's Christmas
- 42 Better Than Ezra, Desperately Wanting
- 43 Lil' Kim, No Time
- 44 Tool, Stinkfist
- 45 U2, The Fly
- 46 U2, Two Hearts Beat As One
- 47 U2, I Still Haven't Found What....
- 48 U2, Mysterious Ways
- 49 U2, Who's Gonna Ride Your Wild Horses
- 50 U2, New Year's Day

*** NEW ONS ***

Bush, Greedy Fly
Metallica, King Nothing
Nine Inch Nails, The Perfect Drug
No Doubt, Excuse Me Mr.
Marilyn Manson, Tourniquet
R.E.M., Electrolite
Silverchair, Abuse Me
Maxwell, Sumthin' Sumthin'
Monica, For You I Will
Puff Daddy, Can't Nobody Hold Me Down
Duncan Sheik, Barely Breathing
The Presidents Of The United States, Volcano

** Indicates MTV Exclusive



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 LeAnn Rimes, One Way Ticket
- 2 Mary Chapin Carpenter, Let Me Into Your Heart
- 3 Tracy Byrd, Big Love
- 4 Mark Chesnut, It's A Little Too Late
- 5 Reba McEntire, The Fear Of Being Alone
- 6 Terri Clark, Poor, Poor Pitiful Me
- 7 Trisha Yearwood, Everybody Knows
- 8 Mindy McCready, Maybe Hell Notice Her Now
- 9 Tim McGraw, Maybe We Should Just Sleep On It
- 10 Brooks & Dunn, A Man This Lonely
- 11 Faith Hill, I Can't Do That Anymore
- 12 Kevin Sharp, Nobody Knows
- 13 Randy Travis, Would I

- 14 Tracy Lawrence, Is That A Tear
- 15 Bryan White, That's Another Song
- 16 Alan Jackson, Little Bitty
- 17 Rick Trevino, Running Out Of Reasons To Run
- 18 Ty Herndon, She Wants To Be Wanted Again
- 19 Daryle Singletary, Amen Kind Of Love
- 20 Mark Wills, High Low And In Between
- 21 Billy Dean, I Wouldn't Be A Man
- 22 Sammy Kershaw, Politics, Religion And Her
- 23 Deryl Dodd, That's How I Got To Memphis
- 24 The Mavericks, I Don't Care If You Love Me Anymore
- 25 Deana Carter, We Danced Anyway
- 26 Travis Tritt, Where Corn Don't Grow
- 27 BR5-49, Even If It's Wrong
- 28 John Berry, She's Taken A Shine
- 29 Jo Dee Messina, Do You Wanna Make Something...
- 30 Shania Twain, God Bless The Child

*** NEW ONS ***

Marty Brown, You Can't Wrap Your Arms
Terri Clark, Emotional Girl
Bill Engvall/Travis Tritt, Here's Your Sign
Kathy Mattea, 455 Rocket
Regina Regina, More Than I Wanted To Know



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Toni Braxton, Un-Break My Heart
- 2 No Doubt, Don't Speak
- 3 Sheryl Crow, If It Makes You Happy
- 4 Alanis Morissette, Head Over Feet
- 5 John Mellencamp, Just Another Day
- 6 Journey, When You Love A Woman
- 7 Jewel, You Were Meant For Me
- 8 Cardigans, Lovefool
- 9 Counting Crows, A Long December
- 10 En Vogue, Don't Let Go (Love)
- 11 Whitney Houston, I Believe In You And Me
- 12 Madonna, Don't Cry For Me Argentina
- 13 Eric Clapton, Change The World
- 14 Jewel, Who Will Save Your Soul
- 15 Seal, Fly Like An Eagle
- 16 ♯, Betcha By Golly Wow!
- 17 Merril Bainbridge, Mouth
- 18 Tracy Chapman, Give Me One Reason
- 19 Celine Dion, It's All Coming Back To Me
- 20 The Wallflowers, One Headlight
- 21 Dishwalla, Counting Blue Cars
- 22 Sheryl Crow, Everyday Is A Winding Road
- 23 Barbra Streisand & Bryan Adams, I Finally...
- 24 Alanis Morissette, You Oughta Know
- 25 Celine Dion, Because You Loved Me
- 26 Toni Braxton, You're Makin' Me High
- 27 R. Kelly, I Believe I Can Fly
- 28 Alanis Morissette, You Learn
- 29 Hootie & The Blowfish, Tucker's Town
- 30 John Mellencamp, Key West Intermezzo

*** NEW ONS ***

Celine Dion, All By Myself
David Bowie, Little Wonder
Blackstreet, No Diggity

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 25, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Makaveli, To Live & Die In L.A.

BOX TOPS

- Whitney Houston, I Believe In You And Me
Aaliyah, One In A Million
Dru Hill, In My Bed
Erykah Badu, On & On
Keith Sweat, Nobody
Mack 10 & The Dogg Pound, Nuttin' But The Cav!-H
New Edition, You Don't Have To Worry
2 Pac, Toss It Up
Da Brat Featuring T-Boz, Ghetto Love
Richie Rich & Esera Tuaolo, Stay With Me
R. Kelly, I Believe I Can Fly
MC Lyte, Cold Rock A Party
Nate Dogg, Never Leave Me Alone
E-40, Things Will Never Change
B-Legit, Check It Out
Lil' Kim, No Time
Westside Connection, Bow Down
Johnny Gill, It's Your Body

NEW

- Billy Lawrence, C'mon
Mars Needs Women, Superhero
Monica, For You I Will
Montell Jordan, What's On Tonight
The Offspring, All I Want
Poe, Hello
The Presidents Of The United States, Volcano
Prodigy, Firestarter
Rahsaan Patterson, Stop By
Redman, Whateva Man
Spearhead, Why Oh Why
3T, I Need You
U2, Discotheque
Unsane, Scrape
D Shot, Huckleberry
Derech Camp, Move It In, Move It Out
Dru Down, Baby Bubba
Master P, Is There A Heaven For A Gangsta
Shrine, Virgin



Continuous programming *
3201 Dickerson Pike
Nashville, TN 37207

- Mariah Carey, Without You
Elton John, Blessed
Kenny Loggins, Return To Pooh Corner
Carole King, You've Got A Friend
Rod Stewart, Forever Young
Billy Joel, River Of Dreams
Dolly Parton, Just When I Needed You Most
Conway Twitty, It's Only Make Believe
George Strait, Cross My Heart
George Jones, I Don't Need Your Rocking Chair
Patsy Cline, Crazy
Elvis Presley, Peace In The Valley
Pink Floyd, Time
Black Sabbath, Paranoia
Lynard Skynard, Saturday Night Special
Journey, Any Way You Want It
Led Zeppelin, Kashmir
AC/DC, Back In Black
Jimmy Buffett, One Particular Harbor
Stevie Ray Vaughan, Little Wings
*Playlist frozen this week



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Bjork, I Miss You
Erykah Badu, On & On
David Bowie, Little Wonder
Depeche Mode, Barrel Of A Gun
The Fugees, Rumble In The Jungle
Maxwell, Sumthin' Sumthin'
The Offspring, All I Want
The Presidents Of The United States, Volcano
The Reverend Horton Heat, Slow
Silverchair, Abuse Me
Space, Female Of The Species
Marilyn Manson, Tourniquet

R.E.M., Electrolite
Tori Amos, Professional Widow
The Suicide Machines, No Face
Veruca Salt, Volcano Girls
Sneaker Pimps, 6 Underground
Jamiroquai, Cosmic Girl
Sublime, Santeria



Continuous programming
Hawley Crescent
London NW18TT

- OMC, How Bizarre
B.B.E., Seven Days And One Week
Fugees, Ready Or Not
Michael Jackson, Stranger In Moscow
Underworld, Born Slippy
Pink Floyd, Virtual Insanity
Spice Girls, Wannabe
Nas, If I Ruled The World
Peter Andre, Flava
3T Featuring Michael Jackson, Why
Metallica, Hero Of The Day
LL Cool J, Loungin'
Phil Collins, Dance Into The Light
Fugees, Killing Me Softly
Donna Lewis, I Love You Always Forever
Bone Thugs-N-Harmony, Tha Crossroads
Blackstreet, No Diggity
Sheryl Crow, If It Makes You Happy
Neneh Cherry, Woman
Boyzone, Words



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- Steven Curtis Chapman, Lord Of The Dance
Big Tent Revival, If Loving You Was A Crime
First Call, Will I Find Love
Jacqui Velasquez, Un Lugar Celestial
Bleach, Epidermis Girl
Jars Of Clay, Flood (New Version)
The Borrowers, Beautiful Struggle
Dave Koz, Off The Beaten Path
Shania Twain, God Bless The Child

Susan Ashton, You Move Me (new)
Anointed, Under The Influence (new)
Kathy Troccoli, I Can Hear Music (new)
Greg Long, Love All Around The World (new)
dc Talk, Just Between You And Me (new)
Skillet, Gasoline (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- Komeda, Boogie Woogie (Rock N' Roll)
Sponge, Have You Seen Mary
Bjork, Possibly Maybe
Fountains Of Wayne, Radiation Vibe
The Violet Burning, The Sun & The Sky
Poe, Skin Tite
Pet, Hello
The Urge, All Washed Up
Tricky, Christiansands
The Jockys, Hate
Sponge, Wax Ecstatic
Compton Of Conformity, Drowning In A Daydream
Muzzy Star, In December
Pulp, Disco 2000
Republica, Drop Dead Gorgeous



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Nerf Herder, Van Halen
Bloodhound Gang, Fire Water Burn
Smashing Pumpkins, Thirty-Three
Goud's Thumb, 29
Treble Charger, Even Grable
Poe, Hello
Kula Shaker, Tattva
Presidents Of The U.S.A., Volcano
The Offspring, All I Want
Patti Rothberg, Treat Me Like Dirt
Face To Face, I Won't Lie Down
Space, Female Of The Species
Social Distortion, I Was Wrong
Duncan Sheik, Barely Breathing

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

WHO SAID DISCO IS DEAD? "Discotheque" by U2 (Island) was digitally downloaded to radio Jan. 8. Considering U2's rock roots, it should come as no surprise that 81 mainstream rock and 79 modern rock stations devotedly started spinning the track immediately. However, the song is less guitar-driven and more bass-heavy than most rock tracks, hence the title. Regardless, the song debuts this week on Modern Rock Tracks and Mainstream Rock Tracks at Nos. 3 and 19, respectively.

Rock programmers were not the only ones to embrace "Discotheque" out of the box, as 56 top 40 mainstream outlets joined the party. In its first week, U2 received airplay at 153 monitored stations and racked up 28 million audience impressions, good enough for a No. 22 debut on Hot 100 Airplay, the band's highest debut on that chart.

"Discotheque" hits retailers' shelves Feb. 4 and is eligible to enter the Hot 100 the following week. The song is ranked No. 1 at 26 stations, including WKQX Chicago (68 detections), KDGE Dallas (66 detections), WBCN Boston (43 detections), and WFNX Boston (40 detections).

MTV is in on the action, too. On Jan. 9, MTV ran a 24-hour "U2 A-To-Z" marathon, airing 13 of the band's videos, including the Village People-inspired "Discotheque" (see Video Monitor, page 102).

LEAPS AND BOUNDS: This week, several entries on the Hot 100 make great strides, leapfrogging over the competition to new heights. "In My Bed" by Dru Hill (Island) earns Greatest Gainer/Sales for a second week in a row and motors 53-35 on Hot 100 Singles, while jumping 30-19 on Hot 100 Singles Sales on a 19% sales gain.

"I Like It" by the Blackout Allstars (Columbia) soars 13 positions on the Hot 100 to No. 38 because of a 16% increase in audience impressions, which now total 18 million. "I Like It" received new airplay at 18 monitored stations, and 67 other monitored stations continued playing the song during the survey period.

"I'm Not Giving You Up" by Gloria Estefan (Epic) strides 54-40 on Hot 100 Singles and flies 22 positions, to No. 48, on Hot 100 Airplay due to a 62% increase in audience impressions, which now number almost 16 million. Estefan also earns Greatest Gainer/Airplay for her showing on the Hot 100.

Prodigy's "Firestarter" (Mute/Maverick/Warner Bros.) zooms 84-67 on the Hot 100 because of a sales influx. Last week, the act signed with Maverick, which lends distribution muscle from Warner Bros., which no doubt contributed to the 50% sales improvement. That gain places "Firestarter" at No. 46 on Hot 100 Singles Sales with 8,000 units.

"Luchini Aka (This Is It)" by Camp Lo (Profile) jumps 17 positions, to No. 70, on the Hot 100 Singles after picking up additional spins at existing stations and new airplay at a couple of monitored stations.

"Tears" by the Isley Brothers (T-Neck/Island) hurdles 92-72 on the Hot 100 and 72-42 on Hot 100 Singles Sales because a CD version was released to retail. Overall, the single's sales improve by 48%, reaching almost 9,000 units.

RENAISSANCE MAN: Sean "Puffy" Combs is a writer, producer, label mogul, and now an artist in his own right. "Can't Nobody Hold Me Down" by Puff Daddy (Featuring Mase) (Bad Boy/Arista) enters the Hot 100 Singles at No. 32.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	9	THE FOUNDATION XZIBIT (LOUD/RCA)
2	9	9	PASSION K5 (ROBBINS)
3	6	9	FIRE UP! FUNKY GREEN DOGS (TWISTED/MCA)
4	7	3	MY BABY MAMA QT (ROWDY/ARISTA)
5	5	6	IN YOUR WILDEST DREAMS TINA TURNER FEAT. BARRY WHITE (VIRGIN)
6	11	3	IS THAT A TEAR TRACY LAWRENCE (ATLANTIC)
7	13	6	NO SENOR JONNY Z (PUMP/QUALITY/WARLOCK)
8	—	3	RUNNIN' 2PAC, NOTORIOUS B.I.G. (MERGELA/SOLAR/RHINES)
9	12	3	MACARENA (COUNTRY VERSION) THE GROOVEGRASS BOYZ (IMPRINT)
10	19	3	EVEN FLOW PEARL JAM (EPIC)
11	14	9	WATCHING THE WORLD GO BY MAXI PRIEST (VIRGIN)
12	—	7	ALIVE PEARL JAM (EPIC)
13	16	11	YOU COULD BE MY BOO THE ALMIGHTY ISO FEAT. FAITH EVANS (RAP-A-LOT/NOO TRYBE/VIRGIN)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
14	22	2	PUMPIN' PROYECTO UNO (H.O.L.A./ISLAND)
15	15	6	MILK GARBAGE (ALMO SOUNDS/GEFFEN)
16	18	10	NEVER MISS THE WATER CHAKA KHAN FEAT. MESHÉLL NDEGÉCELLO (REPRISE)
17	—	17	LET ME CLEAR MY THROAT DJ KOOL (CLR/AMERICAN/WARNER BROS.)
18	24	3	JUST WANNA PLEASE U MONA LISA (ISLAND)
19	—	1	WHATEVER MAN REDMAN (DEF JAM/MERCURY)
20	—	7	DISSIDENT PEARL JAM (EPIC)
21	25	9	BEFORE I LAY (YOU DRIVE ME CRAZY) CECE PENISTON (A&M)
22	—	19	I DO PAUL BRANDT (REPRISE)
23	8	5	STRESSED OUT A TRIBE CALLED QUEST FEAT. FAITH EVANS (JIVE)
24	17	12	POOR, POOR PITIFUL ME TERRI CLARK (MERCURY NASHVILLE)
25	23	18	CHANGE MY MIND JOHN BERRY (CAPITOL NASHVILLE)

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

MUSICLAND IN TALKS FOR CASH INFUSION

(Continued from page 10)

trade payables, the next critical date facing the chain is March 30, when its waivers on the revolving credit facility expire. After that date, the banking group has the ability to pull the loan if Musicland violates the financial covenants in its revolver agreement.

Despite the creditors' fears, Jack Eugster, chairman/president/CEO of Musicland, has been steadfast in his resolve not to file for Chapter 11. In addition to consistently sending out the message that the chain will not make a Chapter 11 filing, Eugster has put the company's money where its mouth is. Recently, the retailer closed 15 Media Play stores, apparently agreeing to pay off the landlords. If Musicland planned to file Chapter 11, it would have been cheaper to close the stores after the filing, one Musicland bondholder notes.

In addition, Musicland made a \$5 million payment due to bondholders in December, a move some also saw as a

CLASSICAL GRAMMYS

(Continued from page 42)

Sons, Nos. 1 & 2/Schumann: 5 Stucke Im Volkston, Op. 102, Etc., Anner Bylsma, violoncello; Lambert Orkis, piano, Sony Classical; Brahms: Liebeslieder-Walzer, Op. 52/Neue Liebeslieder-Walzer, Op. 65, Olaf Bar, baritone; Barbara Bonney, soprano; Kurt Streit, tenor; Anne Sofie von Otter, mezzo-soprano (Helmut Deutsch, piano; Bengt Forsberg, piano), EMI Classics; Corigliano: String Quartet, Cleveland Quartet, Telarc; Schumann: Piano Quintet; Piano Quartet, Etc., Martha Argerich, piano (various artists), EMI Classics.

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

Boulez: ... Explosante-Fixe ... Pierre Boulez, conductor; Ensemble Intercontemporain (Sophie Cherrier, midi flute; Emmanuelle Ophele, flute; Pierre-Andre Valade, flute), Deutsche Grammophon; Hommage A Piazzolla (Milonga En Re; Vardarito; Oblivion, Etc.), Gidon Kremer, violin (various artists), Nonesuch; Matthews: Suns Dance, Oliver Knussen, conductor (various artists), Deutsche Grammophon; Shostakovich: Written With The Heart's Blood (Cham. Sym. For Strings, Op. 110a; Two Pieces For String Octet, Op. 11, Etc.), New Century Cham. Orch., New Albion; Vivaldi: Concerti Per Molti Istromenti, Federico Maria Sardelli, conductor; Modo Antiquo, Taetus.

BEST CLASSICAL VOCAL PERFORMANCE

Britten: Phaedra, Lorraine Hunt, soprano (Kent Nagano, conductor; Halle Orch.); Erato; Faure: L'Horizon Chimérique (Dans La Forêt De Septembre; La Bonne Chanson, Op. 61, Etc.), Sanford Sylvan, baritone (David Breitman, piano; Lydian String Quartet), Nonesuch; Opera Arias (Works Of Mozart, Wagner, Borodin, Etc.), Bryn Terfel, bass-baritone (James Levine, conductor; Metropolitan Opera Orch.); Deutsche Grammophon; Visions Of Love—A Collection Of Mozart Arias (Giunse Alfin II Momento ... Deb, Vieni; Ruhe Sanft, Etc.), Renee Fleming, soprano (Krista Bennis Feeney, violin; Sir Charles Mackerras, conductor; Orch. Of St. Luke's), London; Where Shall I Fly—Handel & Mozart Arias (Voi Che Sapete; Omhra Mai Fu, Etc.), Jennifer Larmore, mezzo-soprano (Jesus Lopez-Cobos, conductor; Orch. De Cham. De Lausanne), Teldec; Wings In The Night—Swedish Songs (Works Of Peterson-Berger; Von Koch, Etc.), Anne Sofie von Otter, mezzo-soprano (Bengt Forsberg, piano), Deutsche Grammophon.

BEST CLASSICAL CONTEMPORARY COMPOSITION

Adams: Violin Concerto, John Adams, composer (Gidon Kremer, violin), Nonesuch; Corigliano: String Quartet, John Corigliano, composer (Cleveland Quartet), Telarc; Matthews: Fourth Sonata, Colin Matthews, composer (Oliver Knussen, conductor; London Sinfonietta), Deutsche Grammophon; Rautavaara: Angel Of Light, Einjuhani Rautavaara, composer (Leif Segerstam, conductor; Helsinki Phil. Orch.), Ondine; Schuller: Four Soundscapes, Gunther Schuller, composer (Gunther Schuller, conductor; Louisville Orch.), First Edition Recordings.

sign that the company has no intention of making a Chapter 11 filing.

Furthermore, Musicland management is asking major vendors for concessions for payments due in January, February, and March, sources say. That request is said to include some forgiveness of payments, which would suggest that in Musicland's effort to avoid Chapter 11, it may consider trying to do an out-of-court restructuring.

In September, Musicland hired Smith Barney to explore the chain's financial options, including a possible sale of its assets, as part of an all-out campaign to avoid Chapter 11. That process has already attracted two suitors for the company, each of which floated prices that Musicland apparently considered to be low. The proposals also reportedly did not meet all the criteria the Musicland board of directors set when it began the process.

Marcia Appel, senior VP of corporate advertising and communications at Musicland, declined to comment on the latest developments, but says, "Smith Barney was retained to help the company find ways to decrease its debt and increase financial flexibility. That is an ongoing process that has turned up leads [for Musicland] to investigate."

Billboard was unable to determine the names of the parties that hope to buy Musicland, although one was said to be represented by Bear Stearns. Both suitors are said to have discussed prices in the range of \$250 million-\$300 million.

They were looking at a company that includes Media Play, which, according to sources familiar with the "book" that Smith Barney prepared to shop Musicland, has a negative cash flow of about \$30 million. Musicland's Suncoast Motion Picture Co. chain and its mall-based Sam Goody music store division, on the other hand, combined for a positive cash flow of about \$55 million. Data on Musicland's On Cue division is not available to Billboard.

The two entities that considered buying Musicland both wanted the

company to negotiate a prepackaged Chapter 11 filing, because their offers would not have been enough to satisfy the company's creditors and because neither apparently wanted to assume the company's liabilities. (In a prepackaged filing, the company and creditors negotiate a restructuring of the company's balance sheet. On the day of the filing, the company presents a reorganization plan, which gets immediate court approval.)

At the end of December, Musicland's accounts payable, according to sources, were about \$500 million. It also had a revolver, which was believed to be drawn down to close to its total availability of \$275 million. The company also owed \$110 million to bondholders.

Musicland, however, never approached creditors, and instead its financial adviser, Smith Barney, went back to the suitors and asked them to sweeten the pot by putting an additional \$50 million into their bids. Neither suitor came back with a higher offer, and conversations terminated.

It was at that point that negotiations between Musicland and Apollo heated up. Apollo is said initially to have also asked Musicland to put together a prepackaged Chapter 11 filing.

A spokesman for Apollo declined to comment.

In the meantime, Musicland continues to shutter underperforming stores. Since Dec. 20, it has closed about 52 stores, according to sources, including 15 Media Play and six Suncoast outlets. According to company documents obtained by Billboard, Musicland plans to close an additional 30 outlets, including four Media Plays, before the end of January. The company has also successfully pursued rent concessions, allowing other previously weak stores to remain open.

Investors and trade creditors were further heartened when Musicland turned in a relatively strong performance for the holiday selling season. The chain reported a comparable-store increase of 2.9% during a period when album sales were down 6%.

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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



JANUARY 25, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	54	NO DOUBT ▲ ⁵ TRAUMA 92580/INTERSCOPE (10.98/15.98) HS 6 weeks at No. 1	TRAGIC KINGDOM	1
2	2	4	11	SOUNDTRACK ▲ ² CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
3	3	2	44	CELINE DION ▲ ⁸ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
4	8	8	27	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
5	7	7	30	TONI BRAXTON ▲ ⁴ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
6	4	5	7	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
7	12	11	9	SOUNDTRACK WARNER BROS. 46346 (21.98/27.98)	EVITA	6
8	5	6	9	SOUNDTRACK ▲ ² WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
9	6	3	8	BUSH TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
10	9	9	83	ALANIS MORISSETTE ▲ ¹⁴ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
11	11	13	10	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
12	10	12	18	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
13	19	17	13	COUNTING CROWS ● DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
14	16	19	18	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
15	14	16	29	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
16	15	18	45	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
17	13	10	15	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
18	23	31	8	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
19	28	33	48	JEWEL ▲ ² ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	19
20	21	22	10	SOUNDTRACK ● GEFEN 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	20
21	18	14	9	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
22	17	15	11	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
23	32	46	20	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	20
24	22	21	12	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
25	31	50	9	VARIOUS ARTISTS ● ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	25
26	46	60	28	THE WALLFLOWERS ● INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	26
27	24	25	18	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
28	29	29	16	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
29	33	30	37	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
30	34	35	24	SUBLIME ● GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	30
31	35	42	11	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
32	20	20	21	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
33	26	24	16	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
34	25	26	16	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
35	36	38	7	ENIGMA VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
36	47	69	8	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	36
37	39	34	14	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
38	38	47	17	CAKE ● CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS	FASHION NUGGET	38
39	42	43	5	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	12
40	27	27	10	MO THUGS FAMILY ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
41	40	41	12	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
42	30	23	10	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
43	43	37	32	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
44	37	39	9	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
45	41	32	12	JOURNEY COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
46	45	40	15	TOOL ● ZOO 31087* (10.98/16.98)	AENIMA	2
47	44	36	7	VARIOUS ARTISTS DEATH ROW 50677/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
48	60	80	14	GINUWINE 550 MUSIC 67685/EPIC (10.98/16.98) HS	GINUWINE... THE BACHELOR	48
49	48	51	66	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
50	51	74	9	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
51	58	49	64	THE SMASHING PUMPKINS ▲ ⁷ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
				★ ★ ★ GREATEST GAINER ★ ★ ★		
52	92	132	4	THE CARDIGANS MERCURY 533117 (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	52
53	63	170	3	SOUNDTRACK REVOLUTION 24666/WARNER BROS. (11.98/17.98)	MICHAEL	53
54	54	56	16	ELTON JOHN ● MCA 11481 (10.98/16.98)	LOVE SONGS	24

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
55	52	54	98	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
56	55	63	10	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
57	65	109	4	SOUNDTRACK COLUMBIA 67910 (10.98 EQ/17.98)	ONE FINE DAY	57
58	80	95	30	BECK ● DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
59	61	57	39	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
60	49	44	77	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
61	66	58	15	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
62	67	55	9	SOUNDTRACK ▲ COLUMBIA 67887 (10.98 EQ/17.98)	THE MIRROR HAS TWO FACES	16
63	72	104	10	KEVIN SHARP 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	63
64	62	65	37	MINDY MCCREARY ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
65	50	53	7	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	6
66	69	68	48	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
67	53	59	8	FLESH-N-BONE MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	T.H.U.G.S. TRUES HUMBLLY UNITED GATHERIN' SOULS	23
68	90	169	6	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	68
69	86	81	61	TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
70	71	66	16	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
71	64	62	27	DONNA LEWIS ▲ ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
72	76	77	18	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	62
73	68	48	38	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
74	57	28	11	THE BEATLES APPLE 34451*/CAPITOL (19.98/30.98)	ANTHOLOGY 3	1
75	70	71	105	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
76	56	45	15	NIRVANA ▲ DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISKAH	1
77	73	83	77	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
78	74	73	8	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	6
79	97	72	8	♀ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
80	59	61	11	VARIOUS ARTISTS ● TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	40
81	118	—	2	VARIOUS ARTISTS MADACY 6803 (10.98/15.98)	POWER OF LOVE — 16 GREAT SOFT ROCK HITS	81
82	79	84	34	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
83	93	125	4	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	83
84	75	82	48	FUGEES ▲ ⁵ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
85	132	—	2	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	85
86	78	96	42	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
87	110	145	36	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	43
88	83	97	11	E-40 ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
89	98	118	11	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
90	88	78	13	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
91	77	89	109	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
92	82	70	20	PEARL JAM ▲ EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
93	89	79	37	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
94	84	75	67	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
95	96	120	82	NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
96	81	102	29	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
97	87	85	20	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
98	85	93	67	OASIS ▲ ⁴ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
99	125	151	10	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	90
100	112	103	24	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
101	111	146	14	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
102	102	100	11	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
103	94	113	19	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
104	99	92	64	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
105	100	91	39	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
106	122	133	73	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
107	91	94	10	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67577* (10.98 EQ/16.98)	II	31
108	121	105	18	JOHN MELLENCAMP ● MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9

○ 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. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

TURKISH MUSIC MARKET

(Continued from page 5)

labels run by its licensee, Raks Müzik, the dominant force in the Turkish music industry. The central link of the companies' liaison is Gözalan, PolyGram's London-based VP of continental Europe, who is in the process of relocating to Istanbul to be vice chairman of Raks imprints Plaza Müzik, Nese Müzik, S Müzik, and Mars Müzik.

Gözalan says that he sees no contradiction between remaining a PolyGram employee and running labels in which another company holds the majority stake.

He says, "Even though we have a minority stake, we have the very clear impression that we and Raks are partners. So our partner asked us to be part of the daily management from day one without regard to how big or small our stake is."

Gözalan, who was born in Germany of a Turkish father and German mother, adds, "Local people are often worried about partners coming in and imposing their own national values. That happens a lot, but it is not part of what we do."

He argues that it is evidence of PolyGram's commitment to Turkey that the person overseeing its interests there will be a VP rather than "an accountant or a bean-counter or somebody sent abroad to gain experience."

Raks Müzik president Kadri Önel adds, "This joint venture will help both Raks and the Turkish industry develop faster. I am delighted to be working with PolyGram because of their undoubted commitment to the local market."

Though PolyGram has bought into Raks' labels, it has taken no stake in the holding company, Raks Elektronik, which encompasses Raks' sales and distribution arms; PolyGram's sales and distribution deal with Raks Elektronik in Turkey for international product remains in effect.

Gözalan agrees with Önel that PolyGram's involvement in Turkey will assist the development of the music industry there, a development that has already been boosted by the presence of EMI, BMG, and Sony.

EMI took a majority holding in its licensee, Kent Elektronik, at the beginning of last year, which formed the basis of its new affiliate, EMI Kent.

BMG was formerly licensed to local company MMY, but in February 1995 BMG Turkey was established, using Raks manufacturing and distribution services. Sony Music Turkey opened in January 1994.

The one missing major, Warner Music International, for the moment retains a licensing agreement—begun July 1, 1995—with local company Balet, which also distributes for Sony.

LOCAL VS. INTERNATIONAL

Local repertoire is the majors' main focus in the Turkish market, which, according to the International Federation of the Phonographic Industry (IFPI), was worth \$90.3 million in 1995. Local sources say it grew to \$95 million last year.

The attractions are obvious: While international repertoire produces significant sales—a strong release will account for about 150,000 units—local artists sell extremely well, and the market is a long way from its full potential in terms of European sales levels. A local release can sell 70,000-80,000 units, according to Tim Schindel, GM of BMG Turkey, while a strong

album can reach 250,000-400,000, and an exceptional one can top the 1 million mark.

Ayse Birkan, EMI Kent's international manager, puts the current ratio at 93% to 7% in favor of domestic product; Balet's managing director, Yesil Giresunlu, says international repertoire could be as low as 5% in 1996.

Birkan and Giresunlu agree that the concentration on Turkish music by the nation's plethora of private radio and TV stations breeds success for local artists.

While MTV Europe has a part-time broadcasting agreement with

Number One TV, it competes with a 24-hour dedicated Turkish music channel, Kral TV, and the mainstream TV channels, which broadcast large amounts of local music. Artists also receive a further boost through appearing in popular TV soap operas.

Radio presents a similar picture, with few dedicated international stations and a majority of Turkish music broadcasters.

Tony Woolcott, senior VP at Sony Music Europe, says that the Turkish market became attractive to the majors when it reached a certain size and maturity in terms of such factors as copyright protection. Sony's commitment to it has been rewarded, he states, by a doubling of revenue and profits from 1995 to 1996. He adds, though, that there are more general signs of encouragement, most notably the increased penetration of the CD at the expense of the cassette.

But while CD sales are growing, player penetration remains low. According to Raks' research, cassettes accounted for 84.2% of all units sold last year, with CDs making up the remainder; however, according to the company, cassette sales are down while those of CDs are on the increase. "CD is rising day by day," adds Giresunlu.

The market, though, is not what it used to be. Until the early '90s, an album of local repertoire often sold more than 1 million units, but then the burgeoning private radio sector satisfied much of the market's demand for music and sales fell. On top of this, in 1994 came acute economic instability, with inflation breaking out of its usual 70%-80% range and hitting 125%.

BMG's Schindel also argues that about this time the market became saturated with releases, particularly in Turkish pop. He says that the number of releases is still rising, but that "the pie doesn't get any bigger."

The general economy is, though, the key to the market reaching its full potential. Says Birkan, "It all depends on consumer spending power."

Certainly, that spending power is not great. Turkey's 63 million people had a per capita income of \$2,700 in 1995—though with great regional variation—which explains why 1995 music sales were the equivalent of an expenditure of \$1.43 per person.

Even within Istanbul, the largest city in Europe, with a population of about 12 million and where national living standards are highest, extreme wealth and extreme poverty live cheek by jowl in a mix reminiscent of Rio de Janeiro, Brazil, or Bombay, India, rather than Europe. On the positive side, Turkey has a young population—people under 25 account for about 50% of the total—and it is growing at a rate of 2.2% a year.

The economy is also vibrant, despite its chronic problems of high interest rates (currently about 100% per annum), inflation (80% in 1996), and devaluation (81% against the U.S. dollar in 1996).

BATTLING PIRACY

Piracy is rife in the music market despite the recent introduction of upgraded legislation. Raks estimates that piracy accounted for 16% of sales in 1995 and 14% in 1996. The IFPI says that Turkey had a piracy level of 30% of total units and 27% of total value in 1995.

Raks legal adviser Aydin Orhan says, though, that piracy is on the wane because of the resources and expertise the majors and Raks have been able to bring to bear in recent years.

Copyright law, though, still has room for improvement. "It is not up to European or world standards," says Sony Music Turkey managing director Melih Ayraçman, adding that a lack of support and enforcement from the authorities is also hampering progress.

While Schindel also complains that lack of enforcement is a major problem, Orhan says the inexperience of the authorities in dealing with the issue is

a major stumbling block.

Another problem in this area for Turkey is its proximity to Europe's piracy black spot, Bulgaria.

Insinuating pirate product into the market is made easier by the chaotic wholesale and retail system. Retailing mainly consists of small outlets, which number between 4,000 and 5,000 and are usually family-run according to research commissioned by Ayraçman. Many of those outlets are merely barrows and stalls in doorways in the main shopping areas.

These businesses have "very little or no working capital," says Ayraçman, meaning that they cannot buy directly from the majors and are obliged to work with wholesalers.

However, things are changing. Two years ago, Raks opened a retail chain, Raksotek, which now has 72 outlets. Raks and Turkish media giant Dogan Holding have formed a joint-venture company, Dogan Raks Sales & Distribution, to open a second chain in about three months that will sell recorded music, books, magazines, and electronics.

There are also strong local rumors of a large international retailer entering the Turkish market in 1997. "We need it," says Ayraçman, "because it would bring great competition in retail outlets."

Wholesaling consists of a system of approximately 500 wholesalers and sub-wholesalers, of which an estimat-

ed 60-70 deal in international repertoire. The large-scale presence of wholesalers in the distribution process is, according to one senior executive, "the sickness of the market," adding, "They are living on our capital."

He says that wholesalers buy from labels on two or three months' credit, then sell for cash, which, with inflation averaging about 4% a month, is significant.

The system of wholesalers has also created a distance between the labels and their customers. "It puts us out of touch with the retailers," says Schindel, who argues that the flow of information about consumer patterns from stores to labels needs to be improved.

Even basic chart information is considered unreliable by many. Raks produces its own chart, the Raksotek Billboard (which is not affiliated with this magazine), based on sales from the Raksotek chain. "That's good enough to make a rating," says Orhan.

However, others question this claim because of the stores' locations and a perceived stock and sales bias toward Raks labels and its distributed product.

The rival chart, produced by local IFPI body Muiyap, is also considered

(Continued on page 111)



SAN



ORTER



KUTLUER

ARTISTS RALLY FOR HUMAN RIGHTS ON ARK 21 SET

(Continued from page 5)

Healey's organization plans to mark the 50th anniversary of the U.N.'s Declaration of Human Rights by launching a campaign dubbed Rights Now!, which will include a music compilation titled "Generations I—A Punk Look At Human Rights."

Due Feb. 11 on Miles Copeland's EMI-distributed Ark 21 label, the album features such prominent artists as Joe Strummer, John Doe, Green Day, and Bad Brains, as well as underground acts Pennywise, the Vandals, DFL, and Pansy Division with Tre Cool. Other performers include Red Aunts with Excene Cervernkova, Assorted Jelly Beans, Good Riddance, Me First & the Gimmi-Gimmies, Lagwagon, Swamp Dogg Does Moon Dogg, B.U.G.S., Fetish, Mr. T Experience, and X-Members.

Among other things, the declaration calls for the right to a basic standard of living, the right to education, the right to employment, and the right to political participation, according to Healey.

"The Declaration of Human Rights states that everyone has the right to life, liberty, and the security of person," says Healey. "However, in this century alone, over 150 million people have been killed at the hands of government."

Commenting on the "Generations I" compilation, Healey says, "It's a punk record that features old-school and new-school punk artists. We want to talk to people through the voices of today, and not go back automatically to the known artists who have helped me before. I want the new voices; I want to give an opportunity to the young bands to be a part of that."

"Generations I" was compiled and executive-produced by Los Angeles-based Jason Rothberg through his independent label, Lion's Pride Records. It opens with the theme track, "Generations," written by for-

mer Clash guitarist/vocalist Strummer and recorded under the band name Electric Dog House. The song highlights the articles of the declaration and salutes Eleanor Roosevelt's role as architect of the document.

Strummer says, "I'm a big fan of Jack Healey's, but I had never worked with him aside from helping with some U.K. Amnesty work at Milton Keynes where I played along with Aswad and others. So when Jason called me up and told me about this, I was inspired to put pen to paper."

As manager of the Police and Sting, Copeland worked extensively with Healey in the '80s and was keen to get involved with "Generations I." He says, "Having grown up in countries where human rights are an issue—like Egypt, Lebanon, and Syria, where I spent my youth—this was a subject matter I knew a lot about. So when I heard about the 'Generations' concept, it was a natural marriage between my past with Jack and, musically, the kind of material that I started I.R.S. Records with. It's the exact kind of record Ark 21 wants to make."

Copeland agreed to donate 25% of the royalties from "Generations I" to the Human Rights Action Center. Additionally, Copeland says he plans to remain involved in the "Generations" series, which will consist of four releases highlighting human-rights activists.

"We haven't decided on the next activists yet, but the first one is purely in honor of Eleanor Roosevelt and her work on the Declaration of Human Rights," says Rothberg.

Many of the artists who recorded material for "Generations I" will participate in a Feb. 11 concert at the Los Angeles Palladium, according to Rothberg. However, Strummer says he will not be available to perform at that show.

Other live activities planned around the Rights Now! and "Generations"

series may include a large concert and/or live broadcast Dec. 10, 1998—the actual anniversary of the declaration.

"We're still at the primitive stage of planning for the anniversary," says Healey. "We're trying to work out a human-rights event, but we don't want something slick. We want to keep it close to the ground. I think the artists we have solicited will respond, and once that happens then you can go for the TV angle."

Healey adds that the Human Rights Action Center's focus is to encourage each country to honor human rights domestically.

"We want to raise money directly [for] small human-rights groups around the world," he says. "You can give \$10,000 to Amnesty International or you can give \$10,000 to a human-rights group in Turkey or Guatemala. To the smaller groups, \$10,000 is like a million dollars."

Another of Healey's goals is to translate the Declaration of Human Rights into every language spoken on Earth.

Although not many of the tracks on "Generations I" specifically address human rights, Healey says that he sees "a social awareness among the young people" on the record and a spirit of defiance consistent with the struggle for human rights.

Copeland adds that the record's punk energy is not only appropriate to the cause, but potentially hit worthy at modern rock radio. However, at press time, a single had yet to be chosen and the album had not yet been serviced to radio or retail. A source at Ark 21 says the label will initially target mom-and-pop retailers through one-stop distribution.

"We don't have contractual rights to every track as a single," says Copeland, "so the decision [on a single] will be partially mandated by the contracts and partially by the music itself."

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
109	116	150	7	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	109	
110	103	86	18	R.E.M. WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2	
111	124	130	20	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37	
112	119	112	42	STONE TEMPLE PILOTS ATLANTIC 82871*AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4	
113	120	126	7	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	39	
114	136	175	9	NO MERCY ARISTA 18941 (10.98/15.98) HS	NO MERCY	114	
115	95	98	44	"WEIRD AL" YANKOVIC ROCK N' ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14	
116	117	115	72	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29	
117	113	101	12	MARY CHAPIN CARPENTER COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20	
118	114	87	16	NATALIE COLE ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20	
119	106	90	38	HOOTIE & THE BLOWFISH ATLANTIC 82886*AG (10.98/16.98)	FAIRWEATHER JOHNSON	1	
120	130	135	24	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	71	
121	108	116	14	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) HS	THE GARDEN	101	
122	109	122	28	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1	
123	101	107	10	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58	
124	137	114	8	JULIO IGLESIAS COLUMBIA 67899 (10.98 EQ/17.98)	TANGO	93	
125	105	76	48	ADAM SANDLER WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18	
				★★★ PACESETTER ★★★			
126	199	—	2	SOUNDTRACK PHILIPS 454710/POLYGRAM CLASSICS (10.98/16.98)	SHINE	126	
127	149	160	15	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	116	
128	115	172	20	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60	
129	152	187	34	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31	
130	158	198	7	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	130	
131	179	143	6	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	113	
132	133	124	12	PHIL COLLINS FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23	
133	154	180	11	BETTER THAN EZRA SWELLELEKTRA 61944*/EEG (10.98/16.98)	FRICITION BABY	64	
134	127	144	7	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	127	
135	129	99	17	GEORGE WINSTON DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55	
136	148	174	12	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	136	
137	138	158	32	BRYAN ADAMS A&M 540551 (10.98/16.98)	18 TIL I DIE	31	
138	104	88	20	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21	
139	184	—	10	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	21	
140	186	—	5	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	96	
141	142	137	37	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23	
142	141	134	33	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24	
143	131	152	52	LA BOUCHE RCA 66759 (9.98/15.98)	SWEET DREAMS	28	
144	139	117	13	PHISH ELEKTRA 61971/EEG (10.98/16.98)	BILLY BREATHE	7	
145	153	171	9	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20	
146	145	148	20	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53	
147	172	181	3	LOCAL H ISLAND 524202 (8.98/14.98) HS	AS GOOD AS DEAD	147	
148	126	123	16	SOUNDTRACK PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21	
149	176	164	14	CHRIS ISAAK REPRIS 46325/WARNER BROS. (10.98/16.98)	BAJA SESSIONS	33	
150	156	186	35	PATTY LOVELESS EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86	
151	107	155	16	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	107	
152	159	—	5	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	55	
153	143	167	61	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	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
154	144	156	22	SOUNDTRACK MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
155	161	184	32	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
156	135	119	60	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
157	182	—	6	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	35
158	128	139	8	BARRY MANILOW ARISTA 18809 (10.98/16.98)	SUMMER OF '78	82
159	140	157	30	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
160	166	176	56	2PAC INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
161	171	173	44	MARILYN MANSON NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
162	134	178	3	VARIOUS ARTISTS LOUD 67423/RCA (10.98/16.98)	ALL THAT: THE ALBUM	134
163	170	136	11	VARIOUS ARTISTS SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
164	173	192	13	VARIOUS ARTISTS QUALITY 6750/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 5	101
165	155	—	4	VARIOUS ARTISTS EMI-CAPITOL 54555 (10.98/16.98)	LUV COLLECTION: MOVIE LUV	155
166	180	—	82	WHITE ZOMBIE GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
167	163	166	69	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	4
168	157	183	29	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
169	167	147	51	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
170	147	165	60	LL COOL J DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
171	168	142	12	RUSTED ROOT MERCURY 534050 (10.98 EQ/16.98)	REMEMBER	38
172	165	195	27	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	102
173	194	141	57	ENYA REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
174	146	121	56	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
175	RE-ENTRY	15	SOUNDTRACK A&M 540384 (7.98/11.98)	EMPIRE RECORDS	63	
176	175	153	60	DC TALK FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
177	174	—	11	REPUBLICA DECONSTRUCTION 66899/RCA (8.98/13.98) HS	REPUBLICA	153
178	RE-ENTRY	11	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39	
179	187	154	57	SOUNDTRACK LONDON 448295 (10.98/16.98)	BRAVEHEART	45
180	RE-ENTRY	11	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76	
181	178	—	17	WHITE ZOMBIE GEFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
182	191	196	14	ORIGINAL BROADWAY CAST DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
183	RE-ENTRY	4	CHAKA KHAN REPRIS 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	84	
184	197	—	20	ROBERT MILES DECONSTRUCTION 18930/ARISTA (10.98/15.98)	DREAMLAND	54
185	162	168	62	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
186	150	67	14	JIMMY BUFFETT MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	27
187	185	—	5	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	121
188	195	—	16	COUNTDOWN DANCE MASTERS MADACY 0346 (3.98/7.98)	MACARENA TROPICAL DISCO	93
189	198	—	44	THE TONY RICH PROJECT LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
190	RE-ENTRY	6	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98) HS	AMANDA MARSHALL	156	
191	189	188	16	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	52
192	123	52	15	MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	11
193	169	163	16	WEEZER DGC 25007*/Geffen (10.98/16.98)	PINKERTON	19
194	177	111	37	THE BEATLES APPLE 34448*/CAPITOL (19.98/30.98)	ANTHOLOGY 2	1
195	188	—	2	VARIOUS ARTISTS EMI-CAPITOL 54547 (8.98/11.98)	LUV COLLECTION: HOT LUV DANCE SONGS	188
196	RE-ENTRY	11	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	137	
197	193	162	19	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
198	RE-ENTRY	26	SOUNDTRACK REPRIS 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12	
199	RE-ENTRY	10	FUN LOVIN' CRIMINALS EMI 35703 (7.98/12.98) HS	COME FIND YOURSELF	144	
200	RE-ENTRY	4	ANDREW LLOYD WEBBER POLYDOR 533064/A&M (17.98/19.98)	VERY BEST OF...BROADWAY COLLECTION	155	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 111	Jimmy Buffett 186	E-40 88	Journey 45	Metallica 43	R.E.M. 110	Phenomenon 198	65
2Pac 66,160	Bush 9,75	Enigma 35	R. Kelly 153	Robert Miles 184	Rage Against The Machine 105	The Preacher's Wife 6	Jock Jams Vol. 1 77
311 16	Tracy Byrd 187	Enya 173	Sammy Kershaw 168	Mint Condition 180	Collin Raye 106	Romeo + Juliet 2	Jock Jams Vol. 2 32
Aaliyah 23	Cake 38	Gloria Estefan 155	Chaka Khan 183	Mobb Deep 78	Redman 39	Set It Off 33	Luv Collection: Hot Luv Dance Songs 195
Bryan Adams 137	The Cardigans 52	Flesh-N-Bone 67	Korn 90	John Michael Montgomery 70	Republica 177	Shine 126	Luv Collection: Movie Luv 165
Trace Adkins 127	Mariah Carey 94	Jeff Foxworthy 138	La Bouche 143	Mo Thugs Family 40	Richie Rich 157	Space Jam 8	MTV Party To Go — Volume 10 80
Alice In Chains 100	Mary Chapin Carpenter 117	Kirk Franklin And The Family 141	Tracy Lawrence 169	Keith Murray 113	The Tony Rich Project 189	That Thing You Do! 148	Power Of Love — 16 Great Soft Rock Hits 81
Gary Allan 136	Deana Carter 12	Fugees 84,134	Donna Lewis 71	NAS 122	LeAnn Rimes 4	Tool 46	Pure Disco 109
Fiona Apple 72	Tracy Chapman 69	Fun Lovin' Criminals 199	Lil' Kim 50	New Edition 27	The Roots 139	Travis Tritt 146	So So Def Bass All-Stars 159
Az Yei 89	Steven Curtis Chapman 197	Kenny G 17	LL Cool J 56,170	Nirvana 76	Rusted Root 171	Tool 46	Super Dance Hits — Vol. 1 128
Babyface 31	Mark Chesnutt 130	Garbage 49	Local H 147	No Doubt 1	Adam Sandler 125	Travis Tritt 146	Ultimate Dance Party 1997 25
Merrill Bainbridge 121	Terri Clark 123	Ghostface Killah 102	Patty Loveless 150	No Mercy 114	Kevin Sharp 63	Travis Tritt 146	WOW-1997: The Year's 30 Top Christian Artists An 163
The Beatles 74,194	Natalie Cole 118	Johnny Gill 101	Luscious Jackson 99	Oasis 98	The Smashing Pumpkins 51	Shania Twain 55	The Wallflowers 26
Beck 58	Phil Collins 132	Vince Gill 142	Makaveli 11	Soundgarden 82	Snoop Doggy Dogg 21	Shania Twain 55	Andrew Lloyd Webber 200
Better Than Ezra 133	Shawn Colvin 178	Giunuwine 48	Barry Manilow 158	SOUNDTRACK	Soundgarden 82	Shania Twain 55	Weezer 193
Clint Black 34	Coolio 185	Faith Hill 116	Marilyn Manson 37,161	Beavis And Butt-Head Do America 20	Outkast 97	Shania Twain 55	Westside Connection 41
BLACKstreet 14	Countdown Dance Masters 188	Hootie & The Blowfish 119	Amanda Marshall 190	Braveheart 179	Pearl Jam 92	Shania Twain 55	Bill Whelan 131
B-Legit 152	Counting Crows 13	Julio Iglesias 124	Dave Matthews Band 29	The Crow: City Of Angels 154	Phish 144	Shania Twain 55	Bryan White 86
Bloodhound Gang 85	The Cranberries 93	Chris Isaak 149	Maxwell 87	Empire Records 175	Poe 120	Shania Twain 55	White Zombie 166,181
Michael Bolton 192	Sheryl Crow 28	The Isley Brothers 129	Curtis Mayfield 196	Evita 7	The Presidents Of The United States Of America 107	Shania Twain 55	George Winston 135
Bone Thugs-N-Harmony 60	Da Brat 145	Alan Jackson 22,104	Mindy McCready 64	Jerry Maguire 83	Quad City DJ's 96	Shania Twain 55	"Weird Al" Yankovic 115
Paul Brandt 172	dc Talk 176	Jewel 19	Reba McEntire 42	Michael 53	One Fine Day 57	Shania Twain 55	Trisha Yearwood 191
Toni Braxton 5	Celine Dion 3	Elton John 54	Tim McGraw 167	The Mirror Has Two Faces 62			
Brooks & Dunn 59	Do Or Die 103		John Mellencamp 108				
Garth Brooks 91,156	Dru Hill 68		Natale Merchant 95				
Foxy Brown 18							

JAPAN'S KOMURO, MURDOCH LINK

(Continued from page 10)

stable onstage, and to have them introduce the audience to the newly found Chinese acts.

In television, TK News is aiming to develop an English-language youth music channel for distribution on JSkyB in Japan and eventually on other News Corp. satellite platforms worldwide.

Murdoch was introduced to Komuro through the efforts of Guy Dunstan, chairman of Channel V, the Asian music TV channel that is part of Murdoch-owned STAR Television, and Jeff Murray, the network's director of artist relations. Murray, who knew Komuro when both men were mentored by Sony Music director Shigeo Maruyama in Japan, will head A&R duties for TK News, while continuing his existing responsibilities; Dunstan will serve as the new firm's managing director while continuing to lead Channel V. Maruyama serves as a director of the venture. A staff of up to 20 will be hired during its first two years.

"If anything, we're trying to be a catalyst for change within Asian music," says Dunstan, pointing to the influential role of V in popularizing Hindi pop through the channel's impact in India. "But we've yet to see that kind of fundamental change in Chinese pop, yet to see that major breakthrough."

Murray says, "We're not taking Japanese artists and exporting them to other Asian territories. It's not repackaging sushi. We're also not asking Asian acts to sing in English."

TK News will be associated with the record label that has helped Komuro to achieve much of his success in Japan: Avex D.D. "We're going to be involved with this company on the production side," says Avex chairman Tom Yoda, "and distribution-wise in Southeast Asian countries through the Avex network." The exact relationship between Avex and TK News has yet to be finalized, he says. "Our collaboration with Tetsuya Komuro remains the same. Avex is always involved with Komuro." According to Komuro, TK News will work with Avex to introduce Avex acts he has produced to Asian markets, as well as promote artists the new company discovers.

STAGGERING SALES

Komuro's musical career began in the early '80s, when, along with Takashi Utsunomiya and Naoto Kine, he formed techno/pop band trio TMN. In 1992, with TMN about to break up, Komuro put together trf (Tetsuya Rave Factory), the musical vehicle that would propel him into the Japanese pop stratosphere. Trf was signed to up-and-coming dance label Avex Trax, and since debuting in early 1993, the five-member group has reportedly sold a staggering 21 million singles and albums. In 1995, trf sold more product than any other Japanese act.

For the fiscal year ending March 31, 1996, Komuro was Japan's No. 1 songwriter in terms of royalties collected—a feat he is likely to repeat once Japanese performance/mechanical rights society JASRAC tallies the royalties for the most recent 12 months. Komuro also has his own weekly TV show and record label, Orumok, which is distributed by Pioneer LDC. His Internet home page (in English and Japanese) is located at <http://www.komuro.com>.

In Los Angeles last month, News Corp. president/CEO Peter Chernin said TK News could be profitable within one to two years. The potential for having a top-notch software provider in Asia on the TV side is considered

obvious: In addition to its STAR interests, News last year acquired a 25% stake in Asahi Broadcasting, one of Japan's six major networks.

"You've got a problem in that you need local content in Asia," says Lachlan Murdoch, "but that content doesn't always work out to meet your needs. And, of course, anyone in the business can tell you that you cannot simply pipe down content from other sources. [TK News] is one way in which we can raise the level and up the ante."

Globally, brother James Murdoch is leading News Corp.'s increased commitment to music. "As head of music for News Corp., James will naturally be involved with TK News," says Lachlan. "He is excited by this new joint venture. He has expressed particular interest in the online side of the company. TK's site in Japan currently receives 600,000 hits per day."

"We're still in the stage of learning about the Asian music markets," he adds. "But I've spent some time in Taiwan recently, where it was extremely encouraging. People are earning a lot more money, and they want to spend on music. When Guy Dunstan showed us the numbers on the potential of the market, even if you take a pessimistic view of the possibilities—even if you halve the estimates in that initial proposal—the business is exciting."

The principals of TK News are aware that Japanese pop music in its original form has not traveled well,

particularly in the West. This is borne out by unsuccessful efforts to promote some of Japan's biggest-selling phenomena to American consumers, such as Seiko Matsuda. She first received a major push across the Pacific from Sony; last year, PolyGram (via A&M) tried with a new English-language album. Neither made a significant impact. Others before Matsuda include Nokko, a singer with the multiplatinum (in Japan) band Rebecca, and Toshinobu Kubota.

"At first we want to cooperate [with News Corp.] in introducing new artists to Asia," says Komuro. "Later, I want to use their media network, such as satellite broadcasting, because there are many Japanese and Chinese living in the U.S., and I believe they want to be able to listen to this kind of music."

Komuro stresses that he does not want to push the music in territories where it is unwelcome. "I just want to make it available where there is a natural market," he says.

Last year, Komuro's "Eurogroove" project for Avex found him producing and promoting dance music acts in the U.K. through the company's British subsidiary. He has also worked in aiding the Japan marketing of such acts as C+C Music Factory.

Elsewhere, News Corp. owns long-established Australian independent Festival Records and a 50% stake in another seasoned Australian indie, Mushroom Records.

SESAC INKS BLANKET LOCAL-TV LICENSING PACT

(Continued from page 5)

Additionally, Swid says, the deal is "a recognition by the local TV industry of how far we have come in such a short time."

"There are key benefits to us," Jack Zwaska, executive director of the Television Music License Committee, says of the pact. "It normalizes relationships between local TV and SESAC. It's simply a better way to do business." Some 1,000 stations are involved in the blanket license.

The parties to the blanket licensing agreement say that they have forged the first performing right license to authorize advanced digital broadcasts and use of the Internet by computer online service providers. The latter aspect allows for the licensing of music for use in promoting local TV programming via World Wide Web sites and home pages.

With regard to high-definition TV (HDTV), Zwaska says the blanket license automatically takes into account licensing of music that will be programmed from two signals (one analog, the other digital), a dual setup that will be required for decades after the introduction of HDTV to the public.

Zwaska also notes that SESAC will now be among the participants in a planned large-scale study by the Television Music License Committee of music use on TV.

It's understood that the arrangement, effective from Oct. 1, 1995, when negotiations began, guarantees SESAC about \$5 million a year for the period ending Dec. 31, 2000.

Swid predicts that SESAC's overall revenues by the end of 1997 will be close to \$30 million, about three times its revenue base in the takeover year.

In terms of television income, SESAC says that from the fourth quarter of 1990 through the fourth quarter of 1995, SESAC's network and local

television performances have increased by 700%.

The overall growth is attributed to several dramatic moves made by the new owners of SESAC, which was established in 1931 and has always been privately owned.

Three years ago, the organization established SESAC Latina, said to be the first performing right group dedicated to exclusively representing Spanish-language music and the first to utilize state-of-the-art monitoring technology by Broadcast Data Systems (BDS). Last July, SESAC expanded its use of BDS to track radio exposure for royalty distribution in other music genres.

SESAC in the last three years has also made notable deals with such names as Bob Dylan, Neil Diamond, Paul Shaffer, and RuPaul, bolstering a roster that also includes the likes of Cassandra Wilson and Jim Brickman.

Looking ahead, Swid is bullish about local TV's role in the use of music, claiming that "local TV, unlike network TV, has by nature more creative possibilities in the way it can lead to the creation of original music."

As for its relationship with network TV, Swid says that negotiations for a new license were amicably suspended last June in order to allow SESAC to concentrate on local broadcasters. However, he notes that SESAC has already reached licensing agreements with CBS' and ABC's owned-and-operated stations, and negotiations are scheduled to be rekindled with the networks beginning Monday (20).

In a prepared statement, Pat Collins, SESAC's senior VP of licensing, says that SESAC is "thrilled to kick off 1997 with the signing of the agreement . . . and looks forward to making more announcements such as this one in the coming months."

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SLATE OF ALBUM PROJECTS MEANS A HIGHER PROFILE FOR CAN

(Continued from page 5)

Alternative Distribution Alliance (ADA) and simultaneously released worldwide. L.A.-based indie Nickel Bag Records, meanwhile, plans to release "Can Forgery Series," a tribute album featuring contributions by such alternative rock talents as Beck and Geraldine Fibbers, during the first week of April.

Mitchell Frank, who is partnered in Nickel Bag with producers Mike Simpson and John King (the Dust Brothers), says of the rebirth of interest in Can, "The resurgence of the whole 'kraut-rock' [genre], that Julian Cope book [the enthusiastic 'Krautrocksampler,' published in 1995 by Head Heritage]—all these things are definitely something that's pushing it. The other side of it is, because alternative rock is dying here, everybody is looking back to roots again, to try and figure out what the next move is going to be in music."

The nucleus of Can was bassist Czukay, who studied with famed German composer Karlheinz Stockhausen and classical luminaries Luciano Berio, John Cage, and Pierre Boulez. The seed of the band was sowed by one of Czukay's students, guitarist Michael Karoli, who introduced the older musicians to the Beatles, Jimi Hendrix, the Mothers Of Invention, and the Velvet Underground. The group's instrumental lineup was completed by free jazz drummer Jaki Liebezzeit, whose sparse, metro-nomic style became a Can signature.

Can's formidable reputation is based on a stunning series of early albums made with American vocalist Malcolm Mooney ("Monster Movie," 1968) and Japanese singer Damo Suzuki ("Togo Mago," 1971; "Ege Bamyasi," 1972; "Future Days," 1973). The band dissolved in the late '70s after recording more than a dozen albums and releasing several compilations but regrouped briefly with Mooney in 1989 for the reunion album "Rite Time."

Can's fusion of classical rigor and rock experimentalism influenced such diverse latter-day artists as Public Image Ltd., Talking Heads, Einstürzende Neubauten, Pete Shelley, Brian Eno, and Sonic Youth.

Czukay's solo albums of the '70s, '80s, and '90s—"Canaxis," "Movies," "On The Way To The Peak Of Nor-

mal," "Der Osten Ist Rot," and "Rome Remains Rome"—heavily utilized "found sound," sometimes drawn from radio broadcasts and short-wave transmissions, prefiguring both the 1980 Eno/David Byrne collaboration "My Life In The Bush Of Ghosts" and the hip-hop and trip-hop sampling of today.

Daniel Miller, worldwide chairman of Mute, notes, "Sampling is just a more refined way of cutting up, so [Czukay's] collage kinds of things was a very innovative way of doing what people are doing right now with samplers."

Czukay has also worked as a producer and collaborator with Eurythmics, David Sylvian, bassist Jah Wobble of Public Image Ltd., and guitarist the Edge of U2.

Czukay's U.S. tour—which concluded in San Francisco Jan. 16—reflected his affinity with the remix culture. He was partnered onstage with Dr. Walker (Ingmar Koch), a mixer from the collective Air Liquide. "We use special samples; we use sequencers," Czukay says. "He makes all the rhythm parts, and I'm the counterpart of it."

Czukay continues, "For a long time I stayed away from [live performing] and concentrated on the media, until I found these people from the Cologne underground, from the electronic scene. They invited me to a party, and a thousand people showed up. I played with them and jammed with them. That was three hours and incredibly exciting. I went offstage, and I couldn't believe I could get this feeling back again, like I had in the early '70s with Can."

Czukay's somber "Moving Pictures," which features guest appearances by Liebezzeit, Karoli, and Wobble, was licensed by Purple Pyramid to bolster a prospective tour, according to Cleopatra GM Brian McNellis.

"Holger was looking at touring America," says McNellis, "and Thomas Ziegler, who represents Holger in North America, came to us and said, 'Look, he wants to tour America. He's never done it before. It doesn't really make sense for us to come over unless we've got something to sell. We've got these records; would you be interested in putting them out and helping us out supporting the tour?' And [Cleopatra president] Brian Perera said, 'Yeah, sure, no problem, I'll help you out.'"

McNellis believes that the time was ideal for Czukay's first American appearance.

"There's definitely an active resurgence in this progressive market," he says. "We've started Purple Pyramid this year; we've got Brand X coming with a record, we're going to have a new Gong record. You can't go in that direction unless people are buying records. It's not big numbers, but there's definitely a resurgence. A large part of the resurgence is coming from younger curiosity-seekers that have heard about these bands but never had the opportunity to see them."

McNellis has been in touch with the other labels with Can-related projects on tap. "We've been working closely with Mute. To give you an idea, Mute did a ticket buy for the show in New York. They said, 'Hey, we've got some open spaces from our ticket buy, and you've got some people you're trying to get in—we'll just take care of you, and we'll figure it out in the wash later.' We've had communications with Mute, obviously, and a little bit with Nickel Bag. We're definitely plugging those releases in our press releases."

London-based Mute has taken a key role in promoting Can's music since the turn of the decade: 15 of the band's vin-

tage titles, including several compilations, were released in 1990 under the Restless Retro/Mute/Spoon banner (Spoon is Can's Roussillon, France-based label). Most of these are now available in their Spoon editions via Mute's U.S. distributor, ADA.

Mute's Miller says, "I was a Can fan from day one, and they changed my whole view of music when I first heard their records. So I owe them a lot."

"We talked about remixes very early on in our relationship, and the band were very interested to figure out what [younger musicians] would do with their music," Miller adds. "[The Can members] said in the end, 'Look, you do it... We'll leave it to you to make the right call about who should do the remixes.' We made a list of people we felt were influenced by Can and started to approach those people. We called it 'Sacrilege,' because a lot of them thought it was sacrilegious to tamper with it. The band obviously didn't feel that preciousness themselves."

Some rock artists will appear on "Sacrilege": Pete Shelley of the Buzzcocks (who mixed "Father Cannot Yell"), Bruce Gilbert of Wire ("TV Spot"), and Sonic Youth ("Spoon") are contributors. However, most of the artists involved come out of the mix culture; these include U.N.K.L.E. ("Vitamin C"), A Guy Called Gerald ("Whiskey Tango Man"), and the Orb ("Halleluwah"). Eno contributes a mix of "Mother Sky," while Miller and Gareth Jones offer a version of "Oh Yeah."

"Some people said, 'We love Can, we wouldn't dare touch it,'" Miller says. "We originally approached more rock-oriented, nonremix people, and they were the ones who were more nervous about it, because they weren't so used to the process. However, Sonic Youth did a great mix which I'm really pleased with. But most of them have come more from the remix culture, which is great."

The rock end of Can's musical spectrum is covered on "Can Forgery Series," whose title is a play on the group's "ethnological forgery series" of ethnic-music counterfeits and stylistic fakes.

The Nickel Bag album draws many of its contributors from the musical scene in L.A.'s Silver Lake district (Billboard, July 13, 1996). Frank, who operates the prominent club Spaceland in Silver Lake (where Czukay performed Jan. 11), says, "About '81, I was turned on to Can and really found them to be a big influence on my life and music. I had a recording studio, and I thought, 'Wow, it would be really great to get all my friends' bands to do covers of Can records.'"

Executive producer Frank consumed four years assembling "Can Forgery Series." Beck's cover of "I'm So Green" was recorded before the singer was signed to Geffen/DGC; at one juncture in the track, he can be heard screaming the refrain of his 1996 song "The Devil's Haircut."

Other contributors include the Geraldine Fibbers ("Yoo Doo Right"), Maids Of Gravity ("Fall Of Another Year"), that dog ("The Empress And The Ukraine King"), Kendra Smith ("She Brings The Rain"), Congo Norvell ("Thief"), Mousetrap ("Don't Turn Out The Light"), and the now-defunct acts Medicine ("One More Saturday Night") and Ultra Vivid Scene ("Mary, Mary, So Contrary").

Incredibly, Can's original lead singer, Mooney, also is heard on the record, fronting a group led by Mark Weinstein, co-owner of the Berkeley,

Calif., shop Amoeba Records. Mooney performs a version of "Father Cannot Yell," which he first recorded on "Monster Movie" 29 years ago.

Frank says, "Malcolm Mooney happened to walk in [Amoeba] one day, asking if he could get Can records for free, since he was in the band, and Mark was like, 'Right.' But Mark's a huge Can fan, so then they started playing together."

Hip retail enclaves like No Life Records in L.A. report ongoing interest in Can music. Co-owner Chuck

Arnold says, "Can's stuff's always really moved well for us. There seems to be a big enough fan base where, if we get the stuff into the Can section, it'll do quite well... The fans are older, but there's a decent smattering of younger folks getting turned on to them."

While Czukay says he might consider doing another U.S. tour, he adds that renewed interest in Can won't translate into a reunion of the original group members.

"I don't want to reproduce something that I have done in the past," he says.



by Geoff Mayfield

PERSPECTIVE: It is always more instructive to compare sales with those of the same week in the prior year than the week just concluded. That is especially true in January, when store traffic settles from Christmas volume.

Although the music industry is staying ahead of last year's pace, the top of The Billboard 200 looked more vital a year ago. Only two titles on the current chart—No. 1 **No Doubt** (155,500 units) and the "Romeo + Juliet" soundtrack (109,000 units)—manage to top 100,000 units. Three titles were in the 100,000-plus club during the same week in '96, led by the "Waiting To Exhale" soundtrack (174,000 units), while five exceeded that mark in the comparable '95 week, with **Garth Brooks'** "The Hits" delivering the biggest sum (240,000 units).

While the last two Januarys were led by stronger horses, overall sales are up this year—so far.

FOLLOWING A DREARY fourth quarter, the new year begins on a promising musical note. For the second consecutive week, album sales are heftier than they were in the comparable 1996 week (see Market Watch, page 112), this time showing a 9.7% improvement. Next week's chart, however, might be less rosy, as music merchants report that the bottom fell out of the early year surge in the middle of the Jan. 6-12 tracking period. We'll see.

HOLLYWOOD HURRAH: During the early months, when album tallies are in free fall, and citizens seek escape from midwinter doldrums in the flickering atmosphere of a movie theater, soundtracks tend to be conspicuous. When compared with Januarys of the last five years, this month has a batch that is especially vital.

This week you'll find five soundtracks in the top 20, four in the top 10. From 1992 through 1996, the top 20 averaged less than two soundtracks during January, and in some of those cases, the high-ranking soundtracks came from movies that were no longer current. The set from "The Bodyguard," for example, had a presence in the top 20 some 13 months after it first rose to No. 1.

Last week's Greatest Gainer was the "Michael" album, which, despite a relatively modest 26% decline, motors ahead 10 places (No. 53). This week's Pacesetter belongs to "Shine," which snags the award with a 9% spike, the second-largest percentage increase on The Billboard 200. "Shine" also pads its lead over the Top Classical Crossover pack, while an album of **Rachmaninov** works by the film's subject, **David Helfgott**, holds the No. 2 slot on Top Classical Albums.

Meanwhile, speaking of soundtracks, how 'bout a golf clap for consistency, as "Space Jam" (No. 8) has been in The Billboard 200's top 10 for eight straight weeks, "Romeo + Juliet" has done so for seven consecutive weeks, and **Whitney Houston's** "The Preacher's Wife" (No. 6) has lived there for the last six.

DON'T CRY FOR HER: Another soundtrack of note comes from "Evita," which hikes back into the top 10 on a 2% sales increase (12-7). I know that in most weeks 2% might sound like a small figure, but this happens to be the only album in the top 50 to post any kind of gain.

Give some of the credit for this latest bounce to the film's lead, **Madonna**, one of the all-time media massagers, who spent an entire hour before cameras on the highly rated talk show hosted by her pal **Rosie O'Donnell**. The soundtrack also benefits from increased distribution of the film, which helped the movie earn the No. 2 slot on the box-office chart.

In December, Madonna stimulated chart jumps with her appearance at the Billboard Music Awards and a stop on **Oprah Winfrey's** daytimer. Publicity surrounding the film's late-December premiere—and you have to figure that Madonna's presence had much to do with that hoopla—also energized the soundtrack.

This is the first Madonna project since 1986's "True Blue" to revisit the top 10 after falling from that plateau. Like "Evita," "True Blue" re-entered the top 10 twice after its first stay there.

SEE: Acts that advance via TV exposure include **Babyface** (35-31, "Good Morning America"), **Beck** (80-58, "Saturday Night Live,") the artist formerly known as **Prince** (97-79, Rosie O'Donnell), and **Better Than Ezra** (154-133, **Jay Leno**). **David Letterman** guest **Cassandra Wilson** re-enters Heatseekers at No. 37.

INAUGURAL EVENTS

(Continued from page 10)

At press time, the list of pop performers headlining other galas and balls around town—subject to change—included Hootie & the Blowfish, Julio Iglesias, the Mavericks, Bruce Hornsby, Jewel, All-4-One, Aaron Neville, Béla Fleck, Paige O'Hara, Gloria Estefan, REO Speedwagon, Michael Bolton, 10,000 Maniacs, Joe Walsh, SWV, Little Feat, LL Cool J, the Doobie Brothers, the Isley Brothers, and Lucinda Williams.

Jazz and Latin stars headlining galas and balls include Herbie Hancock, Grover Washington Jr., Thelonus Monk Jr., Nestor Torres, Albita, Danilo Perez, and Arturo Sandoval, as well as gospel artists Andraé Crouch and Bebe & CeCe Winans. Oldies artists include Chuck Berry, the Platters, and the Drifters.

The average ticket price for an inaugural event is \$100, although best-seat tickets at the Saturday (18) Voters for Choice concert at Constitution Hall (with sets by Mary Chapin Carpenter, Joan Osborne, Ani DiFranco, and Keb' Mo') are \$2,500.

COUNTRY MUSIC'S DROP IN '96: CAUSE FOR WORRY?

(Continued from page 5)

country music's emphasis has changed from being artist-oriented to being song-oriented, resulting in decreased audience loyalty. Second, they say the downturn is a signal that country has lost its "fringe" audience, which browses in a genre for a while and then leaves.

"We've lost them back to alternative rock, and that hurt ticket sales and album sales, because that's a very valuable consumer market," says Arista/Nashville president Tim DuBois.

A third factor, cited at the retail level, is the increasing competition that the music faces from other entertainment areas such as video games, computer software, and satellite systems. "Nintendo and [computer] software killed us at Christmas," says Skip Young, senior music buyer for the Amarillo, Texas-based Hastings Books, Music & Video chain.

While he says he expected the 12% decline for 1996, RCA Label Group president Joe Galante says the fourth-quarter decline may be steeper than forecast, but it is not entirely unexpected.

"The final quarter of 1995 had a number of packages that were stronger, in terms of being greatest hits, whether it was Garth Brooks, Alan Jackson, Travis Tritt, or a George Strait boxed set," he says. "In terms of attractiveness to the consumer, they were stronger than this year. When you consider all those packages, last year is really when the decline began. Those created an artificial blip."

According to SoundScan, the big successes of the final quarter of 1996 were LeAnn Rimes, who sold 500,000 copies of the Curb album "Blue" in the final two weeks of December, and Deana Carter, whose Capitol Nashville

album "Did I Shave My Legs For This?" sold 330,000 units during that same period. Both are new artists, underscoring a refrain often heard here—that fans are shunning formulaic country in favor of fresh sounds.

For the year, Rimes sold more than 2.45 million copies, third in country to Brooks' 3.4 million for "Fresh Horses" (issued in 1995) and 1996 totals of 2.77 million for Shania Twain's Mercury Nashville album "The Woman In Me" (also a 1995 release). Carter sold more than 1 million copies of her album.

Brooks' figures are viewed as disappointing in light of his track record: His previous release, "The Hits," sold 9 million units.

Of other established artists, Strait and Brooks & Dunn lagged behind newcomers Twain and Rimes with 1996 sales of 1.6 million each for, respectively, MCA's "Blue Clear Sky" and Arista's "Borderline." Strait's previous release, "Strait Out Of The Box," is triple-platinum. Brooks & Dunn's last three albums sold between 2 million and 5 million copies each. Jackson, at 968,000 for Arista's "Everything I Love," is lagging behind his last two releases: 3.1 million for "The Greatest Hits Collection" and 2 million for "Who I Am."

Of other new artists, Mindy McCready sold 671,000 units of her debut BNA/RCA album "Ten Thousand Angels" in 1996, Bryan White sold 588,000 copies of Asylum/EEG's "Between Now And Forever," Lonestar sold 283,000 of BNA/RCA's "Lonestar," Ricochet sold 281,000 of Columbia's "Ricochet," and Paul Brandt sold 271,000 of Reprise/Warner Bros.' "Calm Before The Storm."

While no one disputes that country's numbers are down, some caution

against viewing the 1996 figures with too much worry. Atlantic Records Nashville president Rick Blackburn, taking a long-term perspective, wishes everyone would "quit whining."

In 1974, when he moved to Nashville from New York to work for then CBS Records, naysayers warned him that business was in trouble. After two fairly good years, the company released the song "Blue Eyes Crying In The Rain" with "just Willie Nelson and his guitar," which Blackburn says sold 5 million copies. After an industry downturn in 1981, Blackburn says he signed Ricky Skaggs, a traditional bluegrass singer from Emmylou Harris' band, who went on to sell 1 million units, "which meant a lot back then."

Five years later, Blackburn continues, "here came Randy Travis. Then country was in trouble five years later, and here came Alan Jackson. Five years later, here comes a 14-year-old girl who's yodeling. It works in five-year spurts: It gets in trouble, and then along comes a traditional artist and we're always surprised. I've seen the cycles, and I don't feel any differently than I did in 1980, and as a label we won't do anything differently."

Blackburn feels that—with a decrease in total sales of 9 million in 1996—country is "two artists away from getting back to where we were. LeAnn Rimes may be one of them, and the other one is probably not in that pack that's out there right now."

While acknowledging that country has become a song-driven format, Blackburn does not necessarily feel that's bad. "It just puts the pressure on you to find the songs," he says.

Galante is not as optimistic. "We've forgotten about artist development," he says. "We have to raise the bar and pick the right songs. But look at the other formats. They're creating artists like Joan Osborne, Alanis Morissette, and Celine Dion. The rap business is more geared to one-hit wonders, and to some degree that's happened to us."

"The labels have to do a better job in making sure we're not putting out one-hit wonders, that the albums are deeper, and that the artists are developed. Celine Dion's record is competing with the best of Nashville."

Increased sales expectations went the way of the browsing audience, says DuBois. Albums don't last as long on the charts, and acts that are expected to go platinum aren't. Much of that, he feels, is due to the casual or fringe audience moving on to other things.

MCA Nashville chairman Bruce Hinton sees that fringe audience increasingly being lured by all manner of entertainment options. "There's no question that midlevel acts are not generating sales the way they did. Track records no longer indicate the way the follow-up will do."

That, he says, is partly due to the shifting entertainment environment. "Nintendo 64 was sold out in every store this Christmas," he says of the new video-game system. "The 18-inch-satellite dish is our rival for the entertainment dollar—it's down to \$499 now when you buy the programming. That takes away money and leisure time—when do you listen to music?"

"We're getting nibbled around the edges. The answer is to make compelling music and get back to what we do best. Our music must demand the consumer's attention."

Hastings buyer Young says that the entertainment dollar is being sliced every which way. "We're down 15%-20% in country," he says, "but we're down across the board as well. But in

country, I think the chickens are coming home to roost. All the one-hit wonders are coming back to haunt them. There were no standouts in country last year. The standard strong artists didn't do as well as we expected. Alan Jackson and Garth both went into the dumper. You don't expect that."

As a short-term solution, Young says, Hastings will go to catalog and midline product to prop things back up. Young says it is now a fact of life for music that the "electronic threat" of video games and computer software is here to stay.

Increasingly, Young says, customers tell him that video outlets CMT and TNN—rather than radio—are driving their purchases. They also tell him that older country fans have been driven away by the pop nature of modern country. "It's song-oriented and pop-oriented, and I see a backlash against that," he says. "They've lost the older demographic, and kids aren't interested when it all sounds the same."

Paul Bailey, CD buyer for Tower Records in Brea, Calif., agrees that country loyalty is disappearing. "I wonder how many of these artists we'll see in the

future, how many of them will be worth boxed sets," he says. "A lot of it has to do with consumer attention span. The consumers who helped create the big boom in country have gone on to something else."

As for answers to the downturn, everyone says it's in the music. "A hit record solves everything," says DuBois.

Says Hinton, "We'll stay with our philosophy of sticking with the artists and develop them and concentrate on the music."

"My greatest fear is that people will choke," says Mercury Nashville president Luke Lewis. "There is a severe market correction in the works, but that's no reason to panic and begin cutting back, especially creatively. I'm certainly not doing anything differently. We all need to build the artists and pick the best songs."

Blackburn says the country fans "are out of love with us the last couple of years, but they still like us. We have some [Country Music Assn.] audience studies in the works that are encouraging. It's not as bad as you think."

TURKISH MUSIC MARKET

(Continued from page 107)

unreliable. Muypap collects data from wholesalers, but these are not retail sales, Ayraçman points out, adding that the collection systems are also open to question. "It's purely based on the person who answers the phone," he says.

Of the Turkish market as a whole, the consensus among the major labels here is that it has much potential but that it lacks infrastructure.

PolyGram's Gözalan says he hopes that the increasing presence of the majors will assist the growth of the Turkish market in terms of creativity and infrastructure.

For his part, he says that it is PolyGram's intention to work closely with Turkish executives to maximize the potential of the musical culture each partner represents.

The PolyGram and Raks structures will mesh easily, he states, because each company comprises a collection of separate, autonomous, and rival labels.

More immediately, Gözalan says he is eager to instigate a music publishing operation in Turkey to administer income from the plethora of radio and TV stations that last year began paying airplay royalties for the first time.

EU ANTITRUST BODY

(Continued from page 7)

We just want the societies that have beaten up on us to stop doing so."

He adds that NCB has told PolyGram Publishing that it has withheld the rebates to offset the monies it has lost through direct distribution.

SDRM's position is more overt. Company president Jean-Loup Tournier told Billboard last week that his organization's declared termination of links with MCPS was a direct response to direct distribution.

Tournier, who is also head of pan-European authors' bodies BIEM and GESAC, said, "The Brits shot first, as usual. What we are doing is retaliation."

PolyGram Publishing is complaining about abuse of dominant market position as well as a distortion of competition because, says Evans, "these societies have a dominant position in the country in which they operate. Commercially, we have nowhere else to go."

PolyGram Publishing's complaint to the European Commission came in the week before a summit meeting to be held during MIDEM, Sunday (19)-Thursday (23) in Cannes, where senior representatives of publishers and collecting societies from across Europe were aiming to find a solution to the dispute.

Though Evans will be present at the meeting, both he and Constant decline to comment on what is on the agenda. However, it is understood that the continental societies under Tournier's leadership are offering a financial incentive to publishers in return for the abandonment of direct distribution.

A document circulated to senior publishing executives prior to the

meeting says the societies across the EU will reduce commission rates from an average of 8% of revenues to 6% if direct distribution is abandoned and not resurrected for five years.

Some publishing sources are questioning why direct distribution needs to be dismantled before such efficiencies can be achieved.

Executives within the societies have countered that economies of scale cannot be produced without the level of revenues they enjoy in the absence of direct distribution.

Whatever is agreed on at MIDEM, the dispute is now on a legal footing. Having been formally notified of a complaint, DG4 has a number of options open to it.

It could decline to investigate or, if it does begin an inquiry, it could legally require that all appropriate documentation be submitted to it. After an investigation, DG4 could take no action or impose sanctions on NCB and SDRM.

Whatever the outcome, it would be open to any party in the investigation to appeal to the European Court of Justice.

Other continental European societies in addition to NCB and SDRM have expressed their distaste for direct distribution, but they are not named in the complaint, says Evans, because they have so far taken no concrete action against PolyGram Publishing.

Constant adds, though, that PolyGram Publishing is not averse to adding other names to the document if the societies' threats to act come to fruition.

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Musician Will Present 'Editor's Pick' At NAMM

The Editor's Pick award was established in February 1996 in order to honor selected musical products judged as exceptional by the editorial staff of Musician magazine. Specifically, each of these products is chosen because, in Musician's estimation, it has had or will have a significant impact in the way musicians perform or record music. More than simply duplicate existing technologies or methods of working, each Editor's Pick winner expands options for the artists.

Musician magazine spotlights a new Editor's Pick winner in each monthly issue. (On occasion, more than one winner is announced in a single month.) Each article explains why the winning product was chosen, and offers musicians a concise "user's guide" to the product as well.

Any musical product, from hardware to software, is eligible for an Editor's Pick award. Winners to date include: the Roland VG8 (Feb. '96),

the Digidesign Master List CD (March '96), the Peavey MAQ (April '96), Alesis ADAT XT (May '96), the TL Audio VI-1 (June '96), Opcode's Studio Vision Pro and Emagic's Logic Audio (July '96), the Parker Fly (Aug. '96), the Korg Trinity (Sept. '96), the Yamaha 02R (Oct. '96), the Fender B-Bender Telecaster (Nov. '96),

the TC Electronic M2000 and Finalizer (Dec. '96), the Mackie CR 1604-VLZ (Jan. '97), the Line Six AxSys 212 (Feb. '97), and the JBL Eon (March '97).

In addition to the monthly Editor's Pick article, Musician will present the manufacturers of the most recent winning product with an award at a special ceremony scheduled to take place at the annual winter National Association of Music Merchants (NAMM) Show. This year's show will take place in Anaheim, California, from January 16 to January 20. The Editor's Pick award will be presented on January 17.

MUSICIAN

PERSONNEL DIRECTIONS

Don Jeffrey Takes Helm Of Merchants & Marketing Section

Associate retail editor Don Jeffrey has been promoted to the position of editor. Jeffrey has been with Billboard full time since February 1993. His reporting on a broad array of subjects has been notable for its timeliness and consistent attention to detail.

Jeffrey has served as the magazine's financial correspondent and part-time proof reader since May 1989. Prior to joining Billboard, Jeffrey served as financial editor and senior editor for Nation's

Restaurant News, and as a reporter and copyeditor with The Call, a daily in Woonsocket, Rhode Island.

In his new position Jeffrey will oversee the weekly coordination of the Merchants & Marketing super-section. He will continue to work with Billboard staffers Ed Christman, Seth Goldstein, Brett Atwood and Eileen Fitzpatrick in developing articles on the retail, home video, and interactive markets for the Merchants & Marketing section.



JEFFREY

UPCOMING CONCERTS

- Saturday, Jan. 18 Strunz & Farah
- Sunday, Jan. 19 Martha Davis
- Tuesday, Jan. 21 Dio
- Thursday, Jan. 23 Erykah Badu
- Saturday, Jan. 25 Jeff Lorber
- Monday, Jan. 27 American Music Awards Party
- Thursday, Jan. 30 Peter White

Billboard Live, 9039 W. Sunset Blvd., West Hollywood, Calif.; call 310-786-1712 for details.

- International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30, 1997
 - Fourth Annual Dance Music Summit
Chicago Marriott, downtown Chicago • July 16-18, 1997
 - 1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997
 - 19th Annual Billboard Music Video Conference & Awards
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997
- For more information, contact Maureen Ryan at 212-536-5002.

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Spice Girls, Gina G On The Move

THE BRITISH ARE ADVANCING on two fronts. As predicted last week, the U.S. has fallen to the charms of Virgin's Spice Girls. The quintet makes history, as "Wannabe" opens on the Hot 100 at No. 11, tying the record for the highest new entry ever for a debut act. In March 1996, Alanis Morissette debuted at No. 11 with "Ironic." Although it was her first commercial single in the U.S., she had just come off a huge radio hit with "You Oughta Know."

In the past few years, it's been almost a common event for superstars to debut in the top 10. No one was surprised when Toni Braxton's "You're Makin' Me High" and Whitney Houston's "I Believe In You And Me" both began their chart lives at No. 7, but for a new act to open this high is big news. In the '80s, the Swedish group Roxette earned a mention in Chart Beat when its first single, "The Look," debuted at No. 50 on Feb. 11, 1989. At that time, it was the highest new entry by a debut act since the Duran Duran spinoff group Arcadia debuted at No. 46 with its first single, "Election Day," on Oct. 26, 1985.

If "Wannabe" reaches No. 1, as it has in many countries, it will be the first British chart-topper since "Kiss From A Rose" by Seal hit pole position in August 1995.

SEVENTEEN WITH A BULLET: Spice Girls are not carrying the British flag alone. Elsewhere on the Hot 100, Gina G advances 23-17 with "Ooh Aah... Just A Little Bit" (Eternal/Warner Bros.). True, Gina is Australian, but she represented the U.K. in the 1996 Eurovision Song Contest with "Ooh Aah," which is now the highest-ranked British Eurovision entry in U.S. history. Gina G bests the Brotherhood Of Man, the group that peaked at No. 27 in 1976 with "Save Your Kisses For Me." One difference: "Save" won the Eurovision competition that year, while "Ooh Aah" placed seventh.

By moving to No. 17, Gina G ties the peak position of one

of her mentors. Back in 1965, Jonathan King's first single, "Everyone's Gone To The Moon," went as high as No. 17. King is the BBC's executive in charge of music for Eurovision and has been instrumental in guiding the search for the British entry for the past two years. He's seeking Britain's entry for the 1997 contest, scheduled for May 3 in Dublin, and is determined to find a song that will win the multinational contest. King's musical connections go beyond Gina G, Eurovision, and his own hit. He discovered and named Genesis, 10cc, and the Bay City Rollers; had his own label, called U.K. ("Beach Baby" by First Class); and is the publisher of the Tip Sheet, a weekly music paper about to celebrate its fourth birthday.

While King searches for the right song to capture the Eurovision crown for Britain in 1997, the 1995 winner takes a big jump back up the Top New Age Albums chart. "Songs From A Secret Garden" by Secret Garden on Philips rebounds 14-8. The disc features "Nocturne," which captured the prize for Norway.

ZERO OUT OF 200: There's nary a debut on The Billboard 200 this week, not unusual for the post-holiday month of January, when few new albums are released. The last time there was an album chart with no debuts was Jan. 6, 1996.

RE: CLINE: Another effect of the post-holiday return to normalcy is the resurgence of Patsy Cline's "12 Greatest Hits" to No. 1 on Top Country Catalog Albums. It's the disc's 250th week on top, just 10 weeks shy of a five-year run at the zenith.

SISTER ACT: Toni Braxton is No. 1 on Hot Dance Music/Maxi-Singles Sales with "Un-Break My Heart," while her sisters the Braxtons are No. 2 on the Club Play chart with a remake of Diana Ross' "The Boss."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	26,074,000	30,195,000 (UP 15.8%)
ALBUMS	22,887,000	26,229,000 (UP 14.6%)
SINGLES	3,187,000	3,966,000 (UP 24.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	16,329,000	20,087,000 (UP 23%)
CASSETTE	5,478,000	6,087,000 (DN 6%)
OTHER	80,000	55,000 (DN 31.3%)

OVERALL UNIT SALES THIS WEEK

12,609,000

LAST WEEK

17,586,000

CHANGE

DOWN 28.3%

THIS WEEK 1996

11,383,000

CHANGE

UP 10.8%

ALBUM SALES THIS WEEK

10,872,000

LAST WEEK

15,357,000

CHANGE

DOWN 29.2%

THIS WEEK 1996

9,911,000

CHANGE

UP 9.7%

SINGLES SALES THIS WEEK

1,737,000

LAST WEEK

2,229,000

CHANGE

DOWN 22.1%

THIS WEEK 1996

1,472,000

CHANGE

UP 18%

YEAR-TO-DATE TOTAL CD ALBUM SALES BY GEOGRAPHIC REGION

	1996	1997		1996	1997
NORTHEAST	965,000	1,117,000 (UP 15.8%)	SOUTH ATLANTIC	2,681,000	3,455,000 (UP 28.9%)
MIDDLE ATLANTIC	2,268,000	2,860,000 (UP 26.1%)	SOUTH CENTRAL	2,026,000	2,621,000 (UP 29.4%)
E. NORTH CENTRAL	3,130,000	3,731,000 (UP 19.2%)	MOUNTAIN	1,126,000	1,386,000 (UP 23.1%)
W. NORTH CENTRAL	1,129,000	1,385,000 (UP 22.7%)	PACIFIC	3,003,000	3,531,000 (UP 17.6%)

ROUNDED FIGURES

FOR WEEK ENDING 1/12/97

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





UNIVERSAL ©

HAPPY 10TH ANNIVERSARY BMG.

FROM ALL YOUR FRIENDS AT
UNIVERSAL MUSIC INTERNATIONAL

Wake up and

smell the Coughing

Join the hundreds of thousands of religiously devoted fans who've sold out their shows, and the radio stations that play "Super Bon Bon" and get top 5 requests. Join Dave Matthews (who they played arenas with), or those 83 kazillion Lollapaloozers, or those folks right in your home town who've thrilled to the live Soul Coughing thing—they sure rip up a room.

Or how about the average music journalist, especially the ones who opined:

"Top Ten Album of 1996." (USA Today)
"Soul Coughing don't just smoke—they blaze." (Wired)
"Buy this album. Go home. Lock your doors; disconnect the phone, then disappear." (Vibe)

Get on the bus in February when they go out on tour again, or you'll be lying five years from now, saying you did.

IRRESISTIBLE BLISS

(4/2/1-46175)

Featuring the hit single and video "Super Bon Bon."



Don't let the suits fool you.
Real people like 'em too.



SOUL COUGHING