

Billboard

\$5.50 (U.S.), \$6.50 (CAN.), £4.50 (U.K.), ¥2,500 (JAPAN)

#BXNCCVR ***** 3-DIGIT 908
 #90807GEE374EM002# BLBD 561
 001 032198 2 126 1258
 MONTY GREENLY
 3740 ELM AVE APT A
 LONG BEACH CA 90807

NEWSPAPER

IN MUSIC NEWS



GREEN

**Grassy Knoll Tour Dates
 Back Antilles/Verve Set**

PAGE 7

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 21, 1996

ADVERTISEMENTS



**"A
 MAGNIFICENT
 RECORD BY
 ANY
 STANDARD"**
 -Daily Telegraph (U.K.)



(800) 75-NAXOS

NAXOS

The Classical Music Source

British Music Industry Gets New C'right Law

■ BY JEFF CLARK-MEADS

LONDON—The British music industry has lost its last opportunity to change the country's new copyright law, which, as it stands, carries disappointment for a broad cross-section of the business. However, there is now a suggestion that musicians will begin action in court to make the new legislation more palatable to them.

The Copyright and Related Rights Regulations passed through the U.K. Parliament's lower chamber, the House of Commons, without fanfare Nov. 6 (Billboard, Nov. 23), and the document was whisked through the upper chamber, the House of Lords, in just over an

(Continued on page 89)

'Slow-Build' Strategy Paying Off For Labels

■ BY DOUG REECE

LOS ANGELES—Some of this year's most successful albums by new artists



NO DOUBT

were released in 1995, a fact that says much about shifting strategies toward artist development at the major-label level.

(Continued on page 14)

RETAIL TRACK

**Can Musicland Get
 Media Play On Track?**

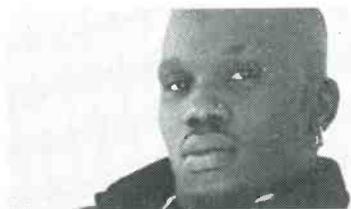
PAGE 46

U.K. Cultivates Vibrant R&B Scene

Atlantic Looks To Break Morrison In The States

■ BY DOMINIC PRIDE

LONDON—Atlantic Records has begun paving the way for British R&B star Mark Morrison to make his entry



MORRISON

into the U.S.

On the strength of import sales of his No. 1 U.K. single "Return Of The Maek" and airplay by such tastemaking R&B DJs as WBLS New York's Frankie Crocker, Atlantic has lined up two weeks of U.S. promotional dates

(Continued on page 83)

Industry Promotes Home-Grown Artists

■ BY DOMINIC PRIDE

LONDON—The road to the top looks to be getting just a little less rocky for British R&B artists.



This year has seen Mark Morrison hit No. 1 on the singles chart (see story, this page) and Lighthouse Family's album "Ocean Drive" go double platinum, with sales of more than 600,000 units. Developing acts such as Duke, Beverly Knight, and the five-piece boy

(Continued on page 82)

British Hip-Hop Comes To The Fore

■ BY KWAKU

LONDON—For the first time in the genre's history, British hip-hop's popular and credible underground acts are



KALEEF

being tipped as those most likely to make it here, rather than the previously touted alternative and pop-edged acts.

Blak Twang, which snagged best hip-hop act honors at last month's debut Music of Black Origin (MOBO)

(Continued on page 83)

Major Labels Take Aim At Pirate-Plant Suppliers

■ BY ADAM WHITE

LONDON—Five of the six major international record companies have signed an unprecedented anti-piracy pact, designed to increase the pressure on producers of CD manufacturing equipment and raw materials that may be doing business with pirates and counterfeiters.

The "material suppliers agreement," drawn up under the aegis of the International Federation of the Phonographic Industry (IFPI), has been approved by the record divisions of BMG, EMI, MCA, PolyGram, and Warner. Sony Music has declined to sign the covenant.

Under the agreement's terms, the five majors are to introduce into their contracts with individual material suppliers a clause enabling them to terminate such contracts if a supplier is found to be knowingly doing business with a pirate. In particular, the labels are keen to persuade such industrial giants as General Electric, Beyer, and Mitsubishi to accept this approach, since these are among a handful of firms that control the worldwide supply of optical-grade polycarbonate, an essential ingredient in CD manufacturing.

The initiative has the active support of most of the record industry's

(Continued on page 92)

Liquor Ads Brewing Controversy At Radio

■ BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters (NAB) and



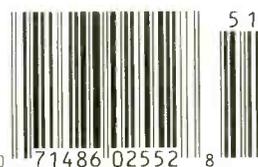
many radio-station owners have quietly locked the doors and posted "nobody's home" signs to the liquor industry in the growing controversy over distillers' desires for U.S. broadcasters to can a voluntary ban on airing ads for hard liquor.

A number of major radio group owners have joined the NAB in just saying

(Continued on page 84)



SEE PAGE 63



First Issue:
February 1

Ad Close:
January, 7

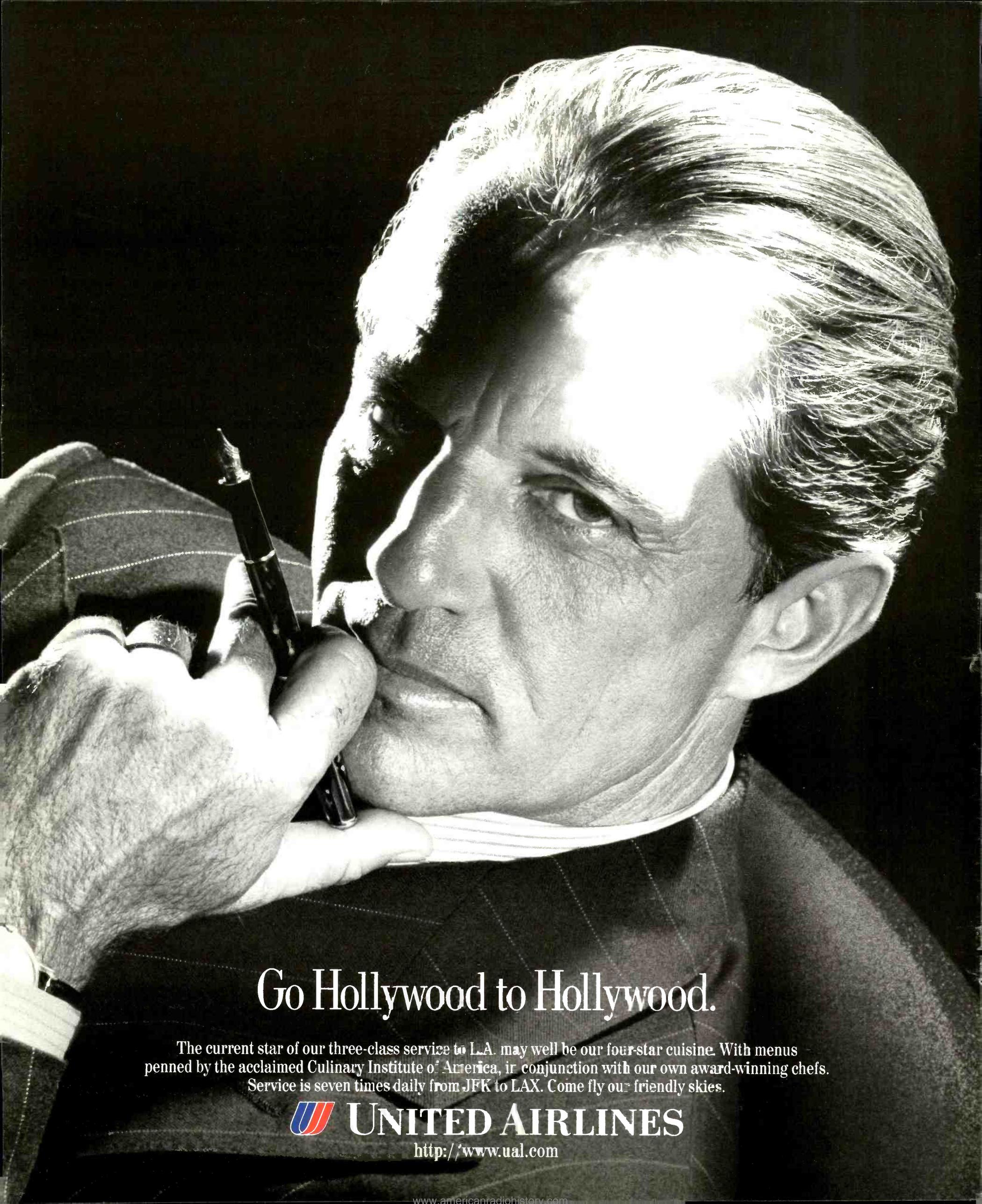
Debuting in Billboard in 1997, the first "Magazine Within a Magazine" devoted 100% to the Latin music community worldwide...

latin music

Quarterly

LA: 213-525-2307 • Miami: 305-441-7976 • London: 44-171-323-6686 • NY: 212-536-5001

ADVERTISEMENT



Go Hollywood to Hollywood.

The current star of our three-class service to L.A. may well be our four-star cuisine. With menus penned by the acclaimed Culinary Institute of America, in conjunction with our own award-winning chefs. Service is seven times daily from JFK to LAX. Come fly our friendly skies.

 **UNITED AIRLINES**

<http://www.ual.com>

No. 1 IN BILLBOARD
VOLUME 108 • NO. 51

PG.
NO.

TOP
ALBUMS

HOT
SINGLES

TOP
VIDEOS

• THE BILLBOARD 200 ★ TRAGIC KINGDOM • NO DOUBT • TRAUMA	90
BLUES ★ GREATEST HITS STEVIE RAY VAUGHAN & DOUBLE TROUBLE • EPIC	29
CONTEMPORARY CHRISTIAN ★ THE GIFT • KENNY ROGERS • MAGNATONE	33
COUNTRY ★ BLUE • LEANN RIMES • CURB	28
GOSPEL ★ THE PREACHER'S WIFE • SOUNDTRACK • ARISTA	34
HEATSEEKERS ★ THE GARDEN • MERRIL BAINBRIDGE • UNIVERSAL	15
KID AUDIO ★ 101 DALMATIANS (LIVE ACTION) • READ-ALONG • WALT DISNEY	49
THE BILLBOARD LATIN 50 ★ TANGO • JULIO IGLESIAS • COLUMBIA	30
POP CATALOG ★ MIRACLES - THE HOUDAY ALBUM • KENNY G • ARISTA	48
R&B ★ THE DON KILLUMINATI: THE 7 DAY THEORY MAKAVELI • DEATH ROW	17
REGGAE ★ STRICTLY THE BEST SEVENTEEN • VARIOUS ARTISTS • VP	29
WORLD MUSIC ★ CELTIC CHRISTMAS II • VARIOUS ARTISTS • WINDHAM HILL	29

• THE HOT 100 ★ UN-BREAK MY HEART • TONI BRAXTON • LAFACE	88
ADULT CONTEMPORARY ★ WHEN YOU LOVE A WOMAN • JOURNEY • COLUMBIA	78
ADULT TOP 40 ★ HEAD OVER FEET • ALANIS MORISSETTE • MAVERICK	78
COUNTRY ★ LITTLE BITTY • ALAN JACKSON • ARISTA	26
DANCE / CLUB PLAY ★ UN-BREAK MY HEART • TONI BRAXTON • LAFACE	24
DANCE / MAXI-SINGLES SALES ★ UN-BREAK MY HEART • TONI BRAXTON • LAFACE	24
LATIN ★ TRAPECISTA • ENRIQUE IGLESIAS • FONOVISA	31
R&B ★ I BELIEVE I CAN FLY • R. KELLY • WARNER SUNSET / ATLANTIC	19
RAP ★ NO TIME LIL' KIM FEATURING PUFF DADDY • UNDEAS / BIG BEAT	22
ROCK / MAINSTREAM ROCK TRACKS ★ HERO OF THE DAY • METALLICA • ELEKTRA	79
ROCK / MODERN ROCK TRACKS ★ SWALLOWED • BUSH • TRAUMA	79

• TOP VIDEO SALES ★ INDEPENDENCE DAY • FOXVIDEO	52
HEALTH & FITNESS ★ THE FIRM: TIME CRUNCH WORKOUT • BMG VIDEO	54
MUSIC VIDEO SALES ★ LES MISERABLES: 10TH ANNIVERSARY CONCERT VARIOUS ARTISTS • COLUMBIA TRISTAR HOME VIDEO	53
RECREATIONAL SPORTS ★ THE 1996 WORLD SERIES VIDEO • ORION HOME VIDEO	54
RENTALS ★ THE NUTTY PROFESSOR • UNI. DIST. CORP.	53

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ APPALACHIA WALTZ YO-YO MA / EDGAR MEYER / MARK O'CONNOR • SONY CLASSICAL
CLASSICAL CROSSOVER ★ A CELEBRATION OF CHRISTMAS JOSE CARRERAS / NATALIE COLE / PLACIDO DOMINGO • ERATO
JAZZ ★ WHITE CHRISTMAS • ROSEMARY CLOONEY • CONCORDE
JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA
NEW AGE ★ LINUS & LUCY - THE MUSIC OF VINCE GUARALDI GEORGE WINSTON • DANCING CAT

MCA, Seagram Assailed For Graphic Lyrics Interscope Successes Bring Along Controversy

■ BY DON JEFFREY

NEW YORK—The former MCA Music Entertainment Group has a new controversy to go along with a new name. Special-interest groups and a U.S. senator have attacked it and its parent company, Seagram, for distributing albums with lyrics considered violent and obscene.

MCA, which has just changed its name to Universal Music Group (see story, page 6), has inherited through its acquisition of 50% of Interscope Records the political pressure Warner Music Group endured over that label's controversial recordings. Warner sold its stake back to Interscope's owners last year.

At a press conference Dec. 10 in Washington, D.C., the gadflies who have made the lyrical content of pop music their cultural cause condemned MCA for recent best-selling rap and rock albums by Marilyn Manson (Nothing/Interscope), Makaveli (Death Row/Interscope), Snoop Doggy Dogg (Death Row/Interscope), and Crucial Conflict (Universal Records). They also read lyrics from some of those releases.

William Bennett, co-director of the conservative political advocacy group Empower America; C. DeLores Tucker, chairwoman of the National Political Congress of Black Women; and Joseph Lieberman, a Democratic senator from Connecticut, singled out Seagram CEO Edgar Bronfman Jr. for purportedly breaking a promise not to release objectionable albums.

The critics also cited several retail chains for praise and criticism.

Lieberman said at the conference, "As millions of Americans pour into malls and shopping centers the next few days to buy presents for their families, they may be shocked to find next to the traditional seasonal standards the perverse lyrics of songs like 'Irresponsible Hate Anthem,' 'Downtown Assassins,' 'Hint Of Her Blood,' and many others that explicitly and brazenly celebrate murder, rape, torture, and drug use and denigrate our fundamental values."

He added, "In the past, we have refrained from criticizing MCA because it made a commitment when it purchased Interscope Records, the source of many of the most vile albums on the market, to draw some basic lines of decency and refuse to violate them. But . . . MCA has not followed through on that pledge and has sullied its good name by distributing three prominent records laced with violence and nourished in nihilism."

Lieberman referred to Marilyn Manson,

whose members have boasted in interviews about their ties to a "Church of Satan," as "perhaps the sickest artist ever promoted by a mainstream record company, and MCA should be ashamed of sponsoring their music."

MCA declined comment beyond issuing a statement saying in part that it "has a comprehensive review process in place to monitor the content of releases from all of its record labels. As a result of the process, MCA has chosen not to release certain music. This is a subjective process, and not everyone will always agree with these decisions."

Sources say that MCA declined to distribute Interscope's "Death Row's Greatest Hits," which debuted on last week's Billboard 200 at No. 36. Priority Records is its distributor.

Lieberman also came down on retailers

such as Sam Goody, Wherehouse, Circuit City, and Best Buy for "hying as holiday gifts in several ad circulars" the aforementioned albums. He singled out Sam Goody for running a promotion titled "One Big Happy Family" while at the same time "listing the latest gangsta rap releases" inside the stores.

Marcia Appel, spokeswoman for Sam Goody parent the Musicland Group, says, "We not only support industry efforts in this area, we follow them. We offer both stickered and nonstickered versions of albums when available, we never play anything but what's appropriate for in-store play, and we very firmly support parental discretion on any stickered product."

For praise, Lieberman mentioned Wal-Mart, Kmart, Tower Records, and Trans
(Continued on page 85)

Changes Brewing At German Classical Labels DG, EMI

■ BY WOLFGANG SPAHR and JEFF CLARK-MEADS

HAMBURG—The future of leading classical company Deutsche Grammophon (DG) is under close scrutiny, as parent company PolyGram continues its global restructuring.

However, PolyGram says there is no substance to German newspaper reports that DG is about to shed one-third of its staff of 95 and that it will move from its present home in Hamburg to Berlin.

Separately, in another power shift in classical music's heartland, the creative leadership of EMI Classics Germany is moving from the German city of Cologne to London as part of what EMI sees as the increasing internationalization of the classical business.

At DG, president Karsten Witt was quoted in The Hamburg Morgen Post as saying that the label would shed jobs as it moved to what was described as not only Germany's new capital but the country's cultural center. The newspaper also ascribed to Witt the view that DG had to make cutbacks because the company's current investment levels are more in keeping with the boom times of the '80s than with the more austere '90s.

Witt was not available for comment at press time, but a spokeswoman for PolyGram International in London says the report was, at best, overstated.

She comments, "There are some internal discussions going on at DG. A number of items are on the agenda, but nothing has yet been decided." However, she warns, "There will be some job losses," but she adds that the figure of 30-plus is exaggerated.

At EMI, creative direction of the core of the company's roster will, as of Jan. 1, be handled by Peter Alward, senior VP of A&R, at the company's European offices in London. Alward will oversee the artists who have exclusive contracts with EMI Classics Germany: Sabine Meyer, Marie Luise Neunecker, Ingo Metzmacher, Lars Vogt, Christian Zacharias, and Frank Peter Zimmermann.

Helmut Fest, president of EMI in the Germany/Switzerland/Austria region, says his company has always liaised closely with U.K. staff because of its use of the parent company's U.K.-based recording and production facilities.

In addition, he states that the classical operation has long been an international business. "These German-signed artists
(Continued on page 87)

THIS WEEK IN BILLBOARD

A TRIBUTE TO DUNBLANE

A version of "Knockin' On Heaven's Door" was recently released as a tribute to 17 people murdered in Dunblane, Scotland, earlier this year. International deputy editor Thom Duffy reports on how the project has galvanized people within the U.K. music industry. **Page 42**

d.a.v.e. AT MUSICOM2

Warner Music's new direct music sales World Wide Web site, d.a.v.e., was one of the topics discussed at the Musicom2 conference. Enter*Active editor Brett Atwood has the story on some people's concerns that the site will undercut retailers. **Page 50**

■ **BPI COMMUNICATIONS** • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

©Copyright 1996 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January. One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$265.00. Continental Europe 215 pounds. Billboard, Tower House, Sovereign Park, market Harbourough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Printed in the U.S.A.

COMMENTARY	4	MERCHANTS & MARKETING	43
ARTISTS & MUSIC	7	Retail Track	46
Executive Turntable	8	Declarations Of Independents	47
The Beat	10	Child's Play	49
Boxscore	14	The Enter*Active File	50
Popular Uprisings	15	Home Video	51
R&B	16	Shelf Talk	52
Dance Trax	23	REVIEWS & PREVIEWS	55
Country	25	PROGRAMMING	77
Jazz/Blue Notes	29	Music Video	61
Latin Notas	30	The Modern Age	79
Classical/Keeping Score	32	Vox Jox	80
Higher Ground	33	FEATURES	
In The Spirit	34	Update/Lifelines	60
Songwriters & Publishers	35	Hot 100 Singles Spotlight	87
Studio Action	36	Between The Bullets	92
INTERNATIONAL	38	Market Watch	94
Hits Of The World	40	CLASSIFIED	58
Global Music Pulse	41	REAL ESTATE	60
Canada	42	HOMEFRONT	94
Home And Abroad	42		

Editor in Chief: **TIMOTHY WHITE**

EDITORIAL

Managing Editor: **SUSAN NUNZIATA**

Deputy Editor: Irv Lichtman

News Editor: Marilyn A. Gillen

Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director

Bureau Chiefs: Craig Rosen (L.A.), Chet Flippo (Nashville),

Bill Holland (Washington), John Lannert (Caribbean and Latin America)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Copy Chief: Bruce Janicke

Copy Editors: Carolyn Horwitz, Elizabeth Renaud, Carl Rosen

Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)

Senior Writers: Chris Morris (L.A.), Bradley Bambarger (N.Y.)

R&B Music: J.R. Reynolds, Editor (L.A.)

Country Music/Nashville: Deborah Evans Price, Associate Editor

Dance Music: Larry Flick, Editor (N.Y.)

Pro Audio/Technology: Paul Verna, Editor (N.Y.)

Retail: Don Jeffrey, Associate Editor (N.Y.)

Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)

Radio: Chuck Taylor, Editor (N.Y.)

Music Video/Enter*Active: Brett Atwood, Editor (L.A.)

Heatseekers Features Editor: Doug Reece (L.A.)

Staff Reporter: Terri Horak (N.Y.)

Administrative/Research Assistant: Shawnee Smith (N.Y.)

Editorial Assistant: Gina van der Vliet (L.A.)

Special Correspondent: Jim Bessman

Contributors: Catherine Appelfeld Olson, Fred Bronson,

Lisa Collins, Larry LeBlanc, Jim Macnie, Moira McCormick,

David Nathan, Havelock Nelson, David Sprague, Phyllis Stark, Heidi Waleson

International Editor in Chief: **ADAM WHITE**

International Deputy Editor: Thom Duffy

International Music Editor: Dominic Pride

European News Editor: Jeff Clark-Meads

German Bureau Chief: Wolfgang Spahr

Japan Bureau Chief: Steve McClure

Far East Bureau Chief: Geoff Burpee

CHARTS & RESEARCH

Associate Publisher: **MICHAEL ELLIS**

Director of Charts: Geoff Mayfield (L.A.)

Chart Managers: Anthony Colombo (Mainstream Rock/New Age/

World Music), Ricardo Companioni (Dance), Datu Faison (Hot R&B

Singles/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/

Adult Top 40/Jazz/Blues/Studio Action), Wade Jessen (Country/Contemporary

Christian), John Lannert (Latin), Mark Marone (Modern Rock), Geoff Mayfield

(Billboard 200/Heatseekers/Catalog), Theda Sandford-Waller (Hot 100

Singles/Top R&B Albums), Marc Zubatkin (Video/Classical/Kid Audio)

Chart Production Manager: Michael Cusson

Assistant Chart Production Manager: Alex Vitoulis

Archive Research Supervisor: Silvio Pietrolungo

Administrative Assistants: Joe Berinato (N.Y.), Jan Marie Perry (L.A.),

Mary DeCroce (Nashville)

SALES

Associate Publisher/U.S.: **JIM BELOFF**

National Advertising Manager Video/Interactive: Jodie Francisco

New York: Kara DioGuardi, Pat Jennings, Ken Karp, Ken Piotrowski,

Deborah Robinson

Nashville: Lee Ann Photoglo

L.A.: Dan Dodd, Robin Friedman, Lezle Stein

Advertising Coordinators: Erica Bengtson, Alyse Zigman

Advertising Assistants: Hollie Adams, Evelyn Aszodi, Fred Dahlqvist,

Phyllis Demo

Classified (N.Y.): Jeff Serrette

Associate Publisher/Intl.: **GENE SMITH**

Europe: Christine Chinetti (London), Catherine Flintoff

Asia-Pacific/Australia: Amanda Guest, 011-613-9824-8260/8263 (fax)

Tokyo: Tokuro Akiyama, 044-433-4067

Milan: Lidia Bonguardo, 39+(0)362+54.44.24

Paris: Francois Millet, 33-1-4549-2933

Latin America/Miami: Angela Rodriguez, 305-441-7976

Mexico: Daisy Ducret 213-525-2307

MARKETING

Director of Marketing: **ELISSA TOMASETTI**

Promotion Art Director: Tony Santo

Promotion Coordinator: Gayle Lashin

Senior Designer: Melissa Subatch

Special Events Manager: Maureen Ryan

Publicist/Special Events: Michele Jacangelo

Circulation Manager: Jeanne Jamn

European Circulation Manager: Sue Dowman (London)

Tradeshows Manager/Circulation: Adam Waldman

Group Sales Manager: Jeff Somerstein

Circulation Promotion Account Manager: Trish Daly Louw

PRODUCTION

Director: **MARIE R. GOMBERT**

Advertising Production Manager: John Wallace

Associate Advertising Production Manager: Lydia Mikulko

Advertising Production Coordinator: Cindee Weiss

Editorial Production Manager: Terrence C. Sanders

Associate Editorial Production Manager: Drew Wheeler

Specials Production Editor: Marcia Repinski

Assistant Specials Production Editor: Marc Gaiquinto

Systems/Technology Supervisor: Barry Bishin

Composition Technicians: Susan Chicola, Maria Maniolic, Anthony T. Stallings

Directories Production Manager: Len Durham

ADMINISTRATION

Directories Publisher: Ron Willman

Distribution Director: Edward Skiba

Online Sales Manager: Sam D. Bell

Web Site Designer: David Wertheimer

Billing: Debbie Lipzter

Assistant to the Publisher: Susan Mazo

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055

Washington, D.C. 733 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833

Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454

London 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 fax 44-171-323-2314/2316

Tokyo 10th Floor No. 103 Sogo-Hirakawacho Bldg., 4-12 Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan 3-3262-7246 fax 3-3262-7247

Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 fax 213-525-2394/2395

BILLBOARD ONLINE: <http://www.billboard.com> 212-536-1402, sbell@billboard-online.com

PRESIDENT: HOWARD LANDER

Senior VP/General Counsel: Georgina Challis

Vice Presidents: Michael Ellis, Karen Oertley,

Adam White

Director of Strategic Development: Ken Schlager

Business Manager: Joellen Sommer

Billboard Music Group

Commentary

WIPO Diplomats: Leave Room For Legal Recording

BY GARY SHAPIRO

Negotiators from more than 100 countries are in Geneva, Switzerland, at the World Intellectual Property Organisation (WIPO) diplomatic conference working on parallel copyright treaty proposals that address the protection of graphic and audiovisual works, sound recordings, and databases in the digital-delivery age (Billboard, Dec. 7, Dec. 14).

But one key proposal is not sufficiently thought out. If passed in the treaty and enforced in U.S. law, it could wind up denying, to artists and others, the benefits of the very new technologies that the treaties would try to regulate.

This "technical protections" provision is aimed at devices that interfere with encoding applied to protect signals from unauthorized copying.

The original goal was to go after "black box" devices. The draft language, however, is not nearly so limited. This alarms not only the Home Recording Rights Coalition, which believes that people should be able to buy and use home recording devices for lawful purposes, but also many computer hardware and software companies, as well as library, educational, and other "user" groups.

The "technical protections" language would require member countries to ban any device having the "primary purpose or effect" of interfering with a technical protection measure. The reasoning behind this proposal is based on a simple but flawed analogy. When you receive a premium cable TV channel, it is scrambled at the source, then descrambled in your converter box. Any unauthorized descrambling converter, or any intervention device that effectively defeats this scrambling, is a "circumvention device." The sale of unauthorized descrambling converters is illegal in most states.

The proposal attempts to apply the

same idea to anti-copy encoding. But the circumstances and technical requirements are entirely different.

You get your converter box directly from the company that sends you the signal. The coding and the device are designed from the beginning to work as a system. The signal provider doesn't have to worry about making a signal viewable but not recordable. The signal is either scrambled, or it isn't.



'We know that some [anti-copy] technologies do in fact damage viewing or listening'

Gary Shapiro is president of the Arlington, Va.-based Consumer Electronics Manufacturers Assn. (CEMA) and chairman of the Home Recording Rights Coalition.

You record, however, on a recorder or computer that you buy separately, and you watch or listen on a standard display or listening device. These must deal with many types and formats of signals, from many different sources. Even though copying may be prevented, you must be able to view or listen to the signal in unimpaired form.

These differences mean that a protection technology cannot be applied unilaterally to a signal, a compliance mandated no matter how the receiving recorder or computer is designed. The result would be, at best, poorer pictures and degraded listening. Many products would simply never get to the marketplace at all.

LETTERS

AFROPOP'S WORLD O' THANK

We are thrilled with the excellent piece on World Music Productions and Afropop Worldwide ["The Beat Goes On For 'Afropop': World Music Program Marks 10 Years On The Air"] by Doug Reece that appeared in Billboard's Dec. 7 issue. It's a great summary of what we've done and where we are going. We are already getting calls from labels in Los Angeles who want to partner!

And to be placed next to Timothy White's Century Award interview with Carlos Santana was especially appreciated. Thanks for Billboard's interest in our work.

Sean Barlow
World Music Productions
Brooklyn, N.Y.

ments by Wammo ["Mutant Music Is The New Alternative," Voices Carry, Billboard, Nov. 30] regarding "mutant music." In my opinion, some of the cooler stuff happening is countryish, rootsy, rockabillyish—kind of a mutation of these styles, and it's groovy. I manage Gary Myrick & Havana 3 A.M. ("Texas Glitter And Tombstone Tales" on Burnside Records), and this is the second CD Myrick's done where he's incorporating that style (primarily his Texas roots and influences).

We feel it will reach an increasingly larger market as people burn out on the onslaught of copycat alternative. Witness the wider format planned by MTV; I, for one, hope it continues. Thanks.

David Weaver
David Weaver Management
Santa Clara, Calif.

BROADCASTING BISTROS

I was interested to read the story headlined "New Marketing Tactic Cooked Up" [Programming, Billboard, Nov. 23] concerning certain U.K. radio stations opening their own theme bars and cafes—certainly a great idea for increasing station visibility but not an entirely new idea.

Those of us growing up in Europe in the mid-'60s will remember the Caroline Club Coffee Bar in central London, the brainchild of Ronan O'Rahilly, founder of the legendary pirate station Radio Caroline.

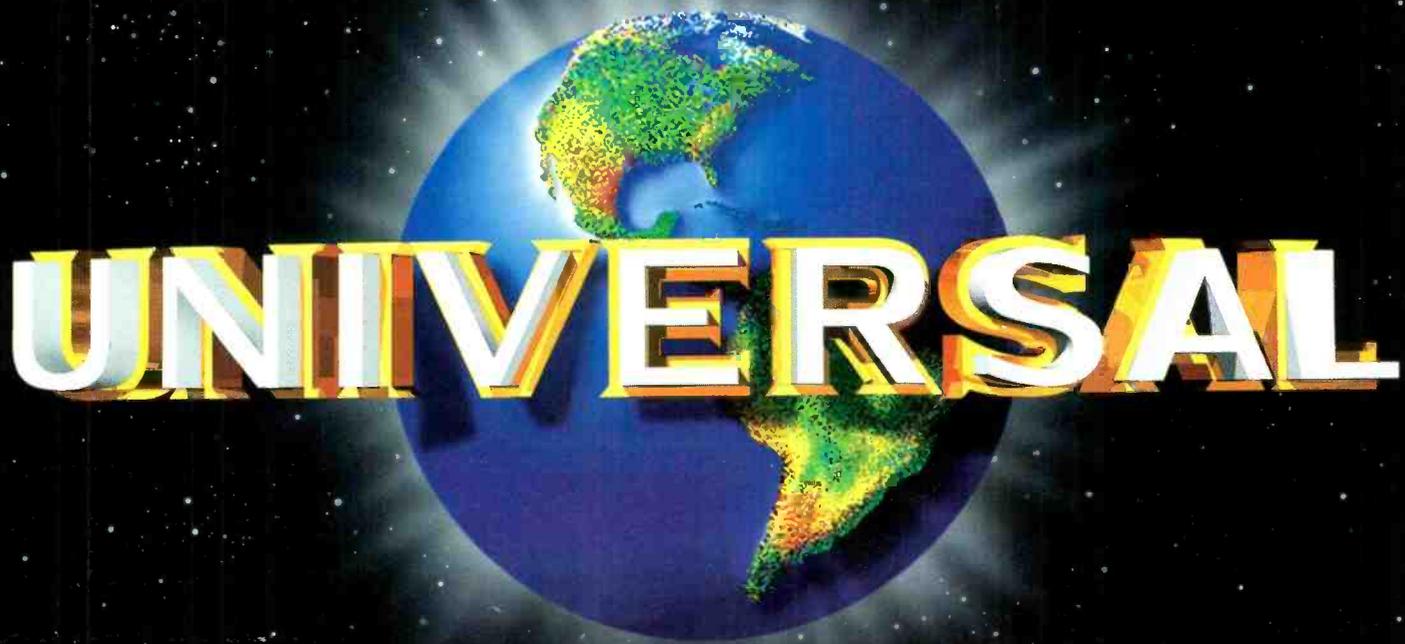
The more things change, etc.!

Bob Barnes-Watts
Air Personality
WRCX Chicago

MUTANT COUNTRY

Just wanted to agree with the com-

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



MCA Gives Universal Identity To Its Music, Video Divisions

■ BY EILEEN FITZPATRICK

LOS ANGELES—As Hollywood continues to exploit brand names, MCA Inc. has decided that Universal Studios has better marquee value.

Effective immediately, the entertainment conglomerate owned by Seagram Co. will be known as Universal Studios Inc.

MCA Music Entertainment Group will be known as Universal Music Group, and the international division will be changed to Universal Music International.

The home video unit, MCA/Universal, will now be known as Universal Home Video.

Other division changes include MCA Concerts, which becomes Universal Concerts.

A corporate spokeswoman says that MCA Records, Universal Records, and MCA Nashville will

retain their label identities.

MCA Music Publishing and Uni Distribution will also remain the same.

The spokeswoman says new logos will begin appearing on video product within the next few months.

The first film to sport the new logo will be Steven Spielberg's "Lost World," the sequel to "Jurassic Park."



MCA was founded by the late Jules Stein in 1924 as Music Corp. of America. In 1936, current chairman emeritus Lew Wasserman joined the company, and it began representing Hollywood stars as well as bands. MCA merged with Universal Pictures in 1962, when MCA bought Decca Records, which owned the film company. Seagram bought the global entertainment company in 1995.

Industry Vets, City Back Y? Entertainment Multifaceted Oakland Co. Formed By Foster & McElroy

■ BY J.R. REYNOLDS

LOS ANGELES—In an effort to establish greater autonomy, veteran producers/artists Deniz Foster and Thomas McElroy have formed Y? Entertainment Inc., a multifaceted corporation consisting of five subsidiaries that span music, publishing, multimedia, film, and manufacturing and distribution.

The duo, formerly of Club Nouveau, have written and produced material for such acts as En Vogue, Tony Toni Toné, and Madonna.

"We feel that today's economy is such that small companies can come out ahead with proper planning and implementation," says Foster, who is the Oakland, Calif.-based corporation's chairman and shares the title of co-CEO with McElroy.

The two are partnered with Ahmad Abdullah, an Oakland businessman with a background in finance and investment.

Foster says that his experience with McElroy running their 12-year-old production company 2 Tuff E Nuff helped give them the background they needed to take on their challenging new



FOSTER



MCELROY

alternative acts.

Leila Steinberg, who formerly managed 2Pac, is Alien's president, while Tim Sweeney, formerly a record promotion consultant, is president of Global Warming.

Alien and Global Warming are located in the same Oakland offices as 2 Tuff E Nuff. All three operations will relocate once the lease on the current site expires.

Alien product on the market includes "Rhythmic Whiplash," the first single by rap act To Be Continued . . . (TBC). "Somethin' About You" is the first single by R&B trio Premiere, whose self-titled set is scheduled for release Jan. 7. "For Dirty Minds Only," TBC's album debut, is slated for release Feb. 4. The first release on Global Warming, due in April, will be by alternative act Deep Julia.

Distribution of the product is being handled by another Y? Entertainment venture, its manufacturing and distribution arm.

(Continued on page 85)

Cargo Records Pacts With MCA, Way Cool

■ BY CHRIS MORRIS

LOS ANGELES—San Diego-based independent label Cargo Records has entered into a multitiered pact with MCA Records and its joint-venture company Way Cool Records.

Founded in 1987, Cargo has developed several high-profile modern rock acts, mostly from the San Diego area. These include Rocket From The Crypt (now signed to Interscope), Blink-182 (whose 1995 debut, "Cheshire Cat," is Cargo's best-selling album), and fluf. It has a current roster of nearly 25 acts.

Under the terms of the agreement, MCA will manufacture certain Cargo releases and distribute them through Uni Distribution.

Cargo president Eric Goodis explains the three-tiered arrangement: "The first thing we can do is put the record through Uni Distribution. They won't do anything else other than major-label distribution, and their regional sales reps help out with the record . . . On the next level, [MCA and Way Cool] do select promotion, be it

(Continued on page 87)



Harnoncourt Holds Court. Teldec Classics International and Carnegie Hall recently celebrated with conductor Nikolaus Harnoncourt, who last appeared in the U.S. in 1978. Harnoncourt and the Chamber Orchestra of Europe recently performed the complete Beethoven symphonies at the famed New York concert hall. Pictured celebrating, from left, are Aimee Paret, manager of press and artist promotion, Teldec Classics International; Glenn Roskein, senior director of sales, Atlantic Classics; Arthur Moorhead, VP of marketing and U.S. operations, Atlantic Classics; Mrs. and Mr. Harnoncourt; Karen Colamussi, senior VP, Atlantic Records; and Niall O'Rourke, director of international marketing, Teldec Classics International.

Publisher Kassner Dead At 76 Had Rights To 'Rock Around The Clock'

■ BY NIGEL HUNTER

LONDON—Edward Kassner epitomized the old school of music publishing. He had good ears for good songs and a hearty appetite and skill for tough bargaining over deals, and successfully survived changing trends with a mixture of shrewdness, percipience, and a little bit of luck. Kassner, 76, died here Nov. 19 of natural causes.

Vienna born, Kassner was a youthful refugee from the Nazi annexation of Austria. After wartime service with the British army, he founded the Edward Kassner Music Co. and spent the '50s establishing a catalog of songs covered by Frank Sinatra, Perry Como, Nat "King" Cole, the Inkspots, Dinah Shore, Mantovani, and Vera Lynn, among others. In 1946, Lynn made a hit of Kassner's composi-



KASSNER

tion "How Lucky You Are," penned on the birth of his first child.

Kassner concluded early on that Anglo-American repertoire would be the dominant factor in popular music around the world and opened a U.S. branch in New York's Brill Building in 1951. He began acquiring catalogs from both sides of the Atlantic, including Albert von Tilzer's Broadway Music Corp. His biggest break happened in the mid-'50s, when he secured foreign rights to "Rock Around The Clock" for an advance of \$250.

Written by veteran songsmith Max Friedman and publisher Jimmy Myers and recorded by Bill Haley & His Comets, the song took off spectacularly after being featured during the opening credits of the film "The Blackboard Jungle" and ushered in the rock'n'roll era.

Other hits picked by Kassner include "The White Rose Of Athens" by Nana Mouskouri; "Bobby's Girl," a U.K. success for Susan Maughan; "I Feel So

(Continued on page 87)

Cinram Acquisition Of DMI To Create North America's Largest Replicator

■ BY PAUL VERNA

NEW YORK—Canadian CD-manufacturing giant Cinram Ltd. has agreed to purchase Chicago-based Disc Manufacturing Inc. (DMI) in a transaction that will result in the largest independent replicator in North America.

The \$80 million acquisition, announced Dec. 9, is expected to close Feb. 28, pending the approval of the shareholders of DMI parent company Quixote Corp.

With Cinram's facilities in its home base of Toronto and in Richmond, Ind., and DMI's plants in Anaheim, Calif., and Huntsville, Ala., the combined Cinram/DMI entity, which has not yet been named, will have an annual capacity of approximately 400 million discs, according to a joint statement from both companies.

Cinram chairman/CEO Isidore Philoppe says, "We view the transaction as both synergistic and strategic. The acquisition reaffirms our commitment to the optical disc business, including audio CD, CD-ROM, DVD, and all related recordable optical disc formats developed in the business."

Philoppe adds that DMI's "broad CD-ROM customer base will complement Cinram's longstanding clientele of major music labels and CD-ROM publishers. DMI's newly opened, state-of-the-art plant in Anaheim is strategically located in close proximity to many of the world's software companies. Its location also fits perfectly with Cinram's plans for DVD manufacturing, being situated near our established Hollywood studio/home video customer base."

DMI VP of business development Rushton Capers says, "The major benefit that's going to accrue not only for us but for Cinram is that we'll be a fuller-service provider. We'll have more capacity for a broader array of services. For example, we don't currently do audiocassette or videocassette duplication, and we have many customers who want us to do that as a

package deal. Cinram will now provide the capability to do that. Conversely, we're very strong in the CD-ROM area."

With regard to DVD development—a cornerstone of the Cinram/DMI deal—Capers says, "We have DVD mastering in Anaheim and DVD molding in Huntsville, and mastering and molding in Richmond. Our intent is to have all facilities DVD-capable when the markets start to move. At that point, we'll do the production in the plant that's most logical, geographically and otherwise."

Cinram—which trades on the Toronto and Nasdaq exchanges—had sales of \$270 million (Canadian) in 1995.

(Continued on page 93)

1-800-MUSIC-NOW Shut Down By MCI

NEW YORK—MCI has finally thrown in the towel and shuttered its 1-800-MUSIC-NOW business.

The operation, which began in November 1995, attempted to entice consumers to buy music over the phone by allowing them to listen to song selections from 5,000 albums.

While the business generated millions of phone calls, it sold little in the way of music. Based on interviews with music-industry executives, Billboard has estimated that the business generated \$5 million in revenue since its start-up, considerably less than the \$145 million that MCI documents suggested the business would achieve in its first year (Billboard, Nov. 23).

In published reports about the closure, company executives are quoted as saying that MCI spent \$10 million developing the business; in one report, a spokeswoman suggests that the business was slightly profitable. But sources familiar with the operation estimate that MCI may have lost as much as \$35 million on the venture.

ED CHRISTMAN

Artists & Music

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

DG Takes Pianist To Chart Peak In Portugal

BY TERRY BERNE

BARCELONA, Spain—A new recording of Chopin's "Nocturnes" by pianist Maria João Pires has taken Portugal by storm, achieving that rare feat in the classical world—mass acceptance without the benefit of pop crossover marketing techniques.

Released worldwide by Deutsche Grammophon (DG) Oct. 14, the double CD by the Portuguese pianist entered the Portuguese chart at No. 5 and went gold (in the case of a double CD, 10,000 copies) just three weeks later. The album sprinted past Simply Red's "Greatest Hits" to knock Phil Collins' "Dance Into The Light" from the top spot on the national sales chart, remaining at No. 1 as of the week ending Nov. 30. The label expects the album to reach platinum status (20,000 units) in Portugal by Christmas.

The sales are unprecedented for a classical recording of this nature and are an indication of the heightened interest in classical music in Iberia. As Maria Eduardo Martins, director of Lisbon retailer Provideo Music and Video, says, "Classical music and new instrumental music in general are growing in popularity in Portugal."

But unlike other recent successes in the classical field, such as DG's "Adagio Karajan," the 3 Tenors albums from Decca and Warner Classics, EMI's "Chant," and Sony's "Immortal Beloved" soundtrack, the Pires recording is neither a compilation of popular pieces, a movie soundtrack, a megastar-driven project, nor repackaged to appeal to a wider audience. It is one of the few purely classical albums to have achieved



PIRES

such crossover success anywhere. That distinction was important to DG when it was planning the local marketing campaign, which includes television advertising that will continue until Christmas. "We focused exclusively on the album's classical side," reports PolyGram Portugal's classical A&R manager, João Vaz. "There was no attempt to link Chopin's music with any current trends. We simply emphasized that, for Portuguese audiences, Chopin, Maria João Pires, and DG are symbols of classical music."

(Continued on page 85)

The Grassy Knoll Aims For The Edge

College Airplay, Touring Build Interest In Antilles Act

BY BRADLEY BAMBARGER

NEW YORK—In the gray area where man meets machine lies the Grassy Knoll. The Antilles/Verve act refracts the pulse of live playing through the prism of technology to produce a vibrant new vision, a cyberjazz that celebrates popular music while subverting its limitations.

Visceral yet haunting, devoid of vocals yet brimming with hooks, the Grassy Knoll is in many ways Antilles' flagship entity, as the band's futurist sounds embody the label's tag for its offbeat offerings: "Music you haven't heard yet." The San Francisco-based Grassy Knoll—essentially, producer/songwriter/multi-instrumentalist Bob Green—issued its second album, "Positive," in mid-September, and a subsequent guerrilla promo tour helped forge a synergy among college radio, retail, and live performance. A U.S. club tour commences in January.

A sense of mystery and mayhem surrounds the Grassy Knoll beyond the band's dark-hued grooves and conspiratorial name. The two albums' respective mottos, "Trust no one" and "Be relentless," as well as song titles like "Black Helicopters," "Unbelievable Truth," "Another Theory," and "Roswell Crash," suggest cabals and cover-ups, all a tongue-in-cheek nod to Green's wily romanticism and his roots

in the Dallas/Fort Worth area.

A photography masters grad of the San Francisco Art Institute, Green says his initial impetus in music centered on his pro-and-con views of deconstruction in art and that those ideas went hand-in-hand with the Grassy Knoll's titular intrigue. "In a lot of postmodernism, people want to tear down the structure without giving something back," he says. "I wanted to have that sense of chaos but with an undercurrent of beauty. You always need something to hang onto—in a lot of ways."

The first Grassy Knoll album was released by the Canadian Nettwerk label in January 1995 before being reissued by Antilles later that year. "The Grassy Knoll" spotlighted Green's techniques of juxtaposition and assemblage, with the whole considerably more cohesive and compelling than the usual post-modern pastiche (see ReDISCUSSION, page 93).

"Positive" presents a more metallic edge, along with newly supple rhythms. The lead track, "Black Helicopters," slams straightaway with paranoid, grinding guitars; the loopy "Driving Nowhere" takes a drum-

'n'bass path; "Roswell Crash" explores the outer limits of dub; the otherwise squalling "Slow Steady Salvation" sports a Middle Eastern-tinged cello break; and waves of trip-hop textures and cool trumpet airs relieve the heavy weather throughout.

Live, the Grassy Knoll comes on like an amalgam of Nine Inch Nails and Ornette Coleman's Prime Time, a more "confrontational" outfit than on record, Green says. The shows boast material beyond the band's two albums, with Green having concocted tunes exclusively for live presentation and others arising out of spontaneous improvisation—the intent being to let the madness to the method show through.

"I've always felt ripped off if I go see a band live and it plays just like the record," Green says. "That's why live rock albums from the '70s are so great, mistakes and all. A band like Led Zepelin would always play a *version* of a song and not necessarily the one you knew. We try to offer the same sort of thing."

It was the potential for performance epiphanies that made the Grassy Knoll especially attractive to Verve, according to senior VP/GM Chuck Mitchell. "It's important to me that the band's sound isn't wedded to the studio," he says. "There's no substitute for live music for an audience to identify with an artist."

The Grassy Knoll embarked on a 12-city promotional tour in September and October, with the band saturating each market with a blitz of performances on college radio, in stores, and in clubs. In Seattle, for instance, the Grassy Knoll played on University of Washington station KCMU's "Live Room" program, at an in-store for music retailer Orpheum, and at local club Colourbox. Sean Tessier, a buyer at Orpheum, says that despite the band's relatively low profile, the in-store was well-attended due to the KCMU spot and the station's enthusiastic airing of the Grassy Knoll's albums.

"If people just get a chance to hear the Grassy Knoll, they really seem to go for the band," Tessier says. "Among the college crowd, the albums seem to cross a lot of barriers, from those who buy instrumental rock records by Pell Mell and Scenic to trance and ambient fans to more avant-jazz types."

In a single day in Atlanta, the Grassy Knoll performed on Georgia State University's WRAS, at retailer HMV, and at the Dark Horse Tavern. The GM at WRAS, Todd Phillips, says the station was stormed with requests for the band after it played on the air. "Positive" has been in heavy rotation there ever since, with the album No. 1 for a couple of weeks and in the

(Continued on page 93)

Campaign Is On To Revive White House Record Library

BY BILL HOLLAND

WASHINGTON, D.C.—If you visit the White House, don't bother looking for the record library—it's not there.

The reasons for the disappearance of the 500-plus record collection, the first installment of which was presented to President Nixon by a music-industry coalition, are manifold, but the bottom line is this: Like so many other citizens, the swing-era Reagans got tired of looking at a wall of shelved vinyl, boxed it up, stuck it in storage, and never got around to replacing it with CDs.

Hope remains that the Clintons, the first baby boomer, post-CD presidential family, will revive the collection in digital form, according to the Recording Industry Assn. of America (RIAA). But that's getting ahead of the story.

The tangled tale of the White House record library begins in 1973, when U.S. music enthusiast and legendary record producer John Hammond led an industrywide effort to establish the first White House record collection.

The library of LPs was to include first-rate classical, pop, country, folk, and jazz albums, selected by such experts as Paul Ackerman (country, folk), Willis Conover (jazz), Irving

Kolodin (classical), and Johnny Mercer (pop).

Nixon accepted the sizable gift. Hammond was delighted. It was the first time, he later wrote, "that this all-important part of our culture was ever recognized by an administration."

Five years later, after Jimmy Carter was elected, Hammond chaired a new commission that this time included the RIAA, along with new music experts (pop critic Bob Blumenthal, record producer Ed Bland, BMI and Country Music Assn. official Frances Preston, composer/pianist John Lewis, and others). The commission sought to update and enlarge the White House collection.

The updated library of more than 500 LPs was perhaps most significant for the inclusion of a wide range of then-contemporary rock and R&B recordings.

First lady Rosalynn Carter met with the experts and industry brass and gave her suggestions and approval. The Carter White House accepted the

new library in 1980.

And what a library it had become. Added to the Bach, Beethoven, Blakey, Basie, Blackwood Brothers, Bing, and spoken-word Beckett were dozens of newcomers—some ditsy, some right on the money, and a few, after all these years, still capable of causing a counterculture snigger.

Among the entrants: Abba, Van McCoy, Sylvestor, Lynyrd Skynyrd, Frank Zappa, Chic, the Village People, Barry White, the Clash, the Ramones, and the Sex Pistols.

As Rosalynn Carter put it in the introduction to the updated library, the collection housed "popular tunes whistled and hummed by people across the country."

The Carters, who also held the first White House Jazz Festival (at which Dizzy Gillespie and the president scatted "Salt Peanuts" on the White House lawn), will be remembered as decidedly music-oriented folks.

However, the collection did not survive the Reagan era. According to a White House source, it was Nancy



Anthony B. Brings His 'Roots & Culture' Reggae To U.S. Warm Radio Reception Bodes Well For Jamaican's Startrail/V.P. Album Bow

■ BY ELENA OUMANO

NEW YORK—Despite a universal lockout by Jamaica's radio stations, Anthony B.'s politically sensitive "Fire Pon Rome"—a litany of hard-hitting social truths delivered in an angry, road-of-correction chanting style—dominated that nation's 1995-96 singles sales charts and still draws thunderous roars in reggae dancehalls.

The debut tune established the 20-year-old country boy with the radiant bearing of an African prince as a lyricist worthy of the righteous rage articulated by Peter Tosh and Bob Marley.

"So Many Things . . ." Anthony B.'s debut album on Startrail/V.P. Records, fulfills his initial promise. The 16-track collection, which hit U.S. stores Dec. 3, includes subsequent reggae arena hits "Raid The Barn," "Hurt The Heart," and the title track, as well as new tunes.

"I come from a family where we struggled hard, weeding cane fields to earn a living," says Anthony B. (born Anthony Blair). "Coming from a poor family, you know God more. That's not to say rich people don't know God, but they don't spend the time to learn. We pray 'cause that's the only way out."

As a teen, Anthony came to Kingston, Jamaica, during the height of the guns & girls dancehall craze. "I heard the DJs and say, 'Bwoy, them no really profit society,' so I come to the studio and meet people, but no success. Me go back to country at 16. I reached 17 and some months and went back to town on a bus to my uncle. I fight the struggle and buck up with Startrail."

"Startrail" meant Richard "Bello" Bell, writer, producer, and co-owner of the label/studio/management outfit founded in Miami in 1989 that scored hits with such artists as Cutty Ranks and Beres Hammond. After relocating to Kingston in the early '90s, the label quickly gained a reputation for consistently excellent productions with a variety of artists, as well as for the discovery of singer Everton Blender and, more importantly, Anthony B.

As a youth in Trelawny, Anthony B. recalls memorizing songs "line by line"

from the radio, particularly those of Tosh and Marley. Those influences—especially Tosh—are apparent. Anthony's vocal style is unique, blurring any distinctions between chanting and singing to have it both ways—equal parts melody and rhythm. But his lucid, fiercely staunch writing and his powerful baritone evoke nothing less than those inimitable, take-no-prisoners Tosh vibes.

"This is what's been missing from the scene," says veteran DJ Jeff Barnes, host of "The Jeff Barnes Show" on WNWK New York, which is broadcast Saturdays 3-6 p.m. "Especially 'Fire Pon Rome,' 'Cold Feet,' and tunes like that. It's reminiscent of a Marley, a Tosh sort of lyrics. Even before I got the album, I heard someone else playing it, and I was struck by the lyrics, especially when he talks about Africa."

Anthony B. and Bello are equally uncompromising when it comes to

rhythm tracks. "So Many Things . . ." makes no overtures to R&B, pop, or hip-hop audiences. Reggae riddims rule throughout, with taut, spare drum-machine beats interlaced with melodies and chords that have been chopped up to further serve that rhythm god.

"I want to spread the real reggae," says Anthony B. "Bob Marley was a chanter. Chant down Babylon. Even Buju [has started to] chant. All of my songs since I come in the business are chanting; I don't have no other way. You have to follow what's right 'cause life is all about following. You have to follow the words of the Bible."

"We're very, very happy to have this record," says V.P. Records marketing director Randy Chin. "Anthony B. is not a typical hardcore DJ. He's more of a roots-and-culture type who speaks of the ills in Jamaican society, which is more and more what people want. 'Fire Pon Rome' is a very controversial song, and he speaks from his heart."

"Obviously, his lyric writing skills are tremendous, and his delivery is also great," Chin adds. "He's saying something to the people; it's not fluff. He's delivering thoughts through music, and that makes for a long career."

Because "Fire Pon Rome" was released more than a year ago, V.P. plans to work other tracks that have been faring well in Jamaica, Chin says, such as "Swarm Me" and "Raid The Barn."

"Again, this is not a hardcore dancehall act, so we can't hit all of the same people," China adds. "We're going to some of the East Coast cities where we're already strong, but we're focusing on the entire West Coast, because they tend to be more along the roots-and-culture line."

One of Anthony B.'s first performances in support of the album will be in February at the Bob Marley Birthday Celebration, an annual music festival at California's Long Beach Arena. To be held Feb. 14-16, the festival has become a West Coast testing ground for up-and-coming, as well as veteran, reggae artists.

Mix shows and college radio shows were serviced with vinyl or CD formats of the entire album, along with a press kit, Nov. 18.

No single releases are planned, Chin says. "But we are focusing DJs on 'Swarm Me' and 'Raid The Barn' by talking with them weekly," he adds. "We're getting feedback on what tracks they like and what [tracks] are breaking and also trying to lead them into playing specific tracks."

With "Fire Pon Rome" paving the way, radio reception for the album has been warm. "He's a hot, young, conscious DJ with a bright future supported by good productions, as usual, from the whole Startrail crew," says producer/label owner Bobby Konders, who hosts the show "On The Reggae Tip" on WQHT (Hot 97) New York. "He's one of the up-and-coming stars."

On the retail side, mom-and-pop reggae stores received fliers, point-of-purchase materials, and flats by the Dec. 3 street date. "Mainstream stores are getting selected endcaps and other print [materials], which means we give



ANTHONY B.

them an album cover and they use that for their print ads," says Chin. "They will typically sale-price and position the album in the stores—endcap it or give it a prominent position."

Sales are already brisk. "Since we got the CD and vinyl album, we've been out of it two times," says Sherrel Foster, manager of Moodies Records in the Bronx, N.Y. "Anthony B. is like a next Garnet Silk. He deals lyrically with a lot of cultural and positive things and what's really happening. He's a great chanter, more of a chanter than most DJs. He's dealing with politics in Jamaica, so the heads of government don't like what he says. But he'll probably go very far."

On Dec. 7, V.P. did an in-store at its Queens, N.Y., retail outlet, where Anthony B. signed autographs. He also appeared on the radio show "Caribbean Blend" on WNWK, hosted by Dub Master and DJ Roy, and he will be making radio and in-store appearances in Southern California timed around the Bob Marley Birthday Celebration.

A U.S. tour is in the works with "another artist," says Chin. Details are pending.

"So Many Things . . ." was released in the U.K. and Europe Sept. 14 by Greensleeves and is reported to be selling steadily, according to the label. Negotiations with distributors in Japan for the album plus a few new tracks are ongoing. A European tour is in the works for '97.

And despite the controversial "Fire Pon Rome," Anthony B. has been selected to perform with other reggae artists at Jamaica's first government-supported concert at MIDEM in Cannes in late January.

MCA Sues Evita Records Over Movie Soundtrack

■ BY CHRIS MORRIS

LOS ANGELES—MCA Records has filed a federal suit against the English firm Evita Records Ltd., alleging that the company violated a 1976 contract assigning rights to the "Evita" movie soundtrack to MCA.

In November, Warner Bros. released the two-CD "Evita" soundtrack; the film, due in theaters this month, stars Madonna.

MCA's action, filed Dec. 4 in U.S. District Court here, seeks damages to be determined at trial; MCA claims they are greater than \$50,000.

According to the suit, MCA signed an agreement in May 1976 with Evita Records, which held the exclusive rights to produce and sell recordings of performances in all media of the

Tim Rice/Andrew Lloyd Webber musical "Evita."

MCA, which released the original Broadway cast album of "Evita" in 1980, claims that under the terms of the agreement, it was assigned right of first refusal to record productions of the show in all other media. Evita Records allegedly "agreed not to authorize any person other than MCA to make a recording of any production of ['Evita'] except as specifically permitted in the agreement."

MCA also claims that Evita Records breached the contract in 1995 by authorizing third parties to produce a soundtrack album.

The Warner Bros. "Evita" soundtrack album debuted at No. 6 on The Billboard 200 and stands at No. 21 this week.

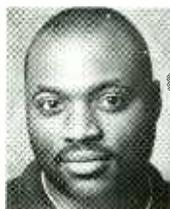
EXECUTIVE TURNTABLE



ROBINSON



DELONG



GRAVILLIS



CHRISTENSEN



MARKOVCHICK



MURPHY



GILLESPIE



BRITTON

RECORD COMPANIES. Paul Robinson is promoted to VP/associate general counsel for the Warner Music Group in New York. He was associate general counsel.

Valerie DeLong is appointed head of promotion at the Enclave in New York. She was senior VP of promotion for Lava Records.

Kenny Gravillis is promoted to VP of creative services for black music at MCA Records in Universal City, Calif. He was senior director of creative services for black music.

Warren Christensen is promoted to head of rock promotion for Geffen Records in Los Angeles. He was rock promotion director.

Kim Markovchick is promoted to senior director of marketing for Mercury Nashville. She was director of marketing.

Elektra Entertainment Group in New York promotes Zsuzsanna Cohen Murphy to director of market-

ing and names Chris Innerst manager of tour marketing. They were, respectively, manager of marketing and manager of tour marketing for Capitol Records.

José Béhar is appointed president/CEO at EMI Latin in Los Angeles. He was president of the label.

Larry Stessel is appointed senior VP of Alliance Entertainment and president of Independent National Distribution in New York. He was senior VP/GM at EMI Records.

Emio Zizza is promoted to attorney for Arista Records in New York. He

was a legal intern.

Steve Smith is appointed public relations manager for the Knitting Factory Works label and Knitting Factory venue in New York. He was manager of promotion and publicity for Koch International.

Hugh Brown is appointed creative director at Rhino Records in Los Angeles. He was senior director of creative services for I.R.S. Records.

Damon Grossman is named West Coast promotion manager for Silver-tone Records in Los Angeles. He was

promotion coordinator for TAG Recordings.

Emma Terese is named director of A&R and international development for Backbone Entertainment in New York. She was executive VP of Pathfinder Records.

PUBLISHING. Roanna Gillespie is appointed creative manager for PolyGram Music Publishing in New York. She was a consultant to the Burt Bacharach Music Group.

RELATED FIELDS. Layne Britton is

appointed executive VP of Ticketmaster Corp. and president/COO of Ticketmaster Ventures in Los Angeles. He was VP of business affairs for CBS Entertainment.

Lisa Sanchez-Corea is appointed senior VP of business affairs and development for Sony Online Ventures in New York. She was VP/GM of content for Prodigy Services Corp.

LaTanya R. Marble is named director of new media at Norman Winter/Associates/Public Relations in Los Angeles. She was a project coordinator at Motown Records.

Remembering

Diane Iris Braithwaite Nixon

May 2, 1947 — November 30, 1996

Best Friend

Wise Counselor

Constant Care Giver

“She touched us and made us better people.”



Her friends at Blue Note and Capitol Records



John Fahey Strikes A New Note

Alternative Gigs Support Tim/Kerr Album

BY CHRIS MORRIS

LOS ANGELES—For nearly 40 years, John Fahey has been known to most listeners as the grand master of solo steel-string guitar playing. However, Fahey's radical new album, "City Of Refuge"—due Jan. 28 from Tim/Kerr Records, and distributed by PGD under Tim/Kerr's joint venture with Mercury—may be an eye-opener for some fans.

The album draws its title from a gospel blues classic of the '20s by Blind Willie Johnson and contains examples of Fahey's folk- and blues-based guitar stylings. But it also includes such surprises as a 19-minute collage excursion into pure noise titled "On The Death And Disembowelment Of The New Age" and a number dedicated to Mazzy Star vocalist Hope Sandoval.

Jim Fouratt, Mercury VP of A&R and senior VP of A&R/GM East Coast for Tim/Kerr, says the album will be promoted to alternative-oriented listeners who are familiar with such recent Fahey collaborators as Gastr Del Sol's Jim O'Rourke and Sonic Youth's Thurston Moore.

Fouratt notes that on the new album, the 57-year-old musician

"explores territories that he's not known for doing in the public ear, but anyone who has followed John Fahey's guitar playing and sound-making throughout his whole career will understand that he's always pushed the boundaries of definition of sound."

Fahey, who produced "City Of Refuge," is indeed no stranger to sonic experimentation. He featured a backward tape track, "Knott's Berry Farm Molly," on the 1966 album "Vol. 4: The Great San Bernardino Birthday Party And Other



FAHEY

Excursions" and assembled his first sound collage, "The Singing Bridge Of Memphis, Tennessee," on the 1968 Vanguard set "The Yellow Princess."

Fahey says he has been working more earnestly on collage experiments recently.

"I use CDs, tapes, anything," he says. "I started that about two years ago, but I didn't have very good equipment. Now I have really good equipment, and I can just sit there and do

what somebody with a synthesizer, say, would take a week or two [to do] and wouldn't get such a neat result."

Beyond the sprawling cacophony heard in "On The Death And Disembowelment Of The New Age," Fahey dresses a couple of other tracks, the album-opening "Fanfare" and "The Mill Pond," with an unusual machine-like hum.

Fahey laughs when asked about what generated the noise. "I have a Champion juicer, which I found at a Salvation Army [store] for seven bucks, and we miked that."

Concerning the adventurous use of sound on "City Of Refuge," Fahey says, "I was doing experimental stuff

(Continued on next page)



Dishing It Out. Before playing a club gig in New York, Dishwalla stopped by Z-100 to play acoustically. Shown, from left, are band members J.R. Richards, Scot Alexander, and Rodney Browning; Z-100's Paul "Cubby" Bryant and Tom Poleman; Dishwalla's George Pendergast; Z-100's Sharon Dastur; A&M senior director of promotion Randy Spendlove; and band member Jim Wood.

Faires Faces Off With Atlantic; Zoo Moves East; Backstage At The Billboard Awards

FAIR PLAY: Mammoth Records head Jay Faires has taken a paid leave of absence from his position as VP of A&R at Atlantic Records, which owns 25% of Mammoth.

According to a source, Faires and Atlantic "are currently examining their relationship," although other sources say that Faires is trying to find a way to buy back Atlantic's share in Mammoth.

In the meantime, Faires' action has delayed the release of new albums from the Backsliders and Seven Mary Three, whose follow-up to "American Standard" was planned for release Jan. 28.

Faires would only say that he'd "be happy to discuss the situation at the appropriate time, but now is premature."

An Atlantic representative would only confirm that "we are in discussions with Jay Faires regarding the future of his relationship with Atlantic Records."

ZOO MOVES EAST: Look for Zoo Entertainment to relocate to New York from Los Angeles in mid-January. Zoo president Lou Maglia says the move will result in the loss of 10 positions in L.A.

The relocation has been tentatively planned since Zoo was purchased from BMG by Volcano Entertainment LLC, a new Wall Street-backed record label (Billboard, Aug. 24). Zoo remains distributed by BMG.

"This isn't a surprise," says Maglia. "It's been planned since the buyout. We've terminated five positions already, and another five will be involved in the transition" with the personnel then let go. He adds that some Los Angeles staffers were offered positions in New York but did not accept. Roughly 10 staffers, mainly in the areas of A&R and promotion, will remain in Los Angeles at BMG headquarters.

Volcano is in the process of hiring more than a dozen new people for the New York office, who will work on Zoo releases as well as other labels and businesses acquired by Volcano. Maglia says that Zoo, home to Matthew Sweet and Tool, among others, is signing a number of new acts.

LIFETIME ACHIEVERS: The National Academy of Recording Arts and Sciences (NARAS) has announced the recipients of its 1996-1997 lifetime achievement awards: Bobby Blue Bland, the Everly Brothers, Judy Garland, Stephane Grappelli, Buddy Holly, Charles Mingus, Oscar Peterson, and Frank Zappa. A&M Records co-founders Herb Alpert and Jerry Moss and legendary song collaborators Burt Bacharach and Hal David have been named Trustee Award winners. The honorees will be acknowledged during Grammy week in February 1997.

In other Grammy news, the Feb. 26 awards have inked a deal with Coca-Cola that makes the soft drink the worldwide sponsor of the musical event. Coca-Cola

will not only sponsor the show, it will also promote it through local and national advertising.

SHORT STUFF: Discovery Records is marketing and distributing releases from rock label Eureka Records. Discovery is also making a move into the contemporary jazz arena, having signed former RCA artist Warren Hill . . .

Roger Dean, the artist responsible for all those mind-bending Yes album covers, has completed the artwork for the new Space Needle album. The record, "Moray Eels Eat The Space Needle," will come out Jan. 21 on Zero Hour.

GLANCING BACKWARD: There was plenty of news, or certainly gossip, to be gathered running around backstage at the Billboard Music Awards last week in Las Vegas . . .

Kix Brooks, who, along with his partner, **Ronnie Dunn**, won the hot country singles and tracks award for a remake of the **B.W. Stevenson** hit "My Maria," got a chance to write with the late singer/songwriter. "I was a big fan of his," Brooks said. "[Songwriter] **Gary Nicholson** introduced me to

him. We tried to write together, but you don't always get 'MacArthur Park' every time out. I enjoyed it, though." Brooks and Dunn are writing material for their next project, a greatest-hits album that will feature three new songs. Look for it next summer. The duo will begin a co-headlining tour with **Reba McEntire** in February.

Dishwalla, which won the award for rock track of the year for "Counting Blue Cars," is about to embark on three weeks of radio station Christmas shows, which will take it to 20 major markets. The group unanimously criticized the round-robin seasonal concerts. "The radio stations are out of control," said lead singer **J.R. Richards**. **Scot Alexander** added, "[Their attitude is], 'Come do our Christmas show. No? Then we won't play your music' . . . After spending the last several months touring the world, Quebec native **Celine Dion** is celebrating Christmas by playing several shows this month in Montreal. "There's nothing like playing at home," she said. "It's the first place I played, the first place where people listened to me. I'm like their child." Speaking of children, Dion is taking 1997 off in hopes of having a baby of her own. She also plans on learning Spanish . . . Last week was a big week for **LL Cool J**. In addition to being named Billboard's R&B singles artist of the year, he was presented with a NARAS Heroes Award Dec. 5 in New York. "I'm really thankful for these awards," he said. "I'm glad people are embracing what I'm doing. I'd like to have a strong career and walk in the shoes of artists like **Madonna**." Madonna was presented with the Artist Achievement award at the Billboard ceremony.

Assistance in preparing this column was provided by Chris Morris, J.R. Reynolds, and Craig Rosen.

Chris Smither's 'Holiday EP' Promotes HighTone Set

BY JIM BESSMAN

NEW YORK—Guitarist/songwriter extraordinaire Chris Smither was so pleased with his last album that he retained virtually the same instrumental backing for his follow-up, with one key exception—he added a tuba.

"The last piece ['Hook, Line & Sinker'] is sort of a whimsical ragtime thing," says Smither of the finale to his new album, "Small Revelations," which HighTone Records will issue Jan. 21. "It starts out with just guitar and piano and progresses into this whole old-timey band thing, and then it fades out and a tuba comes around! Everybody gives the tuba a shot once in a

while—instead of a bass."

Otherwise, Smither explains, acoustic bass was central to the album's production, often using an organ-sounding bowed technique rather than plucking. For the ragtime style of "Hook, Line & Sinker," though, the tuba came into play, he explains, because "for ragtime, that was the bass instrument in most bands, simply because of the volume it generates."

Cut in Austin, Texas, the core band for "Small Revelations" was basically the same as that for Smither's 1995 HighTone release, "Up On The Lowdown": bassist Chris Maresh, drummer Brannen Temple, keyboardist Riley Osbourne, and harmonica player Mickey Raphael. Stephen Bruton also repeated his role as producer.

"I was so delighted with the last record that I felt I'd go down and do this one with the same bunch of

(Continued on page 62)



SMITHER

SHURE MICROPHONES



Vince Gill

ONE GREAT PERFORMER DESERVES ANOTHER.

SHURE

THE SOUND OF PROFESSIONALS...WORLDWIDE.®

Cravin' Melon Is S.C.'s Latest 'Harvest' Mercury To Build On Band's Large Regional Fan Base

BY KEN JOHNSON

CHARLOTTE, N.C.—You couldn't ask for a band more prepared for the big leagues: Not only has South Carolina's Cravin' Melon sold more than 20,000 copies of its self-released album, "Where I Wanna Be," the quartet's constant touring during the past two years has made it one of the biggest-drawing regional acts throughout the Carolinas.



CRAVIN' MELON

Add to that an impressive Internet site that's been in existence longer than most current bands, and you've got the makings of a strong launching pad.

Mercury Records will try to capitalize on that extensive groundwork when it releases Cravin' Melon's label debut, "Red Clay Harvest," Jan. 28.

"We're working with a band that's very aware of their strengths and has spent a lot of time creating an intimate relationship with their fans," says Mercury senior director

of marketing Josh Ziemann. "The great thing about this band is that they've already done so much legwork. They played over 200 shows last year. That's the way you begin to build a loyal fan base."

Indeed, drummer Rick Reames gives the band's fans plenty of credit: "We really feel like the fans in the Southeast are what got us signed. Mercury was able to see the numbers that we were drawing. We probably weren't as much of a gamble as some band that just sent in their demo tape."

JOHN FAHEY STRIKES A NEW NOTE

(Continued from preceding page)

way back [in the '60s], but the flavor of it's changed. This new record—which is my favorite record that I've ever made, I'm crazy about it—is kind of nasty, you know. Mean, and even a little prophetic here and there... 'Fanfare' is a fanfare for the millennium. And the second piece ['The Mill Pond'] is really wondering what things are going to be like."

Indicating a shift in his listening habits as well as his record-making strategies, Fahey, whose compositions are published by Tortoise Music/ASCAP, says he wrote the new album's "Hope Slumbers Eternal" as "kind of an epistle to Hope Sandoval."

He adds, "I've said this thing, and it sounds crazy, but I think she's the outstanding vocalist of the 20th century. The music is pretty original... I don't know how to explain what I like about her voice, but I sure like it. I've never heard anyone evoke some many emotions and things in me as her."

Though the album roams far afield from standard Fahey territory, the guitarist does perform "Hard Time Killing Floor Blues" (a number by the late country blues singer/guitarist/pianist Skip James) under the title "City Of Refuge III."

Fahey says of James, "I was the one who rediscovered him [in Mississippi in 1962], and while we were together and driving north, and even later, he showed me some things that I don't think anybody else knows on guitar. I learned an awful lot from him, and I'm developing a lot more, too. He's a real source. It's funny, because he showed me all that stuff 34 years ago, and I've never gotten around to it. Now I'm getting around to it. Man, there's a lot there."

Fahey plans to record what he calls "a Skip James suite" for his Koch-distributed Revenant Records next year. He has also recorded a two-CD set, which utilizes the talents of Gastr Del Sol's O'Rourke, for future release by Atlanta indie Table of the Elements, and he recently completed an album

Yet, in fact, it was a blind demo submission that first brought Cravin' Melon to Mercury's attention. A four-song tape featuring the quartet's tuneful, breezy, country-tinged rock laced with a distinctly Southern feel was among the first batch that Mercury A&R VP Jim Fouratt sampled when he began working at the label in December 1995.

"I waded through a ton of pretty bad tapes," Fouratt recalls. "The Cravin' Melon tape had been sent in by booking agent Wayne Forte. A couple of days later, I was hearing one of these songs in my head. To an A&R person, when you start hearing a song in your head, it's a magical moment."

Fouratt says that he was initially drawn to the song's themes. He compares them to the work of such popular heartland artists as John Mellencamp and Tom Petty. "I just found that the values that Cravin' Melon sang about are very American values and topics that people around the country can relate to, things that they care about: jobs, girlfriends, making ends meet, etc. They have their hearts and guitar picks in the right place. I think that radio is totally ready for this band," he says.

The first single, "Come Undone," goes to triple-A and rock radio the second week of January, followed by the release of the album two weeks later.

"Our goal is to have a strong showing in SoundScan out of the Southeast," Ziemann says. "But it's not all about the first-week sales. This is a long-term project for Mercury. We're committed to building their base in the Southeast and beyond."

To do that, the label will first focus on regional independent and chain stores. The band—which formed in Greenville, S.C., in 1993 and includes vocalist/guitarist Doug Jones, guitarist Jimbo Chapman, and bassist J.J. Bowers—will then hit the road for concert dates and in-store and radio show appearances throughout the Southeast.

"Their live performance strength is the most effective way of presenting them," Fouratt says. "I think that letting people discover this band that way is the best way to develop them."

In addition to focusing on the act's live strength, Mercury will launch a direct-mail campaign and a tie-in between the band's and the label's World Wide Web sites.

"It's going to be a major event," Carl Singmaster, owner of Manifest Disc & Tape in Columbia, S.C., says of the upcoming release. "It will definitely be our first big event of '97. They have a huge fan base in the Carolinas."

Cravin' Melon's self-released disc was Manifest's biggest seller by a local group last year, according to Singmaster. The store moved more than 1,600 copies.

It's also Manifest's second biggest-selling independent regional release to date, right behind Hootie & the Blowfish's "Kootchypop."

Speaking of Hootie, Cravin' Melon is braced for inevitable comparisons to its fellow South Carolina outfit.

(Continued on page 62)

Pricing Plays Part In A&M Push For 16-Year-Old Lang

BY TERRI HORAK

NEW YORK—With the Jan. 28 release of "Lie To Me" by young blues singer/guitarist Jonny Lang, A&M Records hopes audiences will grow to believe in the artist's work.

"This is an artist that will be fun and rewarding in the short term but will develop into a position of stature in the long term," explains A&M chairman/CEO Al Cafaro. "But inherent in the plan is our desire not to hype it, because as we approach people, we want to make sure they're receptive to his music and what he has to say. There's a fine line we don't want to exceed."

Not that the label doesn't have plenty of potential grist to use in the promotion mill.

Though he's not quite 16, Lang has been gathering fans around the Midwest for the past few years, specifically in his native Fargo, N.D., and his current home of Minneapolis as the leader of Kid Jonny Lang & the Big Bang (Continental Drift, Billboard, Sept. 23, 1995). According to A&M, the band has sold 25,000 copies of its self-released album "Smokin'."

Lang has also played with such blues greats as Luther Allison, Lonnie Brooks, and Buddy Guy—all this for someone who didn't get his first guitar until his 13th birthday.

However, A&M's marketing will not focus on Lang's youth. "I believe his talent and where he is today is very competitive, so we won't be dealing with his age as an issue. It's a qualification



LANG

that doesn't do him justice," Cafaro says.

He adds, "The plan is a very active, aggressive campaign to have Jonny's image and music as many places as possible over a long period of time. Whatever that takes in terms of investment, we're prepared to do."

In addition to Lang's headlining dates, A&M will try to book support dates with a variety of artists in order to expose Lang to broader audiences.

The first single from "Lie To Me" (Continued on page 33)

Billboard®

BIG EIGHT

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$145
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$55
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$55
- 6. NEW! The Power Book Fall 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$65
- 8. SALE International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. (1994 Edition) ~~\$60~~ \$40

To order your Directory today, call (800) 344-7119, in NJ, (908) 363-4156. You can fax your order to (908) 363-0338, or mail this ad with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Please add \$5 per directory for shipping (\$12 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final. BDZZ3076

Performers, Presenters Add Spark To Billboard Music Awards

LAS VEGAS—Maverick Recording artist Alanis Morissette took top honors at the seventh annual Billboard Music Awards, held Dec. 4 at the Aladdin Hotel theater here (Billboard, Dec. 14). On tour in Japan, Morissette accepted her award via remote broadcast. Carlos Santana was given the Century Award, Billboard's highest honor for creative achievement. Madonna was presented the artist achievement award, while Mariah Carey



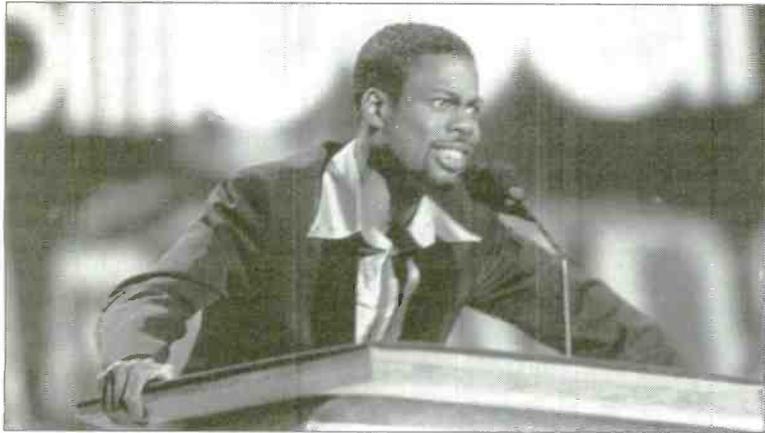
received a special Hot 100 award. Highlights of the program included New Edition performing "Hit Me Off" outside the Hard Rock Cafe in Las Vegas and Toni Braxton's rousing rendition of her hit "Un-Break My Heart." Other performers included Rod Stewart, Brooks & Dunn, Celine Dion, and Dishwalla. The show, which was broadcast live in the U.S. on Fox-TV, earned an 8.2 Nielsen rating. (Photos by David Lee Waite)



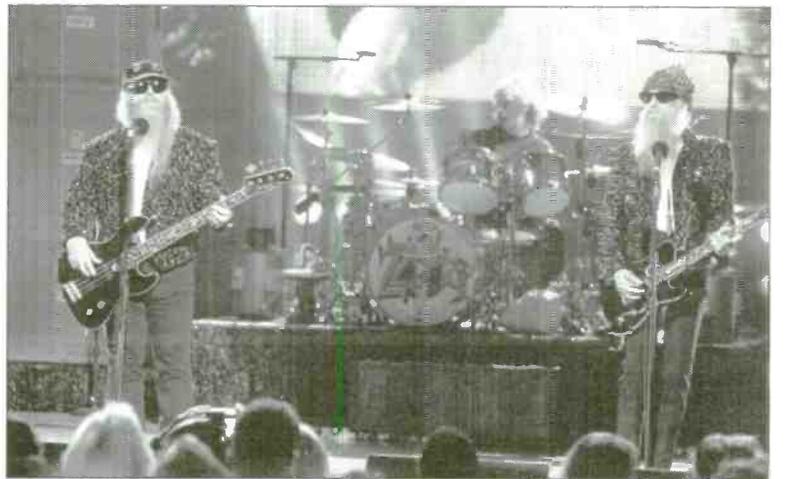
Madonna, accepting her artist achievement award, receives one of the evening's several standing ovations. The artist graciously asked whether her trophy really belonged to presenter Tony Bennett.



Brooks & Dunn perform "My Maria," which earned them kudos for country single of the year. The track appears on their Arista/Nashville album "Borderline," which debuted in the top spot on the Top Country Albums chart in May.



Host Chris Rock set the pace for the two-hour event.



RCA's ZZ Top closes the show with a rocking rendition of its single "Bang Bang."



Warner Bros. artist Rod Stewart treats the audience to a Motown-inspired performance of "If We Fall In Love Tonight."



R&B artist of the year R. Kelly gives his acceptance speech as presenters Pauly Shore, left, and Tiffani-Amber Thiessen, center, look on. The Jive artist's self-titled set has spent 56 weeks on the Top R&B Albums chart.



Comedian Carrot Top offers his unique brand of show-and-tell gadgets, including the Dennis Rodman basketball/makeup kit shown above.



Presenter "Weird Al" Yankovic hams it up backstage after the show.



Members of A&M debut act Dishwalla accept their rock track of the year award for "Counting Blue Cars." The single was an across-the-board hit, with strong showings on the Hot 100 Singles, Modern Rock Tracks, Mainstream Rock Tracks, and Adult Top 40 charts.



Coolio, left, and Tyra Banks present the award for R&B single of the year to LaFace vocalist Toni Braxton for "You're Makin' Me High"/"Let It Flow."



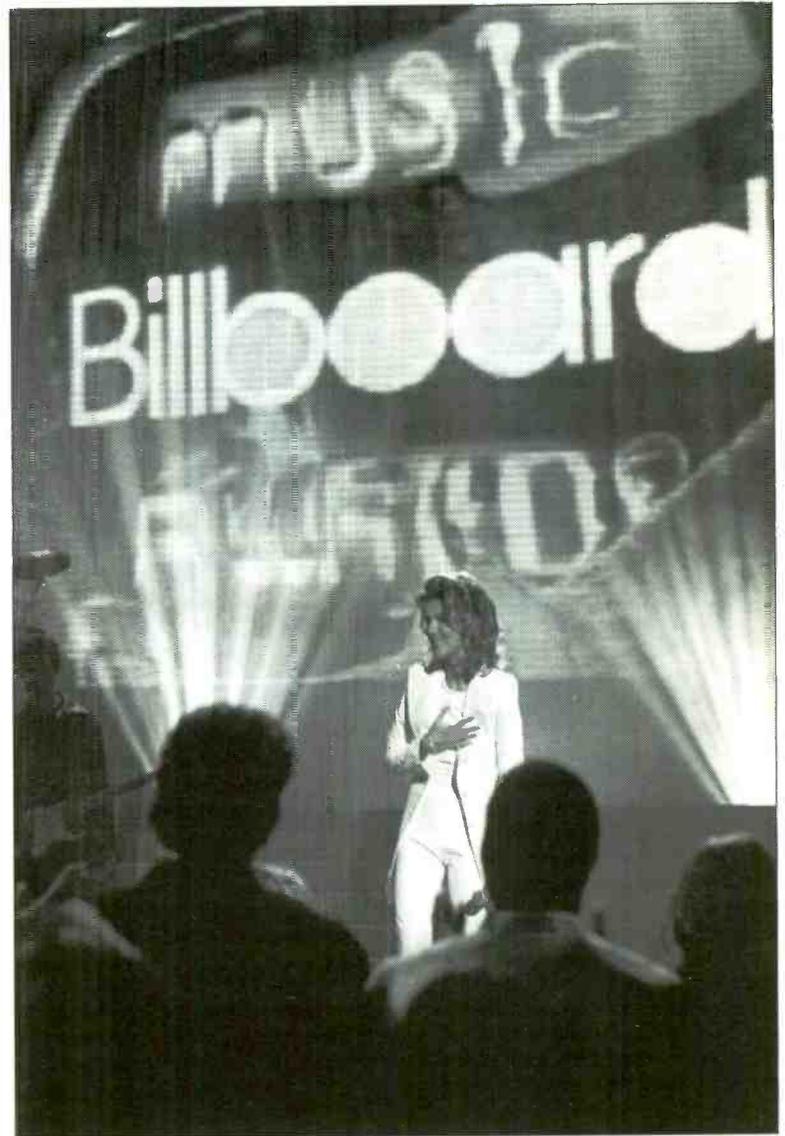
Toni Braxton gives it her all performing her latest single, "Un-Break My Heart." She was joined onstage by 20 dancers as she broke into the house mix of the track.



Century Award winner Carlos Santana awaits his turn in the limelight, left, and accepts his trophy from actor Edward James Olmos, above.



Dishwalla performs the hit "Counting Blue Cars" from its debut album, "Pet Your Friends."



550 Music artist Celine Dion is touched by the standing ovation she received for her emotional cover of "All By Myself." The track, which is expected to be her next U.S. single, appears on her English-language album "Falling Into You."



Presenters Monica, left, and Carmen Electra applaud as 10-year hip-hop veteran LL Cool J. accepts his award for rap artist of the year. His Def Jam sets "Mr. Smith" and "All World" peaked at No. 4 and No. 21, respectively, on the Top R&B Albums chart. The sets spawned such singles as "Loungin'" and "Hey Lover," both of which hit No. 1 on the Hot Rap Singles chart.



Presenter Brandy, right, beams as Sony artist Mariah Carey accepts the special Hot 100 award for her collaboration with Boyz II Men on the single "One Sweet Day," which was No. 1 on the Hot 100 for a record-breaking 16 weeks. Carey was also named Hot 100 artist of the year.



One of the evening's highlights was a cheerful execution of the "Macarena" by presenters Englebert Humperdinck, left, and Wayne Newton, right, with Daisy Fuentes, center. Fuentes accepted the single of the year award on behalf of RCA's Los Del Rio, the fathers of "Macarena"-madness.

'SLOW-BUILD' STRATEGY PAYING OFF FOR LABELS

(Continued from page 1)

With a flood of titles inundating retailers' already cramped shelves and radio programmers' playlists shrinking, labels have rediscovered the virtue of patience and are once again relying on street-level marketing and long-term grass-roots development as a means of properly setting up and, with hope, breaking young acts.

"We're in a more competitive marketplace, and we are giving more time to our artists," says Atlantic Records senior VP/GM (U.S.) Ron Shapiro. "The historic six to nine months of development is more likely to be around two years now."

The slow-build phenomenon is evident in albums from many of 1996's breakthrough artists, such as No Doubt, 311, Jewel, Poe, and Sublime, as well as such developing acts as Duncan Sheik, Kenny Wayne Shepherd, Nil Lara, and the Deftones. All are the beneficiaries of long-lasting artist-development programs, which labels are finding to be more rewarding and reliable than quick hits.

Released in October 1995, "Tragic Kingdom" by Trauma recording act No Doubt is one of 1996's greatest success stories. It has sold more than 2.9 million units, according to SoundScan, and has raised the act's stature from Orange County, Calif., ska-scene favorites to international draw. The album is No. 1 on The Billboard 200 this week.

An overnight success eight years in the making, No Doubt broke after modern rock PDs began to look for an alternative to the grunge soundscape. Prior to "Tragic Kingdom," the band's 1992 debut was released by Interscope with little notice (Billboard, Feb. 10).

Another of the year's biggest grass-roots successes is Capricorn act 311, which broke through when "Down," a single from the band's self-titled album, became a modern rock radio hit over the summer (Billboard, Sept. 14).

The album, which was released in June 1995, gathered steam when "Down" went to No. 1 on the Modern Rock Tracks chart in September. However, 311 had successfully mined its core audience with two previous titles—one of which was tellingly titled "Grassroots."

Capricorn senior director of alternative promotion (U.S.) Nan Fisher, who helped such successful long-term projects as 311 and, to a lesser degree, Cake, says the former's slowly built success was worth the wait.

"It took a while for 311 to happen, and I wouldn't have had it any other way," she says. "It was natural and organic, and it's what you have to do when there are 200 singles going to radio every week. There's just not enough slots for airplay, and there's not enough shelf room for [new artist] product."

Although he has yet to experience success comparable to that of No Doubt and 311, Atlantic artist Sheik is following in the same path, thanks to a continuing commitment from Atlantic.

Sheik's self-titled debut was released June 4 and has dipped in and out of the Heatseekers chart as his single "Barely Breathing" gathers airplay at triple-A radio.

Atlantic's Shapiro says that the label's handling of Sheik, as well as other developing artists such as Jewel and Poe, indicates a new definition of patience for the company, one mandat-

ed by the increasingly competitive retail and radio environment.

"When one of our artists hits the Heatseekers chart, we get so excited, you'd think we were making money," he quips. "And even when we get to the point when we're selling 2,000 units a



DISHWALLA

week, [retail and radio] are still wanting more of a guarantee."

Radioactive GM Brendon Burke, who helped repopularize slow-build campaigns in the early '90s as a part of the marketing team for the band Live, agrees that the current retail climate has been trying for record labels.

"In this day and age, with the amount of product out there and with the amount of competition, labels are forced to do whatever it takes to give themselves a bit more time to increase band awareness," he says.

"You have to have the mentality that you will do whatever it takes to keep that act alive and provide yourself a bigger window of opportunity to get your band out there," he adds.

New-artist pricing, consistent touring, localized retail programs, and non-traditional distribution are some of the key components used by labels to draw attention to, and build the careers of, new artists.

In fact, most label executives spoken to for this story are becoming more comfortable with the idea that instant success, while gratifying, is not worth the potentially negative impact it can have on an act's future.

Mindy Espy, head of marketing (U.S.) at Revolution, attributes at least part of the importance of artist development to the changing profile of the average record buyer. Faced with an abundance of selections, a more wary and informed buyer is evolving, she says.

"Consumers have turned out to be so fickle," she says. "They want instant gratification, and they want to know exactly what they are getting. To make sure [an album is] worth their money, they wait to hear several songs and see if they can identify with the music."

Atlantic recording act Poe has experienced this new consumer skepticism first-hand.

The artist's album "Hello," which bowed in October 1995, has sold more than 311,000 units, according to SoundScan, after a reception at radio and MTV that was initially lukewarm at best. Heavy touring and the modern rock success of the track "Angry Johnny" have paid off, however (Billboard, Aug. 31).

"My fans are very loyal, but it's only because they have been able to participate in [my] development," Poe says. "If you just come with a hit, they are like, 'Who are these schmoes?'"

She adds that courting an audience can be difficult at times. "I have a new relationship on my hands, one that is as tricky as the relationship I have with my boyfriend," she says.

Revolution's Espy says the label has been able to develop a solid core audience for Shepherd, whose "Ledbetter Heights," released in September 1995, was recently certified gold, due largely to touring.

Maverick's Deftones, too, have shown a zeal for the road that has helped the band sell more than 114,000 copies of "Adrenaline" since it was released in October 1995.

Maverick head of marketing (U.S.) John Kline says the label is optimistic that the act's extensive touring will help it overcome a lack of radio play.

Says Kline, "We know that the Deftones' radio hit will come, but beyond that, we're making sure the act is connecting with its audiences and building awareness at a very core level."

The Deftones are just one of several acts relying on touring to spread the word. "There's a definite move back toward regional [touring programs]," says Tracy Verlinde, a talent buyer at Encino, Calif.-based concert promoter Avalon Entertainment. "Look at the success of a Rusted Root or Jon Spencer Blues Explosion. Even though they don't have radio hits, consistent touring has worked for them."

"There's a shift in the last two years toward a new work ethic," she adds. "Labels want to see a band that can consistently sell out its home market and surrounding areas."

After extensive touring and multiple appearances in select markets, triple-A-leaning Lara is seeing sporadic growth.

The artist's self-titled debut sold more than 26,000 units, with consistent weekly sales hovering around 1,000 units, according to SoundScan.

Metro Blue/Capitol senior director of sales (U.S.) Sal Shapiro says that the label is hoping Lara's album will rise above the retail glut as the artist continues his more than yearlong tour. Special fortitude on Lara's part, says Shapiro, was requisite.

"We're hitting markets two, three, four times, and these things get expensive," says Shapiro. "But Nil really wants it and is cognizant that it takes a lot of work and compromise. We buy them a van and throw in a couple of T-shirts, and they're gone."

Shapiro says he is also seeing a rise in residency tours, in which multiple appearances are made in a market in a short period of time in order to give local audiences and press an opportunity to warm to the act.

Such acts as A&M's Dishwalla, which has been carefully developed throughout the year but is still mainly known for its crossover radio hit "Counting Blue Cars," view touring in part as a means of counteracting the public interpretations of the band.

J.R. Richards, lead singer for the band, says, "I'm hoping that the touring will give us a better chance of getting past the hump without fading out."

"There's nothing more credible than playing a show as a way of getting to people," he adds. "You can bypass a lot of publicity and media and other bullshit and get right to the point."

On a more utilitarian level, heavy touring can convince a retailer to stock product from a baby act, even one that is not signed to a major.

Skip Young, a senior music buyer at Amarillo, Texas-based Hastings Books, Music & Video, says retailers can gain

by seeking out acts with already developed support pockets.

"[A core following], especially in our secondary and tertiary markets, is important because it brings in a lot of customers and is a great selling tool, and it shows the music community that



LARA

we're trying to support their local artists," says Young. "And if they don't have national distribution, it inspires us to do a lot of consignment deals."

Triple-A KLRQ Kansas City, Mo., PD Ken Dillon echoes Young, saying

that the station aligned itself early with such popular regional bands as Collective Soul and the Badlees as a means of differentiating itself from competition and answering the call of the acts' local following.

Indeed, dogged persistence and a Herculean work ethic is the plain language that most executives choose to use when questioned about tactics for breaking new artists.

Brian Cohen, VP of marketing (U.S.) at Elektra, says that the strategy is the same whether the label is working a Metallica album or Jason Falkner's "Author Unknown."

"It's timeless that those who want to work hard, work hard," he says. "What we do for Metallica is the same in terms of grass roots as what we do for [developing artist] Jason Falkner. Metallica has been out there shaking hands, kissing babies, and rocking the house for years. It's all about hard work and exploiting the simple, basic things."

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NIGHT OF THE PROMS: JOE COCKER, VAYA CON DIOS, TONY HADLEY, IL NOVOCENTO, PP MICHELIS	Sportpaleis Antwerp, Belgium	Nov 6-11	\$2,093,750 (\$7,070,078 francs) \$32,891	110,400 no seats	Prommusic
NIGHT OF THE PROMS: JOE COCKER, VAYA CON DIOS, TONY HADLEY, IL NOVOCENTO, OLETA ADAMS	Ahoj Rotterdam The Netherlands	Nov. 26 Dec. 3	\$2,082,500 (\$1,602,729 guilders) \$40/\$21.25	78,400 eight cities	PSE-Belgium
NIGHT OF THE PROMS: JOE COCKER, VAYA CON DIOS, TONY HADLEY, IL NOVOCENTO, PP MICHELIS	Sportpaleis Antwerp, Belgium	Nov. 20 21, 23-24	\$1,395,837 (\$4,565,624 francs) \$32,891	73,600 two seats	Prommusic
NIGHT OF THE PROMS: JOE COCKER, VAYA CON DIOS, TONY HADLEY, IL NOVOCENTO, PP MICHELIS	Sportpaleis Antwerp, Belgium	Dec. 7-8	\$677,916 (\$2,333,312 francs) \$32,891	36,800 seats	Prommusic
THE WIND	Continental Airlines Arena East Rutherford N.J.	Nov. 19	\$556,290 \$75,845/\$55	13,413 15,000	Metropolitan Entertainment Group
GARTH BROOKS	Coliseum, Mississippi State Fairground Jackson, Miss	Dec. 5-7	\$447,125 \$17.50	26,000 three seats	Varnell Enterprises
STONE TEMPLE PILOTS LOCAL I	Madison Square Garden New York	Nov. 25	\$369,525 \$25	14,741 seats	Delsener/Slater Enterprises
STONE TEMPLE PILOTS LOCAL II	CoreStates Spectrum Philadelphia	Nov. 27	\$325,675 \$25	13,027 seats	Electric Factory Concerts
TRAGICALLY HIP	Marine Midland Arena Buffalo N.Y.	Nov. 26	\$321,104 \$21.50	15,202 seats	Metropolitan Entertainment Group
PHISH	Kiel Center St. Louis	Nov. 15	\$207,774 \$25/\$20	14,802 18,000	Contemporary Prods.

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295. Fax: (615)-321-0878. For research information and pricing, call Marie Ratliff, (615)-321-4295.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			DECEMBER 21, 1996	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	11	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
2	3	8	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN
3	2	4	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
4	4	9	SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98)	O HOLY NIGHT!
5	5	20	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
6	6	3	DRU HILL ISLAND 524306 (10.98/16.98)	DRU HILL
7	38	14	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
8	8	11	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
9	9	26	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
10	7	16	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
11	14	4	PHILLIPS, CRAIG & DEAN STARSONG 20100 (9.98/14.98)	REPEAT THE SOUNDING JOY
12	27	11	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
13	21	43	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
14	39	2	KITARO DOMO 71014 (10.98/16.98)	PEACE ON EARTH
15	11	18	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLE THIS RECORD
16	15	13	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
17	19	21	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
18	28	6	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
19	16	4	STEVE GREEN SPARROW 51585 (9.98/14.98)	THE FIRST NOEL
20	18	10	SUSAN ASHTON SPARROW 51458 (9.98/15.98)	A DISTANT CALL
21	24	11	THE CARDIGANS MERCURY 533117 (10.98 EQ/16.98)	FIRST BAND ON THE MOON
22	17	19	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
23	30	11	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
24	13	15	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
25	20	18	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
26	23	24	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
27	—	1	TRANS-SIBERIAN ORCHESTRA LAVA 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
28	25	6	ANOINTED WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
29	49	2	DON MARSH BRENTWOOD 47023/JIVE (9.98/15.98)	AMERICA'S 25 FAVORITE CHRISTMAS SONGS
30	26	9	RAY BOLTZ WORD 67867/EPIC (10.98 EQ/15.98)	NO GREATER SACRIFICE
31	37	6	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
32	—	1	BOB & TOM BIG MOUTH 35-36 (17.98/24.98)	IT'S A WONDERFUL LAUGH
33	12	3	TRICKY ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
34	10	9	CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
35	48	9	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
36	34	47	ENRIQUE IGLESIAS FONOVI 0506 (10.98/13.98)	ENRIQUE IGLESIAS
37	—	1	OUT OF EDEN GOTEE 4502 (17.98/24.98)	MORE THAN YOU KNOW
38	29	3	BARENAKED LADIES REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
39	40	3	MANCOW ANONYMOUS 74104 (10.98/28.98)	FAT BOY PIZZA BREASTS
40	33	6	GRUPO LIMITE POLYGRAM LATINO 33302 (7.98/12.98)	PARTIENDOME EL ALMA
41	22	3	MXPX TOOTH & NAIL 1060*/DIAMANTE (7.98/13.98)	LIFE IN GENERAL
42	43	20	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
43	—	1	BLOODHOUND GANG REPUBLIC 9603/GEFFEN (10.98/16.98)	ONE FIERCE BEER COASTER
44	35	17	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
45	41	17	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
46	31	6	RON KENOLY INTEGRITY 67802/EPIC (10.98 EQ/15.98)	WELCOME HOME
47	—	46	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
48	36	27	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
49	—	5	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
50	47	2	SCOTT & TODD FOUNDATION 54765/EMI (7.98/11.98)	SCAM-A-MANIA '96 COMEDY ALBUM -- VOL. 5

POPULAR UPRIISINGS

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

WINGING IT: Though River North artist **Crystal Bernard** is most often recognized for her portrayal of Helen Chappel Hackett on NBC's popular television series "Wings," the label is hoping it can make her equal-

River North, says that in spite of initial wariness from the music industry, the recognition factor has been a blessing for Bernard.

"Crystal has made a terrific impression, and people are realizing that this is an artist with a lot of credibility," Hoffman-Engel says, citing reviews in such publications as USA Today and The Tennesseean.

In fact, Bernard has been performing musically since she was 14, when she became part of singer **Bobbie Gentry's** Las Vegas show. She has also written songs for such artists as **Paula Abdul** and **Lisa Stansfield**.

Still, River North is by no means avoiding the chance to capitalize on Bernard's widespread public appeal. The label plans to service retail with a cardboard stand-up of the singer/actress and has used her fame to land upcoming spots on "The Rosie O'Donnell Show," CNN, and "Fox After Breakfast."

Although Bernard's first single, "Have We Forgotten What Love Is" (co-written by and featuring **Billy Dean**), has been received at radio with only lukewarm response, River North is optimistic that



Look Under 'B.' "Definition Of Soul," the Virgin/Pointblank debut by **Solomon Burke**, will be released Jan. 28. The pioneering soul singer will make radio appearances at select stations in January. "Initially, we're going to work the classic soul and blues shows, but eventually, we hope to take this to triple-A and expand beyond our core," says Pointblank president **John Wooler**.

it will help prepare programmers for the second single, "State Of Mind."

River North doesn't have its sights set only on country. Based on the artist's successful duet with **Peter Cetera** on the single "(I Wanna Take) Forever Tonight," the label plans on releasing "Have We Forgotten What Love Is" to top 40 radio Jan. 13.

THIRD TIME A CHARM? San Jose, Calif.-based **Upstairs Records** is hoping for crossover success for "With Out Your Love," the third single from "The Album" by new artist **Angelina**.

"It has more of a possibility for transition," says Upstairs president **John Lopez**. "Up to this point, we haven't been able to cross over; but we feel that this song is a little poppier and has that European dance flavor that is working in the mainstream."

The 12-inch single, which will ship to dance and top 40 stations this month, follows impressive sales for the first two tracks. "Release Me," which spent 20 weeks on the Hot 100 Singles chart, and its follow-up, "I Don't Need Your Love," which peaked at No. 15 on the Hot Dance Music/Maxi-Singles Sales chart, have sold

more than 111,000 and 28,000 units, respectively, according to SoundScan.

Stations early on the new song include top 40 KYLD San Francisco and dance music WKTU New York.

The artist, who attends

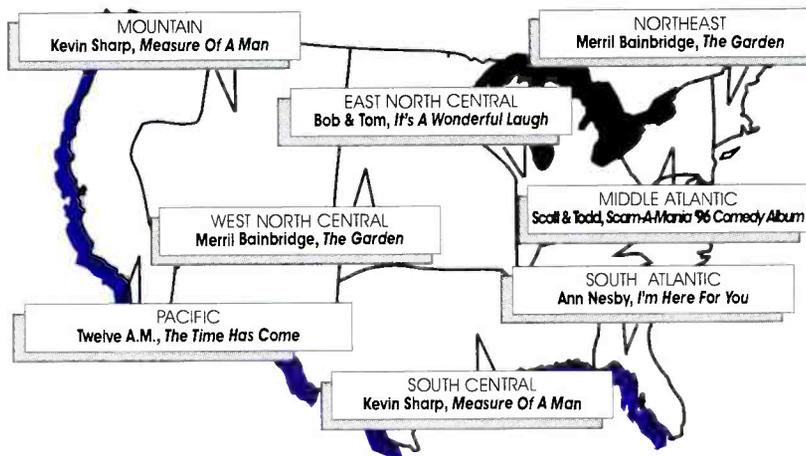


Single Slow Build.

Reprise is creating a story for **Brady Seals'** solo effort "The Truth," which will be released Feb. 25, with the developing success of the album's first single, "Another You, Another Me." The single by the former Little Texas member is at No. 11 on the Hot Country Singles Sales chart and is gathering steam after being serviced to country radio Aug. 26. Early supporters include WUBE Cincinnati, KEYE Minneapolis, and KKQB Houston.

Santa Clarita University in Northern California on an academic scholarship, has been exceptionally busy touring, bouncing this month from Canada to Brazil, where the album is released by **Paradox Records**.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- MOUNTAIN**
1. Kevin Sharp Measure Of A Man
 2. Merrill Bainbridge The Garden
 3. Paul Brandt Calm Before The Storm
 4. Trace Adkins Dreamin' Out Loud
 5. Kitaro Peace On Earth
 6. No Mercy No Mercy
 7. Amanda Marshall Amanda Marshall
 8. Gary Allan Used Heart For Sale
 9. Kenny Chesney Me And You
 10. David Kersh Goodnight Sweetheart

- NORTHEAST**
1. Merrill Bainbridge The Garden
 2. Bill Whelan Riverdance
 3. No Mercy No Mercy
 4. Amanda Marshall Amanda Marshall
 5. Local H As Good As Dead
 6. Fun Lovin' Criminals Come Find Yourself
 7. Dru Hill Dru Hill
 8. Barenaked Ladies Rock Spectacle
 9. Ashley MacIsaac Hi How Are You Today?
 10. Republica Republica

Adriana Evans' Got 'Reality'

PMP Single, Self-Titled Set Aimed Here And Abroad

BY J.R. REYNOLDS

LOS ANGELES—In addition to its long-term developmental approach in the U.S. with vocalist Adriana Evans, PMP/Loud has a close eye on international territories as it prepares to release the 24-year-old's self-titled debut set.



EVANS

Says PMP marketing director Colin Sutton, "We're [releasing her album] in the U.K. first because [it] has the kind of unique R&B sound that is sort of European in nature.

The songs are musical and her lyrics are meaningful, which is just the kind of thing that British consumers like: something that's not middle of the road that they can sink their teeth into, analyze, and ultimately appreciate."

"Adriana Evans" will be serviced to U.K. stores Feb. 24. The album will be available in the U.S. March 11.

According to the artist, "Adriana Evans" is a reflection of herself as well

as producer Dred Scott's musical tastes. "It's got kind of a jazzy undertone, but it's also steeped in the roots of soul. And because I grew up in the hip-hop generation, there's a lot of today's rhythms and beats present that drive the music."

Lyrical, "Adriana Evans" consists of the vocalist's experiences growing up in the San Francisco Bay Area and later in South Central Los Angeles. "The most challenging thing about this project for me was to interpret what I saw and then put those feelings that had the most meaning to me into verse," she says.

"A lot of times when you're writing a song, it doesn't always translate when you try to record it," she continues. "When I'm in the studio, I have to relive the moment that I'm singing about, and that makes [the recording] feel spontaneous."

Evans, whose songs are licensed through Sway Jay Publishing, co-wrote all the songs with Scott. She currently has no manager.

Loud marketing VP Brett Wright says that as a singer, Evans is a throwback to another generation. "Because

she's strong on songwriting and storytelling—merging nostalgic soul feelings with urban hip-hop vibes—we're going for a downtown, culturally cool, lounge-y kind of crowd," he says.

The label is initially targeting a younger grass-roots demographic but hopes to attract older consumers as Evans' music begins gaining mainstream awareness.

Domestically, the emphasis track "Reality" was circulated Sept. 15 by street teams as part of a five-song cassette sampler. White-label 12-inch copies were serviced to record pools Sept. 23 and to rap radio and mix shows Oct. 10. Promotional CDs were shipped to adult R&B and crossover stations Nov. 4.

Says Sutton, "'Reality' [has] more of an underground sound [among consumers] here in the U.S. and is being

(Continued on page 22)



Platinum Party. Columbia/Ruffhouse hip-hop act the Fugees sport platinum certification plaques during a celebration aboard the U.S.S. Intrepid Nov. 6 in New York. The plaque from the Recording Industry Assn. of America commemorates sales of more than 5 million units in the U.S. and more than 11 million worldwide of the album "The Score." Pictured, from left, are the Fugees' Lauryn Hill; DAS Communications president David Sonenberg and associate Peter Malkin, the act's management; Columbia president Don Ienner; the Fugees' Pras Michel; Ruffhouse president Joe Nicolo; Columbia black music executive VP/senior VP Michael Mauldin; the Fugees' Wyclef Jean; and Ruffhouse CEO Chris Schwartz.

Veteran Act The Jungle Brothers Keep Rap Modern On Gee Street

BY SHAWNEE SMITH

NEW YORK—At a time when most old-school rap groups are riding their past hits on the comeback trail, Gee Street's the Jungle Brothers prefer to acknowledge their rich musical history but not dwell on it.

"We're trying to pick up where we left off," says the group's rapper Mike G. "We just want to let people know we're back on track."

Over the course of their 10-year career, Mike G and fellow members Afrika Baby Bam and DJ Sammy B have produced such underground hits as "Because I Got It Like That," "JBeez Coming Through," and "I'll House You."

The trio was also the guiding force behind Native Tongues, a collective of recording acts that includes De La Soul, A Tribe Called Quest, Queen Latifah, and Monie Love.

With a promising track record and encouraging support from the group's hip-hop peers, Gee Street is hoping that "Raw Deluxe," the Jungle Brothers' first album in three years, will re-establish the act among old fans and attract the attention of new ones when it debuts internationally in March.

"We're going for a very minimalist approach," says Gee Street A&R VP Neil Robertson. "They've never been into any gimmicks, so we'll just be showing them as they are today; the images will be rugged and raw. They're not some old-school rappers on a crusade to save hip-hop. They just want to be accepted for the music they're giving hip-hop today."

The trio produced all but two

tracks on "Raw Deluxe": the first single, "How Ya Want It," produced by Roc Raider and released to radio in August, and "Handle My Business," produced by Djinji Brown.

"We tried to handle more [responsibilities] ourselves this time," says Mike G. "Producing ourselves eventually brings us higher [financial]



JUNGLE BROTHERS

returns, but it also helps us keep focused on what comes next and in control of our own destiny."

The album marks DJ Sammy B's rapping debut. "I didn't feel like my role was being totally fulfilled just standing in the back," Sammy B says. "I had to get some things off my chest, too."

"Raw Deluxe," the group's fourth album, continues along a path the group set in the '80s by delivering socially conscious messages concealed in metaphorically rich lyrics and head-bobbing beats.

"I'd say it's 75% upliftment, 25% freestyle, and nothing materialistic," Mike G says.

"They've grown in the sense that they are men now," says Robertson.

(Continued on page 22)

Discrimination Issues Battled In Court; Diverse Mecca Don Enters Fourth Year

JUSTICE VS. JUST US: As the music industry continues to streamline, so do the corporate ranks of record companies. But will the selection process for executive jobs be fair to qualified blacks? Recently, minority midlevel executives and employees in nonmusic industry quarters have been asking that very question in court, where the answer has been a resounding "no."

According to press reports, in November, after a secretly recorded conversation revealed that high-level white executives at Texaco Inc. were conspiring to undermine black employees, the oil behemoth agreed to a \$176.1 million settlement to quell a race-discrimination lawsuit filed by black employees.

In similar litigation earlier this month, a Virginia federal court agreed with black plaintiffs that a pattern of discrimination existed at the corporate headquarters of 400-store Circuit City Stores Inc. in Richmond.

According to published reports, a second suit against the electronics retailer, alleging racial bias, is pending in a Maryland federal court.

The events at Circuit City strike close to home, since a significant portion of its revenue comes from music stereo hardware sales. The chain also carries recorded music. It is hoped that the recent Virginia decision, combined with the widely reported Texaco incident, send a message to chief executives around the recording industry that while blacks may be gainfully employed at the division level, few rise above the "glass ceiling." That condition is grossly unfair, especially since R&B and rap music accounted for 18% of total domestic record sales in 1995, according to the Recording Industry Assn. of America—and it's a safe bet that 18% of the top executives in the business aren't black.

It will be interesting to see if greater representation by blacks in the board rooms of the major labels and distribution companies will be forthcoming in 1997.

P LUGGING AHEAD: Even as the state of the music business seems ominous to many, some ambitious young industry soldiers are trodding forward with enthusiastic confidence. **Max Gousse** and **Roget Romain**, co-founders of Mecca Don Entertainment, are among them.

Mecca Don, going into its fourth year, boasts a record label, production company, and management organization.

An interesting aspect of the company's label operation is the fact that its acts are slated to be distributed through more than one major label or through independents.

Mecca Don's artist roster includes cornerstone act **Adina Howard**, whose gold-certified, Elektra-distributed set "Do You Wanna Ride" peaked at No. 7 on the Top R&B Albums chart in 1995.

Michael Speaks, a promising vocalist, also made a 1995 debut with the EastWest-distributed "No Equal." However, according to Romain, staffing problems in the promotion department at the distributing label led to a disappointing performance for the critically acclaimed set, which reached No. 59 on Top R&B Albums.

Speaks' follow-up is due in May 1997; Howard's is scheduled for June. Both will be distributed through Elektra.

Speaks is also slated to record a gospel album in January, with the release set for fall '97. Mecca Don executives hope to obtain distribution through an established gospel label.

Mecca Don Records is gearing up for its most ambitious year yet. Other acts scheduled for release in '97 include 18-year-old vocalist **Lil' Mo**, whose debut album will be out in March. Detroit-based hip-hop act **Rabeez's** debut album is scheduled for release in May. Scheduled for summer releases are albums by **Southern Comfort** and hip-hop/R&B band **Flavahood**.

Distribution for the projects had not been set at press time, but Romain expects each deal to be autonomous, with a range from major-label associations to independent distribution.

Its management division represents the producer collectives **Flavahood** and **Ghetto Famous**, along with producer **Keith Andes**, who is co-managed by Kenneth "Babyface" Edmonds.

"Because Keith works so closely with Babyface, we have an experienced counselor we can consult with if we need to when making business decisions," says Romain, who is closing shop in Charlotte, N.C., and moving to L.A. to focus on developing Andes' career.

Mecca Don will maintain its offices in New York and Atlanta.



by J. R. Reynolds



Billboard TOP R&B ALBUMS

DECEMBER 21, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	3	6	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
2	2	2	3	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
3	4	4	5	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
(4)	8	—	2	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	4
5	7	5	5	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
6	9	7	4	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	6
7	10	11	25	TONI BRAXTON ▲ ³ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
8	5	1	3	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
9	3	—	2	VARIOUS ARTISTS AFTERMATH 90044*/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	3
10	14	13	24	KEITH SWEAT ▲ ² ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
11	6	—	2	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	6
12	13	17	14	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
13	12	10	3	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
14	11	9	11	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
(15)	21	—	2	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677/PRIORITY (10.98/23.98)	DEATH ROW'S GREATEST HITS	15
★ ★ ★ GREATEST GAINER ★ ★ ★						
(16)	22	18	15	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	4
(17)	24	22	10	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
18	16	12	6	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
19	17	15	7	WESTSIDE CONNECTION ● LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
20	19	14	5	MO THUGS MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
21	26	20	13	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
22	23	24	10	KENNY G ▲ ARISTA 18935 (10.98/16.98)	THE MOMENT	9
23	18	8	3	FLESH-N-BONE MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS	8
24	15	—	2	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	15
25	25	16	6	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
26	20	6	3	♀ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
(27)	45	67	5	VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	27
28	27	19	6	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
29	28	25	9	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
30	31	30	28	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
31	29	28	30	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
32	30	31	33	KIRK FRANKLIN & THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
33	34	23	3	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
34	36	35	9	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	25
35	33	27	44	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (10.98/24.98)	ALL EYEZ ON ME	1
36	32	29	15	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
37	39	43	10	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
(38)	49	36	5	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	18
39	38	34	5	LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
40	37	33	36	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
41	35	21	3	SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
42	44	40	6	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET!	18
43	41	44	26	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
44	43	42	14	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
45	40	26	5	RICHIE RICH DAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
46	42	37	4	CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
47	48	41	11	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
48	46	38	16	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
49	47	32	6	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5

50	50	—	2	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	50
51	51	55	73	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
(52)	59	48	3	VARIOUS ARTISTS RAP-A-LOT/NOO TRYBE 42510/VIRGIN (10.98/15.98)	10TH ANNIVERSARY — RAP-A-LOT RECORDS	48
53	54	46	11	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	11
54	52	39	7	ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	10
(55)	65	63	56	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
56	53	53	17	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
(57)	NEW ▶	—	1	VARIOUS ARTISTS DEATH ROW 90108*/INTERSCOPE (10.98/16.98)	CHRISTMAS ON DEATH ROW	57
(58)	NEW ▶	—	1	PATTI LABELLE MCA 11567 (10.98/16.98)	GREATEST HITS	58
(59)	60	51	11	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
60	55	49	24	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
(61)	71	78	62	MARIAH CAREY ▲ ² COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
(62)	72	70	9	702 BIV 10 530738*/MGTOWN (8.98/16.98) HS	NO DOUBT	37
★ ★ ★ PACESETTER ★ ★ ★						
(63)	93	—	2	VARIOUS ARTISTS THE RIGHT STUFF 53041/CAPITOL (7.98/11.98)	SLOW JAMS CHRISTMAS VOLUME 1	63
64	56	47	27	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
65	57	89	8	ASHFORD & SIMPSON WITH MAYA ANGELOU HOPSACK & SILK 4512/CHIBAN (11.98/16.98)	BEEN FOUND	49
66	62	57	83	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
(67)	67	54	11	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	4
68	58	56	43	FUGEES ▲ ³ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
69	64	59	27	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
70	63	65	6	VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	50
(71)	89	—	2	VARIOUS ARTISTS THUMP 9954* (10.98/15.98)	MCA MASTER MIX NON-STOP DANCE	71
72	61	45	9	JERU THE DAMAJA PAYDAY/LONDON 124119*/ISLAND (10.98/17.98)	WRATH OF THE MATH	3
(73)	83	95	58	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
74	68	64	6	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98) HS	BLACKA DA BERRY	46
(75)	79	71	24	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
76	66	50	13	SOUNDTRACK ● BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	4
77	70	68	33	SWV ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	3
(78)	77	62	25	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
(79)	78	76	14	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
(80)	87	73	8	XZIBIT LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	22
81	69	58	7	M.O.P. RELATIVITY 1555* (10.98/15.98)	FIRING SQUAD	12
82	73	69	15	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
83	81	82	28	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
(84)	91	88	54	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
(85)	85	66	9	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) HS	THE 7 SINS	29
(86)	95	79	19	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
87	80	75	12	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	27
(88)	98	94	23	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
89	74	60	6	GEORGE CLINTON CAPITOL 33911* (10.98/15.98)	GREATEST FUNKIN' HITS	46
90	75	61	19	A TRIBE CALLED QUEST ● JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
91	82	87	105	KIRK FRANKLIN & THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
(92)	92	91	29	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
(93)	96	83	108	SADE ▲ ² EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
(94)	NEW ▶	—	1	VARIOUS ARTISTS SO SO DEF 67759/COLUMBIA (10.98 EQ/16.98)	12 SOULFUL NIGHTS OF CHRISTMAS — PART 1	94
(95)	RE-ENTRY	15	15	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
96	90	99	70	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
(97)	NEW ▶	—	1	VARIOUS ARTISTS ISLAND 524307 (10.98/16.98)	SPECIAL GIFT	97
(98)	RE-ENTRY	7	7	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF	80
99	100	93	3	ROGER & ZAPP REPRISE 46243/WARNER BROS. (10.98/16.98)	THE COMPILATION: GREATEST HITS II AND MORE	93
100	84	90	6	BEBE & CECE WINANS SPARROW 37048/EMI (10.98/15.98)	GREATEST HITS	80

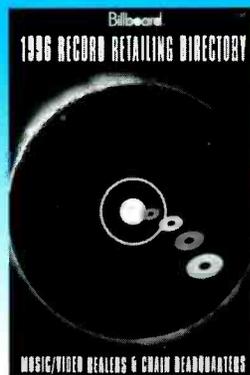
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol.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

The #1 Choice Of The Record and Video Industry

Billboard's Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, **Billboard's Record Retailing Directory** contains over **7,000** listings of full-line record stores featuring chain stores, chain headquarters and independents.



Jam-packed with listings:

- phone and fax numbers
- store names and addresses
- chain store planners and buyers
- store genre or music specialization
- audio book retailers nationwide

RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$145 plus \$5 shipping and handling (\$12 for international orders) call **(800) 344-7119**. In NJ call **(908) 363-4156**.

Or send check to:

Billboard Directories, Dept. BDRD3036, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. Please make any necessary name and address corrections above. All sales are final.

BDRD3036

Hot R&B Airplay

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

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

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

HOT R&B RECURRENT AIRPLAY

1	2	5	GET ON UP	JODECI (MCA)
2	1	4	TOUCH ME TEASE ME	CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)
3	3	2	WHY I LOVE YOU SO MUCH	MONICA (ROWDY/ARISTA)
4	5	5	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
5	7	9	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
6	4	17	LADY	D'ANGELO (EMI)
7	8	3	ME AND THOSE DREAMIN' EYES OF MINE	D'ANGELO (EMI)
8	6	10	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)
9	10	8	IF I RULED THE WORLD	NAS (COLUMBIA)
10	9	22	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
11	13	16	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
12	16	36	TELL ME	GROOVE THEORY (EPIC)
13	12	2	GOOD LOVE	JOHNNIE TAYLOR (MALACO)
14	11	27	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)
15	18	16	YOU'RE THE ONE	SWV (RCA)
16	20	13	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
17	15	10	I'LL DO ANYTHING FOR YOU	ANN NESBY (PERSPECTIVE/A&M)
18	17	26	NOT GON' CRY	MARY J. BLIGE (ARISTA)
19	14	8	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (QUADRASOUND/50G BEAT/ATLANTIC)
20	19	18	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
21	—	48	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
22	—	45	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M)
23	21	10	YOU	MONIFAH (UPTOWN/UNIVERSAL)
24	—	18	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY FEATURING RONALD ISLEY (JIVE)
25	—	42	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	MONICA (ROWDY/ARISTA)

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

R&B SINGLES A-Z

60	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
61	AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA) (Full Keel, ASCAP)
62	ASCENSION (DON'T EVER WONDER) (Sony/ATV Tunes LLC, ASCAP/Muszwel, ASCAP/Ital Shur, BMI/EMI April, ASCAP) HL
63	ATLIENS/WHEELZ OF STEEL (Chrysalis, ASCAP/Gnat Body, ASCAP) WBM
64	AT NIGHT I PRAY (Sony/ATV Tunes LLC, ASCAP/Wild Orchid, ASCAP/Bobby Sandstrom, ASCAP/BMG, ASCAP) HL
65	BEEN FOUND (Nick-O-Va, ASCAP/Guycol, ASCAP)
66	BEFORE I LAY (YOU DRIVE ME CRAZY) (Joel Hailey, ASCAP/EMI April, ASCAP/WB, ASCAP/D Xtordinary, ASCAP) WBM
67	BOHEMIAN RHAPSODY (FROM HIGH SCHOOL HIGH) (B. Feldman & Co./Trident, ASCAP/Glenwood, ASCAP) HL
68	BOW DOWN (Gangsta Boogie, ASCAP/WB, ASCAP/Base Pipe, ASCAP/Real An Ruff, ASCAP/Golden Fingas, ASCAP) WBM
69	CAN'T KNOCK THE HUSTLE (Lil Lu Lu, BMI/Sounds Of The Red Drum, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL
70	CAN YOU FEEL ME (Junkee Funk, BMI)
71	COLD ROCK A PARTY (Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Tommy Jmyri, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
72	COME SEE ME (Tyme 4 Flytes, BMI/Butter Jinx, BMI/Justin Combs, ASCAP/EMI April, ASCAP/LB Sam, ASCAP) HL
73	THE CYPHER: PART 3 (Cutlass, BMI/Jumping Bean, BMI/Mycenae, ASCAP/WB, ASCAP/Cold Chillin', ASCAP) HL
74	DA' DIP (Eric Timmons)
75	DARTY SOUTH (Organized Noise, BMI/Hitco, BMI/Cool People, BMI/Goodie Mob, BMI/Gnat Body, ASCAP/Chrysalis, BMI) WBM
76	DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noise, BMI/Hitco, BMI/Sailandra, ASCAP/Rondor, ASCAP/One O' Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM
77	FALLING (Drivety, BMI/X-Men, BMI/New Line, BMI/Sony/ATV LLC, BMI) HL
78	FLOATIN' ON YOUR LOVE (True Blue Rose, ASCAP/WB, ASCAP/Gritbit, BMI/Key-R-Go, BMI) WBM
79	FLY LIKE AN EAGLE (FROM SPACE JAM) (Sailor, ASCAP)
80	THE FOUNDATION (Hennessy For Everyone, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/Impulsive, ASCAP)
81	FRONT LINES (HELL ON EARTH) (Careers-BMG, BMI/Albert Johnson, BMI/BMG, ASCAP/Juvenile Hell, ASCAP)
82	HIT ME OFF (MCA, ASCAP/1 The Man, ASCAP/Only B, ASCAP/Jizzy Mo, ASCAP/BMD, ASCAP/Beated, ASCAP/Biv 10, ASCAP/EMI April, ASCAP) HL
83	HOW CAN WE STOP (Zomba, BMI/Horace Brown, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Amari, BMI) WBM
84	HOW COULD YOU (FROM BULLETPROOF) (Sony/ATV LLC, BMI/Yab Yum, BMI/BrownTown Sound, BMI/Plaything, BMI/Too True, BMI/La Courale, BMI) HL
85	HOW DO U WANT IT/CALIFORNIA LOVE (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Black/Hispanic, ASCAP/Suge, ASCAP/Emani's, ASCAP/Delirious, BMI/Embassy, BMI) WBM
86	I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMI/R. Kelly, BMI) WBM
87	I CAN MAKE IT BETTER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
88	I CAN'T SLEEP BABY (IF I) (Zomba, BMI/R. Kelly, BMI/Sony/ATV LLC, BMI/Ecaf, BMI) WBM/HL
89	IF YOUR GIRL ONLY KNEW (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) WBM
90	I GOT IT BAD (Tevin Campbell, ASCAP/Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
91	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (EMI, ASCAP/Flyte Tyme, ASCAP/EMI April, BMI/Justin Combs, BMI/Ninth Street Tunnel, BMI/Dynatone, BMI) HL
92	IN YOUR WILDEST DREAMS (Coleems-EMI, ASCAP/Knighty-Knight, ASCAP/Mike Chapman, ASCAP)
93	IT AIN'T EASY (LIVIN' WITHOUT U) (Rodney Shelton, ASCAP/Copper Sun, ASCAP)
94	IT'S ALRIGHT (Track Team, BMI/Dalos, BMI/Junior, ASCAP/WB, ASCAP/Robert Carter) WBM
95	IT'S YOUR BODY (Trusty Boots, ASCAP)
96	JUST THE WAY (PLAYAS PLAY) (Erick Sermon, ASCAP/Zomba, BMI/Copyright Control, BMI/Organized Noise, BMI/Hitco, BMI/Goodie Mob, BMI) WBM
97	JUST WANNA PLEASE U (Clark's True Funk, BMI/Mircead, ASCAP/Longitude, BMI/Lindseyanne, BMI/The Music Force, BMI)
98	JUST WHAT IT TAKES (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
99	KNOCKS ME OFF MY FEET (Black Bull, ASCAP/Jobete, ASCAP) WBM
100	LADY (Organized Noise, BMI/Hitco, BMI/Belt Star, ASCAP)
101	LAST NIGHT (FROM THE NUTTY PROFESSOR) (Ecaf, BMI/Keande, ASCAP) HL
102	LEAVIN' (Obba Babadula, BMI/Hitco, BMI)
103	LET'S GET THE MOOD RIGHT (Ecaf, BMI/Sony/ATV Songs, BMI) HL
104	LET'S RIDE (House Rep., BMI/Syblesons, BMI)
105	LIFT OFF (Chankleta, BMI/Tavisphere, ASCAP/Gioioso, ASCAP/Warp 9, ASCAP)
106	LIKE I DO (EMI April, ASCAP/D.A.R.P., ASCAP/Stone Agate, BMI) HL
107	LIVING FOR THE CITY (Jobete, ASCAP/Black Bull, BMI) WBM
108	LOUNGIN' (Cool J, Jobete, Screen Gems-EMI, BMI/Bernard Wright, BMI/Mohama, BMI) HL
109	LUCHINI AKA (THIS IS IT) (Protons, ASCAP/Sheba Doll, ASCAP/Satin Strutters, ASCAP/Sony/ATV Tunes LLC, ASCAP/Biggie, BMI)
110	MISSING YOU (FROM SET IT OFF) (Bary's Melodies, ASCAP/PolyGram, ASCAP/Drisha, ASCAP/WB, ASCAP) WBM/HL
111	THE MOMENT (Kenny G, BMI) HL
112	MORE TO LOVE (Dynatone, BMI/Warner-Tamerlane, BMI) WBM
113	MUSIC MAKES ME HIGH (LB Farm, ASCAP/EMI April, ASCAP)
114	MY BOO (Ghostown, BMI/Carl Mo, BMI/Air Control, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI) HL
115	NEVER LEAVE ME ALONE (Nate Dogg, BMI/Suge, ASCAP/Antisa, ASCAP/WB, ASCAP)
116	NEVER MISS THE WATER (Bahama Rhythm, ASCAP/Muziekuitgeverij B.V. BUMA, ASCAP/Intersong, ASCAP/Warner Chappell, PRS/WB, ASCAP) WBM
117	NEW WORLD ORDER (Mayfield, BMI/Ja'Bran, BMI/Raimundo Thomas, ASCAP)
118	NOBODY ELSE (Pologround, ASCAP/12 & Under, BMI/Jumping Bean, BMI/Jelly's Jams, ASCAP/Slam U Well, ASCAP)
119	NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
120	NO DIGGITY (Donni, ASCAP/Zomba, ASCAP/Chaunoye Black, ASCAP/Smokin' Sounds, ASCAP/Queenen, ASCAP/SIDI, BMI/Sony/ATV Tunes LLC, ASCAP/WB, ASCAP) HL/WBM
121	NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON) (Real N Ruff, ASCAP/Suge, ASCAP/Emoni's, ASCAP/Higi Phnest, BMI/Burnin Avenue, BMI/Big P, BMI)
122	NO TIME (Undeas, BMI/Warner-Tamerlane, BMI/EMI April, BMI/Dynatone, BMI/Unichappell, BMI/Justin Combs, ASCAP/Amari, ASCAP) HL/WBM
123	ONLY LOVE (A's Street, ASCAP/Warner Chappell, ASCAP/Saondra, ASCAP/Alino, ASCAP/One Ole Ghetto Hot, ASCAP/Reezmo, ASCAP)
124	ONLY YOU (Justin Combs, ASCAP/EMI April, ASCAP/Amari, ASCAP/Kevin Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WBM
125	PONY (Papah, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Hereticious, ASCAP) WBM
126	PO PIMP (WB, ASCAP)
127	THE RHYME (Zomba, ASCAP/Illibic, ASCAP/Erick Sermon, ASCAP/Amazement, BMI) WBM
128	RUNNIN' (Not Listed)
129	SET IT OFF (FROM SET IT OFF) (Organized Noise,

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	14	2	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC) 1 wk at No. 1
2	4	9	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
3	2	12	NOBODY	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
4	5	7	DON'T LET GO (LOVE)	EN VOQUE (EASTWEST/EEG)
5	1	16	PONY	GINUWINE (550 MUSIC/EPIC)
6	6	10	NO TIME	LL'KM FEAT. PUFF DADDY (UNDEAS/50G BEAT/ATLANTIC)
7	3	11	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
8	8	7	INSTILL LOVE WITH YOU/DON'T HAVE TO WORRY	NEW EDITION (MCA)
9	7	12	FALLING	MONTELL JORDAN (DEF JAM/MERCURY)
10	9	9	THIS IS FOR THE LOVER IN YOU	BAFFYFACE (EPIC)
11	12	18	LAST NIGHT	AZ YET (LAFACE/ARISTA)
12	10	16	WHAT KIND OF MAN WOULD I BE	MINT CONDITION (PERSPECTIVE/A&M)
13	11	18	TELL ME	DRU HILL (ISLAND)
14	13	15	STEELO	702 (BIV 10/MOTOWN)
15	17	4	COLD ROCK A PARTY	MC LYTE (EASTWEST/EEG)
16	15	8	KNOCKS ME OFF MY FEET	DONELL JONES (LAFACE/ARISTA)
17	16	7	COME SEE ME	112 (BAD BOY/ARISTA)
18	29	2	NOTHIN' BUT THE CAVI HIT	MC LYTE & THA DOGG FOUND (BUZZ TONE/PRIORITY)
19	36	2	I CAN MAKE IT BETTER	LUTHER VANDROSS (LV/EPIC)
20	19	7	STREET DREAMS	NAS (COLUMBIA)
21	20	18	MISSING YOU	BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST)
22	18	6	HOW COULD YOU	K-CI & JOJO OF JODECI (MCA SOUNDTRACKS/MCA)
23	22	7	NEVER LEAVE ME ALONE	NATE DOGG FEAT. SNOOP DOGGY DOGG (DEATH ROW)
24	27	3	IT'S YOUR BODY	JOHNNY GILL FEAT. ROGER TROUTMAN (MOTOWN)
25	21	4	ATLIENS/WHEELZ OF STEEL	OUTKAST (LAFACE/ARISTA)
26	23	13	FLOATIN' ON YOUR LOVE	THE ISLEY BROTHERS FEAT. ANGELA WINKLESH (I-NECK)
27	26	14	BOW DOWN	

WORLDWIDE SPECIALS & DIRECTORIES 1996



LATIN MUSIC QUARTERLY

Issue Date: Feb. 1

Ad Close: Jan. 7

Billboard's February issue contains the first of four Latin Music Quarterlies designed to provide readers with the most up-to-date information on the fast moving Spanish language music universe and its growing, vital markets. The first in this series reports on the challenge of piracy in Latin America. Coverage will also recap 1996's market activity in Argentina and Chile, and debut the market-share chart (a new regular Latin Music Quarterly feature). In addition, it will look at Latin dance and forecast business for 1997.

Contact:
Gene Smith
212-536-5001



FRANCE

Issue Date: Feb. 8

Ad Close: Jan. 14

Billboard's Feb. 8th Spotlight on France will discuss the musical developments and changes occurring throughout the country. In this issue, **Billboard** will discuss France's "Quota Generation," and how domestic content legislation on French radio is having a profound effect on young artists, label executives and programmers. Also featured will be highlights on some of France's newest acts emerging since these radio quotas were introduced, a summary of the Victoires de la Musique Awards and an executive roundup with French leaders discussing their projections for 1997.

Contact:
Francois Millet
33-1-4549-2933



EMI 100TH ANNIVERSARY

Issue Date: Feb. 22

Ad Close: Jan. 21

1997 marks the 100th year since the founding of the Gramophone Company Ltd. and the Columbia Graphophone Company Ltd., whose subsequent merging in 1931 resulted in the formation of the global entertainment giant, EMI. In our February 22 issue, **Billboard** chronicles a century of EMI's musical and artistic accomplishments. Features will include exclusive interviews with Rupert Perry and J.F. Cecillon as well as an in-depth look at the company's history, growth, and future development worldwide.

Contact:
Catherine Flintoff
44-171-323-6686

Place your ad today!

EAST/MIDWEST

212-536-5004 - PH
212-536-5055 - FAX
KEN PIOTROWSKI
PAT ROD JENNINGS
DEBORAH ROBINSON
KEN KARP

WEST

213-525-2307 - PH
213-525-2394/5 - FAX
JODIE FRANCISCO
LEZLE STEIN
ROBIN FRIEDMAN

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
LEE ANN PHOTOGLO

FLORIDA/LATIN AMERICA

305-441-7976 - PH
305-441-7689 - FAX
ANGELA RODRIGUEZ

ASIA PACIFIC/AUSTRALIA

613-9824-8260 - PH
613-9824-8263 - FAX
AMANDA GUEST

UK/EUROPE

44-171-323-6686 - PH
44-171-323-2314 - FAX
CHRISTINE CHINETTI
CATHERINE FLINTOFF

FRANCE

331-4549-2933 - PH
331-4222-0366 - FAX
FRANCOIS MILLET

MEXICO/ WEST COAST LATIN

213-525-2307
DAISY DUCRET

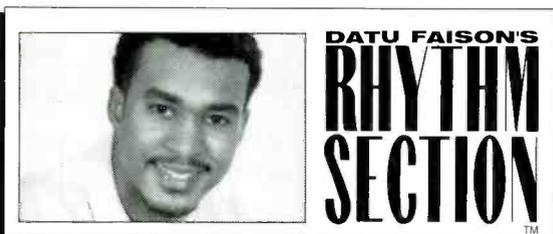
JAPAN

81-44-433-4067 PH/FAX
TOKURO AKIYAMA
213-650-3171 - PH
213-650-3172 - FAX
AKI KANEKO

ITALY

39+(0)362+54.44.24 - PH
39+(0)362+54.44.35 - FAX
LIDIA BONGUARDO

readers worldwide!



SPACE JAMMING: With a unit increase of more than 300% at R&B core stores, R. Kelly's "I Believe I Can Fly" from the "Space Jam" soundtrack (Warner Sunset/Atlantic/Jive) catapults 8-1 on Hot R&B Singles, earning Kelly his seventh No. 1 on that chart. The boost at retail pushes the song 14-1 on Hot R&B Singles Sales; its total retail and radio points are more than double last week's numbers. The Thanksgiving-week schedule forced a Nov. 27 release date, which means that last week's rankings did not reflect an entire week of sales. At radio, Kelly sees a 9% increase in audience impressions, reaching more than 39 million listeners of 92 monitored R&B stations.

The song also moves 3-1 on Hot R&B Airplay. "It was one of those add-water-and-stir records and had blown out of the box," says WUSL Philadelphia assistant PD Helen Little. "Initially, I was really curious to see how his core fans would receive the record, since it's a bit different from his normal bump-and-grind-type material." Other station leaders include WJMH Greensboro, N.C.; WKKV Milwaukee; and WJHM Orlando, Fla.

Seal's "Fly Like An Eagle" (ZTT/Warner Sunset/Atlantic), also from "Space Jam," nets the Hot Shot Debut at No. 49. The majority of the track's chart points come from retail, as reflected by its No. 35 rank on Hot R&B Singles Sales. Although the track has not yet debuted on Hot R&B Airplay, it's receiving play on 36 monitored stations. Leaders include WJTT Chattanooga, Tenn.; WDKX Rochester, N.Y.; and WCDX Richmond, Va.

Rounding out the Space Jammers, "Space Jam" by the Quad City DJ's (Big Beat/Warner Sunset/Atlantic) enters Hot R&B Singles at No. 68. That track has nearly double last week's audience impressions; they now top 1.3 million. The song enters the Hot R&B Singles Sales list at No. 50.

BIG THINGS: With a 50% unit increase at R&B core stores, Mack 10 & Tha Dogg Pound's "Nothin' But The Cavi Hit" (BuzzTone/Priority) moves 42-32 on Hot R&B Singles, snagging Greatest Gainer/Sales. While the A-side is receiving airplay on 27 monitored stations, part of the sales boost can be attributed to the B-side, Master P's "Is There A Heaven 4 A Gangsta?," which is receiving play on 13 monitored stations. Following a strong week at radio, the Braxtons' "Only Love" (Atlantic) shifts 75-70, netting Greatest Gainer/Airplay. The radio boost pushes the song more than 20% in terms of total chart points.

'T IS THE SEASON: As the holidays roll near, three Christmas sets debut on Top R&B Albums. "Christmas On Death Row" (Death Row/Interscope), a various-artists compilation, snags the Hot Shot Debut at No. 57, with less than a week of sales. The set's first single, Snoop Doggy Dogg's "Santa Claus Goes Straight To The Ghetto," is receiving support at 30 monitored stations following its first week at radio. The other entries are also various-artists compilations: "12 Soulful Nights Of Christmas" (So So Def/Columbia) debuts at No. 94, and "Special Gift" (Island) debuts at No. 98. Additionally, "Slow Jams Christmas, Vol. 1" (the Right Stuff/Capitol) moves 93-63, earning Pacesetter with a 74% unit increase at R&B core stores.

R&B

ADRIANA EVANS

(Continued from page 16)

used without a video to set up the rest of the marketing campaign."

In the U.K., a remixed trip-hop version of "Reality" by British producer Atica Blue will be serviced as a 12-inch commercial single Jan. 17.

Says Sutton, "We've been developing her through style and fashion press and in clubs [in the U.K.]. She's already getting airplay of the [U.S. 'Reality' version] on Radio One over there, and Choice FM in London got a hold of one of the [U.S.-distributed] sampler cassettes and has been playing tracks."

The remixed single will also be serviced to the rest of Europe and other international territories, including Japan. The release schedule was not available at press time.

"Seeing Is Believing," the first U.S. commercial single, will be released Feb. 14 and will be backed with "Reality." The label plans to competitively price the single to move product and generate awareness of Evans among consumers.

A "Seeing Is Believing" video is slated for release in late January to regional and national clip shows such as "BET On Jazz" and to networks such as VH1 and the Box.

Evans has performed two eight-piece band-backed showcases; the first was at Luna Park in Los Angeles Dec. 4 and the second at New York's Spy bar Dec. 10.

"With the success of [rhythm alternative and classic soul] artists such as Maxwell, Groove Theory, and D'Angelo, it's become apparent that there's a change in consumers' musical perspective," says Wright. "We want to create the right kind of environment through which people can listen to Adriana in concert, and that can only be done with a live band."

Additional showcases are being scheduled for early January in Washington, D.C., San Francisco, and Atlanta. The label hopes to follow these promotional dates with concert performances.

JUNGLE BROTHERS

(Continued from page 16)

"They all have kids, [Sammy B and Afrika] are married, and they express that. They were also one of the first groups to bring the concept of Afrocentrism into hip-hop, so they are definitely bringing that back."

The album includes a bonus remix of "How Ya Want It" that features De La Soul and A Tribe Called Quest.

Another remix version, featuring De La Soul, was serviced to college radio and mix shows Dec. 2. A clip, also featuring De La Soul, was released to video shows Nov. 20.

The remix featuring De La Soul and A Tribe Called Quest will be serviced to college radio, mix shows, and mix-tape DJs Dec 2. It will be in stores on Tuesday (17).

A limited-edition 12-inch vinyl of classic Jungle Brothers hits is in the works.

"We just want the old-school guys to remember [the Jungle Brothers] vibe, and we want the new kids to have an understanding for the group's place in history," says Robertson.

In January, Gee Street will distribute a special Jungle Brothers mix tape (Continued on page 33)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	11	NO TIME (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	LIL' KIM FEATURING PUFF DADDY 6 weeks at No. 1
2	2	4	4	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	MC LYTE
				★★★ GREATEST GAINER ★★★	
3	7	49	3	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") (C) (D) (T) BUZZ TONE 53263/PRIORITY	MACK 10 & THA DOGG POUND
4	3	2	7	STREET DREAMS (C) (D) (M) (T) (X) COLUMBIA 78409	NAS
5	4	3	4	ATLIENS/WHEELZ OF STEEL (C) (D) (T) LAFACE 24196/ARISTA	OUTKAST
6	5	5	14	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	WESTSIDE CONNECTION
7	6	6	36	PO PIMP (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	DO OR DIE (FEATURING TWISTA)
8	8	7	11	SITTIN' ON TOP OF THE WORLD (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	DA BRAT
9	9	8	4	LET'S RIDE (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 57574/MERCURY	RICHIE RICH
10	12	12	28	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC & JOJO)
11	10	9	12	MUSIC MAKES ME HIGH (C) (M) (T) (X) UNIVERSAL 56022	LOST BOYZ
12	15	14	12	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
13	11	10	6	YOU COULD BE MY BOO (C) (D) RAP-A-LOT/NOO TRYBE 38571/VIRGIN	THE ALMIGHTY RSO FEAT. FAITH EVANS
14	17	15	5	LUCHINI AKA (THIS IS IT) (C) (T) PROFILE 5458	CAMP LO
15	13	11	16	CAN'T KNOCK THE HUSTLE (C) (M) (T) (X) FREEZE/ROC-A-FELLA 53242/PRIORITY	JAY-Z
16	NEW		1	SPACE JAM (FROM "SPACE JAM") (C) (D) (T) (X) BIG BEAT/WARNER SUNSET 87018/AG	QUAD CITY DJ'S
17	18	16	4	THE FOUNDATION (C) (D) (T) LOUD 64708/RCA	XZIBIT
18	16	13	25	LOUNGIN' (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J
19	36	—	2	RUNNIN' (C) (M) (T) (X) FREEZE/ROC-A-FELLA 53242/PRIORITY	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
20	21	17	3	WHAT THEY DO (C) (D) (T) DGC 19407/GEFFEN	THE ROOTS
21	20	19	4	SUKI SUKI NOW (C) (T) (X) ATTITUDE 17029	D.J. TRANS
22	19	20	14	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (C) (D) INTERSCOPE 97008	WARREN G FEAT. ADINA HOWARD
23	25	—	2	AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA") (T) GEFFEN 22229*	LL COOL J
24	45	33	3	EVERYBODY'S TALKIN' (C) (T) (X) CORRECT 10210	AL TARIQ (KOOL FASH)
25	NEW		1	SOUL ON ICE (C) (T) PRIORITY 53258	RAS KASS
26	22	22	22	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	OUTKAST
27	29	23	16	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (V) (X) LAFACE 24157/ARISTA	SOUTHSYDE B.O.I.Z.
28	24	21	17	ILLEGAL LIFE (M) (T) (X) PENALTY 0177/TOMMY BOY	CAPONE-N-NOREAGA
29	35	—	2	TEAR DA CLUB UP (C) (T) (X) BRUTAL 53260/PRIORITY	THREE 6 MAFIA
30	28	48	4	RUFF RIDE (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	FRAZE
31	32	18	13	NO FEAR (C) (T) DUCK DOWN 53243/PRIORITY	ORIGINOO GUNN CLAPPAZ
32	37	26	6	THE LUMP LUMP (C) (D) (T) LOUD 64690/RCA	SADAT X
33	26	27	21	ALL I SEE (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	A+
34	34	24	20	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL NIGHT") (C) (T) BIG BEAT 98045/AG	RZA FEAT. METHOD MAN & CAPPADONNA
35	33	30	9	THE LOVE SONG (C) (T) WARNER BROS. 17586	BUSH BABEES FEATURING MOS DEF
36	30	29	20	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	THE 2 LIVE CREW
37	23	28	4	PHENOMENON (C) (T) (X) NEXT PLATEAU 1440	ONE AND ONE
38	31	25	6	FRONT LINES (HELL ON EARTH) (T) LOUD 64693*/RCA	MOBB DEEP
39	43	34	10	THE RHYME (T) JIVE 42405*	KEITH MURRAY
40	46	32	10	WAKE UP (C) (D) (T) WU-TANG 53238/PRIORITY	KILLARMY
41	44	31	8	THERAPY (C) (D) (T) DUCK DOWN 53250/PRIORITY	HELTAH SKELTAH
42	42	43	18	CAN YOU FEEL ME (C) (D) (T) RELATIVITY 1567	DRU DOWN
43	14	37	18	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 24173/ARISTA	GOODIE MOB
44	40	36	12	ITZSOWEEZEE (HOT) (C) (T) (X) TOMMY BOY 7752	DE LA SOUL
45	RE-ENTRY		11	MY KINDA N*GGA (C) (T) PENDULUM 58586/EMI	HEATHER B. FEATURING M.O.P.
46	41	39	41	C'MON N' RIDE IT (THE TRAIN) (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
47	NEW		1	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 57320*/MERCURY	REDMAN FEAT. K-SOLO
48	38	—	2	MASTA PLAN (C) RENEGADE 5014/RAGING BULL	THE LOST TRYBE OF HIP-HOP
49	RE-ENTRY		5	THE HEIST (FROM "SET IT OFF") (C) (D) (M) (T) G FUNK/DEF JAM 575650/MERCURY	DA 5 FOOTAZ
50	39	38	6	I JUSWANNACHILL (C) (D) (T) WILD PITCH 19404/GEFFEN	THE LARGE PROFESSOR

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	8	3	EVERYBODY'S TALKIN' AL TARIQ (KOOL FASH) (CORRECT)	14	11	7	LOCKDOWN THE RUDE BOYS (BUCHANAN/BELLMARK)
2	—	1	SOUL ON ICE RAS KASS (PRIORITY)	15	17	9	THE HEIST DA 5 FOOTAZ (G FUNK/DEF JAM/MERCURY)
3	3	2	TEAR DA CLUB UP THREE 6 MAFIA (BRUTAL/PRIORITY)	16	—	3	HOW YA WANT IT (I GOT IT) JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
4	7	2	LOVE IS ON THE WAY BILLY PORTER (DVS&M)	17	10	19	PIECE OF CLAY MARVIN GAYE (REPRISE/WARNER BROS.)
5	2	4	RUFF RIDE FRAZE (BEFORE DAWN/TOUCHWOOD)	18	23	2	WAITIN' BIG JAZ (FREEZE/PRIORITY)
6	1	4	PHENOMENON ONE AND ONE (NEXT PLATEAU)	19	—	1	BLACK CINDERELLA POSITIVE K (FUNKY BROADWAY/POSK)
7	—	5	EMOTIONS TWISTA (CREATORS WAY)	20	—	26	SUMMER MADNESS JERALD DAEMYON (GRP)
8	14	12	MY KINDA N*GGA HEATHER B. FEAT. M.O.P. (PENDULUM/EMI)	21	21	8	HOW MANY EMCEES - THE DJ EVIL DEF '96 REMIX BLACK MOON (WRECK/NERVOUS)
9	5	4	SOMETHING I'VE NEVER HAD MIKI HOWARD (ALIBI/HUSH)	22	25	2	THAT'S RIGHT DJ TAZ (SUCCESS)
10	—	1	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	23	22	8	WORLD WIDE ROYAL FLUSH (BLUNT/TVT)
11	13	9	RISE SANDRA ST. VICTOR (WARNER BROS.)	24	20	11	DICKEY RIDE SOUTHERN PLAYAS (CRITIQUE)
12	9	6	WORD IZ LIFE POOR RIGHTEOUS TEACHERS (PROFILE)	25	12	8	INDESTRUCTIBLE REIGN (H.O.L.A. RECORDINGS/ISLAND)
13	6	2	MASTA PLAN THE LOST TRYBE OF HIP-HOP (RENEGADE/RAGING BULL)				

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

Toni Braxton Helps Bring Dance Closer To The Fore

MOMENTS IN TIME: Do ya need any more signals that dance music is coming up hard and fast in the mainstream? Well, in case you do, allow us to point out one of the greater acknowledgements our community has gotten in recent times. Yes, kids, we are referring to the split-second when Toni Braxton dove into the house version of her No. 1 pop smash "Un-Break My Heart" midway through her recent performance on the Billboard Music Awards. As she whipped off the top layer of her gown and struck a defiant disco diva pose (conjuring up fond memories of the gorgeously camp opening number of Cher's weekly '70s



by Larry Flick

variety series), we literally leaped from the couch and cheered. It was fierceness personified.

We could have lived without host Chris Rock's unfunny mock horror over her use of a male/male dance team during the number. But he did not ruin the excitement or significance of Soul Solution and Hex Hector's hardcore house beats invading millions of middle-American homes. There are a lot of pop stars warmly embracing dance music right now, but Braxton gets a big ol' gold star for going one step further with a breathtaking and bold nod to clubland for its contribution to her continued success.

Meanwhile, the list of die-hard rockers dabbling in dance beats lengthens by the second. The last six months have seen Oasis singer Noel Gallagher, David Bowie, and former Guns N' Roses axeman Slash, among about a dozen others, gleefully tripping the club fantastic—with word circulating that U2 is knee-deep in trip-hop, ambient, and jungle rhythms on its upcoming Island album.

The latest rocker to at least momentarily join the dance ranks is Echobelly siren Sonya Madden, who has lent her voice to "Ride A Rocket," a house track produced by ex-Alcatraz member Victor Imbres. Described as a one-off lark by those close to Madden, the single is due on London U.K. in late January.

Meanwhile, Imbres has donned the group moniker Submerge for the single "Take Me By The Hand," a tripped-out anthem that has been picked up for release by the ever-savvy lads at AM:PM in the U.K. for release next month. The A&R folks at DV8 Records here (who have first crack at all AM:PM stuff for the States) would be wise to give this one a very close listen... and fast.

Hangin' on the AM:PM tip for just another moment, the label has gathered some of its best singles for "Anthems," a whopping three-CD collection that also features the turntable skills of C.J. Mackintosh, Simon Dunmore, and Alcatraz. You'll spend hours workin' up a serious sweat in this set, which includes music by Barry White, the Absolute, Cool Jack, Heller & Farley, H2O Featuring Billie, Tak Tix, and Sarah Washington, among numerous others. Oh, and that heavily sought-after (and wickedly infectious) Mousse T. remix of "Can I Get A Witness" by Ann Nesby is prominently featured here. Need more purchasing incentive?

Any second now, Arista will unleash the hotly anticipated Junior Vasquez and Soul Solution reconstructions of "Step By Step" by Whitney Houston. Given the tribal melodrama of JV's version and the smooth, mildly retro tone of Soul Solution's interpretations, we have no doubt of the record's immi-

nent (and instant) widespread success. But we're not willing to stop there. We think the soundtrack to "The Preacher's Wife" is rife with potential dance fodder. Next stop? Houston's rousing rendition of the Rev. Kenneth Paden's "Help Is On The Way" with the Georgia Mass Choir or the heartwarming "You Were Loved." In our mind, we can already hear Chicago legend Maurice Joshua underlining either song with stomping and cathartic house beats. In fact, we can even imagine a streetwise groove rendering the gospel-charged former cut a viable top 40 contender. Just our two pennies...

STEPS IN TIME: If the media bonanza surrounding the imminent opening of "Evita" has you starved for every taste of Madonna you can get, then start dialing direct-mail retailer 1-800-HARMONY to order a copy of "Pre-Madonna." (Get the wordplay?) It's a 10-song compilation of tunes she recorded with producer Stephen Bray at New York's famed Music Building in 1980-81—including the four songs ("Everybody," "Ain't No Big Deal," "Stay," and "Don't You Know") that are said to have gotten her signed to Sire Records. Bray has remixed the raw demos of these songs, as well as previously unavailable cuts like the rock-ish "Laugh To Keep From Crying" and the disco-spiced "Crimes Of Passion."

"These tracks carve the dance sound of a generation and chronicle Madonna's first musical self-definition phase," says Bray, who co-wrote and co-produced hits like "Into The Groove," "Papa Don't Preach," and "Express Yourself" with the diva.

Although it has yet to be confirmed, we hear that several cuts from the album may be updated into contemporary house form. Intriguing, indeed.

BOOGIE WONDERLAND: It's hard to believe that Cevin Fisher has come into national prominence only in the last year. His jams are getting consis-



A Little Bit Of Soul. Jazz legend George Benson, center, is flanked by Kenny "Dope" Gonzalez and "Little" Louie Vega in the DJ booth at New York's Sound Factory Bar, where the three celebrated their work on the forthcoming Nuyorican Soul album. Conceived and produced by Gonzalez and Vega, the set gathers luminaries like Jocelyn Brown, Roy Ayers, Tito Puente, and the Salsoul Orchestra's Vincent Montana Jr. on tunes that range from classic funk and jazz to hardcore club and Latin grooves. Benson performs on the first 12-inch single, "You Can Do It (Baby)." Prior to the late-February release of the GRP/Giant Steps album, the label will issue "Runaway," featuring vocals by India. Remixes have been completed by Mousse T. and Armand Van Helden.

tent play on every turntable that matters, and sharp ears can pick out his influence within the grooves of more than a few other producers.

He continues to keep club kids hanging on his every thought with "Music Saved My Life," his third slammer for Maxi Records. Like his previous jams for the label, "Check This Out" and "The Way We Used To," this one wriggles with deep-house vigor and a bit of R&B spice. We are sitting on the edge of our seat in anticipation of "The Album!," which Maxi promises to offer during the first quarter of the new year.

Ya gotta love the lads at Ultra Records for being sharp enough to spot a good deal when they see one. The label has just inked a production and distribution agreement with Roger Sanchez's up-and-coming Narcotic Records. The alliance will be christened at the top of '97 with "Stand Tall," a roof-raisin' houser by Department Of Soul. At the core of this infectious jam is Toney Jones, whose chest-

pounding performance effectively rises above the drama and grit of underground mixes provided by DJ Spen of Basement Boys fame and the West Coast-rooted Deep Swing Posse.

Do you need a new Donna Summer jam to get you through the winter? Even the most devoted loyalists must be growing weary of the reissued remixes of her oldies. To that end, we applaud Universal Records for having the vision to reconstruct "Whenever There Is Love," the diva's current duet ballad with Bruce Roberts, with house rhythms.

Placed in the hands of Junior Vasquez, this single from the soundtrack to "Daylight" has become a sweeping anthem that carefully walks the line between retro-disco reverence and tribal-house rebellion. The percussion and energy that Vasquez brings to the song add zest to the chorus—particularly on the radio edit. Now if only someone would drag Summer into the studio for an entire album.



Behind The Groove. DJ David Harness rifles through his records before launching his weekly Friday-night set at Club Universe in San Francisco. The Monterey, Calif., native can also be heard spinning house music at the King Street Garage, End-Up, and Lift, among other venues. He is also the host of "Your Mama's House," a Saturday-night mix show on KMEL-FM. Harness is plotting his first foray into production with a track that is due for release in early 1997 on Universe Sounds.

Work Group's Jamiroquai Sets Sights On U.S.

BY SHAWNEE SMITH

NEW YORK—"It makes total sense that he can be a star in the U.S.," says Jeff Ayeroff, co-president of the Work Group, of Jamiroquai visionary Jay K. "He's a superstar in Europe."

Jamiroquai has enjoyed international esteem with its last two albums—"Alright," issued internationally in 1992, and "Space Cowboy," the 1994 Stateside debut—and Ayeroff feels that the time has come for the band to enjoy similar status in the U.S. "Space Cowboy" was a little ahead of its time in America," he says.

Ayeroff believes that racial barriers at U.S. radio stations played a big part in the band's only moderate success. "[In the U.K.], there's no black radio or white radio, it's just radio," he says. At the same time,



JAMIROQUAI

Ayeroff hopes that the recent prominence of dance music in the U.S. has warmed the racial climate at radio.

Jay K., on the other hand, believes that weak production and

(Continued on next page)

Billboard HOT Dance Breakouts

DECEMBER 21, 1996
CLUB PLAY

1. RISE SANDRA ST. VICTOR WARNER BROS.
2. SAY... IF YOU FEEL ALRIGHT CRYSTAL WATERS MERCURY
3. SAY YEAH STROBE PRESENTS LA CASA GRANDE JELLYBEAN
4. PUMPIN' PROYECTO UNO H.O.L.A. RECORDINGS
5. SOUL TO BARE JOI CARDWELL EIGHT BALL

MAXI-SINGLES SALES

1. WHEN YOU'RE GONE THE CRANBERRIES ISLAND
2. MOMENTS... NOISE MAKER STRICTLY RHYTHM
3. FEEL THE VIBE TORRES BROS WAXHEAD
4. EMOTIONS TWISTA CREATORS WAY
5. SOUL ON ICE RAS KASS PRIORITY

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	2	4	6	UN-BREAK MY HEART LAFACE 24213/ARISTA 1 week at No. 1	TONI BRAXTON
2	1	3	7	SUGAR IS SWEETER FRRR/LONDON 120102/ISLAND	C.J. BOLLAND
3	4	5	10	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON
4	5	8	9	HOLDING ON TO YOUR LOVE KING STREET 1048	STEPHANIE COOKE
5	6	11	8	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA PROMO	HANNAH JONES
6	3	1	8	ONE AND ONE DECONSTRUCTION 13268/ARISTA ◆ ROBERT MILES FEAT. MARIA NAYLER	
7	8	12	7	BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE ◆ BT FEATURING TORI AMOS	
8	11	16	9	SHOUT COLUMBIA 78421	STAXX OF JOY
9	16	24	6	ANGEL EASTWEST 63990/EEG ◆ SIMPLY RED	
10	7	6	11	THE CHILD (INSIDE) ARISTA 13252 ◆ QKUMBA ZOO	
11	17	21	6	REPORT TO THE FLOOR JELLYBEAN 2516 INNER SOUL FEATURING SONYA ROGERS	
12	10	2	11	CAN'T HELP IT COLISEUM IMPORT/PWL	HAPPY CLAPPERS
13	29	40	3	THE BOSS ATLANTIC 85456	THE BRAXTONS
14	20	25	6	LA HABANERA URBAN IMPORT	HANDS ON YELLO
15	27	32	4	NEVER MISS THE WATER REPRISE 43787 ◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO	
16	24	30	4	LIVING IN ECSTASY WAVE 50011	FONDA RAE
17	19	23	7	OHNO TWISTED 55242/MCA	DANNY TENAGLIA
18	9	7	12	LAND OF THE LIVING CHAMPION 324/RCA ◆ KRISTINE W	
19	28	28	5	INDESTRUCTIBLE H.O.L.A. RECORDINGS 341007/ISLAND ◆ REIGN	
20	14	10	10	CUBA STRICTLY RHYTHM 12472	EL MARIACHI
21	26	29	5	BECAUSE YOU LOVED ME ARIOLA 42945	SUZANN RYE
22	12	9	12	FIRED UP! TWISTED 55221/MCA	FUNKY GREEN DOGS
23	31	37	4	DE LA CASA MOONSHINE MUSIC 88432	E.K.O.
24	30	34	5	ONLY 4 U CAJUAL 252	CAJ.MERE
25	18	15	10	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78377/EPIC ◆ CELINE DION	
26	22	19	8	HOLIDAY EIGHT BALL 89	GLENN TOBY
27	23	22	7	THE REAL THING WARNER ALLIANCE 43789/WARNER BROS. THE WORLD WIDE MESSAGE TRIBE	
28	34	43	4	COLOUR OF LOVE TOMMY BOY 748	AMBER
29	13	13	14	SNAPSHOT RHINO 76032/ATLANTIC ◆ RUPAUL	
30	15	14	19	EVERYBODY'S FREE (TO FEEL GOOD) PULSE-8 IMPORT ◆ ROZALLA	
31	21	17	12	IN THE SPRINGTIME OF HIS VOODOO ATLANTIC 85475	TORI AMOS
32	38	47	3	OOH AAH... JUST A LITTLE BIT ETERNAL 43802/WARNER BROS. ◆ GINA G	
33	41	—	2	SET ME FREE JELLYBEAN 2518	DEEP 6
34	36	50	3	YOU CAN DO IT (BABY) GIANT STEP/BLUE THUMB 3093/GRP NUYORICAN SOUL FEAT. GEORGE BENSON	
35	33	39	4	LIVE IT COOL (JUST DO IT) PAGODA 281010	LYDIA RHODES
36	25	18	11	CAN I GET A WITNESS PERSPECTIVE PROMO/A&M ANN NESBY	
★ ★ ★ Power Pick ★ ★ ★					
37	49	—	2	BACK TOGETHER KING STREET 1053 URBAN SOUL FEAT. SANDY B.	
★ ★ ★ Hot Shot Debut ★ ★ ★					
38	NEW	—	1	GET UP NERVOUS 20216	BYRON STINGILY
39	35	41	4	SHINE THE LIGHT NITEGROOVES 52/KING STREET	CEVIN FISHER
40	46	—	2	LET THE BEAT HIT 'EM COLISEUM IMPORT/PWL	SHERYL JAY
41	45	—	2	PARADISE IS HERE REPRISE 43759	CHER
42	43	49	3	LET'S GROOVE STRICTLY RHYTHM 12485 GEORGE MOREL FEATURING HEATHER WILDMAN	
43	47	—	2	HOT & WET (BELIEVE IT) LOGIC 59055 ◆ TZANT FEATURING VERA FRANCIS	
44	NEW	—	1	COSMIC GIRL WORK 42785/EPIC	JAMIROQUAI
45	42	48	3	IF YOU REALLY LOVE ME FLP-IT 1001 ◆ LONNIE GORDON	
46	NEW	—	1	HIGHER EPIC 78476	GLORIA ESTEFAN
47	NEW	—	1	HE'S ON THE PHONE MCA 55268	SAINT ETIENNE
48	NEW	—	1	ULTRA FLAVA DV8 120107/A&M	HELLER & FARLEY PROJECT
49	NEW	—	1	TIME IS UP BYTE IMPORT	CB MILTON
50	50	—	2	THE GIFT DECONSTRUCTION PROMO/RCA WAY OUT WEST FEAT. MISS JOANNA LAW	

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★					
1	1	1	4	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA 3 weeks at No. 1	TONI BRAXTON
2	2	2	3	THIS IS FOR THE LOVER IN YOU (T) (X) EPIC 78444 ◆ BABYFACE FEAT. LL COOL J, H. HEWETT, J. WATLEY & J. DANIELS	
3	7	7	4	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG ◆ MC LYTE	
4	6	15	15	FIRED UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
5	19	—	2	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42427/JIVE ◆ R. KELLY	
6	4	4	11	NO DIGGITY (M) (T) (X) INTERSCOPE 95003 ◆ BLACKSTREET (FEATURING DR. DRE)	
7	3	3	25	WHERE DO YOU GO (M) (T) (X) ARISTA 13273 ◆ NO MERCY	
8	5	14	3	LAND OF THE LIVING (T) (X) CHAMPION 324/RCA ◆ KRISTINE W	
9	11	6	8	STREET DREAMS (M) (T) (X) COLUMBIA 78408 ◆ NAS	
10	13	5	3	HIGHER/I'M NOT GIVING YOU UP (T) (X) EPIC 78476 ◆ GLORIA ESTEFAN	
11	9	—	2	AIN'T NOBODY (T) GEFEN 22229 ◆ LL COOL J	
12	18	9	11	NO TIME (T) UNDEAS/BIG BEAT 95631/AG ◆ LIL' KIM FEATURING PUFF DADDY	
13	14	12	12	NOBODY (T) (X) ELEKTRA 65982/EEG ◆ KEITH SWEAT FEATURING ATHENA CAGE	
14	21	24	15	CAN'T KNOCK THE HUSTLE (M) (T) (X) FREEZE/ROC-A-FELLA 53251/PRIORITY ◆ JAY-Z	
★ ★ ★ Hot Shot Debut ★ ★ ★					
15	NEW	—	1	SPACE JAM (T) (X) BIG BEAT/WARNER SUNSET 85454/AG	QUAD CITY DJ'S
16	NEW	—	1	OOH AAH... JUST A LITTLE BIT (T) (X) ETERNAL 43802/WARNER BROS. ◆ GINA G	
17	10	13	7	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278 ◆ NEW EDITION	
18	25	34	22	DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 186/TOMMY BOY JOCELYN ENRIQUEZ	
19	31	23	10	PONY (T) 550 MUSIC 78354/EPIC ◆ GINUWINE	
20	15	21	4	DON'T LET GO (LOVE) (M) (T) (X) EASTWEST 63987/EEG ◆ EN VOGUE	
21	12	10	9	TOUCH MYSELF (T) (X) ROWDY/LAFACE 35091/ARISTA ◆ T-BOZ	
22	27	28	29	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA ◆ 112 FEATURING THE NOTORIOUS B.I.G.	
23	48	39	7	I FELL IN LOVE (T) (X) ROBBINS 72007	ROCKELL
24	39	22	5	COME SEE ME (T) (X) BAD BOY 79076/ARISTA ◆ 112	
25	28	27	23	THE THINGS THAT YOU DO (T) (X) MERCURY 578713 ◆ GINA THOMPSON	
26	22	19	28	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND ◆ 2PAC (FEAT. KC & JOJO)	
27	NEW	—	1	PARADISE IS HERE (T) (X) REPRISE 43759	CHER
28	33	33	10	THE RHYME (T) JIVE 42405 ◆ KEITH MURRAY	
29	30	29	5	NEVER MISS THE WATER (T) (X) REPRISE 43787 ◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO	
30	NEW	—	1	COLOUR OF LOVE (T) (X) TOMMY BOY 748	AMBER
31	26	20	12	MUSIC MAKES ME HIGH (M) (T) (X) UNIVERSAL 56020 ◆ LOST BOYZ	
32	20	8	4	ATLIENS/WHEELZ OF STEEL (T) LAFACE 24197/ARISTA ◆ OUTKAST	
33	NEW	—	1	PUMPIN' (T) (X) H.O.L.A. RECORDINGS 341006/ISLAND ◆ PROYECTO UNO	
34	RE-ENTRY	9	OHNO (T) (X) TWISTED 55242/MCA DANNY TENAGLIA		
35	29	40	15	KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM BORIS DLUGOSCH PRESENTS BOOM!	
36	NEW	—	1	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201/MERCURY ◆ REDMAN FEAT. K-SOLO	
37	8	16	7	ONE AND ONE (T) (X) DECONSTRUCTION 13268/ARISTA ◆ ROBERT MILES FEAT. MARIA NAYLER	
38	24	—	2	THE CYPHER: PART 3 (T) VIOLATOR 1576/RELATIVITY FRANKIE CUTLASS FEAT. ROXANNE SHANTE, BIG DADDY KANE, CRAIG G. & BIZ MARKIE	
39	36	30	10	IT'S ALL COMING BACK TO ME NOW (T) (X) 550 MUSIC 78377/EPIC ◆ CELINE DION	
40	17	11	5	DO YOU THINK ABOUT US/WHEN BOY MEETS GIRL (T) (X) BAD BOY 79075/ARISTA ◆ TOTAL	
41	16	26	15	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA ◆ AZ YET	
42	NEW	—	1	NOTHIN' BUT THE CAVI HIT (T) BUZZ TONE 53263/PRIORITY ◆ MACK 10 & THA DOGG POUND	
43	RE-ENTRY	16	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND 95644/AG ◆ AALIYAH		
44	NEW	—	1	LA MORENA (BURN IT UP) (T) (X) LOGIC 59057 ◆ ILEGALES	
45	47	43	21	STAND UP (T) (X) DV8 120085/A&M	LOVE TRIBE
46	34	—	5	SUGAR IS SWEETER (T) (X) FRRR/LONDON 120102/ISLAND ◆ C.J. BOLLAND	
47	RE-ENTRY	10	SITTIN' ON TOP OF THE WORLD (T) SO SO DEF 78427/COLUMBIA ◆ DA BRAT		
48	RE-ENTRY	13	I DON'T NEED YOUR LOVE (T) (X) UPSTAIRS 0120 ANGELINA		
49	NEW	—	1	JESUS ON MY MIND (T) (X) TWISTED 55283/MCA DJ PIERRE FEATURING LAVETTE	
50	43	—	2	ULTRA FLAVA (T) (X) DV8 120107/A&M HELLER & FARLEY PROJECT	

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

WORK GROUP'S JAMIROQUAI SETS SIGHTS ON U.S.

(Continued from preceding page)

minimal video airplay of "Space Cowboy" are behind the group's lukewarm success in the States.

"What really bought us to people's attention was the [David] Morales mix, as much as I hate to say it," he says. "Space Cowboy" was a rush job. There were a lot of creative differences because it was our first album [released in the U.S.]."

With "Travelling Without Moving," due in U.S. stores Jan. 14, the group gave itself more preproduction time so that success would be based off the original songs, not the

remixes.

"We tried to gear it more toward American listeners without taking away from the music," Jay K. says.

Released overseas Sept. 9, the album has earned double-platinum sales in the U.K., according to the label, and the first single, "Virtual Insanity," has sold more than 1 million units.

In the States, however, Work is releasing the disco-influenced "Cosmic Girl" as the first single. "Jamiroquai has always been embraced by the dance community, so we thought

that would be the way to go first, and then come with the most alternative track later," says Tina Rodriguez, director of marketing and product management at Work.

To that end, 12-inch imports of "Cosmic Girl" were shipped to U.S. clubs the first week in November. A domestic pressing of the single, with remixes by Jamiroquai and Morales, went to club jocks Nov. 27. Work plans to issue "Cosmic Girl" to radio the second week in January.

At the same time, in order to attract an alternative fan base, adver-

tisements and editorial coverage are slated to run in consumer publications that include Vibe, High Times, Spin, Snowboard, Urb, and GQ.

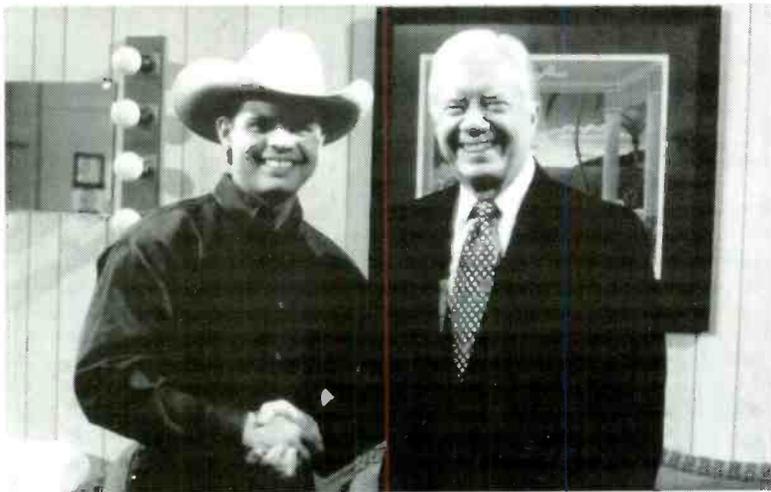
"Jay's music is progressive and alternative," says Ayeroff. "His look is alternative, and it appeals a lot to the rebellion in kids—it's like rebellion with rhythm."

Johnny Coppola, senior director of top 40 promotion at Work, adds that the label will "concentrate on the urban alternative community, like people who enjoy skateboarding and snowboarding. We're targeting any-

one who embraces BET and MTV."

Work will run a contest with Snowboard that will award equipment and band merchandise. High Times is expected to run a "Traveling Without Moving" contest in which participants describe their most memorable journey taken without moving.

Jamiroquai is booked through the William Morris agency and is currently on tour in the U.K., with plans to hit Japan, Australia, and Brazil in January. The U.S. leg of the trek is scheduled to begin in February.



A Country Fan. While taping a "Crook & Chase" episode, Rick Trevino, left, received presidential greetings from former President Jimmy Carter, who asked for a copy of Trevino's CD. Carter was on the show promoting his new book.

RCA Wants To Be In More Movies 'West' Kicks Off Further Sdtk. Involvement

BY DEBORAH EVANS PRICE

NASHVILLE—It's no secret that soundtracks have the potential to be very successful. With that in mind, and armed with RCA Label Group chairman Joe Galante's previous soundtrack successes like "Reality Bites," RCA Nashville is gearing up for "Going West Across America."

The set is slated for release Feb. 25, which could change, depending on the release date of the Paramount Pictures/Rysher Entertainment thriller, starring Dennis Quaid and Danny Glover. "We are going through the scheduling process

right now," Galante says. "Hopefully that will be sometime between February and early spring. You know how the movie business is—it's worse than the music business. They are constantly changing things. [It will be] sometime in the first six months of the year. We will be in front of it by 30 or 45 days."



GATTIS

The album will feature RCA and BNA acts such as Mindy McCready and Martina McBride and songs by Hank Williams Jr., Trisha Yearwood, and Vince Gill that RCA licensed for the album. The songs were recorded by each artist's respective producer. The first single from the soundtrack will be "(Going Down Like The) Titanic" from RCA newcomer Keith Gattis. The release date for the single has

yet to be set.

Gattis says the soundtrack was originally going to include "Everywhere I See You There," from his RCA debut album. "Then I went to record some new songs I'd written, and one of them was 'The Titanic,'" Gattis says of the uptempo tune he co-wrote with Kostas, one of Music Row's most successful songwriters. "Everybody at the label just flipped out over it, so [Galante] called the movie people back and said, 'Hey, we've got a hot song that we want to make the single.'"

Galante says that the song fits the film. "There are a lot of scenes when [the actors are] in restaurants or the car and there is background music," he says. "It's a really cool-feeling record that sets up the film because there is a lot of action. It's an uptempo track, and it kind of works."

According to Galante, either a strong single or a successful movie *(Continued on page 27)*

Hell-Raising Chart-Topper Young Dies; Stewart Named Magnatone Prez/CEO

THE SADDEST STORY: Former country chart-topper Faron Young died Dec. 10 after being in critical condition for 24 hours at Columbia Summitt Medical Center following a suicide attempt in his Hermitage home (see Lifelines, page 60). Police said that he shot himself in the head with a .38 pistol from his extensive gun collection and that he left a note referring to health worries. Young had recent prostate surgery—but it was not cancer, friends said—and he had bouts of emphysema and had been depressed for months about his career. Young quit performing and sold his bus about a year ago and complained to friends that the music business had passed him by and that he was tired of seeing younger acts make more money than he did.

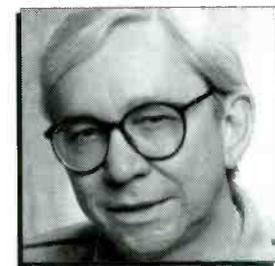
The 64-year-old Young first charted in Billboard with "Goin' Steady," which went to No. 2 on the country chart in 1953. His last charting song was 1989's "Here's To You," which rose only to No. 87. Between those years, Young had a long history of chart action (see Country Corner, page 27) and an illustrious, sometimes stormy career. He was known as "the Singing Sheriff," from his role in the 1955 movie "Hidden Guns," and he took that title seriously: His house was full of guns, badges, and honorary sheriff titles. He shot holes through his ceiling, drank a bit now and then, was once hospitalized after being beamed with a cue ball in a fight in an after-hours club here, and was pretty much a hell-raiser from the old school. He called Waylon Jennings a "greasy son-of-a-bitch" when they first met, and the two became good friends. When Young was dating Billie Jean Eshlimar, Hank Williams held a pistol to Young's head and took Eshlimar away from him (and ended up marrying her).

Young came to Nashville from his native Shreveport, La., and was always where the action was. He fell in with the Willie Nelson/Roger Miller crowd that hung out at Tootsie's Orchid Lounge, the Boar's Nest, and the Professional Club, where they drank, popped pills, fought, and wrote songs. He was a generous man and helped many people in this town when he didn't have to, myself included. And he was a consummate performer who knew his way around a good song. Sadly, the market and the audience changed, and his career dwindled. At the time of his death, Young was divorced and lived alone. Neighbors say he increasingly kept to himself. He recently spoke to people at Step One Records about recording a gospel album for the label's Christian division, but nothing had been decided. His children, Robyn, Damion, Kevin, and Alana, were with him when he died. Rest in peace, Faron.

Our condolences also go to friends and family of another great musician who died Dec. 10: bluegrass artist John Duffey (see Lifelines, page 60).

ON THE ROW: Colin Stewart has been named president/CEO of Magnatone Records. He was COO for the label's affiliate company Speer Communications. He succeeds Jim Mazza, who has resigned but will continue to serve as a consultant and will executive produce Kenny Rogers' next album. Stewart has also been VP of marketing and sales for EMI America Records and Morgan Creek Records and was label manager for Elton John's Rocket Records. . . . LeAnn Rimes is working on a CD compilation to be titled "The Early Years" . . . The

Nashville chapter of the National Academy of Recording Arts and Science's (NARAS) ongoing Professional Education Series will present two roundtable discussions in January. "Music & Movies" takes place Jan. 7 at BMI, and "Success & The Studio Musician" will be at NARAS Jan. 21 . . . Condolences to Atlantic Records director of artist development Elroy Ka-



by Chet Flippo

hanek on the loss of his wife, Joyce.

Clint Black received a star on the Hollywood Walk of Fame Dec. 12. The mayors of Houston (his hometown) and Nashville proclaimed it Clint Black Day . . . Terri Clark, Clay Walker, Ricochet, and Gary Allan will play the New Year's Eve show at Reunion Arena in Dallas . . . Alabama will tour with the Doobie Brothers next summer . . . Veteran Music Row executive Jim Foglesong will teach the course "Business Of Music" during the spring semester at Vanderbilt University's Blair School of Music here. The evening class is available as an adult-education offering. Registration is Jan. 4, 6, and 7 . . . David Hall succeeds the retiring Tom Griscom as president of Gaylord Communications Group. Hall was senior VP of cable networks for Gaylord Entertainment Co. He will oversee Gaylord's cable networks, radio and TV stations, and television production companies, as well as the Nascar Thunder retail stores . . . Pioneer bluegrass figure Hazel Dickens headlines a benefit concert Jan. 11 at the Museum of Our National Heritage in Lexington, Mass. Other performers will include Tony Trischka, Lynn Morris, Dudley Connell, Marshall Wilborn, and David McLaughlin. The benefit is for the family of Tom Adams, Morris' banjo player. Smithsonian/Folkways has issued "Pioneering Women Of Bluegrass," a compilation of Dickens' and Alice Gerrard's albums from 1965 to 1973.

MCA's Gill Treats Fans To His First Christmas Tour

NASHVILLE—Vince Gill fans are getting a special Christmas gift this year, as the MCA artist is in the midst of his first Christmas tour. The 11-city outing features Gill performing with local orchestras in arenas throughout the Midwest.

"We came in not knowing how we'd like it," Gill says, "whether it would be fun and whether people enjoy it. And it's been pretty much beyond all of our expectations. Ticket sales have been way better than we expected because it's been a tough year touring-wise. So for [the tour] to sell a lot of tickets and do what it's done has opened our eyes. This is pretty cool, but everybody is saying 'Next time let's do it down South so we can play golf every day.'"

According to Rick Shipp, VP of William Morris Agency, which books the artist, Gill has sold out four of the five dates he's performed thus far. Though some artists opt to play smaller venues on Christmas tours, Shipp says that Gill's holiday outing was booked in arenas because ticket sales warranted it.

The tour began Dec. 4 in Mankato, Minn., with stops in Madison, Wis.; Rosemont, Ill.; Ames, Iowa; Champaign, Ill.; Evansville, Ind.; Peoria, Ill.; Green Bay, Wis.; Milwaukee; Auburn Hills, Mich.; and Grand Rapids, Mich.

Gill says that he has wanted to do a Christmas tour for a long time. "Last year wouldn't have worked because I was making a record, and I guess we didn't think of it the year before that," he says. "This is the third year for the Christmas album [1993's 'Let There Be Peace On Earth'] to be out. It made a lot of sense. It was a chance to come to

some of the markets we didn't go to this year."

In the first half of the show, Gill performs some of his best-known hits with his band. "I'm my own opening act," he quips. "It's pretty much a total reversal of a normal show because we usually come out with all guns blazing and going pretty hard. We just start this show acoustically. I play about eight or nine songs everybody's heard."



GILL

Following intermission, the orchestra plays an overture written by songwriter/producer

Michael Omartian, who serves as guest conductor on the tour, and Gill returns to perform the Christmas album in its entirety with the symphony. "I feel like I'm Bing Crosby, Johnny Mathis, or Nat 'King' Cole, instead of a country singer, standing up there, singing in front of an orchestra," Gill says. "It kind of transcends all the normal barriers . . . and I'm just having the best time."

Gill says though he's thoroughly enjoying the opportunity to perform some of the Christmas songs that he never gets to sing live, there are songs it's hard to finish without choking up. "It Won't Be The Same This Year" is a song he wrote about his family's first Christmas after his brother Bob died. "The first night in Mankato [on] the first verse, I was gone," he says. "You obviously have to struggle to find a way to get through that kind of stuff. Now when I sing either [that or 'Go Rest High On *(Continued on page 27)*']"

Billboard **HOT COUNTRY** SINGLES & TRACKS

DECEMBER 21, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
★★★ No. 1 ★★★ 3 weeks at No. 1						
1	1	1	9	LITTLE BITTY K. STEGALL (T.T. HALL)	◆ ALAN JACKSON (C) (V) ARISTA 13048	1
2	2	2	12	THE FEAR OF BEING ALONE R. MCENTIRE, J. GUESS (W. ALDRIDGE, B. MILLER)	◆ REBA MCENTIRE (V) MCA 55249	2
3	4	7	13	ONE WAY TICKET (BECAUSE I CAN) W. RIMES, C. HOWARD (J. RODMAN, K. HINTON)	◆ LEANN RIMES CURB ALBUM CUT	3
4	3	4	18	EVERY LIGHT IN THE HOUSE S. HENDRICKS (K. ROBBINS)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	3
5	5	6	13	THAT OL' WIND A. REYNOLDS (L. REYNOLDS, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	5
6	10	13	14	BIG LOVE T. BROWN (M. CLARK, J. STEVENS)	◆ TRACY BYRD (C) (D) (V) MCA 55230	6
7	12	14	13	NOBODY KNOWS C. FARRIN (J. RICHARDS, D. DUBBOSE)	◆ KEVIN SHARP ASYLUM ALBUM CUT	7
8	6	9	21	GOODNIGHT SWEETHEART P. MCMAKIN (K. WILLIAMS, L. D. LEWIS, R. BOUDREAU)	◆ DAVID KERSH (C) (D) (V) CURB 76990	6
9	11	12	10	FRIENDS C. PETOCZ (J. HOLLAND)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87019	9
10	13	15	11	MAYBE WE SHOULD JUST SLEEP ON IT J. STROUD, B. GALLIMORE (J. LASETER, K. K. PHILLIPS)	◆ TIM MCGRAW CURB ALBUM CUT	10
11	16	19	18	HER MAN M. WRIGHT, B. HILL (K. ROBBINS)	◆ GARY ALLAN (V) DECCA 55227	11
12	17	17	8	IS THAT A TEAR T. LAWRENCE, F. ANDERSON (J. JARRARD, K. BEARD)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87020	12
13	7	3	19	STRAWBERRY WINE C. FARRIN (M. BERG, G. HARRISON)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	1
14	15	16	12	LET ME INTO YOUR HEART J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	14
★★★ AIRPOWER ★★★						
15	20	22	7	EVERYBODY KNOWS G. FUNDIS (M. BERG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	15
★★★ AIRPOWER ★★★						
16	21	21	7	PRETTY LITTLE ADRIANA T. BROWN (V. GILL)	VINCE GILL (V) MCA 55251	16
17	8	5	11	POOR, POOR PITIFUL ME K. STEGALL, C. WATERS (W. ZEVON)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	5
★★★ AIRPOWER ★★★						
18	19	20	10	I CAN'T DO THAT ANYMORE S. HENDRICKS, F. HILL (A. JACKSON)	◆ FAITH HILL (V) WARNER BROS. 17531	18
19	24	27	12	IT'S A LITTLE TOO LATE T. BROWN (M. CHESNUTT, S. MORRISSETTE, R. SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55231	19
20	22	23	10	THAT'S ANOTHER SONG B. J. WALKER, JR., K. LEHNING (J. P. DANIEL, M. POWELL, D. PINCOCK, J. MEDDERS)	◆ BRYAN WHITE ASYLUM ALBUM CUT	20
21	9	10	19	LOVE IS STRONGER THAN PRIDE R. CHANCEY, E. SEAY (R. BOWLES, D. JOHNSON)	◆ RICOCHET (V) COLUMBIA 78098	9
22	14	8	18	I CAN STILL MAKE CHEYENNE T. BROWN, G. STRAIT (A. BARKER, E. WOOLSEY)	GEORGE STRAIT (V) MCA 55248	4
23	29	34	4	HALF WAY UP J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	23
24	23	11	18	LONELY TOO LONG E. GORDY, JR. (M. LAWLER, B. RICE, S. RICE)	◆ PATTY LOVELESS (V) EPIC 78371	1
25	27	32	9	RUNNING OUT OF REASONS TO RUN S. BUCKINGHAM, D. JOHNSON (G. TEREIN, B. REGAN)	◆ RICK TREVINO (C) (V) COLUMBIA 78331	25
26	25	28	12	WOULD I K. LEHNING (M. WINCHESTER)	◆ RANDY TRAVIS (V) WARNER BROS. 17494	25
27	28	33	11	MAYBE HE'LL NOTICE HER NOW D. MALLOY, N. WILSON (T. JOHNSON)	◆ MINDY MCCREARY FEAT. LONESTAR'S RICHELLE MCDONALD (V) BNA 64650	27
28	31	39	18	WHAT IF JESUS COMES BACK LIKE THAT P. WORLEY, E. SEAY, J. HOBBS (P. BUNCH, D. JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	28
29	30	35	11	AMEN KIND OF LOVE J. STROUD, D. MALLOY (T. BRUCE, W. TESTER)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	29
30	18	18	19	THAT'S ENOUGH OF THAT B. MEVIS (M. D. SANDERS, R. ALBRIGHT, L. SILVER)	◆ MILA MASON (C) (V) ATLANTIC 87047	18
31	35	51	3	A MAN THIS LONELY D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. L. JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	31
32	26	24	16	LIKE THE RAIN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64603	1
33	36	43	5	WHERE CORN DON'T GROW D. WAS, T. TRITT (R. MURRAH, M. A. SPRINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	33
34	34	44	5	ME TOO N. LARKIN, T. KEITH (T. KEITH, C. CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	34
35	37	40	8	SHE WANTS TO BE WANTED AGAIN D. JOHNSON (S. D. JONES, B. HENDERSON)	◆ TY HERNDON (C) (D) (V) EPIC 78482	35
36	33	37	10	HIGH LOW AND IN BETWEEN C. CHAMBERLAIN, K. STEGALL (D. KENT, H. CAMPBELL)	◆ MARK WILLS (C) (V) MERCURY NASHVILLE 578004	33
37	38	38	16	ANOTHER YOU, ANOTHER ME R. CROWELL, B. SEALS (T. SEALS, W. JENNINGS)	◆ BRADY SEALS (C) (D) (V) REPRISE 17615	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
38	39	42	9	ALL I DO IS LOVE HER D. JOHNSON (S. EWING, W. PATTON)	◆ JAMES BONAMY (C) (V) EPIC 78396	38
39	41	45	9	YOU CAN'T STOP LOVE T. BROWN, J. NIEBANK (M. STUART, KOSTAS)	MARTY STUART (V) MCA 55270	39
40	43	47	7	POLITICS, RELIGION AND HER K. STEGALL (T. MARTIN, B. HILL)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	40
41	44	46	6	I MEANT TO DO THAT J. LEO (L. G. CHATER, K. CHATER, P. BRANDT)	◆ PAUL BRANDT (V) REPRISE 17493	41
42	51	61	3	SHE'S TAKEN A SHINE C. HOWARD (G. BARNHILL, R. BACH)	◆ JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	42
43	45	57	3	HEARTBROKE EVERY DAY D. COOK, W. WILSON (B. LABOUNTY, C. KING, R. VINCENT)	LONESTAR (V) BNA 64348	43
44	47	54	7	THAT'S HOW I GOT TO MEMPHIS C. YOUNG, B. CHANCEY (T. T. HALL)	◆ DERYL DODD COLUMBIA ALBUM CUT	44
45	46	48	8	I WOULDN'T BE A MAN T. SHAPIRO (M. REID, R. M. BOURKE)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	45
46	61	—	7	REDNECK 12 DAYS OF CHRISTMAS S. ROUSE, D. GRAU (J. FOXWORTHY, S. ROUSE, D. GRAU, T. WILSON)	JEFF FOXWORTHY (V) WARNER BROS. 17526	18
47	40	31	15	MAMA DON'T GET DRESSED UP FOR NOTHING D. COOK, K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, D. COOK)	◆ BROOKS & DUNN (C) (V) ARISTA 13043	13
★★★ Hot Shot Debut ★★★						
48	NEW	—	1	KING OF THE MOUNTAIN T. BROWN, L. BOONE (P. NELSON, L. BOONE)	GEORGE STRAIT (V) MCA 55288	48
49	50	53	10	LOVE WORTH FIGHTING FOR M. BRIGHT (M. BEESON, S. LEMAIRE, K. HOWELL)	◆ BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	49
50	58	—	2	WE DANCED ANYWAY C. FARRIN (M. BERG, R. SCRUGGS)	◆ DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	50
51	54	68	4	GOD BLESS THE CHILD R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 578748	51
52	42	26	13	BURY THE SHOVEL J. STROUD (C. JONES, C. ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	18
53	53	55	6	DO YOU WANNA MAKE SOMETHING OF IT B. GALLIMORE, T. MCGRAW (B. DIPIERO, T. ANDERSON)	JO DEE MESSINA CURB ALBUM CUT	53
54	66	—	2	THAT WOMAN OF MINE B. BECKETT (O. COOK, T. MENSY)	NEAL MCCOY (C) ATLANTIC 87045	54
55	49	50	9	KING OF THE WORLD M. BRIGHT (J. BLACK)	BLACKHAWK (V) ARISTA 13049	49
56	NEW	—	1	IT'S OVER MY HEAD D. COOK (W. HAYES, C. RAINS, B. ANDERSON)	WADE HAYES COLUMBIA ALBUM CUT	56
57	56	60	6	REMEMBER WHEN J. LEO (R. VEGA, M. CLARK, J. BETTIS)	◆ RAY VEGA (C) (D) (V) BNA 64652	56
58	59	64	8	YOU JUST GET ONE M. BRIGHT, K. BEAMISH (D. SCHLITZ, V. GILL)	JEFF WOOD IMPRINT ALBUM CUT	58
59	NEW	—	1	UNCHAINED MELODY W. RIMES (A. NORTH, H. ZARET)	LEANN RIMES CURB PROMO SINGLE	59
60	57	58	8	HAVE WE FORGOTTEN WHAT LOVE IS B. WATSON, D. RHYNE (B. DEAN, C. BERNARD)	◆ CRYSTAL BERNARD RIVER NORTH ALBUM CUT	57
61	72	—	2	HOLDIN' M. D. CLUTE, T. DUBOIS, DIAMOND RIO (K. GARRETT, C. WISEMAN)	DIAMOND RIO ARISTA ALBUM CUT	61
62	48	41	18	IT'S ALL IN YOUR HEAD M. D. CLUTE, T. DUBOIS, DIAMOND RIO (T. MARTIN, V. STEPHENSON, R. WILSON)	◆ DIAMOND RIO (V) ARISTA 13019	15
63	70	—	2	LET IT SNOW, LET IT SNOW, LET IT SNOW R. CHANCEY, E. SEAY (S. CAHN, J. STYNE)	◆ RICOCHET COLUMBIA PROMO SINGLE	63
64	60	62	9	KISS THE GIRL G. BURR (A. MENKIN, H. ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	60
65	52	52	20	IRRESISTIBLE YOU J. STROUD, B. GALLIMORE (B. LAWSON)	TY ENGLAND (V) RCA 64598	22
66	62	74	3	EVERY COWBOY'S DREAM M. WRIGHT (R. AKINS, R. BOUDREAU, K. WILLIAMS)	RHETT AKINS (V) DECCA 55291	62
67	64	—	14	ONCE I WAS THE LIGHT OF YOUR LIFE T. WILKES, P. WORLEY (H. PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78336	60
68	NEW	—	1	SHE DREW A BROKEN HEART E. GORDY, JR. (J. MCELROY, N. MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	68
69	65	69	4	I DON'T CARE IF YOU LOVE ME ANYMORE D. COOK, R. MALO (R. MALO)	◆ THE MAVERICKS (C) (D) (V) MCA 55247	65
70	RE-ENTRY	—	6	LEROY THE REDNECK REINDEER J. SLATE, J. DIFFIE (S. PIPPIN, S. SLATE, J. DIFFIE)	◆ JOE DIFFIE (V) EPIC 78201	33
71	55	56	6	SOMEBODY TO LOVE YOU T. BROWN (G. NICHOLSON, D. MCCLINTON)	◆ WYNONNA (V) CURB 55286/MCA	55
72	63	59	14	CHEROKEE BOOGIE J. NUYES, M. JANAS (M. MULLICAN, C. W. REDBIRD)	◆ BR5-49 (V) ARISTA 13039	44
73	75	65	14	WE ALL GET LUCKY SOMETIMES S. HENDRICKS, L. PARNELL (G. NICHOLSON, J. SCOTT)	LEE ROY PARNELL (V) CAREER 13044	46
74	68	—	12	EVERY TIME SHE PASSES BY R. BENNETT (G. DUCAS, M. HEENEY)	◆ GEORGE DUCAS (C) (V) CAPITOL NASHVILLE 58565	57
75	NEW	—	1	WHEN I CLOSE MY EYES B. BECKETT (M. A. SPRINGER, N. MUSICK)	KENNY CHESNEY BNA ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

Billboard **Top Country Singles Sales**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
DECEMBER 21, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★ 4 weeks at No. 1					
1	1	1	8	LITTLE BITTY ARISTA 13048	ALAN JACKSON
2	2	2	15	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
3	3	5	6	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
4	4	3	27	BLUE CURB 76959	LEANN RIMES
5	5	—	2	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
6	7	7	8	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
7	8	8	15	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
8	9	6	19	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
9	11	11	14	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
10	6	4	17	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
11	10	9	22	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
12	12	10	20	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
13	NEW	—	1	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	13	11	AIN'T GOT NOthin' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
15	18	17	11	BIG LOVE MCA 55230	TRACY BYRD
16	15	16	27	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
17	13	12	18	ME AND YOU BNA 64589/RCA	KENNY CHESNEY
18	20	15	10	MAMA DON'T GET DRESSED UP FOR NOTHING ARISTA 13043	BROOKS & DUNN
19	25	22	20	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
20	19	19	37	MY MARIA ARISTA 12993	BROOKS & DUNN
21	NEW	—	1	IS THAT A TEAR ATLANTIC 87020/AG	TRACY LAWRENCE
22	21	20	5	LET ME INTO YOUR HEART COLUMBIA 78453/SONY	MARY CHAPIN CARPENTER
23	17	18	7	ROCKY TOP '96 DECCA 55274/MCA	THE OSBORNE BROTHERS
24	24	25	63	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
25	16	23	26	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY

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

COUNTRY CORNER



by Wade Jessen

CAN YOU SAY GREATEST GAINER? LeAnn Rimes brings six figures back to the top of the Top Country Albums chart, as "Blue" moves 134,000 units, swiping Greatest Gainer honors with an increase of more than 53,000 pieces. In her 18th week at No. 1, Rimes outpaces the No. 2 title, Alan Jackson's "Everything I Love" (Arista), by more than 37,000 units and rises 14-8 on The Billboard 200.

Dennis Hannon, VP/GM at the Curb Music Group, says it's impossible to single out one dominant reason for the hike. "We know that the ad campaign at Target stores is helping, but we have a top five radio single, and she's been on the road nonstop, so it's hard to pin any of this on one thing," he says.

Rimes' album is packaged at Target stores with a bonus single that contains "Unchained Melody" and "Put A Little Holiday In Your Heart." Target is using the latter in its broadcast ad campaigns, while "Unchained Melody" is airing on 21 monitored stations and enters Hot Country Singles & Tracks at No. 59. The bonus single is available only at Target stores and was not serviced to country radio; programmers whose stations are airing it stood in line at Target in order to obtain it for airplay purposes, according to Hannon.

PASSAGES: The country music community is mourning the loss of Faron Young, a central figure in the '50s honky-tonk movement and a key player in the transition from country music's rough-hewn, postwar roadhouse sound to the more embellished "Nashville Sound" of the '60s and early '70s. Young, age 64, died Dec. 10 in a Nashville hospital from a self-inflicted gunshot wound (see Lifelines, page 60).

Young's first recordings were issued in 1951 by the tiny Gotham imprint. Two years later, he moved to Capitol and became one of the most important country forces immediately following the death of its reigning king, Hank Williams, in 1953. Williams died on New Year's Day, and 10 days later, "Goin' Steady" became Young's first chart entry, peaking at No. 2 on Billboard's Most Played by Jockeys chart. That track ignited a string of hits that lasted well into the '70s and hurled the Shreveport, La., native into hillbilly superstardom (see Nashville Scene, page 25).

What was Young's biggest hit? It depends on who you ask, since Young's country songs occasionally darted in and out of the Hot 100. Technically, Young's biggest hit was "Alone With You," an infectious, danceable "just-wait-until-I-get-you-home" anthem of desire. Tailor-made for the juke-joint market, "Alone With You" dominated the No. 1 slot on the jockey chart for 13 weeks in 1958 and rose to No. 51 on the Hot 100. However, due to its pop impact, some students of the genre have identified "Hello Walls" as Young's most important contribution. "Hello Walls," written by Willie Nelson, topped Billboard's Hot Country & Western Sides chart for nine weeks in 1961 and was Young's highest charting single on the Hot 100, peaking at No. 12.

In 1963, Young moved to Mercury and released "It's Four In The Morning," which dominated Billboard's Hot Country Singles chart for two weeks in 1971 and established him as an international force, charting in Australia and the U.K. Young's Mercury reprise of "Goin' Steady" peaked at No. 5 in 1970, and he was visible on the charts until 1989.

Altogether, Young amassed 89 chart entries: five No. 1 songs, 19 top fives, 17 top 10s, 16 top 20s, and 32 others.

MCA'S GILL TREATS FANS TO HIS FIRST CHRISTMAS TOUR

(Continued from page 25)

That Mountain'] I try to think of humorous things. I know it sounds weird, but I try to think of all the funny things that happened with me and my brother instead of the sad things. Then I can at least have a smile on the inside, and that helps."

Gill has three albums on Billboard's Top Country Albums chart: "High Lonesome Sound," his greatest-hits package "Souvenirs," and "Where Love Finds You." The latter album debuted in June 1994 and has remained on the chart for 130 weeks, a feat Gill attributes to the ongoing appreciation of "Go Rest High On That Mountain." "It never ceases to amaze me how many people were touched by that song," Gill says. "I had a kid come to the bus yesterday and tell me, 'I lost my brother last summer, and I can't tell you how much that song means to me.' I wish I never had to write that song, but on the other hand, what a gift I've been given to have the ability to do that and let that get out there and do what's it's done for other people."

On Billboard's Top Country Catalog Albums chart, "Let There Be Peace On Earth" has been No. 1 for 20 weeks cumulatively. Also, that album has knocked Patsy Cline's "12 Greatest Hits" out of the No. 1 slot the same week each year the past two years, on Nov. 26, 1994, and Nov. 25, 1995 (Country Corner, Billboard, Nov. 23). The album has sold 1.2 million units, according to SoundScan.

In an unusual move, the Christmas album is being sold at Gill's Christmas concerts. MCA that says more than 200 copies were sold at the first show. Dave Weigand, VP of marketing and sales for MCA, says, "Since this was such a seasonal piece of product, we wanted to make it easy for consumers to buy, and what better way than to have it right there at the venue."

Weigand says that MCA hasn't gotten any negative feedback from the retail community. "Since the Christmas album has done very strong at retail, we felt that [selling it at] these select dates—there's only 11 dates—wasn't going to cut into retail sales at all," Weigand says.

"I haven't heard any negative

feedback on it," Gill adds. "As far as I know, everybody seems to be pleased. I think that the people who are going to buy that record at Christmastime would buy it regardless of whether I come to town and play or not. And those records have such a short shelf life, I don't know how much retailers depend on those for really a huge percentage of their sales. That's out of my element."

Weigand says MCA has been working with retail in the tour markets to increase awareness of Gill's product and chart performance. However, Weigand says it's too early to see what kind of impact the Christmas dates are having on Gill's sales. "After this week we'll be able to tell and we'll analyze those markets and see exactly how sales were driven [there]. We're expecting sales to really spike in those markets."

To help drive tickets sales for dates on the tour, Shipp says that there have been promotions, including contests involving country radio. The "Home For The Holiday" promotion asks listeners to write why they want to go home for the holidays and will award a trip home to the winners. There is also a "12 Days Of Christmas" promotion in which 12 days before the show in each market, winners will receive 12th-row seats for Gill's show there, along with other gifts. Eleven days before the show, another winner will win 11th-row seats and gifts, and so on until the grand-prize winner wins front-row seats.

"It's really doing well," Shipp says of the tour. "It's presenting another side of Vince's talent and bringing in even more fans. It's not unusual to see three generations from one family in the audience enjoying these shows."

DEBORAH EVANS PRICE

RCA WANTS TO BE IN MORE MOVIES

(Continued from page 25)

can drive sales of a soundtrack. During his tenure at RCA in New York, soundtracks were among the label's best-selling releases. "Reality Bites" and "Dumb And Dumber" were big soundtracks for us," he says. "We did several soundtracks [including] 'Backdraft,' and 'Corrina, Corrina.' 'Reality Bites' was triple-platinum; 'Dumb And Dumber' was 1.5 million. 'Corrina, Corrina' was almost a gold record . . . There were probably a dozen [soundtracks] we were involved in over the course of the four years that I was there. I thought it was a great way for us to build our visibility, and it certainly did help us."

Galante would like to see RCA Nashville release more soundtracks in the future. He says that the label has released only "about half a dozen" in the past 12 years; its most recent soundtrack was for "The Beverly Hillbillies," which was released Sept. 28, 1993.

"I think everybody in Nashville would benefit from being more involved in films," Galante says. "It's a universal export in the sense that a lot of countries will play it in their theaters and use it on their cable [channels]. It's a way to get

your music across without having to take it to all the radio formats."

However, Galante is careful about the kind of films with which he involves his artists. "This movie is not a western. This is set in present day and has a real positive ending to it. We get these things pitched to us all the time about riverboats, cowboys and Indians, and westerns. We prefer to stay away from that for our artists because I don't believe that's what our artists represent in terms of the music or their personalities. So we're trying to find [other types of films], and that's not easy . . . When you hear Martina McBride or Clint Black sing, you don't have pictures of cowboys, teepees, and all that. They are just great singers."

RLG VP of sales Ron Howie says that the label has yet to finalize the marketing plan for the soundtrack, but he anticipates working with retailers located near theaters to draw attention to the release. He says that the label will also work with Paramount to tie into its advertising and to ensure visibility for the soundtrack during the film's trailers and prerelease campaign.

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

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

- | | | | |
|---|---|--|---|
| 38 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Iwag, ASCAP) HL/WBM | 23 HALF WAY UP (Blackened, BMI) WBM | 10 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM | 13 STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM |
| 29 AMEN KIND OF LOVE (MCA, ASCAP) HL | 60 HAVE WE FORGOTTEN WHAT LOVE IS (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM | 34 ME TOO (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL | 5 THAT OL' WIND (Feelibly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM |
| 37 ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM | 43 HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM | 7 NOBODY KNOWS (Hitca, BMI/Joel Shade, BMI/Longitude, BMI/D'jansongs, EMI/EMI Blackwood, BMI) CLM/HL/WBM | 20 THAT'S ANOTHER SONG (High Steppe, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM |
| 6 BIG LOVE (Warner-Tamerlane, BMI) WBM | 11 HER MAN (Irving, BMI/Cotter Bay, BMI) WBM | 67 ONCE I WAS THE LIGHT OF YOUR LIFE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL | 30 THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP/WB, ASCAP) HL/WBM |
| 52 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowcheese, ASCAP/Arms Songs, ASCAP) WBM | 36 HIGH LOW AND IN BETWEEN (Tom Collins, BMI) WBM | 3 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM | 44 THAT'S HOW I GOT TO MEMPHIS (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL/WBM |
| 72 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM | 61 HOLDIN' (Irving, BMI/Sony/ATV Tree, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM | 40 POLITICS, RELIGION AND HER (Hamstein Cumberland, ASCAP/Sold For A Song, ASCAP) HL/WBM | 54 THAT WOMAN OF MINE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) WBM |
| 53 DO YOU WANNA MAKE SOMETHING OF IT (Little Big Town, BMI/American Made, BMI/BMG, ASCAP/Trailer Trash, ASCAP/Slow Train, ASCAP) HL/WBM | 22 I CAN STILL MAKE CHEYENNE (O-Tex, BMI/Hit Street, BMI) HL | 17 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM | 59 UNCHAINED MELODY (Frank, ASCAP) |
| 15 EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM | 18 I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) WBM/HL | 16 PRETTY LITTLE ADRIANA (Benefit, BMI) WBM | 73 WE ALL GET LUCKY SOMETIMES (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Chrysalis, ASCAP) HL/WBM |
| 66 EVERY COUNTRY'S DREAM (Sony/ATV Tree, BMI/That's A Smash, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM | 69 I DON'T CARE IF YOU LOVE ME ANYMORE (Sony/ATV Tree, BMI/Raul Malo, BMI) HL | 46 REDNECK 12 DAYS OF CHRISTMAS (Max Laffs, BMI/Shabtoo, BMI/WarFrise, BMI/Wilson & Dipetta, ASCAP) | 50 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM |
| 4 EVERY LIGHT IN THE HOUSE (Irving, BMI/Cotter Bay, BMI) WBM | 41 I MEANT TO DO THAT (Peermusic, BMI/Warner-Tamerlane, BMI/Pollywoog, BMI/Socan, BMI) WBM | 57 REMEMBER WHEN (Warner-Tamerlane, BMI/Casa Vega, BMI/Flying Dutchman, BMI/Words By John, ASCAP/WB, ASCAP) WBM | 28 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM |
| 74 EVERY TIME SHE PASSES BY (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/Bantry Bay, BMI) HL | 65 IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL | 25 RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM | 75 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM |
| 2 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Water-town, ASCAP/Fame, BMI) WBM | 12 IS THAT A TEAR (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM | 68 SHE DREW A BROKEN HEART (BMG, ASCAP) | 33 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI) WBM |
| 9 FRIENDS (That's A Smash, BMI) | 19 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP/WB, ASCAP) HL/WBM | 42 SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) HL/WBM | 26 WOULD I (Startruck Writers Group, ASCAP) HL |
| 51 GOD BLESS THE CHILD (Loon Echo, BMI/Zomba, ASCAP) WBM | 62 IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM | 35 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP) HL | 39 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM |
| 8 GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, | | 71 SOMEBODY TO LOVE YOU (Sony/ATV Cross Keys, | 58 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM |

Billboard TOP COUNTRY ALBUMS

DECEMBER 21, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★						
1	1	2	22	LEANN RIMES CURB 77821 (10.98/15.98)	18 weeks at No. 1 BLUE	1
2	3	1	6	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
3	2	4	14	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
4	4	3	5	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
5	5	5	11	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
6	6	8	96	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
7	7	6	33	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
8	8	9	11	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
9	9	7	34	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
10	10	12	32	MINDY MCCREADY ● BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
11	12	39	5	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT	11
12	11	10	7	MARY CHAPIN CARPENTER COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
13	13	13	15	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
14	15	14	59	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
15	14	11	5	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
16	17	16	104	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
17	16	15	37	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
18	19	25	6	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	18
19	18	18	67	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
20	20	19	8	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	19
21	27	31	11	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	21
22	21	21	55	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
23	29	37	5	COLLIN RAYE EPIC 67751/SONY (10.98 EQ/16.98)	CHRISTMAS THE GIFT	23
24	22	23	12	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	22
25	26	24	68	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
26	35	41	65	GEORGE STRAIT ▲ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
27	24	20	46	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
28	28	26	28	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
29	25	22	24	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	17
30	23	17	46	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
31	31	29	64	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	1
32	32	27	15	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
33	30	32	3	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	30
34	34	33	131	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
35	33	28	11	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	28
36	36	30	26	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
37	37	35	15	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ ★ PACESETTER ★ ★ ★						
38	56	—	2	VARIOUS ARTISTS ARISTA 18822 (10.98/15.98)	STAR OF WONDER — A COUNTRY CHRISTMAS COLLECTION	38
39	39	40	31	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
40	44	45	142	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
41	46	44	43	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
42	42	43	7	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	17
43	47	46	55	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
44	40	38	22	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	30
45	41	34	5	JOHNNY CASH AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26
46	45	42	12	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
47	50	52	167	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
48	43	36	24	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	21
49	48	47	7	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	44
50	49	49	77	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
51	51	51	221	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
52	52	48	12	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	36
53	38	67	16	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
54	58	61	73	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
55	54	54	65	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
56	53	53	25	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
57	57	50	17	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
58	55	55	70	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
59	61	63	33	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
60	63	69	114	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
61	60	60	96	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
62	59	56	125	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
63	69	72	40	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
64	68	73	17	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
65	65	70	88	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
66	64	59	27	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
67	73	74	277	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
68	62	57	108	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
69	67	62	131	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
70	72	65	12	THREE HANKS: HANK WILLIAMS, SR., JR., III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
71	RE-ENTRY	142	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3	
72	70	—	33	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
73	75	—	40	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
74	RE-ENTRY	25	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	63	
75	71	66	25	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16

○ 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 projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
DECEMBER 21, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	VINCE GILL ▲ MCA 10877 (10.98/15.98)	20 weeks at No. 1 LET THERE BE PEACE ON EARTH	30
2	3	GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON	43
3	4	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	5
4	2	REBA MCENTIRE ▲ MCA 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	38
5	9	THE TRACTORS ARISTA 18805 (10.98/15.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	3
6	8	DOLLY PARTON ● COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	38
7	10	ALAN JACKSON ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	24
8	6	SHANIA TWAIN ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	73
9	5	GEORGE STRAIT ▲ MCA 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	41
10	7	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	292
11	11	ALABAMA ▲ RCA 17014 (9.98/15.98)	ALABAMA CHRISTMAS	40
12	12	KATHY MATTEA MERCURY NASHVILLE 518059 (10.98 EQ/16.98)	GOOD NEWS	11
13	15	KENNY ROGERS & DOLLY PARTON ▲ RCA 15307 (9.98/15.98)	ONCE UPON A CHRISTMAS	37

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	104
15	22	CLINT BLACK RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	2
16	16	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	290
17	14	TRISHA YEARWOOD MCA 11091 (4.98/6.98)	THE SWEETEST GIFT	11
18	—	BURL IVES MCA 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	1
19	18	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	91
20	—	BURL IVES MCA 25992 (2.98/6.98)	HAVE A HOLLY, JOLLY CHRISTMAS	1
21	23	BILLY RAY CYRUS ▲ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	78
22	17	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	117
23	19	GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	57
24	24	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	271
25	21	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	10

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



by Jim Macnie

ENTICING 5,000 PEOPLE to come to Chicago in deep winter takes a lot of sway, but after almost a quarter-century in action, the International Assn. of Jazz Educators (IAJE) is an ultra-respected aggregate. The IAJE's 24th annual conference is scheduled to set up shop in the Windy City Jan. 8-11 at the Hyatt Regency. It looks to be a well-rounded affair; a place where faculty members mingle with bandstand titans, and record label dudes mix it up with journalists.

Connecting all the the music's dots is a prime concern this year. "With the expansion of the jazz industry track, we've really reached out to a whole new market," says conference director **Bill McFarlin**, "meaning radio broadcasters, record executives, producers, jazz presenters, and others. That whole gamut [of people], and the critical role each part plays in the education process, is being stressed. We're expecting a huge turnout from that segment. Training, information—it's about bringing the community together."

The amount of clinics and the depth of their focus are formidable. Drummer **Adam Nussbaum** will run one called "Playing Jazz In A Small Combo—Brush Tips"; saxophonist **Walt Weiskopf** will lead another that investigates "Intervalic Improvisation—The Modern Sound." From the history of Chicago jazz to the fate of jazz radio to—perhaps the most important subject of all—a session called "Where's The Work?," the panels will cover *mucho* territory.

"We're viewing education in a broader sense of the term," says McFarlin. "Before it was just a classroom educator or private teacher; now we're looking at, say, a radio programmer as an educator."

Concerts, with plenty of label support, are also part of the offerings. The list of artists who will play at the convention includes **Clark Terry**, **Abbey Lincoln**, the **Yellowjackets**, **Eric Reed**, **Michael Brecker**, **Kevin Mahogany**, **Steve Turre**, **John Scofield**, **Bob James**, and **Kirk Whalum**. The magazines *JazzTimes*, *Down Beat*, and *Jazziz* will also sponsor workshops. Bring a mind full of ideas, and a scarf.

DATA: Mailing brochures and relying on word-of-mouth is one thing, but connecting with 170 million TV viewers is another. That's how many people allegedly glance at CNN on any given day (according to Turner Broadcasting's CNN International), so the news network's Nov. 28 special on the Berklee College of Music should have opened quite a few eyes. Broadcast worldwide, the reaction to "The Jazz Makers" was immediate.

"The 'hits' on our Web site have spiked up dramatically," says **Rob Hayes**, Berklee's director of public information, "and the phones in the admissions area have been extremely hot since the show. I've also gotten tremendous amounts of E-mail from all over the globe, asking new questions about the college. It's amazing how many people, several of them in the music business—who I thought might know better—thought Berklee was still a tiny conservatory, filled exclusively with bearded beboppers hunkered down over dog-eared charts of 'Blood Count.' I mean those people are *here*, but the college is so much more now in addition to that; it's 'the MIT of pop.'" A five-minute version of the piece will be shown around the end of the month as part of CNN's "Across America" year-end overview.

Act Records from Germany (distributed in the U.S. by Blue Jackal Entertainment) will release tenor saxophonist **Eddie Harris'** "The Last Recordings" (Continued on page 60)

TOP WORLD MUSIC 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	9	CELTIC CHRISTMAS II WINDHAM HILL 11192	VARIOUS ARTISTS
			5 weeks at No. 1	
2	2	26	RIVERDANCE CELTIC HEARTBEAT 82816/AG	BILL WHELAN
3	8	4	FESTIVAL OF LIGHT SIX DEGREES 531069/ISLAND	VARIOUS ARTISTS
4	5	3	CELTIC CHRISTMAS DART RECORDS 60350	VARIOUS ARTISTS
5	3	89	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG	GIPSY KINGS
6	7	5	A CELTIC HEARTBEAT CHRISTMAS CELTIC HEARTBEAT 82929/AG	VARIOUS ARTISTS
7	4	8	RED HOT + RIO ANTILLES 533183/VERVE	VARIOUS ARTISTS
8	6	10	SANTIAGO RCA VICTOR 68602	THE CHIEFTAINS
9	10	3	WORLD CHRISTMAS METRO BLUE 36928/CAPITOL	VARIOUS ARTISTS
10	9	108	THE MASK AND MIRROR ● WARNER BROS. 45420	LOREENA MCKENITT
11	15	2	KI HO'ALU CHRISTMAS HAWAIIAN SLACK KEY GUITAR DANCING CAT 38037/WINDHAM HILL	VARIOUS ARTISTS
12	11	39	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
13	12	18	SPIRITCHASER 4AD 46230/WARNER BROS.	DEAD CAN DANCE
14	13	11	CELTIC SPIRIT NARADA 63929	VARIOUS ARTISTS
15	RE-ENTRY		THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	2	58	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
			18 weeks at No. 1	
2	1	28	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
3	3	18	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS
4	4	57	LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS.	KENNY WAYNE SHEPHERD
5	5	25	JUST LIKE YOU OKEH 67316/EPIC	KEB' MO'
6	7	69	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
7	6	4	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS	PEGGY SCOTT-ADAMS
8	9	19	BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY	COREY STEVENS
9	8	21	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
10	10	69	KEB' MO' OKEH 57863/EPIC	KEB' MO'
11	11	69	BLUES ● MCA 11060	JIMI HENDRIX
12	12	36	THE ALLIGATOR RECORDS 25TH ANNIV. COL. ALLIGATOR 110/111	VARIOUS ARTISTS
13	13	41	PHANTOM BLUES PRIVATE MUSIC 82139	TAJ MAHAL
14	14	34	LIVE! THE REAL DEAL SILVERTONE 41543/JIVE	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
15	RE-ENTRY		ESSENTIAL BLUES 2 HOUSE OF BLUES 161183	VARIOUS ARTISTS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	5	STRICTLY THE BEST SEVENTEEN VP 1489*	VARIOUS ARTISTS
			3 weeks at No. 1	
2	2	13	MY XPERIENCE BLUNT/VP 1461*/TVT	BOUNTY KILLER
3	4	74	BOOMBASTIC ▲ VIRGIN 40158*	SHAGGY
4	3	5	STRICTLY THE BEST EIGHTEEN VP 1490*	VARIOUS ARTISTS
5	6	81	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	5	22	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
7	9	29	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
8	8	56	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
9	7	28	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
10	10	31	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
11	12	57	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
12	11	18	LOVE FROM A DISTANCE VP 1480*	BERES HAMMOND
13	13	73	'TIL SHILOH LOOSE CANNON 524119*/ISLAND	BUJU BANTON
14	14	30	VALLEY OF DECISION GOTEE 4501	CHRISTAFARI
15	15	150	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE

○ 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. †S indicates past and present Heatseekers titles © 1996, Billboard/BPI Communications and SoundScan, Inc.



even santa gets the blues

a great holiday album with classics and new recordings from some of the biggest names in blues and soul.

with contributions from
b.b. king
hadda brooks
charles brown
jesse belvin
johnny winter
lowell fulsom
issac hayes

also available from
Pointblank:
Best Of Blues Guitar
Fender 50th Anniversary
Guitar Legends

pointblank

roots.
blues.
soul.

<http://www.virginrecords.com>
©1996 Virgin Records America, Inc.

REGGAE MUSIC

Free Catalog, Same Day Mail, Best Price
Call Toll Free To Place Orders

1-800-441-4041

Fax: 718-658-3573



Import
&
Export

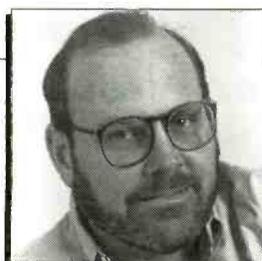


STRICTLY THE BEST 17
Assorted Artists
LP, CD, & CASS
VP 1489

MAIN BRANCH: 89-05 138th Street, Jamaica, NY 11435 Tel: 718-291-7058
IN FLORIDA: 5893 S.W. 21st St., W. Hollywood, Florida 33023 Tel: 305-966-4744 Fax: 305-966-8766

LARGEST DISTRIBUTOR

Latin Notas



by John Lannert

EMI BÉHAR: José Béhar, president of EMI Latin since 1992, has signed a new five-year deal with the label that awards him the additional title of CEO. Béhar is believed to be the first CEO of a Latino imprint.

The announcement was made by Charles Koppelman, chairman/CEO of EMI-Capitol Music Group North America. In a prepared statement, Koppelman said, "José Béhar is responsible for building EMI Latin into the pre-eminent Latin label in the U.S. This promotion recognizes his tremendous accomplishments and is a sign of our unlimited confidence in him."

Béhar's multimillion-dollar deal is well deserved. EMI Latin has finished each of the last three years with the most first-place tallies in the various categories that make up Billboard's annual year-end charts.

Last year, EMI Latin dominated Billboard's radio and retail charts, winning 16 of 33 categories. The two previous years saw the label tied as the record company with the most first-place finishes.

In 1996, EMI Latin and Fonovisa have been dueling for the top slot on Billboard's charts. The year-end results will be published in the Dec. 28 issue.

During his seven-year tenure at EMI Latin, Béhar has been innovative, as well as prosperous. In the '90s, he led the way into the Spanish/English crossover market with top-notch acts such as Selena, Jon Seca-

da, Emilio, and Barrio Boyzz.

In 1995, EMI Latin's joint release with EMI Records of Selena's "Dreaming Of You" debuted at No. 1 on The Billboard 200—the first album of mostly Spanish-language songs to do so.

This year, EMI Latin released stylish concept albums such as "Voces Unidas," a popular Olympics-themed set, and "Las Tres Señoras," a stunning tribute package to traditional Mexican music that features the vocal talents of legendary divas Lola Beltrán, Amalia Mendoza, and Lucha Villa.

But EMI Latin is hardly resting on its laurels. The label continues to break new acts, such as emerging Tejano stars Bobby Pulido and Jennifer Y Los Jetz. This year, in a move to beef up its presence in the regional Mexican market, EMI Latin signed a distribution deal with Disa Records. The label has also made significant inroads into the tropical market via a distribution pact with J&N Records.

MCA TAPS RUBÍ: MCA has appointed Marco Antonio Rubí as GM of its U.S. Latin label, tentatively titled MCA Latino. Rubí, an industry veteran who once headed up Mexico's Melody Records, was most recently A&R VP of Sony Discos. The executive, whose appointment takes effect Jan. 1, will be based in Miami.

Jesús López says Rubí's "principal obligation" is to sign new acts from the U.S. and Puerto Rico. Also, adds López, Rubí will be responsible for assembling a sales, marketing, and promotion team.

López says he tapped Rubí for the MCA Latino post because "the major component of the Latin market in the U.S. is Mexican, and Rubí is a specialist in Mexican music. So, he is the ideal person to run a division that at the beginning has to be involved in this segment of the U.S. Latin market."

(Continued on page 32)

THE Billboard Latin 50™

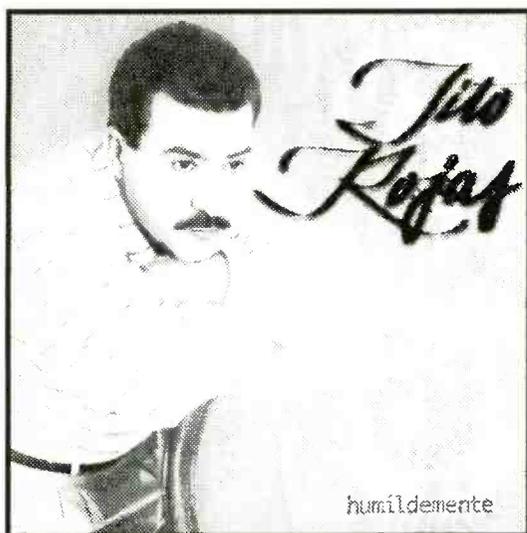
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ NO. 1 ★ ★ ★				
1	1	3	JULIO IGLESIAS COLUMBIA 67899/SONY	TANGO 3 weeks at No. 1
★ ★ ★ GREATEST GAINER ★ ★ ★				
2	2	25	LOS DEL RIO ARIOLA 37587/BMG	MACARENA NON STOP
3	3	5	SELENA EMI LATIN 53585	SIEMPRE SELENA
4	4	89	GIPSY KINGS NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
5	6	58	ENRIQUE IGLESIAS FONOVISA 0506	ENRIQUE IGLESIAS
6	5	8	GRUPO LIMITE POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
7	7	17	LUIS MIGUEL WEA LATINA 15947	NADA ES IGUAL...
8	8	75	VARIOUS ARTISTS ARIOLA 31388/BMG	MACARENA MIX
9	10	40	SHAKIRA SONY 81795	PIES DESCALZOS
10	9	6	MICHAEL SALGADO JOEY 8558	DE BUENAS RAICES
11	14	73	SELENA EMI 34123/EMI LATIN	DREAMING OF YOU
12	13	3	GILBERTO SANTA ROSA SONY 82020	ESENCIA
13	11	31	GRUPO LIMITE POLYGRAM LATINO 527434	POR PURO AMOR
14	17	20	MARCO ANTONIO SOLIS FONOVISA 0512	EN PLENO VUELO
15	15	35	OLGA TANON WEA LATINA 13667	NUEVOS SENDEROS
16	12	12	LOS MISMOS EMI LATIN 53581	JUNTOS PARA SIEMPRE
17	41	2	PEDRO FERNANDEZ POLYGRAM LATINO 534120	DESEOS Y DELIRIOS
18	16	7	MANNY MANUEL MERENGAZO 82034/RMM	AUTENTICO
19	22	39	GIPSY KINGS NONESUCH 79399/AG	TIERRA GITANA
20	19	11	LAURA PAUSINI WEA LATINA 15726	LAS COSAS QUE VIVES
21	18	64	RICKY MARTIN SONY 81651	A MEDIO VIVIR
22	27	63	GLORIA ESTEFAN EPIC 67284/SONY	ABRIENDO PUERTAS
23	20	32	JENNIFER Y LOS JETZ EMI LATIN 38242	DULZURA
24	24	69	MARC ANTHONY RMM 81582	TODO A SU TIEMPO
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
25	NEW		GRUPO MANIA SONY 82019	ESTA DE MODA
26	26	181	GLORIA ESTEFAN EPIC 53807/SONY	MI TIERRA
27	30	5	GISSELLE RCA 40851/BMG	A QUE VUELVE
28	21	2	VARIOUS ARTISTS J&N 54726/EMI LATIN	MERENHITS '97
29	29	12	BOBBY PULIDO EMI LATIN 38229	ENSENAME
30	45	2	LOS HISPANOS SJ 1017/CDT	ESTAMPAS DE MI TIERRA
31	23	11	BRONCO FONOVISA 6052	HOMENAJE A LOS GRANDES GRUPOS
32	31	76	JULIO IGLESIAS SONY 81604	LA CARRETERA
33	47	14	RICARDO ARJONA SONY 82011	SI EL NORTE FUERA EL SUR
34	39	5	CAFE TACUBA WEA LATINA 16718	AVALANCHA DE EXITOS
35	34	11	LA MAKINA J&N 52417/EMI LATIN	LA MAKINA...A MIL
36	33	33	LOS TIGRES DEL NORTE FONOVISA 6049	UNIDOS PARA SIEMPRE
37	28	3	TITO ROJAS M.P. 6199	HUMILDEMENTE
38	25	7	LOS HURACANES DEL NORTE FONOVISA 6053	VERDADES NORTENAS
39	36	142	SELENA EMI LATIN 28803	AMOR PROHIBIDO
40	42	35	ALEJANDRO FERNANDEZ SONY 81564	QUE SEAS MUY FELIZ
41	37	15	LOS PALOMINOS SONY 82012	DUELE EL AMOR
42	32	8	EMILIO EMI LATIN 37765	QUEDATE
43	40	60	THALIA EMI LATIN 36850	EN EXTASIS
44	46	10	ANA GABRIEL SONY 82013	VIVENCIAS
45	38	7	VARIOUS ARTISTS MAX 2027	LATINOS IN DA HOUSE
46	RE-ENTRY		AMANDA MIGUEL POLYGRAM LATINO 0184	AMAME UNA VEZ MAS
47	43	16	JERRY RIVERA SONY 82017	FRESCO
48	35	45	LOS TUCANES DE TIJUANA EMI LATIN 36384	MUNDO DE AMOR
49	RE-ENTRY		VICTOR MANUELLE SONY 81733	VICTOR MANUELLE
50	49	51	MICHAEL SALGADO JOEY 3427	EN CONCIERTO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 JULIO IGLESIAS COLUMBIA/SONY TANGO	1 GILBERTO SANTA ROSA SONY ESENCIA	1 SELENA EMI LATIN SIEMPRE SELENA
2 LOS DEL RIO ARIOLA/BMG MACARENA NON STOP	2 MANNY MANUEL MERENGAZO/RMM AUTENTICO	2 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA
3 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	3 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	3 MICHAEL SALGADO JOEY DE BUENAS RAICES
4 ENRIQUE IGLESIAS FONOVISA ENRIQUE IGLESIAS	4 MARC ANTHONY RMM TODO A SU TIEMPO	4 GRUPO LIMITE POLYGRAM LATINO POR PURO AMOR
5 LUIS MIGUEL WEA LATINA NADA ES IGUAL...	5 GRUPO MANIA SONY ESTA DE MODA	5 LOS MISMOS EMI LATIN JUNTOS PARA SIEMPRE
6 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	6 GLORIA ESTEFAN EPIC/SONY MI TIERRA	6 PEDRO FERNANDEZ POLYGRAM LATINO DESEOS Y DELIRIOS
7 SHAKIRA SONY PIES DESCALZOS	7 GISSELLE RCA/BMG A QUE VUELVE	7 JENNIFER Y LOS JETZ EMI LATIN DULZURA
8 SELENA EMI/EMI LATIN DREAMING OF YOU	8 VARIOUS ARTISTS J&N/EMI LATIN MERENHITS '97	8 BOBBY PULIDO EMI LATIN ENSENAME
9 MARCO ANTONIO SOLIS FONOVISA EN PLENO VUELO	9 LOS HISPANOS SJ/CDT ESTAMPAS DE MI TIERRA	9 BRONCO FONOVISA HOMENAJE A LOS GRANDES GRUPOS
10 OLGA TANON WEA LATINA NUEVOS SENDEROS	10 LA MAKINA J&N/EMI LATIN LA MAKINA...A MIL	10 LOS TIGRES DEL NORTE FONOVISA UNIDOS PARA SIEMPRE
11 GIPSY KINGS NONESUCH/AG TIERRA GITANA	11 TITO ROJAS M.P. HUMILDEMENTE	11 LOS HURACANES DEL NORTE FONOVISA VERDADES NORTENAS
12 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	12 JERRY RIVERA SONY FRESCO	12 SELENA EMI LATIN AMOR PROHIBIDO
13 RICKY MARTIN SONY A MEDIO VIVIR	13 VICTOR MANUELLE SONY VICTOR MANUELLE	13 ALEJANDRO FERNANDEZ SONY QUE SEAS MUY FELIZ
14 JULIO IGLESIAS SONY LA CARRETERA	14 ALBITA CRESCENT MOON/EPIC DICEN QUE...	14 LOS PALOMINOS SONY DUELE EL AMOR
15 RICARDO ARJONA SONY SI EL NORTE FUERA EL SUR	15 JUAN LUIS GUERRA 440 KAREN/POLYGRAM LATINO GRANDES EXITOS	15 EMILIO EMI LATIN QUEDATE

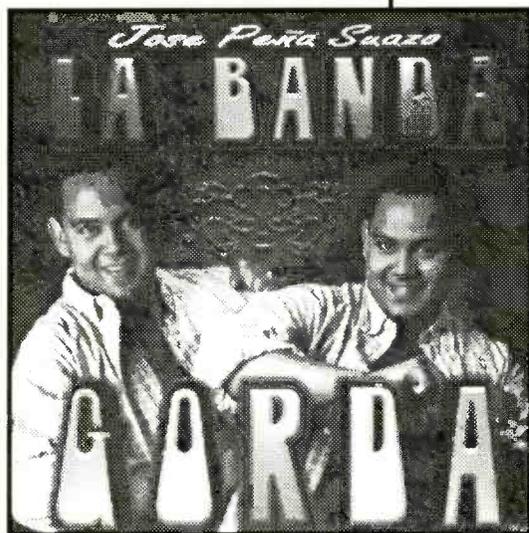
Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.

TITO ROJAS humildemente



MPCDPK-6199

José Peña Suazo y LA BANDA GORDA "tu muere aquí"



MPCDPK-6196



REYES RECORDS INC.

CD'S - TAPES & MUSICAL VIDEOS

140 N.W. 22 Avenue, Miami, Florida 33125 • Tel.: (305) 541-6686 / Fax: (305) 642-2785
 TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC • FULLY COMPUTERIZED

MAJOR CREDIT CARDS ACCEPTED

Member of NAIRD

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	6	ENRIQUE IGLESIAS FONOVISA	TRAPECISTA R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)
2	9	37	3	MARCO ANTONIO SOLIS FONOVISA	ASI COMO TE CONOCI M.A. SOLIS (M.A. SOLIS)
3	3	7	6	LOS TIGRES DEL NORTE FONOVISA	NO PUDE ENAMORARME MAS E. HERNANDEZ (T. BELLO)
4	2	2	11	SELENA EMI LATIN	SIEMPRE HACE FRIO J. HERNANDEZ, Q. PRODUCTIONS (C. SANCHEZ)
5	5	9	7	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S. LOPEZ (VALENZI)
6	6	3	11	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J. CARRILLO (ALAZAN)
7	4	4	15	AMANDA MIGUEL KAREN/POLYGRAM LATINO	AMAME UNA VEZ MAS D. VERDAGUER (D. VERDAGUER, ANAHI)
8	7	6	12	CHAYANNE SONY	SOLAMENTE TU AMOR D. POVEDA, H.S. BATT (D. POVEDA, H.S. BATT)
9	14	12	15	EMMANUEL POLYGRAM LATINO	AMOR TOTAL M. ALEJANDRO (M. ALEJANDRO)
10	10	10	5	LOS MISMOS EMI LATIN	NI COMO AMIGOS LOS MISMOS (M. E. CASTRO)
11	8	8	9	CRISTIAN FONOVISA	ESPERANDOTE D. FREIBERG (A. B. QUINTANILLA III, R. VELA)
12	13	15	6	LUIS MIGUEL WEA LATINA	COMO ES POSIBLE QUE A MI LADO L. MIGUEL, K. CIBRIAN (L. MIGUEL, A. ASENSI, K. CIBRIAN)
13	12	11	10	ANA BARBARA FONOVISA	YA NO TE CREO NADA J. AVENDANO, LUHRS (M. E. CASTRO)
14	11	13	5	BRONCO FONOVISA	EL GOLPE TRAIADOR BRONCO, M.A. SANCHEZ (R. LOPEZ GARZA)
				AIRPOWER	
15	NEW		1	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	POTPOURRI DE QUIQUE NOT LISTED (E. IGLESIAS, R. MORALES, C. GARCIA ALONSO)
16	15	14	12	LOS TEMERARIOS FONOVISA	CUANDO FUISTE MIA A. ANGEL ALBA (A. ANGEL ALBA)
17	19	38	3	GILBERTO SANTA ROSA SONY	NO QUIERO NA' REGALAO J. LUGO, G. SANTA ROSA (P.VASQUEZ)
18	17	23	4	NOEMY FONOVISA	MENTIRAS J. CAVAZOS, F. ZUNIGA (L. FATAELLO, D. ROMO)
19	23	21	5	LA MAFIA SONY	UN SUSPIRO M. LICHTENBERGER JR. (H. D. RODRIGUEZ)
20	27	18	7	LOS REHENES FONOVISA	SECRETOS QUE NO SE CUENTAN J. TORRES, S. GUZMAN (J. TORRES, S. GUZMAN)
21	24	25	5	GRUPO BRYNDIS DISA/EMI LATIN	POR ESTAR PENSANDO EN TI NOT LISTED (NOT LISTED)
22	30	—	2	GRUPO MOJADO FONOVISA	PIENSA EN MI L. LOZANO (D. MAIO, Z. RIBEIRO, M. SOARES)
23	33	40	3	JERRY RIVERA SONY	UNA Y MIL VECES S. GEORGE (D. POVEDA)
24	25	27	3	PAUL ANKA & RICKY MARTIN GLOBE/SONY	DIANA H. GATICA (PANKA)
25	NEW		1	GRUPO MANIA SONY	LINDA ES NOT LISTED (NOT LISTED)
26	16	5	12	MARCO ANTONIO SOLIS FONOVISA	RECUERDOS, TRISTEZA Y SOLEDAD M.A. SOLIS (M.A. SOLIS)
27	28	22	14	BOBBY PULIDO EMI LATIN	ENSENAME E. ELIZONDO (B. PULIDO)
28	NEW		1	LAURA PAUSINI WEA LATINA	LAS COSAS QUE VIVES A. CERRUTI, D. PARISINI (CHEOPE, G. CARELLA, GDES. G. DESTEFANI)
29	38	—	2	EDNITA NAZARIO EMI LATIN	LLOVIENDO FLORES E. NAZARIO, K. C. PORTER (R. BARRERAS)
30	32	—	4	BANDA MAGUEY FONOVISA	BAILA NENA NOT LISTED (E. SOLANO)
31	RE-ENTRY		2	GISELLE RCA/BMG	A QUE VUELVE B. CEPEDA (B. CRUZ, B. CEPEDA)
32	39	—	5	CONJUNTO PRIMAVERA FONOVISA	ES MUY TU VIDA V. MATA, C. PRIMAVERA (R. ORTEGA)
33	NEW		1	BANDA EL RECODO FONOVISA	COSTUMBRES G. LIZARRAGA (J. GABRIEL)
34	22	29	3	TITO ROJAS M.P.	AMIGO J. MERCED (J. MERCED)
35	31	32	3	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	AMORES SIN IGUAL NOT LISTED (A. GUILLERMO)
36	NEW		1	KARIS COMBO	ESA NENA NO ME QUIERE NOT LISTED (NOT LISTED)
37	36	—	2	MANNY MANUEL MERENGAZO/RMM	EN ESTE MOMENTO R. CAMILO, J. QUEROL (M. ECHEVARRIA)
38	21	20	4	SPARK FONOVISA	EL CORRIDO DE JUANITO T. MORRIE (T. MORRIE)
39	29	28	3	EDDIE GONZALEZ SONY	NECESITO T. GONZALEZ (E. GONZALEZ, J. R. GONZALEZ)
40	26	26	5	THALIA EMI LATIN	GRACIAS A DIOS O. LOPEZ (J. GABRIEL)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	17 STATIONS	57 STATIONS
1 AMANDA MIGUEL KAREN/POLYGRAM LATINO AMAME UNA...	1 GILBERTO SANTA ROSA SONY NO QUIERO NA'...	1 LOS TIGRES DEL NORTE FONOVISA NO PUDE...
2 CHAYANNE SONY SOLAMENTE TU AMOR	2 JERRY RIVERA SONY UNA Y MIL VECES	2 MICHAEL SALGADO JOEY PALOMITA BLANCA
3 EMMANUEL POLYGRAM LATINO AMOR TOTAL	3 GRUPO MANIA SONY LINDA ES	3 MARCO ANTONIO SOLIS FONOVISA ASI COMO TE...
4 ENRIQUE IGLESIAS FONOVISA TRAPECISTA	4 LALO RODRIGUEZ EMI LATIN JAMAS OLVIDES	4 GRUPO LIMITE POLYGRAM LATINO EL PRINCIPE
5 CRISTIAN FONOVISA ESPERANDOTE	5 TITO ROJAS M.P. AMIGO	5 SELENA EMI LATIN SIEMPRE HACE FRIO
6 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	6 VICTOR MANUELLE SONY VOLVERAS	6 LOS MISMOS EMI LATIN NI COMO AMIGOS
7 EDNITA NAZARIO EMI LATIN LLOVIENDO FLORES	7 KARIS COMBO ESA NENA NO ME QUIERE	7 BRONCO FONOVISA EL GOLPE TRAIADOR
8 LUIS MIGUEL WEA LATINA COMO ES POSIBLE QUE...	8 GISELLE RCA/BMG A QUE VUELVE	8 ENRIQUE IGLESIAS FONOVISA TRAPECISTA
9 THALIA EMI LATIN GRACIAS A DIOS	9 LUIS DAMON WEA LATINA ME NIEGO A ESTAR SOLO	9 PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN POTPOURRI...
10 GISELLE RCA/BMG A QUE VUELVE	10 REY RUIZ SONY ESO DIGO YO	10 ANA BARBARA FONOVISA YA NO TE CREO NADA
11 GILBERTO SANTA ROSA SONY NO QUIERO NA'...	11 MANNY MANUEL MERENGAZO/RMM EN ESTE MOMENTO	11 NOEMY FONOVISA MENTIRAS
12 PAUL ANKA & RICKY MARTIN GLOBE/SONY DIANA	12 SERGIO VARGAS BARCO'S/BMG NI TU NI YO	12 LOS TEMERARIOS FONOVISA CUANDO FUISTE MIA
13 MANNY MANUEL MERENGAZO/RMM EN ESTE MOMENTO	13 TONY VEGA RMM HAREMOS EL AMOR	13 LOS REHENES FONOVISA SECRETOS QUE NO SE...
14 FRANCO DE VITA SONY SI QUIERES DECIR ADIOS	14 LA RODVEN MACHINE POLYGRAM RODVEN (I CAN'T GET...)	14 LA MAFIA SONY UN SUSPIRO
15 JULIO IGLESIAS COLUMBIA/SONY TANGO	15 DOMINGO QUINONES RMM LA MUERTE DUELE IGUAL...	15 GRUPO MOJADO FONOVISA PIENSA EN MI

5 OUT OF 5



Enrique Iglesias

RECOGNIZABLE BREAKING!

ANOTHER #1 SINGLE "TRAPECISTA"



#1 Single **SI TU TE VAS**

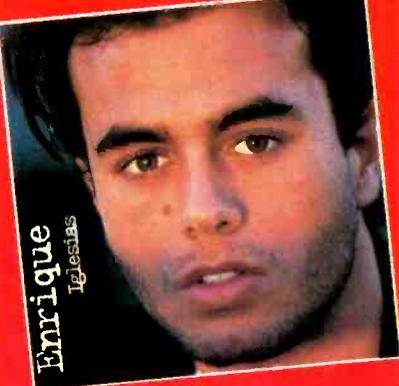
#1 Single **EXPERIENCIA RELIGIOSA**



#1 Single **POR AMARTE**



#1 Single **NO LLORES POR MI**



Enrique Iglesias



Distributed in:
 U. S. A.
 México
 Central America
 Argentina
 by FONOVISA

Spain by BAT Records
 Portugal by STRAUSS
 Brazil by Polygram
 Latin America by Sony
 Europe-Asia/Canada by MCA

SP-0506 Available in Compact Disc and Cassette

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

NOTAS

(Continued from page 30)

López expects Rubí and MCA Mexico president **Fernando Hernández** to work closely together to uncover new regional Mexican acts. A Monterrey, Mexico, office that is set to open next year will report to MCA Latino.

López notes that he is devising a stratagem to procure tropical acts that Rubí can oversee "without having to be a specialist" in the genre.

THAT IGLESIAS DUO: The past three weeks have certainly been eventful for **Julio Iglesias** and his son **Enrique** on Billboard's Latin charts.

Julio notched his first chart-topping debut on The Billboard Latin 50 when "Tango" (Columbia/Sony) entered at No. 1 Dec. 7. The same week, the younger Iglesias scored his record fifth consecutive chart-topping single on Hot Latin Tracks, with "Trapezista" (Fonovisa).

The twin No. 1 entries mark the first time parent and child have simultaneously scaled The Billboard

Latin 50 and Hot Latin Tracks. Julio and Enrique have remained atop both charts ever since.

"Tango" is Julio's first album to hit No. 1 on The Billboard Latin 50, as well as Columbia's first chart entry. With no hit single at Latin radio to spur sales of "Tango," it seems likely that the majority of the album's buyers are non-Latino.

Enrique's "Trapezista" is from his self-titled label bow; its fifth No. 1 single breaks the tie the album held with **Jon Secada's** "Otro Día Más Sin Verte" (SBK/EMI Latin) for the most No. 1s from one album.

Moreover, Enrique's album has been certified platinum by the Recording Industry Assn. of America (RIAA) for sales of 1 million units. Enrique is the first Latino act to receive a platinum disc for a debut album.

STATESIDE BRIEFS: **Jay Berman**, chairman/CEO of the RIAA, says he is disturbed by the

recent passage of a copyright law in Mexico in which murky language suggests that musical recordings will not be protected from predatory behavior. "The U.S. government is aware of the problems associated with the bill that is passed, which is NAFTA-inconsistent," says Berman. "But I am going to give it the best light and assume it will be fixed."

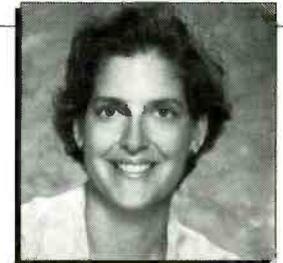
While **Gabriel Abaroa**, executive president of Latin American trade outfit FLAPE, concurs with Berman, he notes that the new law does permit anyone to establish authors' right societies. This legislation, in effect, could break SACM's monopoly as the lone authors' right organization in Mexico.

Norman Stollman, a well-known entertainment attorney who represented numerous Latino recording artists and record companies, died of cancer Dec. 7. He was 57. . . Sony Discos ranchero star **Vicente Fernández** topped the Amusement Business Boxscore list in the Dec. 14 issue of Billboard. . . RMM recording artists **Celia Cruz** and **José Alberto "El Canario"** will appear Thursday (19) on Fox-TV cop show "New York Undercover."

CHART NOTES: Beloved Puerto Rican vocal group **Los Hispanos** debuted on The Billboard Latin 50 last week with a wonderful Christmas album, "Estampas De Mi Tier-

ra" (SJ/CDT). The tropical-rooted record, which moves 45-30 with a bullet, is the lone holiday title on the chart this week.

Classical KEEPING SCORE



by Heidi Waleson

NEW ON THE WEB: N2K, the online music entertainment company, has launched Classical Insites (www.classicalinsites.com), which it calls "the largest comprehensive Internet guide to the world of classical music." The site hosts the official **Leonard Bernstein** Internet site (www.leonardbernstein.com), developed with the Bernstein family. N2K also operates the World Wide Web sites Rocktropolis and Jazz Central Station; all sites are linked to Music Boulevard, an online music-retail site with 150,000 titles.

Classical Insites areas include "Featured Artist" (with interview, discography, etc.); "Recommended Listening," in which musicians and celebrities present their favorite recordings; "Hall Of Fame," with historical information about composer and performer; "Performance Center," which will broadcast performances and master classes and post international concert schedules; and "Conservatory," which has educational information. The site also features information on upcoming and current CD releases, tour schedules, professional opportunities, and scholarships.

The Bernstein site, a virtual rendition of the composer/conductor's studio, offers memorabilia, scores, photographs, correspondence, books, and calendars never before available to the public, plus information on concert schedules for Bernstein's works and news of education and outreach programs run by the Bernstein Education Through the Arts Fund.

To launch the site, the **New York Philharmonic** has for the first time released a digitally remastered recording of Bernstein's historic Nov. 14, 1943, debut, when the 25-year-old conductor stepped in for the ailing **Bruno Walter** and was heard by a nationwide radio audience. With "Leonard Bernstein's New York Philharmonic Debut," the Philharmonic becomes the first orchestra to produce and release a recording for exclusive distribution on the Internet. It can be ordered through the Web site or through a toll-free number (1-800-99MUSIC).

ALSO IN CYBERSPACE: Vocal fans don't have to wait for **Deborah Voigt** to show up as somebody else's pick on the Web: The soprano has her own site at http://www.artsinfo.com/deborah_voigt. Designed and maintained by Bliss Enterprises in New York, the site offers background information, sound files, and photos. In "Debbie's Diary," updated weekly, Voigt gives her fans the ongoing saga of a singer's life (boos for a Dresden, Germany, production, a trip to the Meissen, Germany, porcelain factory), and she corresponds with them in an E-mail section.

MUSIC AND THEATER: Sony Classical's ventures into the new continue with the release of "Juan Darién: A Carnival Mass" by composer **Elliot Goldenthal** and director **Julie Taymor**. The release coincides with performances of the music theater work at the Vivian Beaumont Theater at New York's Lincoln Center prior to a 10-city national tour in 1997. The piece, based on a story by Uruguayan writer **Horacio Quiroga**, is about a jaguar cub transformed into a human by the love of a woman mourning the death of her child. He is then tortured by humans until he becomes a jaguar again.

The theater piece, played with masks, puppets, and actors, touches on themes about the conflict between the human and the natural worlds. Its basic structure is the Mass, and the torture of Juan is the Crucifixion, enacted to a turbulent "Dies Irae," though the vengeful conclusion isn't too Christian. The score actually has more impact on the recording, particularly the atmospheric sound of the women's chorus. In live performance, the music must carry the story, and the stage pictures call such attention to themselves that they demand a score with more individuality (Verdi's "Requiem" springs to mind). Goldenthal's music (which won a 1988 Obie Award) accompanies, film-score style, rather than leads.

HONORS: Musical America has named its 1997 award honorees. They are **James Galway**, musician of the year; **John Adams**, composer of the year; **Sir Colin Davis**, conductor of the year; **Renée Fleming**, vocalist of the year; and **the Beaux Arts Trio**, ensemble of the year. The honorees, who are featured in the 1997 International Directory of the Performing Arts, were feted at a reception in New York Dec. 3.

TODO EN MUSICA LATINA
TANGO - FOLKLORE - ROCK ARGENTINO
MERENGUE - CUMBIA - SALSA

Catálogo gratis.
Ofertas todos los meses.
Envíos a todas partes del mundo.

distribuidora belgrano norte s.r.l.
Zabala 3941. Capital Federal (1427). Buenos Aires. Argentina.
Teléfonos: (54-1) 555-6100/6200 Fax: 555-6400.

MANHATTAN LATIN MUSIC CENTER

Distribuidora One Stop

TIENE LOS MEJORES PRECIOS EN EL MERCADO

SI LO CONSIGUES A MENOS NOSOTROS SE LO IGUALAMOS

DOS CENTROS LOCALES PARA SERVIRLE A USTED.....

New York Tel: (212) 563-4508 Fax: (212) 563-4847 E-Mail: manhattan.latin.music@worldnet.att.net	Member of NARID	Miami Tel: (305) 591-7684 Fax: (305) 477-0789 E-Mail: kubaney@bridge.net
--	---------------------------	---

H.L. DISTRIBUTORS, INC.

LA DISTRIBUIDORA MAS GRANDE Y MAS COMPLETA EN MUSICA LATINA EN EL MUNDO SIN DUDA, SIMPLEMENTE LA MEJOR!

Discos Compactos • Videolaser • Cassettes • Accesorios Y MUCHO MAS!

LLAMENOS HOY!
1-800-780-7712

6940 S.W. 12 Street Miami, FL 33144 • Local: (305) 262-7711 • Fax: (305) 261-6143

LATIN TRACKS A-Z

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

HIGHER GROUND



by Deborah Evans Price

DOVE AWARD CHANGES: The Gospel Music Assn. (GMA) has announced that the 1997 Dove Awards will have a new venue and producer. The 28th annual Dove ceremony will be held April 24 in the newly built Nashville Arena and will be produced by High Five Entertainment. According to contracts that have been signed, the arena and High Five will be involved with the Dove Awards for the next three years. High Five will distribute the Doves.

GMA president **Bruce Koblish** has served as executive producer of the Doves for the past four years. Under the new agreement, he will serve as co-executive producer with High Five executive producer **Bud Schaetzle**. Last year, the Doves were broadcast on the Family Channel, Faith & Values Network, and more than 100 Family Net independent stations. The GMA would like to see this year's Doves aired on a major network, and it is hoping that High Five will help deliver that component. "High Five's ability to bring the show to a larger audience through its television relationships was a key factor in entering into a multiyear contract with them," Koblish commented in a printed statement.

"The Dove Awards has experienced dramatic growth in sponsorships and production quality in the past four years and has become increasingly important as a showcase of the Christian music industry," Koblish continued. "But we realized we had taken the show as far as we could, and now was the perfect time to take it to the next level. With that in mind, the relationship with High Five was established."

The Nashville-based production company's credits include a variety of major events, such as international TV specials starring **Garth Brooks**, **Michael Bolton**, and **Reba McEntire** and major venue shows for the **Judds**, **Vince Gill**, **Steven Curtis Chapman**, and **Michael W. Smith**. High Five will be responsible for creating a new look for the Doves show, including set design and lighting.

SONY TO DISTRIBUTE INTEGRITY: In an extension of its distribution relationship with Word, product from Mobile, Ala.-based Integrity Music is now being distributed to the general market via Sony Music Distribution. For the past six years, Word has had a distribution deal with Epic in New York to take its Christian titles to mainstream retail, and that arrangement began covering Integrity releases last month. Word will continue to distribute Integrity to the Christian retail community.

Among the releases Sony will take to the mainstream under the new agreement are **Ron Kenoly's** current album, "Welcome Home"; the urban-influenced praise and worship album "Worship In The House," which features **Keith Staten** and **Fred Hammond**; and "Woman, Thou Art Loosed," due in February. The latter project features author/minister **T.D. Jakes** and is a musical recording of his *Woman, Thou Art Loosed* national conference, which evolved from his book of the same name. The album features performances by **Shirley Caesar** and **Vickie Winans**.

ALL'S WELL WITH VOX: Nashville-based Vox Publishing, a division of VoxCorp Inc., has purchased 7ball, **RELEASE**, and **RELEASE Ink** magazines from the Royal Magazine Group, a division of Thomas Nelson Inc. VoxCorp president **Scott Henson**, former publisher for the Royal Magazine Group, has restructured the staff. **Chris Well**, former editor of 7ball, has been promoted to editor in chief of Vox Publishing and will oversee all three publications. **Frank Chimento** continues as associate publisher of 7ball and has been promoted to director of sales and marketing for Vox Publishing. **Stacie Kish**, former assistant editor for **RELEASE** and **RELEASE Ink**, has been promoted to managing editor of **RELEASE**. **Bruce A. Brown**, a 20-year industry veteran and former contributing editor for **CCM** magazine, has been named managing editor of 7ball.

VoxCorp has also announced the formation of two ventures: eVox, an electronic media and online division, and Creative Voice, which will provide editorial, design, production, and printing services, as well as marketing and sales consulting. Congratulations to all involved with this growing company.

Z NOTE: Z Music Television will consolidate its operations, moving its affiliate relations offices, currently in Dallas, to its headquarters at Gaylord Entertainment Co. in Nashville. The move should be completed by Jan. 31.

PRICING PLAYS PART IN A&M PUSH FOR JONNY LANG

(Continued from page 11)

Me" is the title track, which will be pitched to rock and triple-A stations. The video for the track will be worked at all outlets, from regional specialty shows to MTV and VH1.

At retail, the intention is to "grow methodically and organically. We're not going to do anything to jeopardize Jonny for short-term benefit, but having said that, we will go out pretty aggressively at retail," Cafaro says.

Toward that end, "Lie To Me" has an introductory price of \$10.98 and will receive listening-post placement in stores.

A&M is working out the details of a "substantive" consumer advertising campaign, according to Cafaro. Ads will initially run in blues magazines, though other publications are being considered.

Lang will receive valuable exposure via his participation in a Seventeen magazine spread. There are also ongoing discussions regarding an endorsement deal with a guitar manufacturer.

"Lie To Me" was produced by David Z (Janet Jackson, Collective Soul, Fine Young Cannibals). Lang

says he felt very comfortable making the record. "It was great. Everything is a learning experience for me at this point, so I really enjoyed it."

While, according to Lang, "Smokin'" was "pretty raw" and featured basic bar-band blues, "Lie To Me" is a more sophisticated mix of blues and soul that he hopes will be more accessible to mainstream audiences.

"I hope to better the popularity of the music, if that's at all feasible," Lang says. "Anything that will help it is great, because it really deserves more respect than it gets. I hope I'll turn some heads and get people to buy old Albert King and B.B. King records and really get their hearts into it."

In addition to the title track, which was written by David Z and Lang's keyboardist, Bruce McCabe, notable cuts include covers of Sonny Boy Williamson's "Good Morning Little School Girl" and Ike Turner's "Matchbox," as well as originals by McCabe and two tracks written by Lang and Dennis Morgan.

A&M has signed Lang to a four-album deal. Although the label does

not want to take advantage of Lang's age, Cafaro says he is looking forward to the opportunities provided by the artist's youth.

"There's a lot Jonny is going to do in his career, and it's interesting, because he's evolving so quickly," he explains. "My goal is to have a record out every year for the next four years, and hopefully, at that point, we will have made another deal and will be in the position of having a young man of 20 years old who's going to have a lot of experience."

Cafaro is convinced that Lang will be able to avoid the credibility issues a young artist is likely to face from the core blues audience and expects him to be readily accepted into that community.

"I believe his soulfulness, his playing and singing, and his very earnest demeanor will speak to those people. When put in the context of long-term career development, our hope would be that people will recognize his talent and enjoy it in the short term but also be thrilled with what his talent might mean in the long term."

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ NO. 1 ★ ★	
1	3	6	KENNY ROGERS MAGNATONE 4711/WORD	THE GIFT
2	1	6	VARIOUS ARTISTS SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
3	2	80	JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD	JARS OF CLAY
4	5	14	STEVEN CURTIS CHAPMAN SPARROW 1554/CHORDANT	SIGNS OF LIFE
5	4	13	POINT OF GRACE WORD 9694	LIFE LOVE & OTHER MYSTERIES
6	6	55	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
7	8	6	VARIOUS ARTISTS SPARROW 1566/CHORDANT	EMMANUEL: A MUSICAL CELEBRATION OF THE LIFE OF CHRIST
8	9	10	SANDI PATTY WORD 9649	O HOLY NIGHT!
9	7	32	KIRK FRANKLIN & THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
10	11	36	ANDY GRIFFITH ● SPARROW 1440/CHORDANT	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
11	10	42	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
12	13	6	PHILLIPS, CRAIG & DEAN STARSONG 0100/CHORDANT	REPEAT THE SOUNDING JOY
13	14	5	STEVE GREEN SPARROW 1585/CHORDANT	THE FIRST NOEL
14	16	10	SUSAN ASHTON SPARROW 1458/CHORDANT	A DISTANT CALL
15	15	29	JACI VELASQUEZ MYRRH 6995/WORD	HEAVENLY PLACE
16	18	24	4 HIM BENSON 4321	THE MESSAGE
17	NEW		TRANS-SIBERIAN ORCHESTRA LAVA 92736/WCD	CHRISTMAS EVE AND OTHER STORIES
18	20	7	ANOINTED MYRRH 7006/WORD	UNDER THE INFLUENCE
19	28	4	VARIOUS ARTISTS BENSON 4407	THE REAL MEANING OF CHRISTMAS
20	31	3	DON MARSH BRENTWOOD 50010	AMERICA'S 25 FAVORITE CHRISTMAS SONGS
21	21	9	RAY BOLTZ WORD 9937	NO GREATER SACRIFICE
22	24	68	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
23	23	42	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
24	19	6	BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
25	12	10	CRYSTAL LEWIS MYRRH 5036/WORD	BEAUTY FOR ASHES
26	NEW		OUT OF EDEN GOTEE 3826/WORD	MORE THAN YOU KNOW
27	36	113	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
28	17	3	MXPX TOOTH & NAIL 1060*/DIAMANTE	LIFE IN GENERAL
29	29	58	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
30	26	24	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT	GOD
31	22	6	RON KENOLY INTEGRITY 10812/WORD	WELCOME HOME
32	25	40	THIRD DAY REUNION 0117/WORD	THIRD DAY
33	27	3	GAITHER & FRIENDS SPRING HILL 5388/CHORDANT	JOY TO THE WORLD
34	37	71	RAY BOLTZ WORD 9641	THE CONCERT OF A LIFETIME
35	39	26	BOB CARLISLE DIADEM 9691/BENSON	SHADES OF GRACE
36	30	5	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 46392/WCD	FAVORITE SONG OF ALL
37	38	88	POINT OF GRACE WORD 9445	THE WHOLE TRUTH
38	34	5	TAKE 6 WARNER ALLIANCE 46447/WCD	BROTHERS
39	RE-ENTRY		TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
40	RE-ENTRY		VARIOUS ARTISTS HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE

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

JUNGLE BROTHERS KEEP RAP MODERN

(Continued from page 22)

through New York-based Frontline Marketing & Promotion, which handles radio promotion and street teams. The tape is hosted by legendary DJ Red Alert, who influenced the group's rise in the '80s via his WKYS New York mix show, and is mixed by WQHT New York's Funk Master Flex.

Since "Raw Deluxe" is debuting on the heels of albums released this year from De La Soul and A Tribe Called Quest, Gee Street is negotiating a Native Tongue reunion tour that is scheduled to begin in March.

"It's a coincidence that we're all embarking on our fourth albums," says Mike G of the collective's close album release dates. "We didn't sit down and plan it, but we are trying to capitalize on the situation. We're hoping to put together a few Native Tongue projects in the future."

The Jungle Brothers, which are not signed with a booking agency, are scheduled to go on a promotional tour from mid-January to February. International dates will be set at a later date by V2, which will distribute "Raw Deluxe" internationally.

In the SPIRIT



by Lisa Collins

CHANGING TIMES: Take a deep breath. If next year is anything like 1996, there will be nonstop activity, particularly behind the scenes in the executive suites, because little in gospel is predictable. Even as the year winds down, insiders are waiting to see what happens with the impending sale of Benson Records. And just last week, Intersound announced the departure of James Bullard as VP of gospel music, effective immediately. Over the last several years, the industry veteran had been instrumental in establishing a strong gospel music presence for Intersound. With the move, Bullard strikes out on his own to launch Majestic Communications Group, a label to be headquartered in Atlanta, with a satellite office in Los Angeles.

"I am answering the call I know has been placed on me," says Bullard, who is joined in the venture by Arthur Hunt, the label's president, and Jerry Peters, the VP. Bullard will serve as CEO. "We'll have all genres of gospel and heavily focus on the church marketplace," Bullard says. "The whole plan is to bring leadership to the gospel industry, with an emphasis on youth. We're in the process of setting up offices. We plan to go full speed ahead in January."

In the meantime, the label has signed its first two acts—Charles Fold & the Charles Fold Singers and Divine, a newly discovered trio of sisters out of Little Rock, Ark.

ALIVE AND WELL: That's the status Blackberry Records president Doug Williams wants to assure the industry his label is maintaining, given the recent loss of

the Canton Spirituals to Verity Records. "It's not the end of Blackberry," notes Williams, whose label is getting solid airplay for Kenton Rodgers' recently released "Alive & Pressin' On," which features Albertina Walker, the Williams Brothers, Willie Neal Johnson, and Christianaires lead singer Paul Porter.

Williams is in the studio at work on a new Williams Brothers project, featuring Stevie Wonder on at least one cut; it is tentatively slated for release in March. Due next month is a new Murphy Pace album, "Didn't I Tell Ya," which features Keith Sweat on a track titled "He Loves You."

BRIEFLY: Word Records is excited about the forthcoming sophomore project from Marvin Sapp. On Dec. 6, the evangelist and former member of Commissioned wrapped his first live recording with his backup group, the Joy Chorale, at the Bethel Pentecostal Abundant Life Center in Grand Rapids, Mich., for release in March 1997. Marvin Winans and Percy Bady will produce. The label is also excited about the feedback it is getting on a debut release from Greg O'Quinn, a Fort Worth, Texas-based songwriter/producer who has recorded with the group Kindred, an act formerly signed to Word.

Sounds Of Blackness performed their annual "The Night Before Christmas—A Musical Fantasy" at the State Theatre in Minneapolis Dec. 16-17. Completion of the recording of their forthcoming album, "Time For Healing," prevented them from taking the show on the road, as they have in the past. Instead, they look forward to its March 18 release (sans former lead vocalist Ann Nesby, who remains a member of the troupe). . . . And in Las Vegas, more than 125 gospel industry insiders turned out at the Mirage Hotel Resort Dec. 2-4 for the Bobby Jones' Annual Gospel Artist & Executive Retreat. While giving artists a chance to unwind, the retreat also offers the opportunity for introspection on issues relating to the growth of the industry. Attendees included the Williams Brothers, Albertina Walker, Vickie Winans, James Moore, Donald Lawrence, and Calvin Bernard Rhone.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	Label & Number/Distributing Label	Title
			★ ★ NO. 1 ★ ★		
1	1	2	SOUNDTRACK	ARISTA 18951	THE PREACHER'S WIFE
2	2	33	KIRK FRANKLIN & THE FAMILY ●	GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
3	4	6	ANointed	WORD 67804/EPIC	UNDER THE INFLUENCE
4	5	3	VARIOUS ARTISTS	BENSON 4407	THE REAL MEANING OF CHRISTMAS
5	3	6	BEBE & CECE WINANS	SPARROW 37048/EMI	GREATEST HITS
6	7	179	KIRK FRANKLIN & THE FAMILY ▲	GOSPO CENTRIC 72119	KIRK FRANKLIN AND THE FAMILY
7	6	28	FRED HAMMOND & RADICAL FOR CHRIST	BENSON 4320	THE SPIRIT OF DAVID
8	8	6	DONNIE MCCLURKIN	WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	10	3	MIGHTY CLOUDS OF JOY	INTERSOUND 9226	LIVE IN CHARLESTON
10	9	61	CECE WINANS	SPARROW 51441	ALONE IN HIS PRESENCE
11	22	2	JOHN P. KEE & THE NEW LIFE COMMUNITY CHOIR	TYSCOT 43017/VERITY	A SPECIAL CHRISTMAS GIFT
12	13	23	YOLANDA ADAMS	TRIBUTE 1009/DIADEM	YOLANDA LIVE IN WASHINGTON
13	15	28	MISSISSIPPI MASS CHOIR	MALACO 6022	I'LL SEE YOU IN THE RAPTURE
14	21	78	ANointed	WORD 67051/EPIC	THE CALL
15	23	3	VARIOUS ARTISTS	SPECIALTY 7051	GOSPEL CHRISTMAS
16	11	9	HELEN BAYLOR	WORD 67803/EPIC	LOVE BROUGHT ME BACK
17	16	8	RICKY DILLARD'S NEW GENERATION CHORALE	CRYSTAL ROSE 20129/STARSONG	WORKED IT OUT
18	19	32	RICHARD SMALLWOOD WITH VISION	VERITY 43015	ADORATION: LIVE IN ATLANTA
19	NEW		BOYS CHOIR OF HARLEM	UNENCUMBERED 2301	CHRISTMAS WITH THE BOYS CHOIR OF HARLEM
20	17	42	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR	VERITY 43014	STAND!
21	12	29	COMMISSIONED	BENSON 4184	IRREPLACEABLE LOVE
22	14	21	BRODERICK RICE	BORN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
23	18	26	RON WINANS PRESENTS FAMILY & FRIENDS	SELAH 33205	FAMILY AND FRIENDS IV
24	24	97	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43010	SHOW UP!
25	25	5	STEVE MIDDLETON & UNITY & PRAISE	PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL
26	28	91	FRED HAMMOND & RADICAL FOR CHRIST	BENSON 4008	THE INNER COURT
27	26	12	A-1 SWIFT	GOSPO CENTRIC 72135	TALES FROM THE SWIFT
28	20	18	THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR	CRYSTAL ROSE 20127/STARSONG	TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR
29	36	76	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	BENSON 4168	LIVE IN NEW YORK BY ANY MEANS...
30	RE-ENTRY		EDDIE JAMES & THE PHOENIX MASS CHOIR	FRESH WINE 9232/INTERSOUND	GRACE
31	33	75	YOLANDA ADAMS	TRIBUTE 1359/DIADEM	MORE THAN A MELODY
32	40	10	INNER CITY	TYSCOT 161216/CGI	HEAVEN
33	RE-ENTRY		SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR	WORD 67687/EPIC	JUST A WORD
34	RE-ENTRY		RADICAL FOR CHRIST	INTEGRITY 08792	PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST
35	NEW		GEORGIA MASS CHOIR	SAVOY 7123/MALACO	GREATEST HITS
36	39	3	SLIM & SUPREME ANGELS	INTERSOUND 9224	NOBODY BUT YOU
37	37	58	CARLTON PEARSON	WARNER ALLIANCE 46006	LIVE AT AZUSA
38	31	34	VARIOUS ARTISTS	BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
39	RE-ENTRY		THE CANTON SPIRITUALS	BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
40	RE-ENTRY		WALT WHITMAN AND THE SOUL CHILDREN OF CHICAGO	CGI 161203	GROWING UP

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

IT'S A HIT!

-WVEE-FM, Atlanta, GA



Luther Barnes & The Sunset Jubilaires - Heaven On My Mind AIR10219

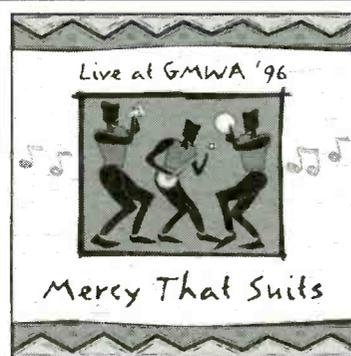
Instant "Heavy Rotation" Adds in...

Atlanta • New Orleans • Charlotte • Memphis • Baltimore • Dallas • Richmond
Daily Adds All Over The Country!



ATLANTA INTERNATIONAL RECORD COMPANY, INC. 881 MEMORIAL DRIVE, S.E., ATLANTA, GA 30316 404-524-6835 NAIRD

Distributed To C.B.A. Through BENSON MUSIC



Mercy That Suits

G.M.W.A. MASS CHOIR
Live at G.M.W.A. '96

Mercy That Suits, the 1996 recording of the G.M.W.A. Mass Choir, presents the sound of over 500 voices performing new and popular gospel songs.

Now Available on Compact Disc and Cassette.

NAIRD

Intersound

Intersound Inc. • P.O. Box 1724 • Roswell, Georgia 30077 • (770) 664-9262 • Fax (770) 664-7316 In Canada: Intersound Inc. • 1 Select Ave., Unit 10 • Scarborough, Ontario M1V 5J3 • (416) 609-9718 • Fax (416) 609-9723 • Website: <http://www.intersoundmusic.com>

Songwriters & Publishers

ARTISTS & MUSIC

Ira Gershwin Party 'S Wonderful Songwriter's 100th Celebrated At Carnegie Hall

BY SETH GOLDSTEIN

NEW YORK—Ira Gershwin might have been a tad embarrassed.

The modest half of the best-known brother act in American popular music—and himself a member of the songwriting pantheon—Ira Gershwin had a full house in Carnegie Hall here to celebrate his 100th birthday to the day, Dec. 6, 1896. He died Aug. 17, 1983.

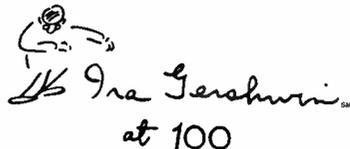
It was a classy party, worthy of a classic lyricist who also collaborated with Harold Arlen, Kurt Weill, Jerome Kern, and Burton Lane. Actors Michael York and Angie Dickinson hosted; Lane, singer/pianist Michael Feinstein, and others reminisced; and the cream of the current crop of performers sang and danced their way through a small but choice selection of Ira Gershwin's more than 700 songs before an audience that included his 90-year-old sister, Frances.

Rob Fisher, who has conducted New York City Center's Encore! series to national renown, led the Carnegie Hall Theatre Orchestra. There are no plans for a CD release; WNET, however, taped the 2½-hour event for a "Great Performances" broadcast on PBS March 7.

George and Ira Gershwin wrote some 400 songs between them, including the unimpeachable standards that launched the gala: Debbie Gravitte singing "I Got Rhythm" from 1930's "Girl Crazy"; Ron Raines and the Gershwin Singers doing "'S Wonderful," from 1927's "Funny Face"; and Vic Damone offering "Embraceable You," also from "Girl Crazy." Film followed: a delightful Bob Fosse/Debbie Reynolds number, "In Our United

State," from the 1953 MGM movie "Give A Girl A Break."

Ira Gershwin wrote—and set—standards in Broadway and Hollywood, and the birthday celebration reflected his bicoastal life. The evening featured never-before-seen home movies of George and Ira, family, and friends at leisure in Southern Califor-



A CELEBRATION AT CARNEGIE HALL

nia in 1936, the year before George's death.

The anecdotes told by Dickinson, Feinstein, and next-door neighbor Rosemary Clooney underscored the good times that Ira enjoyed in Beverly Hills. Dickinson recalled poker games at the Gershwin home with Edward G. Robinson as a player and Oscar Levant as an indefatigable kibitzer.

On one occasion, Ira, ever the grammarian, corrected her usage when he lost: "Would you feel goodly if I had won?" That was probably as tough as he got.

Feinstein, Ira Gershwin's secretary for several years, described his employer as "very shy" man who "rarely spoke his mind" and who was critical of his work. When Ira did like a song, Feinstein said, he would pat himself on the shoulder and say, "Very good, Gershwin, very good."

Burton Lane recalled taking a sedative to steady his nerves prior to his first working session with Ira in

1953—only to find that Gershwin had taken one, too. Feinstein brought a warm touch of the old days to the evening.

The tails he wore to perform "Nice Work If You Can Get It," from the Fred Astaire/Joan Fontaine movie "A Damsel In Distress," and "There Is No Music," intended for "The Barkleys Of Broadway," were the same Ira Gershwin wore to the opening of "Porgy And Bess."

Ira, variously described by his acquaintances as "cute," a "pixie," and the president and sole member of the "sweet fellows organization," also kept his eye on the main chance. Asked what came first, the words or the music, he responded: "What comes first is the contract."

As lasting as his lyrics are, they never won him an Oscar. Two of his three nominations, for "Long Ago And Far Away" from "Cover Girl" and "The Man That Got Away" from the 1954 "A Star Is Born," had one title word in common. After the second lost, Ira commented, "Away with 'away.'"

The Carnegie Hall performance of "The Man That Got Away" was one of several instances where the lyrics unfortunately got away. An overamplified orchestra managed to drown out the singers now and then, ironic at a celebration for a pre-eminent songwriter.

But the gaffes hardly disturbed a stellar evening, which ended with the entire company voicing "Of Thee I Sing." They were joined by Kitty Carlisle Hart and Frances Gershwin.

The words, altered slightly to fit the mood, emerged as "Of Thee We Sing, Ira."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"NOBODY KNOWS"

Written by Joseph Richards and Don DuBose
Published by Hitco Music, Joe Shade Music (administered by Longitude Music Co./DJon-songs (administered by EMI Blackwood Music Inc.)

The first cut of a song is usually made in the genre of music envisioned by the songwriter; later, the song may be interpreted in other styles. That wasn't the case with "Nobody Knows." Joseph Richards and Don DuBose wrote it as a country tune, but R&B artist Tony Rich heard it, cut it, and took it to No. 11 on Billboard's Hot R&B Singles chart, No. 2 on the Hot 100, and No. 2 on the Adult Contemporary chart. Then, Asylum country artist Kevin Sharp recorded it on his label debut, "Measure Of A Man"; that version is No. 7 on Billboard's Hot Country Singles & Tracks chart.

"I've been a fan of good music my whole life, and though country is where my heart is, I just listen to good music wherever it's found," Sharp says. "I heard that song on the radio one day, and it had been a while since I'd heard something on pop radio that just blew me away, and immediately I thought, 'Wow, that would make a great country record.' Originally, we said we weren't going to do any covers on this project. Then one day, David Foster called and said, 'Have you heard this song? It would be a great country record. Take a listen.' And lo and behold—it was the same song."

Sharp has battled cancer, and because of this, he says, the lyric struck a particularly strong chord. "The first few times I heard it, it just sunk in and hit home, probably a little too close," Sharp says. "But I think we all feel the way the song is talking about at one time or another. During my illness, my parents, family mem-

bers, and people around me wanted to know how I was feeling and what they could do to help, [but] I really couldn't put it into words. I couldn't tell them how I felt. Nobody truly knew except myself. The song puts the way I was feeling into words, and I think it does that for a lot of us."

"It's a well-written song, and I feel very fortunate to be able to take it in and add a little of myself and put my heart into it."

Sharp says the songwriters came to Nashville for his album release party and told him that they had conceived "Nobody Knows" as a country tune. "I asked Tony about it when I talked to him, and he said the first time he heard it, he laughed. One of the writers is his brother, and he just said, 'Get this country stuff out of here. What are you doing? You know me better than that,'" Sharp relates. "Obviously, he heard what I heard—that it was a good song regardless. We were both very fortunate."



NO. 1 SONG CREDITS

HOT 100 SINGLES
UN-BREAK MY HEART • Diane Warren • Realsongs/ASCAP

HOT COUNTRY SINGLES & TRACKS
LITTLE BITTY • Tom T. Hall • Hallnote/BMI

HOT R&B SINGLES
I BELIEVE I CAN FLY • R. Kelly • Zomba/BMI, R. Kelly/BMI

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

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

Stephen Sondheim Overhauls His 'Company' For Composer's Edition

PLAY IT AGAIN, STEVE: As far as music publisher Carlin America Inc. and music print giant Hal Leonard Corp. are concerned, "Company," the seminal 1970 Stephen Sondheim musical, is now up to snuff as a folio.

Out this month is a republished 25th-anniversary "composer's edition" that contains for the first time the complete music and lyrics, along with Sondheim's original piano/vocal arrangements as updated and revised by the author, according to Bob Golden, VP of marketing at Carlin America, who prepared the new edition with Sondheim.

"This is the first occasion I know of when a previously published show score has been reissued in a completely updated and re-edited version to accurately reflect the current vision of the author," says Golden.

Golden adds that he was "aware that Sondheim was displeased with the previous 'Company' vocal selections, which adhered to the music publishing norms of its

time. As a result, piano scores were reduced to egregiously simplistic 'church lady' arrangements, entire songs that were then uncommercial were omitted, and these versions contained misprints that subsequent printings enshrined. For this edition, Sondheim generously provided his original piano and vocal scores, which enabled us to prepare a definitive document."

The new folio, which carries a list price of \$14.98, includes such well-known numbers from the show as "Barcelona," "Getting Married Today," "Have I Got A Girl For You," and "Poor Baby." The folio also contains "Marry Me A Little," a cut-out from the original production that was reinserted into the score during the show's 1995 revival in New York, as well as a new ending for the first act.

Other treats for musical-theater fans are the first release of photos of both the original and 1995 Broadway casts and a foreword by Sondheim.

Writes Sondheim, "Unlike most scores I have written, 'Company' has continued to be a work in progress since its 1970 Broadway premiere and is therefore a challenge to be pub-

lished in definitive form. It has taken 25 years for the complete score to be collected in this 'composer's edition,' which for the first time reflects the final musical and dramatic intentions of the show and contains every present song and lyric with my original piano/vocal arrangements."

ON THE ROAD AGAIN: Following a successful rock version, Right Stuff, EMI Music Publishing's label venture with EMI Music Distribution, goes country with "Country Road Songs," another tie-in with motorcycle manufacturer Harley-Davidson.

The two-CD set, in a regular edition or one featuring a leather wallet that holds 12 CDs, contains 30 tracks by acts that include Alan Jackson, Diamond Rio, Vince Gill, Sammy Kershaw, Shenandoah, Tanya Tucker, Willie Nelson, and Pure

Prairie League. The regular CD retails for \$29.99, the leather version is \$49.99, and a two-cassette version carries a list price of \$19.99. There are also long-

box cassette and CD versions. According to Paul Tannen, VP of catalog exploitation at EMI Music, a percentage of profits goes to the Muscular Dystrophy Assn.

LABEL STAKE: Peermusic has bought a minority interest in Aztlan Records, which has centered its activities on U.S. rock en español bands, according to Jonathan Melrod, president of Aztlan, and Kathy Spanberger, CEO of peermusic. In its first year, Aztlan released albums by Maria Fatal, Ley De Hielo, Orixia, and Pastilla. The label recently expanded into Puerto Rico, Mexico, Guatemala, and Japan. The move is peermusic's first association with a label.

PRINT ON PRINT: Following are the best-selling folios from Hal Leonard Corp.:

1. Alanis Morissette, "Jagged Little Pill."
2. Mannheim Steamroller, "Christmas In The Aire."
3. "Weezer."
4. The Beatles, "Anthology 2."
5. Live, "Throwing Copper."



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

Korg USA Thrives On Expansion

Balances In-House Development, Alliances

BY DAN DALEY

At a time when the roles of major recording facilities and home studios have virtually changed places in a professional audio market that has grown as vague as it is large, two routes to expansion have become available to manufacturers: in-house development of technology or acquisition of new platforms via alliances with other manufacturers.

Melville, N.Y.-based Korg USA, a wholly owned distribution and marketing subsidiary of Tokyo-based equipment maker Korg Inc., believes it can grow by following both routes. The company's product development path is moving further into multifeatured, integrated digital multitrack systems, such as the recently introduced SoundLink Digital Recording System (DRS), an evolution of its earlier SoundLink hard-disc recording system.

In the meantime, Korg USA continues to expand and diversify its distribution alliances, which range from the musical-instrument (MI) lines of Marshall and Vox amplifiers and Parker guitars to the upscale digital consoles of U.K.-based Soundtracs. Korg USA acquired Soundtracs' distribution last July, giving it access to a wider range of console markets, from an under-\$500 series of Topaz mixers to the \$95,000 Jade console and Korg's new all-digital console, the SoundLink DRS 168RC.

The road to diversity was not always clear, concedes Joe Bredau, Korg USA's VP of sales and marketing, citing the company's earlier forays into a still-evolving small workstation market with the SoundLink, an 8-track hard-disc-based workstation introduced in the early '90s that met with limited success.

"That was a learning experience," he says. "But everything we've done since then has been building on that experience."

Going back further, Korg's entry into the pro audio world itself was a fortuitous one. Originally known as the Keio Electronic Co., it had difficulty in building consumer awareness

for its advanced keyboard products in the '60s and '70s, in a market dominated by giants Baldwin, Hammond, and Wurlitzer. But a returning Japanese musician who had studied at the Berklee College of Music mentioned to company founder Tsutomu Katoh that his current product was more like the new wave of synthesizers that were then proliferating among American musicians. Relaunched under the name Korg (a combination of Keio and "organ") the Mini-Korg birthed a still-growing line of synth products for the company.

But the SoundLink was a pivot point for Korg's history in pro audio. Preceding it, the company's extensive lines of keyboards and related hardware led to the introduction, in 1988, of the Korg M1, one of the industry's

'We can now aim at any part of the food chain in audio'

most successful and enduring keyboard synths. In an age when most product lines of that type have life cycles measured in months, the M1 was in production for six years and remains in demand globally.

The M1 also established Korg's reputation in the then-nascent synthesizer-based workstation market by incorporating a multitimbral synthesizer, keyboard, digital effects, multitrack recording, and sequencing capability in a single platform. While the original SoundLink met with limited success in the upper echelons of pro audio, Korg USA today presents itself with a more rounded repertoire, achieved by internal development and acquisition.

Among the company's offerings are the SoundLink DRS system, made up of a group of elements that are designed to function integrally or as stand-alone components: the 168RC digital console, the 1212 I/O multichannel audio interface card (packed with Macromedia's Deck II software),

the RM8 reference monitors, and the 880 A/D-D/A converters. Also integral to Korg's line are distribution of the Soundtracs array of consoles and Korg's still-expanding compendium of advanced synthesizers—some of which, like the Trinity DRS (which offers an A/D optical interface), straddle the line between MI and pro audio.

"We can now aim at any part of the food chain in audio," observes Larry DeMarco, Korg USA's director of marketing.

Korg USA was formed when Korg Inc. purchased a distribution company on Long Island, N.Y., called Unicord, then owned by Wickes Furniture & Lumber Co., which had bought it from Gulf+Western. Unicord was distributing Korg's products as well as Marshall amps and other MI products. In the wake of that acquisition, Unicord became Korg USA, the first of several global acquisitions in a strategic move for Korg Inc. to own a distribution system and at the same time widen the range of products and markets it addressed.

"That approach really positioned us well for the way things were going," says DeMarco. "The lines between professional and home studios were getting blurry. With the success of the M1, we experienced a gradual awakening to the fact that there was this whole universe of people out there who did not want to be dependent upon the traditional pro audio infrastructure. Looking back, it seems so obvious now. But at the time, it was difficult for anyone to see what was happening clearly."

From its offices in a new complex near Long Island's north shore, Korg USA set out to fight on the MI and the high-end audio fronts. It revived the legendary Vox imprint by sourcing as many original components—such as Bulldog speakers and grill cloths—as possible, and it launched the Parker Fly guitar, which was recently one of several classic American electric guitar designs selected for an exhibition at the Smithsonian Institution.

Korg has not been as suddenly fortunate in finding a pro audio niche as it was in entering the synthesizer market. The original eight-track SoundLink did well in broadcast radio but failed to excite a market that already had more than 60 competitors. However, DeMarco believes that the refocused SoundLink DRS in modular form will give the company the platform it needs for current and near-future markets.

But as important as the products themselves are, Korg USA is placing almost equal emphasis on ancillary aspects. It has implemented an enhanced dealer support program, the most graphic manifestation of which is a new recording studio/demo/training facility at its Long Island offices. The studio, designed by Walters/Storck Design Group, is centered on a control room featuring a Soundtracs Virtua multilayer digital console with snapshot recall, off-line editing capability, and machine control.

(Continued on next page)



Fishbone Ranch. Los Angeles alternative rock act Fishbone has been working at Indigo Ranch Studios in Malibu, Calif., on its upcoming Rowdy Records/Arista release "The Nutcase Scenario." Shown in the control room, top row, from left, are band member Angelo Moore, Indigo Ranch owner Richard Kaplan, and band member Norwood Fisher. Seated, from left, are band members Walt Kibby and Phillip Fisher.

Record Biz Royalty Finds A Castle At Royaltone

BY PAUL VERNA

With so many midlevel and high-end studios falling by the wayside in recent years, the recording studio business has been dubbed a rich person's business in which the only facilities that stay on the cutting edge are those with the momentum and the history to continue attracting star clients.

In such a climate, it is rare for a high-end studio to be built from the ground up. However, that's exactly what Delight Jenkins, owner of independent label Alias Records, has done with Royaltone Studios, a state-of-the-art recording complex in North Hollywood, Calif., that has hosted some of the industry's top talent in its first year in business.

Managed by industry veteran Jane Scobie, Royaltone opened in 1995 with Melissa Etheridge and Don Henley recording what would become hit albums.

Since then, Michael Jackson, Rod Stewart, the Scorpions, and Van Halen have worked there, and projects featuring Grant Lee Buffalo, Des'ree, Doyle Bramhall, and the BoDeans have passed through the studio.

Among its producer clients are such top names as Phil Spector, Danny Kortchmar, Rob Jacobs, Greg Goldman, Joe Chiccarelli, Stan Lynch, George Drakoulis, Jim Scott, Hugh Padgham, and Neil Dorfsman—the latter two of whom worked on the Etheridge and Henley sessions, respectively.

Scobie says, "Royaltone was a three-year project. It took Delight Jenkins a year to finish the building, then an additional two years to design, construct, and equip it. Royaltone is unique in that it's an extremely high-end, multiroom facility that's been built from the ground up, with no prior client base whatsoever."

Scobie adds that Royaltone features "the decor and feel of a European castle" yet has "an intimate

atmosphere. There are comfortable lounges and naturally lit areas, as well as several private client dens and a moonlit jacuzzi. It is equipped with private bedrooms and dens where clients can relax, rest, have a meeting, and play back the music."

The studio's two control rooms house a Solid State Logic 4064 G+ console with Ultimotion (Studio B) and a Neve 8078 40/32 with George Massenburg Labs automation (Studio A). Studio A is the larger of the two spaces, designed primarily for tracking, while Studio B specializes in overdubbing and mixing.

Scobie says, "We're extremely fortunate in that we really have the best of both worlds here by having a classic Neve and a brand-new SSL. We've already had tremendous success by having clients do the majority of their tracking in Studio A and then move across the hall to finish overdubs and mix in Studio B."

Scobie adds that the studio owns an extensive collection of new and vintage microphones and outboard gear, including various high-end tube mikes, limiters, and EQs, as well as state-of-the-art modern processors.

A 20-year veteran of the studio industry, Scobie has served as a studio booking agent, producer/engineer management rep, and studio consultant. Prior to joining Royaltone, Scobie was consulting studio manager at One on One Recording in North Hollywood. In addition, Scobie ran her own PR and consulting company from 1989 to 1995.

Since joining Royaltone, Scobie has assembled a staff of highly experienced industry professionals to operate the studio, including technical director Gregg Hinnen, who previously served at One on One, Skip Saylor, and Studio 55; and chief engineer Roger Sommers, who has worked as an engineer in various New York and Los Angeles studios.



Cheap But Good. Rockers Cheap Trick and producer Steve Albini have been at Pie Studios on Long Island, N.Y., recording a cover of the Move's "Bron-tosaurus" for a Sub Pop project. Shown, from left, are bassist Tom Petersson, guitarist Rick Nielsen, Albini, drummer Bun E. Carlos, and vocalist Robin Zander.

KORG USA THRIVES ON EXPANSION

(Continued from preceding page)

Two large spaces on either side of the control room can be used for recording and also double as a product showroom and training area large enough to fit up to 16 workstations. Also, a central machine room will hold Jaz drives and Adats, as well as Korg's 1212 I/O modules and other DRS components.

The facility gives Korg USA more flexibility in marketing the Virtua and other high-end Soundtracs consoles, which Korg USA sells directly to customers. The studio will also be used for product evaluations for possible future Korg USA distribution arrangements, as well as a lab for product development.

Korg synthesizers like the Prophecy Solo and N Series workstations evolve through what DeMarco calls "a very democratic process": Korg's development team and freelance sound designers in North America, Europe, and Asia develop sound patches independently. These are then distributed throughout the company and voted on by their creators. The winners become patches on future keyboard models

and upgrades. "That approach started with the M1 and has continued ever since," says DeMarco.

Korg has also made extensive use of videos for individual training on its keyboards, for both dealers and end users. "One of the realities that has come out of all the changes in pro audio is that people don't always read manuals anymore," says DeMarco, "so you have to develop alternative methods of explaining the technology to them. That's now a part of regular marketing of new keyboards," as are abbreviated "fast-start" operating manual editions.

Korg USA president Michael Kovins provides the company with an added dimension in its training focus: He is a longtime noted advocate of music education and serves as head of the International Assn. of Electronic Keyboard Manufacturers. His wife, Kathy, is a music educator, as well.

A two-fold lesson Korg USA has learned about the current state of the pro audio market is that brand-name awareness—so important in the commodity environment of MI—is becom-

ing equally critical in the upper echelons of audio, as it, too, enters a mass-market phase. "We learned that while the name Korg has a definite position in the keyboard market, that didn't necessarily translate to pro audio," observes DeMarco. "So marketing us in that market requires a bit more effort."

One result of that realization has been to keep brand names distinct through all of Korg USA's broad distribution line. But while Soundtracs remains Soundtracs, Korg USA's team does provide that company with feed-

back that affects product development, something all of Korg's distributors in all global regions do for the company and its brand lines. For instance, their input resulted in the Soundtracs' Topaz mixer going from a two-buss to a four-buss configuration and its knobs being replaced by 60mm-throw faders. And while the companies will continue to concentrate on studio consoles, a new line of higher-end Soundtracs live-sound consoles is being contemplated, as is a new Korg portable disc-based multitrack recording system, for which a number of formats are under

consideration, including a MiniDisc-based system.

Growth by a combination of internal product development and outside acquisition is a balancing act, DeMarco acknowledges. "The challenge lies in creating a balance of brands and products that don't compete with what we already have and what the market already has too much of," he says. Bredau adds, "We have to be careful to recognize that pro audio is becoming a very fashion-conscious industry. What we don't want to be is a slave to fashion."

PRODUCTION CREDITS

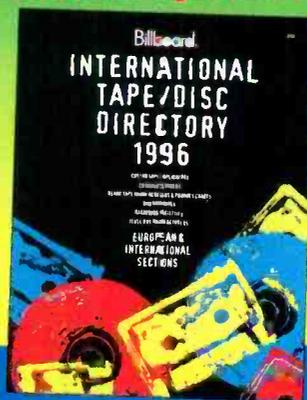
BILLBOARD'S NO. 1 SINGLES (DECEMBER 14, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	NOBODY Keith Sweat feat. Athena Cage/ Keith Sweat, Eric McCaine (Elektra)	LITTLE BITTY Alan Jackson/ K. Stegall (Arista)	SWALLOWED Bush/ Steve Albini (Trauma/Interscope)	HEAD OVER FEET Alanis Morissette/ Glenn Ballard (Maverick)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Elgueta	THE SWEAT SHOP (Atlanta, GA.) Karl Heilbron	SOUND STAGE/ CASTLE RECORDING (Nashville/Franklin, TN) John Kelton	SARM HOOK END (Berks, London, U.K.) Tom Elmhirst	WESTLAKE AUDIO (Los Angeles) Christopher Fogel
RECORDING CONSOLE(S)	SSL A4000	SSL 4000G	SSL 4000/4056G	SSL 4048E with G Series Computer	Trident 80C
RECORDER(S)	Sony 3348	Otari MTR 90	Mitsubishi X850/ Studer A820	Studer A800 MKIII	Sony APR 24
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467/456	Ampex 499	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	SOUTHERN TRACKS RECORDING (Atlanta, GA) Karl Heilbron	SOUND STAGE/ CASTLE RECORDING (Nashville/Franklin, TN) John Kelton	SARM HOOK END (Berks, London, U.K.) Tom Elmhirst	LYME TREE WORKSHOP (Los Angeles) Christopher Fogel
CONSOLE(S)	SSL 4000G with AT&T Disq Digital Mixer Core	SSL 4000G+ with Ultimition	SSL 4000/4056G	SSL 4048E with G Series Computer	Euphonix CSII
RECORDER(S)	Sony 3348	Studer A827	Mitsubishi X850/ Studer A820	Studer A80	Ampex ATR 100
MASTER TAPE	Ampex 467	Ampex DAT	Ampex 467/456	Ampex 456	Ampex 499
MASTERING Engineer	HIT FACTORY Herb Powers	HIT FACTORY Herb Powers	MASTERMIX Hank Williams	CMS DIGITAL Robert Vosgien	GRUNDMAN MASTERING Chris Bellman
CD/CASSETTE MANUFACTURER	BMG	WEA	BMG	UNI	WEA

© 1996, 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.

Get the definitive manufacturer's guide to producing your pre-recorded product:

- Package design
- Manufacturers of audio, video & blank tape loaders
- Tape custom duplicators
- CD & videodisc manufacturers
- Blank tape product charts & sales statistics
- Shrinkwrap • Barcoding
- Jewel box manufacturers
- and more!



**BILLBOARD'S 1996
INTERNATIONAL TAPE/DISC DIRECTORY**

**FOR FASTEST SERVICE CALL
(800) 344-7119.**

In NJ, call (908) 363-4156. Fax your order in to (908) 363-0338 or mail this ad with a check or money order for \$55 plus \$5 S&H (\$12 for international orders) to:

Billboard Directories, P.O. Box 2016, Lakewood NJ 08701.

Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.

Orders payable in U.S. funds only. All sales are final. B0TD3506

Visit Billboard Online
on the Internet
<http://www.billboard.com>

- Industry news and announcements updated daily
- Weekly Trivia Contest - win prizes
- Billboard Sneak Peek
- Weekly Charts with Music Samples
- Hot Products - updated weekly

Questions? Call: 212-536-1402 / 1-800-449-1402
e-mail: info@billboard-online.com

MORE ALBUMS
GO GOLD ON AMPEX
THAN ON ALL OTHER TAPES
PUT TOGETHER

INTRODUCING QUANTEGY.
MAKERS OF AMPEX BRAND TAPE.

www.quantegy.com

by
QUANTEGY

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Interscope Records Takes On The World U.S. Chart-Topping Label Eyes Global Markets

LONDON—What can Interscope Records do for an encore? Export its remarkable U.S. sales achievements to the rest of the world, perhaps.

The company's sweep of the top four positions of The Billboard 200 earlier this month was certainly noticed around the world, according to executives at MCA Music Entertainment

International, which globally markets Interscope and its affiliated labels. "That amazing chart situation will surely lead to an increase in recognition and sales of each of the artists' albums in Japan," says Yoshiyuki Kato, label manager at MCA Victor's international music department in Tokyo, in a typical comment.

The acts involved in that U.S. chart coup—Bush, No Doubt, the late Tupac Shakur (aka Makaveli), and Snoop Doggy Dogg—can claim various achievements abroad, generally in line with

the local popularity of their music genres. The output of the Death Row Records roster, for example, is a tough sell in a number of territories. "Rap has certain market limitations in Germany," concedes Heinz Canibol, managing direc-

tor of MCA Music Entertainment there.

The album with the most worldwide potential, judging by the comments of MCA executives, is "Tragic Kingdom" by No Doubt, who are signed to Interscope affiliate Trauma Records. "It's fresh, young, Madonna-esque, if I can say that," states Gerard Woog, managing director of MCA Music Entertainment in France. "[Singer Gwen Stefani] is a charismatic artist who has the power to touch a very mainstream public." Germany's Canibol agrees: "No Doubt could be our next Madonna, so to speak."

Jorgen Larsen, president of MCA Music Entertainment International, confirms that No Doubt is well positioned. "They're the closest to breaking worldwide," he says, citing sales of 450,000 units for "Tragic Kingdom" outside the U.S. and a projected figure of 1.5 million by the end of first-quarter 1997. "We're going to sell a ton of records."

Larsen also notes that No Doubt's U.S. airplay smash "Don't Speak" has not been released in a number of countries. "We'll come with that in January/February," he says, noting that the song's multifaceted appeal will be a major asset. In Asia, the track is the band's third single, and MCA Asia-Pacific marketing VP Tom van Dell says it is "doing the best of all." The record company recently teamed with TV music network Channel V and the Hard

Rock Cafe to raise No Doubt's profile at a special beach concert in Bali, Indonesia (Billboard, Nov. 23).

"Don't Speak" is also being worked in Japan, where No Doubt performed in late September. "They earned people's recognition and a good reputation," says MCA Victor's Kato. "Tragic Kingdom" has sold 35,000 copies there, he reports.

Trauma Records' other calling card,

Bush, is making an impact in the Southern Hemisphere. Its album "Sixteen Stone" has gone double-platinum in Australia, with sales of 150,000 units, while the latest, "Razorblade Suitcase," debuted inside the Australian Record Industry Assn.'s top 20 immediately after the album's Nov. 26 release.

"When we took over Interscope from
(Continued on next page)



LARSEN



SNOOP DOGGY DOGG



Three Times A Lady. Warner Music Malaysia managing director Tony Fernandes, kneeling at center, brings together four of the company's acts to celebrate the success of "Puerti Dangdut," a compilation showcasing the dangdut genre. Standing with awards to mark the album's triple-platinum sales (160,000 units), from left, are Linda and Izzu of the group Eva; solo stars Sheeda, Amelina, and Mas Idayu; and Eva's Mim and Reina. Flanking Fernandes are producers Ruslan Mamat, left, and Iwan.

Legal Battle Erupts Over France's Victoires Awards

BY EMMANUEL LEGRAND

PARIS—The future of France's leading music awards has been brought into question.

The classical and pop music awards shows held under the banner of the Victoires de la Musique has been jeopardized because of a legal battle between the event's founder, Claude Fleouter, and the organizers.

The dispute is rooted in the controversy that followed the 1996 edition of the Victoires. This year's show in February saw an unknown artist, Stephend, named best up-and-coming female act. It was later revealed that Stephend's record producer was Denis Lymon, Fleouter's partner in TV company Telescope Audiovisuel, which produced the Victoires show.

At the end of the summer, Fleouter was asked to step down as chief executive of the Victoires organization, a post he held since he created the event 12 years ago; he was succeeded by Enrico Della Rosa. In November, Fleouter's position as executive producer of the show was terminated by the Victoires organization, which installed Jacques Clement into the job.

Fleouter has taken the matter to the courts on two counts: firstly, as co-owner of the name Victoires de la

Musique, to reserve his rights; secondly, on behalf of Telescope Audiovisuel, for what he claims is a breach of contract by the Victoires organization.

Fleouter asked for an express judgement, to be handed down Monday (16). The judge's options at that point were to announce a decision or—more likely, in the opinion of observers—to declare that the issue is too complex for express procedures and should be referred to the courts for a fuller hearing.

In a statement issued before the judgement, Fleouter said that Telescope Audiovisuel "has never renounced the contract that was signed prior to the Victoires 1996 for the production of the 1997 shows." Fleouter stated that he considered that "this contract has been brutally ended by the association Victoires de la Musique without any reason and abusively."

Sources within the Victoires said that the contract with Fleouter was terminated legally and that several proposals had been made to Fleouter to continue his job as executive producer. However, the sources said, the Victoires board eventually decided that there was no reason to go ahead with Fleouter.

The sources added that the Victoires organization is confident that the pop and classical shows will take place on time in February.

Boxer's Song Proves A Knockout For EastWest In Germany

BY WOLFGANG SPAHR

HAMBURG—A German world champion boxer has given new punch to the singles market here.

"Time To Say Goodbye," adopted by middleweight title-holder Henry Maske as the theme for his final fight, has become one of the fastest-selling singles in German history.

The song was featured heavily when Maske bade an emotional farewell to the ring as he defended his title against American Virgil Hill Nov. 23.

EastWest's "Time To Say Goodbye" is sung by Polydor-signed Italian tenor Andrea Bocelli and EastWest English singer Sarah Brightman, who performed the song to a television audience of more than 21 million

prior to the fight. Since then, EastWest has reported sales of 40,000-60,000 singles per day for the duo. Polydor says that the album "Bocelli," which features "Time To Say Goodbye," has been selling more than 20,000 units a day. Whereas EastWest expects to have sold more than 1 million singles by the end of December, Polydor projects sales of 500,000 units for the Bocelli album. "Time To Say Goodbye" has already hit No. 1 on the German singles chart, and Bocelli's album notched No. 4 on the albums chart. The two artists' other albums have also been given a considerable boost and have re-entered the charts.

Juergen Otterstein, EastWest managing director here, recognized some years ago the potential of using Maske's popularity and the huge TV audiences drawn by his fights as a vehicle for selling music.

Noting the huge boost given to the Vangelis song "Conquest Of Paradise" after its use at Maske fight, Otterstein came up with the idea of a new version of the Italian song "Con Te Partiro" in conjunction with Polydor.

Says Otterstein, "With this music, we have been able to lure buyers back into record stores who have not bought CDs for a long time, as they couldn't find what they wanted. We have merged various emotions and forms of entertainment and come up with a hit."

Polydor Germany managing director Gotz Kiso agrees, saying that so-called "sleepers" in the labels' target groups have been turned back into buyers by Bocelli's appeal to the over-40 group.

Commenting on the background
(Continued on page 42)

newsline...

THE TOTAL VALUE of the U.K. music industry is 2.5 billion pounds (\$4.07 billion), according to a new study. The report, launched by the National Music Council and compiled by the University of Westminster in London, states that the music industry is now bigger than the shipbuilding, water-supply, and electric-motor sectors, providing 115,200 jobs. Russell Jones, chairman of the National Music Council, comments, "The United Kingdom has always excelled at creating great music; now, for the first time, we know exactly how much of a contribution it makes."

U.K. ANTI-PIRACY organizations have seized thousands of pirate videos and CDs in an operation in Northern Ireland in conjunction with the Royal Ulster Constabulary. The British Phonographic Industry's Anti-Piracy Unit and the Federation Against Copyright Theft joined forces with 120 police officers for the raid on Nutts Corner market in Country Antrim.

ENGLAND'S UNIVERSITY OF YORK has been given this year's John Lennon Award by U.K. authors' body the Performing Right Society (PRS). The \$13,000 prize will fund a series of lectures at the university over the coming five years featuring leading composers, performers, and musicologists. The John Lennon Award, named in honor of the former Beatle, who was a PRS member, recognizes quality in music education.

Hit Compilations Flood Germany

Retailers Unsettled By TV-Advertised Sets

■ BY WOLFGANG SPAHR

HAMBURG—A senior German record executive has hit out at the proliferation of TV-advertised compilations flooding the market.

Thomas Schenk, managing director of leading compilation company Warner Special Marketing (WSM), says retailers are being forced to choose between more than 500 TV-advertised compilations per year, and many are

refusing to place new products on their shelves because of a rising failure rate and a lack of space.

"The flood of hit compilations advertised on TV is increasingly unsettling retailers and threatens to stifle growth in this market segment," states Schenk.

According to the German Federal Phonographic Assn., compilation CDs advertised on television account for 20.4% of aggregate sales in the German record market, for annual sales in 1995 of the equivalent of more than \$400 million.

WSM claims to hold 20% of the market and plans to extend that position. Schenk says that WSM's successes are due solely to the fact that the company has been able to secure partners that can guarantee high quality and broad public presence. These include television broadcasters Pro 7, SAT 1, RTL 2, Kabel, WDR, VIVA, and ARD; magazines Prinz and Bravo; and the labels encompassed by EMI Electrola, Polymedia, Motor, and Virgin. Schenk

says that by being discerning and opting for quality over quantity, all the partners can maximize compilation sales. He adds, "Our success is dependent on retailers' trust, which we have gained as a result of the high sales of our products."

Schenk says that the "all-time top-selling compilation" is "Bravo Hits," a joint production between the largest European pop magazine, Munich-based Bravo, and record companies EMI, Virgin, EastWest, and WEA. According to the company, more than 20 million CDs have been sold since 1992, thanks to aggressive WSM marketing.

The latest WSM project, "Platin," is a joint venture between the label and EMI, Virgin, and Polymedia. The album features, among others, Tina Turner, Bon Jovi, Queen, and George Michael, along with German acts the Scorpions, Pur, and Marius Müller-Westernhagen. Schenk says, "There are numerous compilations, and new ones are being released each day. But either they are too dance-oriented or

they have a certain theme and do not necessarily contain the latest hits. Consumers around the age of 30 have been ignored by the hit compilation market, even though the 25- to 39-year-old bracket generates the greatest sales in the record market. Accordingly, 'Platin' is the album for young adults."

Together with its joint-venture partners, WSM is investing more than \$1.2 million in the set's advertising budget.

Despite the successes, though, Schenk sees another negative trend in the industry: the sharp rise in the cost of television commercials in Germany. Schenk maintains that TV broadcasters must realize that record companies cannot afford to spend \$60,000 on a commercial for their products and says that there should be some sort of cultural discount. "If things continue the way they have been going in the past, it will become almost impossible for the German record market to book television, because our accounts cannot be compared with those of washing-powder producers and car makers," he says.

Virgin Radio Launches U.K. Phone-Order Music Service

■ BY MIKE MCGEEVER

LONDON—Virgin Radio in the U.K. has entered the music retail business, with an album/CD phone-order service that is a venture with telecommunications company Orange, a major advertiser and sponsor with the broadcaster. The Richard Branson-owned national AM and London FM station launched the Virgin Radio Music



Shop at the end of November in conjunction with Virgin Entertainment Direct (VED), a new division of the Virgin Retail Group. Product is being supplied by VED.

Virgin Radio marketing director Rhidian Crichton-Stuart explains, "This is more of a service for our listeners than a revenue-generating exercise, although I will use the Music Shop as a small part of my overall marketing plan." The service is being promoted heavily on the air with spe-

cial offers and off the air with activity in clubs and pubs throughout the U.K.

According to the broadcaster, listeners can order any CD album available in the U.K. by phoning the Virgin Orange Directory. They will receive their order within five working days. The Music Shop promises to match record-store prices, even with packaging and delivery costs.

Crichton-Stuart says, "We are starting out cautiously for the first three months to see how people use the service and respond to offers. Then we can see what is working and what isn't." The marketing executive claims that initial interest in the service has been encouraging, with people enquiring about tracks "just played" on the station.

Over the past two years, other broadcasters with niche formats, notably national service Classic FM and Jazz FM/London and Manchester, have launched similar services that reflect their music programming, achieving various degrees of success.

MTV Europe Tailors Compilation For Its Regions

■ BY JOHN FERGUSON

LONDON—MTV Europe is exploring fresh licensing fields—and the music broadcaster's new activities reflect its growing commitment to regionalization.

The most striking example is "MTV Fresh 2," a new compilation album released by EMI in Europe in which the track listing varies in each MTV Europe

region. The programmer has also followed up the launch of its U.K. magazine Blah Blah Blah with a new title designed specifically for the German market.

Paul Chard, VP for business development for MTV, says, "The individual territories are extremely important to us, and to get the MTV brand out there in the right way is crucial. MTV is the world's most recognized youth brand and is therefore a natural choice for licensing applications which appeal to the youth market."

"MTV Fresh 2" features acts that were originally featured on MTV programs, including the Prodigy, Underworld, Ash, and Skunk Anansie. What makes this release different from its predecessor, issued earlier this year by EMI, is that the track listing will vary in certain territories.



Chard says that there are effectively three albums, which have been tailored according to music preferences in MTV's three European programming regions: northern, central, and southern.

Mike Storey, EMI Worldwide's director of catalog and strategic marketing, admits that the concept is still evolving, although the company is committed to releasing two albums a year. "It is doing OK, although not as brilliantly as other TV albums would do," he says. "It's definitely bigger on the continent than in the U.K. It is very difficult to collect together an album centrally that is right for every territory."

For future projects, Storey aims to get as close as possible to the tastes of the individual territories, while still retaining a common group of tracks. For this project, there were different tracks for the territories falling into the three MTV regions. "Basically the individual countries have taken out the tracks that mean the less to their audience and replaced them with new

ones," explains Storey.

Although Chard believes that there is room in the market for more MTV-themed albums, he says that the company does not intend to flood the market with branded product. "There will

be a few each year, we hope," he says. "We are not going to be releasing hundreds of these things, because the compilation

market is so flooded these days anyway. You have to be careful."

Record company tie-ins are just one area of the licensing sector on which Chard is looking to build. On the publishing side, MTV Europe is following up the March debut of Blah Blah Blah (it has since undergone a redesign) with the launch of Xtreme in Germany, published in conjunction with Munich-based publisher Attic Futura Verlag. The first issue was scheduled for Nov. 27 and will have an initial print run of 250,000.

In other activities, the music TV company is planning an MTV store in Poland, while Chard also wants to significantly expand the broadcaster's program licensing. "There is an explosion with anything to do with broadcasting going on. The one thing that is going to be needed is the programming. I personally think the whole programming market is starting to look very interesting, and MTV is going to be there," he says.

Chard believes that there is a large number of licensing areas that remain untapped, although he adds that it is vital not to dilute the MTV brand by rushing into too many projects. "The thing is that MTV is such a big brand, there is no need to run headlong into anything," he says. "The idea is certainly not overt commercialism in any sense of the word because the viewers of MTV are discerning and can spot commercialism a mile away. It could end up being detrimental to the business."

Chrysalis Group Revenues Up 27%; Publishing Arm, Baby Bird Contribute

LONDON—The U.K. chart breakthrough of the Echo label's Baby Bird helped the Chrysalis Group increase revenues by 27% to \$183 million in the year to Aug. 31, according to the latest figures for the group.

However, operating loss was \$9.5 million, though this total was 46% less than the one from the previous 12 months.

A statement from the company highlights the performance of its music publishing arm, which had net revenues of \$9 million, a 38% increase. Chrysalis published the No. 1 U.K. single "Three Lions On A Shirt," which became synonymous with the England soccer team in the Euro '96 competition and was the anthem of the summer here.

The company statement says publishing "returned to overall profits, despite the heavy cost of continued aggressive investment in new songwriting talent." Total publishing revenues were \$31.2 million, an increase of 28%.

Of the Echo label, in which Chrysalis holds a 56% stake, the statement notes Baby Bird's top-three U.K. single "You're Gorgeous" and the top 10 status of the band's debut album, "Ugly Beautiful." The company adds that it hopes to build the sales base for label act Moloko in 1997. That band's debut album, "Do You Like My Tight Sweater?," has sold 100,000 copies, says the company.

In addition to its music interests, Chrysalis operates a chain of U.K. radio stations and claims to be the third-largest TV production house in Europe.

JEFF CLARK-MEADS

Chrysalis reports in British pounds. The exchange rate used in this story is \$1.642 to the pound.

INTERSCOPE RECORDS TAKES ON THE WORLD

(Continued from preceding page)

Warner, "Sixteen Stone" was perceived to be a dead duck," says MCA Australia label manager Darren Aboud. "But it had already sold 4 million [units] in the U.S., so we worked it as a new release." The band helped with concert dates in October and November.

Larsen says MCA has sold 700,000 copies of "Sixteen Stone" outside the U.S. since taking over Interscope's distribution from Warner Music International. "The album had sold approximately 250,000 copies before that," he notes. The company expects to have shipped 500,000 units of "Razorblade Suitcase" by Christmas, excluding the U.K., where the album will be released in January. "We're pulling out all the stops on Bush."

The MCA president also says that marketing muscle is being applied to

the Death Row titles, including Snoop Doggy Dogg's "Tha Doggfather" album. "We'll sell 1 million [units] internationally," Larsen states, and "rather less" of Makaveli's "The Don Killuminati: The 7 Day Theory." In France, Snoop Doggy Dogg has a strong following, according to Gerard Woog, and "Tha Doggfather" has sold 40,000 pieces there. "We have a very strong single, which is being played on all the main national radio networks, so I'm quite optimistic about the sales potential of this album."

Rap is a tougher proposition elsewhere, including Asia. "One of the things that's a struggle for us," says Tom van Dell, "is that you still have the censorship issue in a lot of markets. It's not a bias against rap but [against] swearing, in Malaysia, Korea, Singa-

pore." In Japan, "Tha Doggfather" has sold 33,000 units (including imports), and Snoop Doggy Dogg is due to perform there at the end of this month.

In Germany, Heinz Canibol says the media have responded positively to Dogg's more thoughtful output. He hopes that 1997 concert dates by the rapper, especially if they are handled by an established promoter, will continue that momentum. The MCA managing director also points out that the worldwide success of Coolio's "Gangsta's Paradise" single (which sold 1.3 million copies in Germany) last year helped pop radio programmers to accept rap.

Capitalizing on that acceptance—and building Interscope's international revenues—is Warren G's "What's Love Got To Do With It" from the movie "Super-

(Continued on page 42)

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 12/16/96

THIS WEEK	LAST WEEK	SINGLES
1	1	PRIDE MIKI IMAI FOR LIFE
2	2	A WALK IN THE PARK NAMIE AMURO AVEX TRAX
3	3	CAN'T STOP FALLIN' IN LOVE GLOBE AVEX TRAX
4	NEW	YES—FREE FLOWER MY LITTLE LOVER TOY'S FACTORY
5	6	STEADY SPEED TOY'S FACTORY
6	5	SHAKE SMAP VICTOR
7	NEW	UNBALANCE MAKI OHGURO B-GRAM
8	4	RAKUEN YELLOW MONKEY FUN HOUSE
9	13	GEKIJO SIZUKA KUDOH PONY CANYON
10	7	SOUDAYO DREAMS COME TRUE EPIC SONY
11	15	DEAR... AGAIN KHOMI HIROSE VICTOR
12	11	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHIBA-EMI
13	8	KOREGA WATASHINO IKIRUMICHI PUFFY EPIC SONY
14	12	KOIGOKORO NANASE AIKAWA CUTTING EDGE
15	16	ALONE MAYO OKAMOTO TOKUMA JAPAN
16	18	MIRAIENO PRESENT MIHO NAKAYAMA WITH MAYO KING
17	9	SAYONARANO SYUNKAN SEIKO MATSUDA MERCURY MUSIC
18	10	CLASSIC JUDY & MARY EPIC SONY
19	14	NOW AND THEN MY LITTLE LOVER TOY'S FACTORY
20	20	LIES AND TRUTH L'ARC-EN-CIEL KIUON SONY
ALBUMS		
1	5	TOSHINOBU KUBOTA LA LA LA LOVE THANG SONY
2	1	B'Z FRIENDS II ROOMS
3	NEW	YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA
4	11	V6 GREETING AVEX TRAX
5	NEW	YUMI ARAI THE CONCERT WITH OLD FRIENDS TOSHIBA-EMI
6	3	GLAY BELOVED PLATINUM
7	2	MR. BIG BIG, BIGGER, BIGGEST! THE BEST OF MR. BIG EASTWEST JAPAN
8	NEW	HIGH-LOWS TIGERMOBILE KITTY
9	6	UA 11 VICTOR
10	4	SHOGO HAMADA THE DOOR FOR THE BLUE SKY SONY
11	NEW	SEIKO MATSUDA GUARDIAN ANGEL MERCURY MUSIC
12	7	ICE SOUL DIMENSION TOSHIBA-EMI
13	9	SPITZ INDIGO CHIHISEN POLYDOR
14	10	VARIOUS ARTISTS MAX 3 SONY
15	8	NORIYUKI MAKIHARA UNDERWEAR WEA JAPAN
16	NEW	MULTI MAX OKI DOKI! TOSHIBA-EMI
17	12	VARIOUS ARTISTS NOW 5 TOSHIBA-EMI
18	NEW	KATSUNORI TAKAHASHI KATSUNORI TAKAHASHI COLUMBIA
19	14	TWO-MIX BPM 150MAX KING
20	NEW	RURIKO KUBOH POCKET PEOPLE EPIC SONY

GERMANY (Media Control) 12/10/96

THIS WEEK	LAST WEEK	SINGLES
1	4	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
2	1	VERPISS DICH TIC TAC TOE RCA
3	2	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE/ZOMBA
4	3	WHO WANTS TO LIVE FOREVER DUNE VIRGIN
5	5	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION
6	7	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST
7	13	UN-BREAK MY HEART TONI BRAXTON ARIOLA
8	6	IN THE GHETTO GHETTO PEOPLE FEATURING L-VIZ COLUMBIA
9	11	DIE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA
10	10	I WANT YOU BACK N SYNC ARIOLA
11	9	BREATHE PRODIGY INTERSCOPE
12	12	PAPARAZZI XZIBIT RCA
13	8	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
14	16	WORDS BOYZONE POLYDOR
15	14	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
16	15	A NEVERENDING DREAM X-PERIENCE WEA
17	NEW	EVERY BABY KELLY FAMILY EMI
18	20	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA
19	NEW	WHEN I DIE NO MERCY ARIOLA
20	17	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
ALBUMS		
1	1	KELLY FAMILY ALMOST HEAVEN EMI
2	2	DIE SCHLUMPFIE VOLL DER WINTER EMI
3	4	BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA
4	7	ANDREA BOCELLI BOCELLI POLYDOR
5	5	DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST
6	8	PHIL COLLINS DANCE INTO THE LIGHT WEA
7	3	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
8	6	CELINE DION FALLING INTO YOU COLUMBIA
9	9	WOLFGANG PETRY ALLES ARIOLA
10	11	TIC TAC TOE TIC TAC TOE RCA
11	13	TONI BRAXTON SECRETS ARIOLA
12	10	SPICE GIRLS SPICE VIRGIN
13	17	PUR LIVE—DIE ZWEITE INTERCORD
14	NEW	PAVAROTTI & FRIEND FOR WAR CHILD POLYGRAM
15	16	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
16	20	DIE SCHLUMPFIE ALLES BANANE! EMI
17	NEW	SOUNDTRACK EVITA WEA
18	18	JOE COCKER ORGANIC EMI
19	NEW	ZUCCHERO THE BEST OF ZUCCHERO POLYGRAM
20	12	VAN HALEN BEST OF VOLUME 1 WEA

U.K. (Chart-Track) 12/09/96

THIS WEEK	LAST WEEK	SINGLES
1	1	BREATHE PRODIGY XL RECORDINGS
2	6	I FEEL YOU PETER ANDRE MUSHROOM
3	13	I NEED YOU 3T MJJ/EPIC
4	NEW	A DIFFERENT BEAT BOYZONE POLYDOR
5	NEW	AUSTRALIA MANIC STREET PREACHERS EPIC
6	5	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION
7	NEW	LIVE LIKE HORSES ELTON JOHN & LUCIANO PAVAROTTI MERCURY
8	2	COSMIC GIRL JAMIROQUAI SONY S2
9	3	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
10	4	NO WOMAN NO CRY FUGEES COLUMBIA
11	NEW	BETCHA BY GOLLY WOW! NPG/EMI
12	10	HILLBILLY ROCK, HILLBILLY ROLL WOOLPACKERS RCA
13	NEW	DON'T MARRY HER BEAUTIFUL SOUTH GO! DISCS
14	7	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
15	8	WIDE OPEN SPACE MANSUN PARLOPHONE
16	12	CHILD MARK OWEN RCA
17	17	THE MAN DON'T GIVE A F**K SUPER FURRY ANI-MALS CREATION
18	NEW	ATTITUDE SEPULTURA ROADRUNNER
19	15	I AIN'T MAD AT CHA 2PAC DEATH ROW/ISLAND
20	NEW	KNOCKIN' ON HEAVEN'S DOOR DUNBLANE BMG
ALBUMS		
1	3	SPICE GIRLS SPICE VIRGIN
2	2	ROBSON & JEROME TAKE TWO RCA
3	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 35 EMI/VIRGIN/POLYGRAM
4	6	CELINE DION FALLING INTO YOU EPIC
5	4	BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS
6	5	FUGEES THE SCORE COLUMBIA
7	9	SIMPLY RED GREATEST HITS EASTWEST
8	20	BOYZONE A DIFFERENT BEAT POLYDOR
9	12	VARIOUS ARTISTS THE BEST 60'S ALBUM IN THE WORLD... EVER! 2 VIRGIN
10	18	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM IN THE WORLD... EVER! VIRGIN
11	13	SHERYL CROW SHERYL CROW A&M
12	7	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND
13	14	FINE YOUNG CANNIBALS THE FINEST LONDON
14	19	SMURFS SMURFS CHRISTMAS PARTY EMI TV
15	NEW	GEORGE MICHAEL OLDER VIRGIN
16	NEW	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
17	NEW	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.
18	11	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
19	NEW	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
20	NEW	VARIOUS ARTISTS THE NO. 1 CHRISTMAS ALBUM POLYGRAM TV

FRANCE (SNEP/FOP/Tite-Live) 12/07/96

THIS WEEK	LAST WEEK	SINGLES
1	1	FREED FROM DESIRE GALA SCORPIO
2	2	AICHA KHALED BARCLAY
3	3	WANNABE SPICE GIRLS VIRGIN
4	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
5	4	EVERLASTING LOVE WORLDS APART EMI
6	6	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
7	5	PARTIR UN JOUR 2 BE 3 EMI
8	8	OH HAPPY DAY FLORENT PAGNY & CHORALE DE SARCELLES MERCURY
9	12	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
10	NEW	AIL... TCHAAA! LE FESTIVAL ROBLES VERSAILLES
11	10	IF I PRENDRAI NUE DANS LA SIMCA 1000 CHEVALIERS DU FIEL FLARENAS
12	16	BAILANDO PARADISIO CNR
13	9	PERSONNE PASCAL OBISPO EPIC
14	7	REVER MYLENE FARMER POLYDOR
15	11	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
16	17	SHAME ON U OPHELIE WINTER EASTWEST
17	14	ALL BY MYSELF CELINE DION COLUMBIA
18	13	POPULAR NADA SURF WEA
19	15	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA
20	19	WHERE DO YOU GO NO MERCY BMG
ALBUMS		
1	1	CELINE DION LIVE A PARIS COLUMBIA
2	4	WORLDS APART EVERYBODY EMI
3	2	NOIR DESIR 666667 CLUB BARCLAY
4	5	SPICE GIRLS SPICE VIRGIN
5	8	EDDY MITCHELL MR. EDDY POLYDOR
6	3	KHALED SAHRA BARCLAY
7	13	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
8	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
9	12	FUGEES THE SCORE SONY
10	11	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE—BOOK 1 EPIC
11	20	CELINE DION FALLING INTO YOU COLUMBIA
12	6	BARBARA BARBARA MERCURY
13	10	VARIOUS ARTISTS STARMANIA WEA
14	NEW	LES ENFOIRES LA SOIREE DES ENFOIRES 96 WEA
15	14	SOUNDTRACK LE BOSSU DE NOTRE-DAME WALT DISNEY/SONY
16	17	LE FESTIVAL ROBLES BEN MON COCHON VER-SAILLES
17	7	JULIO IGLESIAS TANGO COLUMBIA
18	NEW	MYLENE FARMER ANAMORPHOSEE POLYDOR
19	NEW	MICHEL PLASSON & ROBERTO ALAGNA CHANTS SACRES EMI
20	9	ETIENNE DAHO EDEN VIRGIN

CANADA (SoundScan) 12/21/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	GOD BLESS THE CHILD SHANIA TWAIN MERCURY
2	1	WHERE DO YOU GO NO MERCY ARISTA
3	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION
4	3	CHRISTMAS EP ENYA WEA
5	7	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
6	5	YOU MUST LOVE ME MADONNA WARNER BROS.
7	NEW	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS COLUMBIA
8	6	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA
9	4	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE
10	NEW	WHEN YOU'RE GONE CRANBERRIES ISLAND
11	8	HAPPY DAYS P.J. COOH
12	9	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA
13	11	PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSBY RCA
14	17	DON'T LET GO (LOVE) EN VOGUE EASTWEST
15	10	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA
16	15	CHRISTMAS BLUES HOLLY COLE TRIO NOT LISTED
17	13	HOW DO U WANT IT 2PAC FEATURING KC AND JOJO DEATH ROW/INTERSCOPE
18	14	HERO OF THE DAY METALLICA ELEKTRA
19	12	BOHEMIAN RHAPSODY BRAIDS ATLANTIC
20	NEW	THIS IS YOUR NIGHT AMBER TOMMY BOY
ALBUMS		
1	1	BUSH RAZORBLADE SUITCASE INTERSCOPE
2	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE
3	3	CELINE DION FALLING INTO YOU COLUMBIA
4	2	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
5	5	SOUNDTRACK ROMEO & JULIET EMI
6	6	VARIOUS ARTISTS DANCE MIX '96 WARNER BROS
7	12	SOUNDTRACK SPACE JAM ATLANTIC
8	7	ALANIS MORISSETTE JAGGED LITTLE PILL QUALITY
9	8	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.
10	14	ELTON JOHN LOVE SONGS MCA
11	16	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
12	NEW	VARIOUS ARTISTS MUCHMUSIC'S BIG SHINY TUNES MUCHMUSIC
13	NEW	MARIA MICHELE DESROSIERS NOEL NOT LISTED
14	9	FRANCOIS PERUSSE ALBUM DU PEUPLE ZERO/MCA
15	15	VAN HALEN BEST OF VOLUME 1 WARNER BROS
16	NEW	TONI BRAXTON SECRETS LAFACE/ARISTA
17	NEW	AMANDA MARSHALL AMANDA MARSHALL EPIC
18	17	SHANIA TWAIN THE WOMAN IN ME MERCURY
19	13	ROCH VOISINE KISSING RAIN RV
20	NEW	MICHAEL BOLTON THIS IS THE TIME—THE CHRISTMAS ALBUM COLUMBIA

NETHERLANDS (Stichting Mega Top 50) 12/05/96

THIS WEEK	LAST WEEK	SINGLES
1	2	GABBERTJE HAKKUHBAR EDEL/ROADRUNNER
2	1	I CAN'T HELP MYSELF KELLY FAMILY EMI
3	11	DE WAARHEID MARCO BORSATO POLYDOR
4	3	UN-BREAK MY HEART TONI BRAXTON BMG
5	6	SING NAKATOMI ZOMBA/JIVE
6	15	EEN MOMENT ZONDER JOU NASTY DURECO
7	4	IN DREAMS RENE FROGER DINO
8	8	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE
9	13	LAST NIGHT AZ YET BMG
10	5	BANGER HART ROB DE NIJS EMI
11	14	BREATHE PRODIGY PIAS
12	16	MAMA BZN MERCURY
13	10	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
14	7	THERE'S A KEY 2 BROTHERS ON THE 4TH FLOOR CNR
15	NEW	BOHEMIAN RHAPSODY BRAIDS WARNER
16	9	SOMEBODY ELSE'S LOVER TOTAL TOUCH BMG
17	12	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA
18	NEW	STREETKIDS CHARLIE LOWNOISE & MENTAL THEO POLYDOR
19	NEW	UNITY DJ PAUL ELSTAK MIDTOWN
20	20	ALL BY MYSELF CELINE DION COLUMBIA
ALBUMS		
1	1	TONI BRAXTON SECRETS BMG
2	2	HELMUT LOTTI GOES CLASSIC II BMG
3	3	CELINE DION FALLING INTO YOU COLUMBIA
4	4	KELLY FAMILY ALMOST HEAVEN EMI
5	5	BZN A SYMPHONIC NIGHT MERCURY
6	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
7	6	ANDREA BOCELLI BOCELLI POLYDOR
8	10	ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI
9	7	SIMPLY RED GREATEST HITS WARNER
10	8	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR
11	19	MARCO BORSATO ALS GEEN ANDER POLYDOR
12	NEW	VAN HALEN BEST OF VOLUME 1 WARNER
13	14	♀ EMANCIPATION NPG/EMI
14	12	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER
15	9	HERMAN BROOD 50—SOUNDTRACK BMG
16	NEW	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
17	13	TOTAL TOUCH TOTAL TOUCH BMG
18	20	FRANS BAUER VOOR JOU WARNER
19	NEW	2 BROTHERS ON THE 4TH FLOOR 2 CNR
20	15	CLOUSEAU ADRENALINE EMI

AUSTRALIA (ARIA) 12/15/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	3	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
3	2	WHERE DO YOU GO NO MERCY BMG
4	6	TO THE MOON & BACK SAVAGE GARDEN ROOART
5	4	BREATHE PRODIGY EPIC
6	9	DON'T STOP MOVIN' LIVIN' JOY MCA
7	8	WISHES LAST CHRISTMAS HUMAN NATURE COLUMBIA
8	5	SOMETIMES WHEN WE TOUCH NEWTON FESTIVAL (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA
9	13	HERE! SHANIA TWAIN MERCURY
10	17	UN-BREAK MY HEART TONI BRAXTON BMG
11	11	I LIVE FOR YOU CHYNNA PHILLIPS EMI
12	7	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
13	18	WHO DO YOU LOVE DEBORAH COX BMG
14	10	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC
15	12	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
16	NEW	THIS IS YOUR NIGHT AMBER LIBERAL/FESTIVAL
17	14	HEAD OVER FEET ALANIS MORISSETTE WEA
18	NEW	BETCHA BY GOLLY WOW! NPG/EMI
19	NEW	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S EASTWEST
20	NEW	NO WOMAN NO CRY FUGEES COLUMBIA
ALBUMS		
1	1	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
2	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
3	3	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE—BOOK 1 EPIC
4	5	CELINE DION FALLING INTO YOU EPIC
5	2	TONI CHILDS THE VERY BEST OF TONI CHILDS A&M
6	7	SIMPLY RED GREATEST HITS EASTWEST
7	6	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
8	NEW	HUMAN NATURE TELLING EVERYBODY COLUMBIA
9	11	JIMMY BARNES HITS MUSHROOM/FESTIVAL
10	9	JOHN FARNHAM ROMEO'S HEART BMG
11	13	PRESIDENTS OF THE UNITED STATES OF AMERICA II COLUMBIA
12	17	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
13	10	VAN HALEN BEST OF VOLUME 1 WEA
14	8	♀ EMANCIPATION EMI
15	20	GEORGE MICHAEL OLDER VIRGIN
16	15	BILL WHELAN RIVERDANCE EASTWEST
17	16	POWDERFINGER DOUBLE ALLERGIC POLYDOR
18	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
19	NEW	SOUNDTRACK EVITA WEA
20	14	SPIDERBAIT IVY AND THE BIG APPLES POLYDOR

ITALY (Musica e Dischi/FIMI) 12/09/96

THIS WEEK	LAST WEEK	SINGLES
1	1	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER JT COMPANNY/DBX
2	2	BORN SLIPPI UNDERWORLD DO IT YOURSELF
3	6	COSMIC GIRL JAMIROQUAI SONY S2
4	7	DEDICATED MARIO PIU MEDIA/BXR
5	4	VOO-DOO BELIEVE DATURA TIME
6	12	CANZONE LUCIO DALLA FMA/BULL & BUTCHER
7	3	LOVE IS LEAVING BOY GEORGE TIME
8	NEW	REVENGE D.J. DADO TIME
9	8	NUMBER ONE ALEXIA DWA
10	5	OCEAN WHISPERS RAF BY PICOTTO MEDIA/GFB
11	19	ENCORE UNE FOIS SASH! FMA/NO COLORS
12	NEW	THE RIDE ON THE RHYTHM BLACKWOOD A&D
13	9	BOHEMIAN RHAPSODY BRAIDS BIG BEAT/ATLANTIC
14	11	INSOMNIAK GROOVEMAN DANCE FACTORY
15	NEW	UNDER MY SKIN CAROL BAILEY TIME
16	16	CHILD MARK OWEN RCA
17	10	WANNABE SPICE GIRLS VIRGIN
18	13	YOU MUST LOVE ME MADONNA MAVERICK/WARNER BROS.
19	NEW	FAI COME ME IRENE GRANDI CGD/EASTWEST
20	NEW	NO WOMAN NO CRY FUGEES COLUMBIA
ALBUMS		
1	NEW	ZUCCHERO THE BEST OF POLYDOR
2	NEW	CLAUDIO BAGLIONI ATTORI E SPETTATORI COLUMBIA
3	1	FRANCESCO GUCCINI D'AMORE DI MORTE E DI ALTRE SCIOCCHESSE EMI
4	2	SIMPLY RED GREATEST HITS EASTWEST
5	4	

HITS OF THE WORLD

CONTINUED

EUROCHART 12/05/96

THIS WEEK	LAST WEEK	SINGLES
1	1	BREATHE PRODIGY XL RECORDINGS
2	3	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX
3	4	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE
4	2	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
5	9	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
6	8	FREED FROM DESIRE GALA DO IT YOURSELF
7	6	WORDS BOYZONE POLYDOR
8	7	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC
9	10	WANNABE SPICE GIRLS VIRGIN
10	NEW	AICHA KHALED BARCLAY
ALBUMS		
1	1	SPICE GIRLS SPICE VIRGIN
2	3	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
3	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
4	2	SIMPLY RED GREATEST HITS EASTWEST
5	4	KELLY FAMILY ALMOST HEAVEN KEL-LIFE/EMI
6	6	CELINE DION LIVE À PARIS EPIC/COLUMBIA
7	7	FUGEES THE SCORE COLUMBIA
8	NEW	DIE SCHLUMPF VOLL DER WINTER EMI
9	8	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
10	5	PHIL COLLINS DANCE INTO THE LIGHT WEA

MALAYSIA (RIM) 12/10/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI
2	4	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER
3	2	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
4	5	CELINE DION FALLING INTO YOU SONY
5	NEW	VARIOUS ARTISTS DANG DANGDUT WARNER
6	3	KENNY G THE MOMENT BMG
7	7	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
8	NEW	TONI BRAXTON SECRETS BMG
9	6	WINGS BIRU MATA HITAMKU BMG
10	8	ELITE CATWALK EMI

IRELAND (IFPI Ireland/Chart-Track) 12/05/96

THIS WEEK	LAST WEEK	SINGLES
1	2	BREATHE PRODIGY XL RECORDINGS
2	1	RAT TRAP DUSTIN & GELDOF LIME/EMI
3	NEW	A DIFFERENT BEAT BOYZONE POLYDOR
4	3	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
5	5	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION
6	8	NO WOMAN NO CRY FUGEES COLUMBIA
7	6	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
8	4	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON
9	7	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
10	10	CHILD MARK OWEN RCA
ALBUMS		
1	1	DUSTIN UNPLUCKED LIME/EMI
2	2	VARIOUS ARTISTS FAITH OF OUR FATHERS RTE/LUNAR
3	4	CELINE DION FALLING INTO YOU EPIC
4	3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 35 EMI/VIRGIN/POLYGRAM
5	7	BOYZONE A DIFFERENT BEAT POLYDOR
6	6	SPICE GIRLS SPICE VIRGIN
7	5	ROBSON & JEROME TAKE TWO RCA
8	NEW	FUGEES THE SCORE COLUMBIA
9	10	SIMPLY RED GREATEST HITS EASTWEST
10	9	BRIAN KENNEDY A BETTER MAN RCA

AUSTRIA (Austrian IFPI/Austria Top 40) 12/03/96

THIS WEEK	LAST WEEK	SINGLES
1	1	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ECHO/ZYX
2	4	WORDS BOYZONE POLYDOR
3	2	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN WARNER
4	3	HOW BIZARRE OMC POLYDOR
5	NEW	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
6	5	I LOVE YOU ALWAYS FOREVER DONNA LEWIS WARNER
7	7	COSMONAUTICA VIRTUALISMO BMG
8	NEW	BREATHE PRODIGY EMI
9	6	I'M RAVING SCOOTER EMV
10	NEW	WHO WANTS TO LIVE FOREVER DUNE VIRGIN
ALBUMS		
1	NEW	DIE SCHLUMPF VOLDER WINTER EMI
2	1	KELLY FAMILY ALMOST HEAVEN EMI
3	3	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
4	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
5	2	SIMPLY RED GREATEST HITS WARNER
6	6	CLAUDIA JUNG WINTERTRAUME EMI
7	4	SOUNDTRACK EVITA WARNER
8	10	PAVAROTTI & FRIENDS FOR WAR CHILDREN POLYGRAM
9	5	DIE TOTEN HOSEN IM AUFTRAG DES HERRN... WARNER
10	NEW	JOE COCKER ORGANIC EMI

NEW ZEALAND (RIANZ) 12/04/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	NO WOMAN NO CRY FUGEES SONY
2	3	BOHEMIAN RHAPSODY BRAIDS WARNER
3	1	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA
4	2	RUGGISH THUGGISH BONE BONE THUGS-N-HAR-MONY TRI/SONY
5	4	WANNABE SPICE GIRLS VIRGIN
6	7	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
7	NEW	33 SMASHING PUMPKINS VIRGIN
8	6	MISSING YOU BRANDY/TAMIA/GLADYS KNIGHT & CHAKA KHAN WARNER
9	5	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
10	8	IT'S ALL COMING BACK TO ME NOW CELINE DION SONY
ALBUMS		
1	2	CELINE DION FALLING INTO YOU SONY
2	3	SIMPLY RED GREATEST HITS WARNER
3	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
4	10	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
5	NEW	OMC HOW BIZARRE HUH/POLYGRAM
6	NEW	SNOOP DOGGY DOGG THA DOGGFATHER MCA
7	6	CARL DOY PIANO, NOW AND THEN SONY
8	4	MUTTON BIRDS ENVY OF ANGELS VIRGIN
9	7	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
10	9	DAVID GATES & BREAD ESSENTIALS WARNER

HONG KONG (IFPI Hong Kong Group) 12/01/96

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PRISCILLA CHAN INQUIRING WOMAN POLYGRAM
2	NEW	LESLIE CHEUNG RED ROCK
3	1	SAMMI CHENG PASSION WARNER
4	NEW	HACKEN LEE SEARCH FOR THE ONE BMG/MUSIC IMPACT
5	4	SAMMI CHENG THE RIGHT TIME FOR 35—SAMMI'S GREATEST HITS COLLECTION CAPITAL ARTISTS
6	8	AARON KWOK LISTEN WARNER
7	2	GI GI LEUNG LOVE MYSELF EMI
8	3	WILLIAM SO SO WING HONG'S BEST CINEPOLY
9	9	EKIN EKIN 13 BMG
10	7	DANIEL CHAN YOU ARE MY ONLY LOVE POLYGRAM

BELGIUM (Promuvi) 12/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	FREED FROM DESIRE GALA PRIVATE LIFE
2	5	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER NEC
3	2	AICHA KHALED BARCLAY
4	7	INSOMNIA FAITHLESS ZOMBA/JIVE
5	4	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
6	3	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
7	9	RIO DJ MD CNR
8	10	LAND VAN ONS TWEE SANNE RCA
9	6	SEVEN DAYS AND ONE WEEK B.B.E. YETI
10	8	WORDS BOYZONE POLYDOR
ALBUMS		
1	1	HELMUT LOTTI GOES CLASSIC 2 RCA
2	3	CELINE DION LIVE À PARIS COLUMBIA
3	2	JO VALLY ZINGT VLAAMSE KLASSIEKERS ARCADE
4	4	CELINE DION FALLING INTO YOU COLUMBIA
5	10	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR
6	7	CLOUSEAU ADRENALINE EMI
7	5	VAYA CON DIOS THE BEST OF VAYA CON DIOS ARIOLA
8	6	SIMPLY RED GREATEST HITS WEA
9	NEW	EMANCIPATION NPG/EMI
10	9	GET READY! GET READY! PLAY THAT BEAT

SWITZERLAND (Media Control Switzerland) 12/05/96

THIS WEEK	LAST WEEK	SINGLES
1	1	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE
2	5	VERPISS' DICH TIC TAC TOE BMG
3	3	WORDS BOYZONE POLYGRAM
4	2	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN WARNER
5	8	I WANT YOU BACK 'N SYNC BMG
6	9	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
7	7	A NEVERENDING DREAM X-PERIENCE WARNER
8	NEW	EVERY BABY KELLY FAMILY EMI
9	6	I LOVE YOU ALWAYS FOREVER DONNA LEWIS WARNER
10	NEW	BECAUSE YOU LOVED ME CELINE DION SONY
ALBUMS		
1	6	STEPHAN EICHER 1,000 VIES POLYGRAM
2	2	KELLY FAMILY ALMOST HEAVEN EMI
3	3	CELINE DION LIVE À PARIS SONY
4	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! EMI
5	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
6	8	D.J. BOBO WORLD IN MOTION EMI
7	1	EMANCIPATION EMI
8	4	CELINE DION FALLING INTO YOU SONY
9	NEW	ZUCCHERO FORNACIARI THE BEST OF ZUCCHERO—GREATEST HITS POLYGRAM
10	5	SPICE GIRLS SPICE VIRGIN

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SENEGAL: Cheikh Lô's assured and impressive debut was already being hailed as the world music album of the year when the Senegalese singer confirmed his growing reputation by stealing the show from his friend and mentor Youssou N'Dour at London's Royal Festival Hall in November. The album, "Né La Thiass," released internationally on World Circuit, combines Latin rhythms with traditional Senegalese sounds and was recorded in just nine days at Youssou's Jololi studio in Dakar. Its warmth, immediacy, and rippling, insidious pulse, based around a mostly acoustic lineup, have led many to conclude that the next big star of African music has not merely been born but has sprung forth fully fledged. N'Dour, long one of the biggest names in world music, is particularly proud of his protégé and not at all surprised that on their joint European tour, the loudest cheers were reserved for Lô's performances. "He is a very special talent," N'Dour says. "There was a grand camaraderie during the recording and the tour. His music is so fresh, like a renewal." With his dreadlocks and colorful patchwork robes, Lô cuts a striking figure, but he is a modest and spiritual man with a simple lifestyle who is somewhat overwhelmed by the reception the album and tour have received. He has years of experience as a session musician at Dakar's big hotels and lived for a spell in Paris. But when at home, he still pays a weekly visit to his *marabout* (spiritual guide) in a remote Senegalese village. "Maybe all this success will change him," says N'Dour, "but I don't think so."

NIGEL WILLIAMSON

BELGIUM: The album "Special Request" (PolyGram) by Günther Neefs is the Flemish singer's first English-language release and comprises 14 classic soul songs, including "Ain't No Sunshine," "Dancing In The Street," and "Stand By Me." Neefs has released three Flemish-language albums with Polydor; but during his live sets, audiences kept requesting old soul songs, which he and his big band duly performed. Hence "Special Request," which was initially propelled by the single "You've Lost That Loving Feeling," Neefs' version of the *Righteous Brothers'* hit. The follow-up, which was selected by a phone-in by listeners to Radio Donna and the state-owned Radio 2, is "Sixteen Tons," a song previously recorded by the singer's father, the late Louis Neefs.



MARC MAES

CZECH REPUBLIC: The six-piece group Mňága & Žďorp has received "double" exposure with its latest offering. The offbeat ensemble drew on this country's rich tradition of absurdist theater and tragicomedy to produce a rockumentary about a fictional rock band and duly released a 16-track soundtrack of songs mostly culled from the film. While "Mňága: Happy End" has not broken any box-office records, the film has drawn attention to the cult band, and sales for the album on the Monitor-EMI label have been brisk. The splendid guitar riffs of Martin Knor and Radek Koutný set the tone for this, the band's sixth album, taking listeners (and viewers) on a melodic adventure, while versatile vocalist Petr Fiala exudes the attitude and aptitude needed to carry off the alter-ego act. Particularly impressive are the playful opener, "Obraz Pro Výstavu Koček" (Picture for a Cats' Exhibition), and the catchy pop hooks of "Dole" (Below) and "Mlha" (Fog). The band takes a harder, driving-guitar approach for "Nevadí" (It Doesn't Matter), which captures the essence of the celluloid (and the real) group's flippant, slightly cynical approach to the roller-coaster life of rock stars.

ROBERT D. GRAY

SPAIN: The cultural blend of flamenco and more Western music forms, such as pop, rock, and jazz, that started life more than 15 years ago as "new flamenco" is now an established part of the music scene here. Pioneering group Ketama has just been voted best Spanish band for the second year running in the Premios Ondas, the country's most prestigious awards ceremony. Another pioneer, Raimundo Amador, jams with B.B. King whenever he can. Now a new group, Navajita Plateá (silver-plated little knife), has announced its intention to continue the generational renewal with its second album, "Contratiempos" (Mishaps) on Chrysalis. The credentials of the group's leaders, Pele and Curro, are impeccable: both are young gypsy composers and musicians from the Santiago neighborhood of the sherry-producing town of Jerez de la Frontera, which is to flamenco what New Orleans is to jazz or Santiago de Cuba is to *son*. Navajita Plateá's debt to pop, blues, and jazz is evident, but with a formidable band of flamenco musicians backing it on the album, it is still the new flamenco element that shines through the strongest.



HOWELL LLEWELLYN

AUSTRALIA: "The king is dead; long live the king," muttered underground icon and ironist Dave Graney at the Australian Record Industry Assn. awards in September, when he collected his trophy for best male performer. He was there in his guise as King of Pop, wearing an Afro wig, shades, and purple velvet suit, purchased for \$400 at Carnaby Street 20 years ago on his first visit to London as a member of the Moodists. His win in a category normally reserved for multiplatinum-selling acts was startling, yet it was a fair reflection of this extraordinary performer's growing popularity here and abroad. Despite lack of radio airplay, the last Dave Graney 'N' the Coral Snakes album, "The Soft And Sexy Sound" (Island), is approaching gold status (35,000 units), and there have been offers from cable TV for an on-air role for the witty front man. Meanwhile, Id Records (through Mercury) has reissued his six catalog titles, some of them on CD for the first time. Radio will be heavily targeted with the release in March 1997 of Graney's next album, "The Devil Drives," said to be his most commercial collection yet. The album is set for release in Europe on Island (This Way Up in the U.K.) in March and April, to coincide with a tour there accompanying longtime Graney admirer Nick Cave and his Bad Seeds.

CHRISTIE ELIEZER

Dunblane Tribute Touches Nerve Across The U.K.

IN THE LONG HISTORY of charity records in Britain, none has begun as modestly as the new version of Bob Dylan's "Knockin' On Heaven's Door," which will debut on the U.K. singles chart for the week ending Saturday (21). None has been prompted by a more horrific single event. None has carried a clearer message.

The record was created, not by a cast of superstars, but by an amateur musician, Ted Christopher. He was at work in his musical instrument shop in Sterling, Scotland, on the morning of March 13 when news came from the nearby town of Dunblane: A 43-year-old man had entered a primary school gymnasium carrying four automatic handguns and opened fire. With two minutes, he had murdered 16 schoolchildren and their teacher, before shooting himself.

Faced with unfathomable evil, everyone has his own way of seeking understanding and solace. Christopher sought it through music and the lyrics of a Dylan song he had performed locally for years.

"We all felt shocked and helpless," he says, "and when the anti-gun message started to gather momentum, I said, 'OK, maybe I

can do something useful.' " He thought of Dylan's "Knockin' On Heaven's Door."

"I was singing it one night, and the last verse struck home because it was exactly the way that we felt: 'Ma, put these guns in the ground/ We can't shoot them anymore.' We only thought about recording something ourselves and just putting it out," he says of the local musicians who received the support of the parents of the murdered children for the project. "We decided early on that we wanted to do it as a statement from Dunblane, not to get a band of superstars to do a tribute record."

But Christopher also wanted to drive home a message for the bairns, or Scottish children, killed by a man who had legal ownership of several automatic weapons. As Britain debated a near-total ban on the private ownership of guns, Christopher wrote a new verse to Dylan's song: "Lord, these guns have caused too much pain/ This town will never be the same/ So for the bairns of Dunblane/ We ask, please never again."

Jeff Rosen at Dylan's management office initially notified Christopher that he could not grant permission to rework Dylan's lyrics. When word later came from Rosen that Dylan would allow the new verse, The Sunday Times reported the news, and The Sun

and Daily Mirror tabloids picked up the story. Widespread support within the British music business followed, including from publicist Geoff Baker, who offered his guidance and contacts; Martin Benge, manager of Abbey Road Studios, where the single was recorded and mixed; Peter Corbin, who produced the disc; and Jeremy Marsh, president of the music division of BMG Entertainment International U.K. & Ireland, which released the single Dec. 9.

Recorded by local musicians under band name of Dunblane, the single also features a children's choir from the town and lead guitar by Mark Knopfler. Late in the project, says Christopher, "we thought that to get a couple of big names involved would be OK, as long as they were above the criticism of jumping on a bandwagon. Mark said yes immediately. He's got twins, and he just felt very strongly about it."

With proceeds of the single going to three children's charities, BMG reports more than a half-million retail orders for "Knockin' On Heaven's Door," guaranteeing a high debut on the U.K. chart. However, the chart position is not Christopher's key concern.

"I would be much happier if it was a record that made a substantial number of people think, rather than be a No. 1 hit," says Christopher. And like those in Dunblane who saw expressions of grief and sympathy arrive in the small Scottish town from around the world, Christopher would love to see this anti-gun message reach listeners in every country, including the U.S.

"My dearest wish is that we could take the whole thing international, if we could get [this song] released in the likes of America," says Christopher. "It's a society that has accepted the gun as part of society much more than I would hope Britain ever does."

Christopher expects to continue promoting this record through the holiday season. "The way we're looking it is, this Christmas, if we get an opportunity to work this single—to use a music-business phrase—then we'll do that," he says. "OK, so we'll lose Christmas. But 17 innocent people have lost Christmas forever."

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

HOME & ABROAD



by Thom Duffy

Canadian Execs' Mixed Outlooks '96 Sales Summarized As Up Slightly Or Flat

BY LARRY LeBLANC

TORONTO—Strong sales of fourth-quarter releases by Bush, Backstreet Boys, Smashing Pumpkins, Mobb Deep, Dr. Dre, Enigma, No Doubt, Quebec comic Francois Percusse, the soundtracks of "Romeo + Juliet" and "Space Jams," plus ongoing sales of yearlong top sellers by Celine Dion, Alanis Morissette, and Shania Twain are lifting some spirits in the Canadian record industry. However, others are concerned about troubled market conditions, with several retailers and record companies predicting a flat year at best.

Tim Baker, buyer with the 30-store Sunrise Records here, anticipates a good holiday selling season. "Business is finally starting to pick up," he says. "Bush and Smashing Pumpkins have been a boom for us, and 'Romeo + Juliet' is taking off. Celine Dion is also doing well."

But Jason Sniderman, VP of Roblan Distributors of Toronto, which operates the 90-store Sam the Record Man chain, is not so buoyant. "Things are starting to chip along, but who knows what it's going to be like" by the year's end, he says. "What's interesting now is that the top 10 records are all over the place [musically], and that the [sales] drop from the Bush record to everything else is just phenomenal. Still, there are records with legs like [those from] Sheryl Crow and Celine Dion."

Peter Luckhurst, president of HMV Canada, which operates 88 stores nationally, says that the company expects to meet its annual sales projections for 1996, but that "we certainly won't be able

BOXER'S SONG

(Continued from page 38)

to the hit, the duo's producer, Frank Peterson, says, "Years ago, Polydor tried to release the original Italian version of the song as a single. It was sent to radio stations but flopped. The song received very little airplay. I had frequently heard the original Italian version of the song, and when I was approached by EastWest to compose the farewell song for Henry Maske, I remembered this song and thought something could be made of it." As the German translation of the title is "Mit Dir Werde Ich Fortgehen," Peterson named the song "Time To Say Goodbye."

Peterson recalls, "When I played the finished song to Henry Maske for the first time, he was so touched that he was moved to tears." Says Maske, "This is the kind of music that moves and inspires me."

Retailers are reporting a run on the Brightman/Bocelli single, as well as the Bocelli album. Says WOM sales manager Karsten Sindt, "It is currently our top-selling CD."

Peter Urban, music director at radio station Norddeutscher Rundfunk (NDR) in Hamburg, reports that when "Time To Say Goodbye" was put on the rotation list, the telephones went hot with listeners ringing in to say how much they liked it. At national station Klassik Radio, it is the song most in demand. Says music director Joachim Schoene, "Bocelli and Brightman have a crossover product appealing to different target groups at the same time."



Sony Music Entertainment Canada president Rick Camilleri with Celine Dion.

to surpass them. Despite what people are saying, it's not been a disastrous year. If you take the last five years, there's been phenomenal growth [in the Canadian market]. This year, it's moderate."

However, Stan Kulin, president of Warner Music Canada, predicts that the net value of 1996 sales for the Canadian music industry will be down 10% from last year.

The most current sales statistics from the Canadian Record Industry Assn. (CRIA) support Kulin's year-end prediction. In CRIA statistics for 1996 through October, unit shipments were down 10%, from 50.5 million units in the same period in 1995 to 45.6 million this year, while net sales slipped 8% from \$512.5 million to \$473.5 million.

"This has been a real transitional year in Canada," says Paul Alofs, president of BMG Music Canada. "Catalog sales fell dramatically, and the [retail] expansion of the past six years slowed. There's a certain amount of denial going on in the industry about it being a short-term [sales] downturn this year. It's not short-term. It's a fundamental change [in the record industry]."

Kulin agrees, noting that 1997 "is not going to get much better. I don't think retail will get much better until some retailers close down. The [Canadian] industry is over-retailed."

Thirty-year music-industry veteran Doug Chappell, president of Mercury/Polydor, describes 1996 as the toughest year he's ever witnessed. "One of the anomalies of this year has been that an awful lot of sales have been with black and dance records, which don't fall into traditional methods of exposure. [Without radio or video airplay] there is no normal way of promoting those records in Canada."

Deane Cameron, president of EMI Music Canada, says that 1996 has been "the weakest year we've had following

nine years of incredible growth. The year was off in terms of sales and bottom line."

John Reid, president of A&M/Island/Motown of Canada, says that 1996 "promised a lot, but the retail market didn't live up to expectations."

Only a strong showing in the first half of 1996 enabled Toronto-based independent Attic Records to have an overall sales increase this year, according to its president, Al Mair. "We're going to finish the calendar year up over 20% [from last year's sales], but for the first six months, we were up 65%. Returns caught up with us, like everybody else."

Ross Reynolds, president of MCA Music Entertainment (Canada), reports a strong year, with brisk sales early on for acts like Beck, Weezer, and the Tragically Hip augmented in the fourth quarter by strong sales from a number of acts on the U.S.-based Interscope, which was acquired by MCA Music Entertainment in March (see story, page 38). Percusse's album has also been strong for the label in Canada.

Although he describes 1996 as an "iffy" year, Sony Music Entertainment Canada Inc. president Rick Camilleri says the company—home to Dion—expects to end the year on an upbeat note.

Among the titles cited by Camilleri are albums from Oasis, the Fugees, the Presidents Of The United States Of America, Dion, Amanda Marshall, Michael Bolton, Ghostface Killa, Babyface, and the soundtrack to "The Mirror Has Two Faces."

Warner Music's Kulin takes pride in the Canadian double-diamond certification [2 million units] of Morissette's "Jagged Little Pill." Also closing in on the double-diamond mark is Twain's sophomore Mercury album, "The Woman In Me."

A&M's Reid cites albums by Ashley MacIsaac, the Cranberries, Soundgarden, Bryan Adams, Sheryl Crow, and Big Sugar as strong sellers for the company.

EMI's Cameron says that while sales of the company's U.S.-based artists were slow this year in Canada, domestic product has been strong. Among its top-selling domestic titles, according to Cameron, are "Scenery And Fish" by the Toronto group I Mother Earth, which he says has sold 140,000 units in Canada; "Create" by Vancouver-based Moist, at 135,000 units; and Anne Murray's self-titled album, which has sold 80,000 units.

INTERSCOPE RECORDS TAKES ON THE WORLD

(Continued from page 39)

cop." The single, released by Interscope, is a major success from Europe to Australasia, although the film's soundtrack album is not and the rapper is not an Interscope artist. Meanwhile, Blackstreet has begun to penetrate some markets with its U.S. hit "No Diggity." Last month, it topped the charts in New Zealand; this month, the single is moving up the Australian top 40.

Overall, the Interscope Records group is giving Larsen and his team some powerful tools to expand MCA's international market share through the remainder of its financial year, which runs July to June. The company esti-

mates that share for the world to be 4.3% (up from last year's 3.2%) for the world outside the U.S.

Germany's Canibol, for one, has no doubt that the deal MCA Music chairman Doug Morris struck to bring Interscope into the fold is advantageous. "I'm confident that it's going to be one of our biggest repertoire providers in the years ahead," he says. "I thank Doug for doing the deal."

This report was written by Adam White, with bureau reports from Paris, Hamburg, Tokyo, Hong Kong, and Melbourne, Australia.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Holiday Multimedia Sales Slow PC Growth Contracts; Games Move Briskly

BY BRETT ATWOOD

LOS ANGELES—This holiday season may not be so jolly for multimedia retailers that experienced slower-than-anticipated computer sales over the Thanksgiving weekend.

Sales of personal computers have slowed to a growth rate 10%-15% above that of last year, compared with 1995's 25%-30% jump over 1994, and retailers are reporting mixed PC and software sales.

Wal-Mart is bailing out of computer sales in one-third of its stores, while Sears is reporting that computers have been among its strongest sellers this season.

Computer software retailer Neostar, which operates several Bababages and Software, Etc. stores, recently filed for Chapter 7 bankruptcy following slower-than-expected software sales.

Tandy-owned retail chains Computer City and Incredible Universe are also in trouble, according to several analyst reports. Incredible Universe closed two of its 19 stores this year.

Though prices have plummeted to as low as \$1,000 for a new Pentium 133-megahertz computer, many consumers are waiting for the next generation of computers, which will be equipped with DVD-ROM drives and Intel's MMX multimedia chip, due in early 1997.

However, set-top game consoles have sold extremely well, according to many retailers.

Calls to randomly selected retailers across the U.S. revealed that the new Nintendo 64 has been hard to keep in stock. All polled retailers were completely sold out of the hardware and its flagship cartridge "Super Mario 64." Getting enough Nintendo 64 units on the shelves "continues to be a challenge," says Laurie Bauer, a spokeswoman for Best Buy.

Many retailers are reporting that

the entry of Nintendo into the "next generation" game console business has helped, rather than hurt, sales of the competing Sony PlayStation and Sega Saturn systems.

"We've seen a boost in sales for both systems," says Bauer.

Video and computer game sales were strong at the seven-store Virgin Megastore chain, according to

'There is a larger installed base of multimedia computer systems than last year'

Brian Regan, head of corporate communications, who reports that overall software sales were up 50% from those of the same period last year.

"There is a larger installed base of multimedia computer systems than last year," says Regan. "The demographic of the computer user is also expanding. We had several titles aimed at young girls, such as [Mattel Interactive's] 'Barbie Fashion Designer' and [Simon & Schuster Interactive's] 'Let's Talk About Me!'"

Among other hot sellers were DreamWorks Interactive's "The Neverhood," Disney Interactive's "Toy Story (Animated Storybook)," and Westwood/Virgin Interactive's "Command & Conquer: Red Alert."

Eidos Interactive's "Tomb Raider" for the PC CD-ROM, PlayStation, and Saturn was sold out at many locations, including some Virgin Megastore and Fry's Electronics stores.

Bargain-hunting consumers could

pick over the remnants of last year's console losers, including 3DO's 32-bit MultiPlayer and Atari's 64-bit Jaguar, which could be found for as little as \$49. Software for these defunct systems was being cleared out at deeply discounted prices at Virgin Megastore, the Good Guys!, and Circuit City.

Sales of many music-themed multimedia titles, including millennium's "Virtual Graceland" and Inscap's "Adventures Of The Smart Patrol," were "underwhelming," according to one retailer.

However, the major labels continue to show a strong amount of support for the enhanced CD (ECD) format. Two top albums that are available in interactive versions are Bush's "Razorblade Suitcase" on Trauma/Interscope and Mobb Deep's "Hell On Earth" on Loud/RCA. (The Mobb Deep set is an ECD, while Bush has a separately skewed CD-ROM, "Razorblade Suitcase Interactive.")

A spokesman for BMG says that 6,000 owners of the Mobb Deep ECD registered at Loud's World Wide Web site the first week of the disc's release to get the code needed to unlock a secret song on the disc (Billboard, Nov. 30).

Virgin Megastore is aiming to boost the profile of music multimedia titles with a new Graphix Zone racking display that houses ECDs and music CD-ROMs. The displays, first used in early December, will be placed in the front and center of Virgin's seven U.S. retail locations and in Warehouse stores. Each includes free brochures that answer commonly asked questions about ECDs and other multimedia music formats.

Among the titles that may benefit from the additional exposure are Capitol's ECD soundtrack "Romeo + Juliet," Immortal/Epic act Korn's ECD "Life Is Peachy," and Graphix Zone's CD-ROM "Herbie Hancock's Living Jazz."

Lucy's Finds Promo Pal In Punkumentary

BY JIM BESSMAN

NEW YORK—It's not just a dog's life anymore.

Lucy's Record Shop, Nashville's indie/alternative record store, which was named after its owner's excitable pet Weimaraner, is an award-winning documentary as well.

"Lucy Barks!," a 45-minute video produced, directed, and edited by Vanderbilt University graduate Stacy Goldate, recently won the best music video award at Nashville's prestigious international Sinking Creek Film/Video Festival. The video, which premiered at the store in June and is prominently displayed and sold at Lucy's for \$14, took two years to complete, and, as the videocassette box notes, "documents two years in the life of Nashville's small but intense punk rock scene as it centers around a little record shop named after a dog, Lucy."

The "tail" of the tape, Lucy, enjoys full run of the store, as does her friend Jack, an overweight black labrador who has never voiced regret that Mary Mancini, their

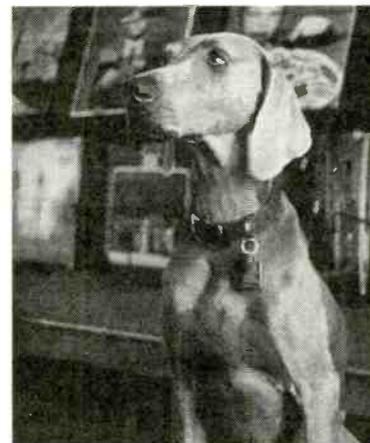


Mary Mancini is pictured in front of her Nashville music store, Lucy's Record Shop, with Lucy.

human companion and owner of Lucy's Record Shop, chose to name the store after her and not him. On Friday and Saturday nights, Lucy's, which has become Nashville's veritable alternative community center, presents local and national indie punk bands, mostly "do-it-yourself indie rockers who book their own tours," says Mancini. Admission at the all-ages shows is \$5, and even the dogs mosh.

Live performance snippets on "Lucy Barks!" feature some of the many bands that have played there: Bikini Kill, Lambchop, Brainiac, Fun Girls From Mt. Pilot, Crop Circle Hoax, Lois, Sugarsmack, Wally Pleasant, the Frothy Shakes, Hearth & Home, Fecal Matter (since renamed High Strung), Brown Towel, Blue Ribbon Field Day, Cobbs, Little Monkey On A Stick, Flossie & the Unicorn, Mr. Quintron, Heather, and Marky & the Unexplained Stains.

Goldate, who's now in Chicago
(Continued on page 48)



Lucy, the pet Weimaraner



WORK YOUR BODY WITH THIS YEAR'S HOTTEST DANCE-MIX ALBUM!

FEATURING

- "Never Knew Love (New Soul Mix)" - OLETA ADAMS
- "I'll Always Be Around (Ministry Of Sound House Mix)" - C+C MUSIC FACTORY featuring A.S.K. M.E. and Vic Black
- "Turn The Beat Around (Def Classic Mix)" - GLORIA ESTEFAN
- "Because Of Love (Frankie & David Classic 12" Mix)" - JANET JACKSON
- "Walkin' (Grant Nelson's Divine Gospel Remix)" - FRANKIE KNUCKLES Featuring ADEVA
- "Little Bird (Utah Saints Version)" - ANNIE LENNOX
- "Fallen Angel (Perfecto Mix)" - TRACI LORDS
- "Could It Be Magic (12" 1993 Trevor Horn Remix)" - BARRY MANILOW
- "You Keep Me Hangin' On (Deep Love Mix)" - REBA McENTIRE
- "I Will Survive (Motiv 8 Club Vocal Mix)" - DIANA ROSS
- "Find A Way (The Soul Solution Mix)" - SOUL SOLUTION
- "Melody Of Love (Wanna Be Loved) (Classic Club Mix)" - DONNA SUMMER

SUPERSTARS OF DANCE MUSIC WORKING TOGETHER TO BENEFIT

JOIN THE PARTY!

PRIORITY RECORDS Member of NAIRD

Gay & Lesbian Center

Bananas Music Benefits From Split Florida Store's Stock Needed Warehouse

■ BY STEVE TRAIMAN

ST. PETERSBURG, Fla.—Vinyl is alive and well at Bananas Music. In fact, Doug and Michele Allen recently split their operation into a 4,000-square-foot retail store and a 7,000-square-foot warehouse,

**BILLBOARD
RETAIL**
IS COMING SOON TO
A STORE NEAR YOU!



Bananas Music owners Doug and Michele Allen check used product carefully before accepting it for sale at the store. (Photo: Steve Traiman)

where they moved more than 2 million LPs, 12-inch singles, 45s, and even some collectible 78s.

"We just outgrew our former location and couldn't display as much of our inventory as we wanted," Doug says. "Now, the retail store is on a key highway, and while the warehouse is off the beaten track, our dealers and customers are finding the way. Our mail-order clients from around the world have all been notified, and we didn't even see a blip on order volume."

Bananas started in 1977 as a used bookstore with about 13,000 volumes from the couple's garage, when they were still working full time at other jobs. For its first four months, the store was open only on

weekends. Used records were added about 18 months later, and the Allens then devoted themselves full time to the music business. They share all the operations, with the vital assistance of store manager Shelley Tam.

They started buying their first new records in the early '80s and were one of the first stores in the area to stock CDs—again with used product. "People were standing in line to listen to the first CDs, [which] we had to lock up in a glass

display case," Michele recalls.

Business today is about 50% new and 50% used, with CDs accounting for 80% and tapes a steady 20% of volume. With 25,000-30,000 titles in the store, front-line CDs sell for \$14.98 or \$12.98 on sale, including The Billboard 200's weekly top 10. Tapes are \$9.98 (\$6.98 on sale), while used CDs average \$6.95. "We've been with SoundScan almost from its start, and they get a kind of unique sampling from us every week," she says.

Bananas also carries about 4,000 used videos, averaging \$9.95 per title, "and we sell a ton of them," Michele observes. The store also offers accessories, including blank tapes, headphones, and Walkman-type audio equipment.

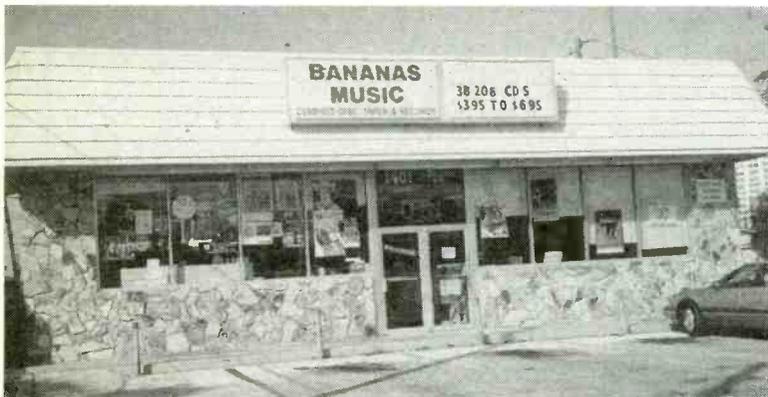
As a unique attraction, the store has a museum, with more than 150 historic music, tape, and recording exhibits on shelves on three walls. They have cine-recorders; record-cutting machines; a Ukalin (a combination 6-string ukulele and violin played with a bow); an Edison Diamond disc; wax cylinders; and 4-track, 8-track, and open-reel tapes and players. "We still sell steel needles for victrolas," she says, "and one of our recent visitors was Thomas Edison's last personal secretary."

The Allens buy used product all the time and have a database of 300-400 dealers whom they contact regularly. Cleanliness is a big factor in determining what they buy, and they're very selective, accepting approximately 10% of what's offered. In pricing, they typically take the cash value and add 10% for the store.

"Since we guarantee everything we sell to a customer, with a full-money-back offer, we look for strictly pristine albums," Doug notes. "There can't be any visible scratches or marks, and the jacket or jewel box card, or video slipcase, has to be in excellent condition. We've found that our customers want any used product to look nice."

St. Petersburg and the entire Tampa Bay area are a major tourist draw, and visitors started to ask for mail-order service in the mid-to late '80s. The store's inventory has

(Continued on next page)



Bananas Music's new location in St. Petersburg, Fla. (Photo: Steve Traiman)

EXECUTIVE TURNTABLE

HOME VIDEO. Craig Van Gorp is appointed VP of sales for Cabin Fever Entertainment in Greenwich, Conn. He was VP of sales for Turner Home Entertainment Domestic Home Video.

Tom Schon is appointed president of Plaza Entertainment in Los Angeles. He was president of F.M. Home Video.

RELATED FIELDS. Iris Gelt is promoted to executive director of external communications for MCA Inc. in Universal City, Calif. She was director.

Myron P. Curzan is appointed CEO of the National Captioning Institute in Vienna, Va. He is of counsel with the law firm of Arnold & Porter.

Glenn Oakley is promoted to VP of business strategy for Showtime Networks in New York. He was



VAN GORP



GELT

director of sales strategy.

Chris Pringle is named national director of marketing for Shabazz Brothers Urbanwear in New York. He was national director of street promotion for RCA Records.

Please send all information for the Merchants & Marketing Executive Turntable to Terri Horak, Billboard, 1515 Broadway, New York, N.Y. 10036. Photos are welcome but cannot be returned.

newsline...

MUSICLAND STORES, indicating a healthy beginning of the holiday selling season, report that sales from stores open at least a year rose 4.8% in November from last year. Same-store sales for superstores (Media Play, On Cue) were up 2.3%; for mall stores (Sam Goody, Suncoast Motion Picture Co.), they increased 6.2%. Overall sales during the month rose 5.4% to \$163.4 million. This calendar year through Nov. 30, Musicland's sales have risen 7.1% to \$1.4 billion from \$1.3 billion last year, but comp sales are down 1.2%.

VIACOM says it has exercised an option to purchase 50% of the United Paramount Network (UPN) from BHC Communications. The broadcast TV network was launched in January 1995 by BHC and Paramount Television Group, part of Viacom. The 50% stake was acquired for \$160 million. Viacom says UPN has 152 station affiliates covering about 92% of all U.S. television households and broadcasts four days a week. Its top program is "Star Trek: Voyager."

TELE-COMMUNICATIONS INC., the largest cable system operator in the U.S., says it will cut 6.5% of its work force (2,500 employees), trim executive pay, and take an undetermined charge against fourth-quarter profit, in an attempt to save approximately \$100 million per year and boost the company's sagging stock price. At press time, TCI's A shares were trading at \$13.75 each on the Nasdaq market; their 52-week high is \$20.48. In other news, the company's TCI Satellite Entertainment subsidiary has begun trading as a stand-alone public company.

QUALITY DINO ENTERTAINMENT reports that net profit declined to \$2 million on \$95.9 million in sales for fiscal 1996, compared with a profit of \$2.6 million on \$87.6 million in sales the year before. The Winnipeg, Manitoba-based company, which operates record labels under the names Quality Records and Dino Music, attributes the profit decline to "poor results" in the fourth quarter, which ended June 30, "primarily to increased media costs and greater-than-expected sales returns in its U.K. TV-advertised record division."

QDE

HARVEY ENTERTAINMENT reports that net income for the third fiscal quarter plummeted to \$23,000 from \$214,000 a year ago. Revenue fell to \$1.3 million from \$1.8 million. The company licenses and develops properties based on such proprietary characters as Casper the Friendly Ghost, Richie Rich, Fatso, Stinkie, and others. The company states, "Given the event and deal-driven nature of our business, we expect quarterly comparisons will continue to fluctuate period-to-period, as they have so far this year, as we work to achieve positive annual revenue and earnings comparisons." Harvey plans to release a direct-to-video Casper live-action feature in late 1997 and a Richie Rich feature in spring 1988.

NTN COMMUNICATIONS, a provider of interactive entertainment to commercial establishments, says it has reduced its work force by 16%, which will result in savings of about \$1.1 million annually. The Carlsbad, Calif.-based company also says it has agreed to repay approximately \$36 million in high-cost operating leases, which will yield additional annual savings of \$3.1 million.



TIME WARNER has placed orders for more than 1 million digital-TV set-top boxes to increase channel capacity on its cable systems and provide interactive services, such as use of the Internet, to the home. General Instrument and Scientific-Atlanta are among the companies that will supply the boxes. In other news, Time Warner's board of directors will propose an end to the system by which directors are elected to staggered terms. With the change, to be voted on at the 1997 annual meeting, all directors will be elected annually.

NEWS CORP. announced that it has begun a music-business venture in Asia with Japanese producer Tetsuya Komuro. James Murdoch, son of the company's chairman/CEO, Rupert Murdoch, will be heading News Corp.'s nascent music businesses. He has been operating an independent label, Rawkus Entertainment, in New York.

BET HOLDINGS, parent of Black Entertainment Television, reports that cash flow was relatively flat in the first fiscal quarter, at \$13.6 million, while revenue rose to \$36 million from \$32.7 million in the same period a year ago. BET's cable network posted higher cash flow (earnings before interest, taxes, amortization, and depreciation) in the quarter that ended Oct. 31 (\$16.2 million compared to \$13.3 million a year ago), but the total was brought down by losses in such ventures as BET on Jazz, BET Direct, and Emerge magazine.

BANANAS MUSIC BENEFITS FROM SPLIT

(Continued from preceding page)

grown to more than 500,000 45s, with about 10,000 titles alphabetized by artist in some 200 boxes; more than 100,000 12-inch singles, organized by artist and genre, in their own room; several thousand 78s; and 1.4 million LPs, shelved by genre and artist, with only about 70,000 of several hundred thousand titles on the computer.

"International mail order has increased to about 10% of overall business," Doug says, "and word-of-mouth is expanding it all the time. We have customers in more than 30 countries, as far as the Percy Faith Collectors Society in South Africa, New Zealand, and Russia. A collector in Germany paid the highest price, about \$1,200 for a blues album by an obscure artist he had been looking for about 15 years."

The Allens keep a "want card" for each title requested by any customer for as long as it takes to fill the order, and these names are being compiled as a database as quickly as possible. Another husband-and-wife team, Jim and Kathy Mancinni, is in charge of mail order and runs the warehouse, with Jim Hood as warehouse manager.

E-mail requests are rapidly growing in number, and Bananas has a spot on the Collectors Super Mall World Wide Web site. "Once we have more of our inventory on the computer, we'll put up our own site and home page," Doug says. "We're very anxious to get going, as we know it will be a viable marketing and sales tool in the future."

Most advertising is focused on cable, including Nickelodeon, MTV, VH1, TNT, and A&E. "With one capable rep at Time Warner Cable here, we can make a fast buy if they have a music-related show on any channel," Doug notes. "As a long-term customer, it's very affordable and much easier compared to making separate buys at each of the 47 area radio stations. We also get the visual impact of the store and the warehouse on TV. We have a 30-second spot and book about 20-30 a month."

He does regularly buy spots on several local FM stations, including adult alternative WHPT and oldies WYUU. Newspapers are used infrequently, mostly to highlight key promotions. The store runs an annual and very successful "Bananaween Sale" for a week around Halloween. "Customers get a discount if they bring in a banana, or something that looks like a banana,"

Doug says. "And we have a [man dressed as a] gorilla on the corner with a 10-foot stack of bananas and cards to get folks into the store."

For the 20th anniversary, coming up in 1997, Doug and Michele are putting plans together for a series of sales and events. For this year's holiday season, they did a full mailing to their customer base of more than 5,000 names from the want cards, plus 5,000 others, to draw attention to both new locations. The

mailings usually include a coupon with a 10% discount for any purchase in the store.

"We've done a lot of traveling and looking," Doug and Michele say, "and we'd like to keep on expanding. We always want to strike a balance on pricing for used product and eventually hope to bring the retail and warehouse operations back into one location. We've definitely proved that if you build it, they will come."

**Meet the
music
industry's
newest
international
star...**

Billboard Bulletin Reservation Form

**Special introductory rate
of \$300 (save \$150 off
the regular \$450 rate)**

YES! I want to receive the **BILLBOARD BULLETIN** for one full year at the Billboard subscriber rate of \$300 (U.S.)
UK/Continental Europe: £235
Asia/Other: \$550

I'm not a Billboard subscriber, but I want to receive the **BILLBOARD BULLETIN** for one full year at the rate of \$400. (U.S.)
(A savings of \$50 off the regular \$450 rate).
UK/Continental Europe: £285
Asia/Other: \$650

• Introductory rate good through January 31, 1997

Bill Me
 Payment enclosed
(U.S. dollars only, except Europe)

Charge my credit card:
 Amex Visa Mastercard

Card #: _____

Exp. Date: _____

Signature: _____

Name: _____

Company: _____

Address: _____

City/State/Zip: _____

Phone#: _____

Fax #: _____

E-Mail address: _____

**FOR FASTEST SERVICE FAX TO
212-536-5294** or mail to:
Billboard Bulletin, 1515 Broadway,
New York, NY 10036, Attn: Jeff Somerstein H126

Billboard bulletin

THE DAILY NEWS REPORT FOR THE INTERNATIONAL MUSIC INDUSTRY

- The definitive new information source for your fast-paced business.
- We're putting the vast global news-gathering resources of the Billboard Music Group to work for you.
- Receive daily industry news from the name you trust.
- Available via fax every workday around the world.
- Sign up now for a great introductory rate.
- Watch for its January 1997 debut!

* Delivery time will vary depending on local time zone.

**For more
details call:**

212-536-5261

or visit Billboard's Website at
www.billboard.com



Kathy Mancinni and Jim Wood are at the Bananas Music warehouse—45s at left, LPs at right—which has 2 million vinyl pieces. (Photo: Steve Traiman)

THE CHOICE IS CLEAR...

THE REACH IS VAST -

CALL

**BILLBOARD'S
CLASSIFIED
REP TODAY!!**

800-223-7524

212-536-5174

FAX: 212-536-5055

The Nordic System

A computer solution for high-volume retail chains, distributors and rackjobbers of music, books, videos, software, and video games.

Wholesale Inventory Management
Retail Inventory Management
Distribution and Warehousing
Purchasing
Returns Processing
Replenishment
Business Analysis, and more...

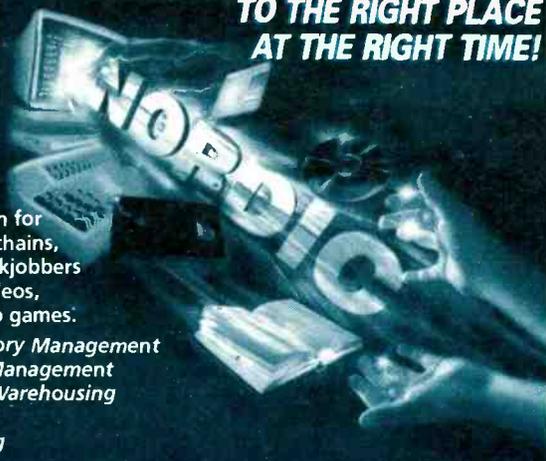
The companies who are growing in this competitive industry have learned how to have the right products on the shelf at the time the consumer comes in to buy, to get the unwanted products out quickly, and to maintain the best balance of fresh titles and steady sellers.

Many of those companies have chosen The Nordic System to help them achieve their goals. Companies like Handleman, Strawberries, Circuit City, Warner, MS Distributing, Fred Meyer, Saturn, and many more.

Let us do the same for you. Call us now.

Nordic Information Systems
9719 Lincoln Village Drive, Suite 105
Sacramento, CA 95827
(916) 856-5555 Fax (916) 856-5566

GET THE RIGHT PRODUCT
TO THE RIGHT PLACE
AT THE RIGHT TIME!



In exit polls of major music stores, "76% of shoppers were looking for something in particular and 33% of non-purchasers didn't find the title they were looking for."
Member of NARIM/RIAA Consumer Study

NORWALK DISTRIBUTORS INC.

is making some **BIG** changes,

FOR OUR CUSTOMERS!!!



Give us a call today
and see what's new!
Great Customer Service!
Same Day Shipping!!

Compact Discs

Cassettes

Laserdiscs

Accessories

Weekly Mailer Direct To You!!!

Call Toll Free

800-877-6021

or (714) 995-8111

Abbey Road Distributors

Get The
Abbey Advantage

Weekly New Release Mailer
Same Day Shipping
Quarterly Product Catalog
Knowledgeable Sales Reps
Computerized Inventory

- Compact Discs
- CD-ROM
- Accessories
- 12" & 7" Vinyl
- Cassettes
- Laserdiscs
- Cass. Singles
- Video Cassettes

plus a complete Latin catalog

Abbey Road Distributors

Call Your Abbey
Sales Rep Today!

New Accounts Call
1-800-827-7177 ext. 278
(310) 802-2011

Abbey Santa Fe Springs
800-827-7177
Los Angeles
800-795-6874

SERVING OVER 3,000 RETAILERS NATIONWIDE

Media Play: Musicland Tries To Fix A Good Idea Gone Awry

IN EARLY DECEMBER, the Musicland Group announced that it would close five of its six stores in the Twin Cities marketplace, including one whose doors had been open for less than two months. A week later, management of the Minneapolis-based company added 14 other Media Play outlets to its list of closures, including all four of its outlets in the Indianapolis marketplace. Earlier this year, it shut down all five of its Media Play stores in Houston.

The Media Play concept, Musicland's troubled gambit into multimedia software superstores, has been experiencing difficulties for almost a year. Although originally hailed as, the engine driving the chain into the future, Media Play's subsequent poor performance has severely affected Musicland's financial health, as well as the price of its common stock.

Earlier this year, Musicland executives are said to have privately acknowledged to analysts that it would have to close about 30 of the Media Play outlets, which at the time numbered about 95.

So far, 11 have been closed, and 14 others will be shut down in January: the stores in the Minneapolis and Indianapolis markets, as well as one store each in Salem, Mass.; Tulsa, Okla.; Charlottesville, Va.; Nashville; and Denver.

After the latest round of planned closures became common knowledge, one of the questions making the rounds in some corners of the music sales and distribution community is, why does Musicland have to shut down all of the Media Play outlets in Houston, Indianapolis, and Minneapolis? Also, how can you close a store that has been open for only 45 days, as is the case with one of the Minneapolis stores?

In Retail Track's opinion, the answer to both questions is that for better and for worse, Musicland has a chain-store mentality, and it has one in every sense of the term. The chain-store mentality works well when you are trying to maximize economies of scale in such functions as purchasing, distribution, and advertising. But that mentality was a major liability in rolling out the Media Play concept.

Even though Media Play almost proved to be Musicland's undoing—and it still might—Retail Track likes the idea behind the multimedia superstore, particularly the combination of having a bookstore and a record store in the same location. This is a concept that was pioneered by Hastings Books, Music & Video in the early '70s. More recently, others, including Tower Records and Video, Barnes & Noble, Blockbuster Entertainment, Trans World Entertainment, and Borders, in varying degrees, have all embraced the placement of the two formats under the same roof. (Borders, in particular, has done a good job of combining the two, although Retail Track's hard rock and power pop musical tastes are not served well by the Ann Arbor, Mich.-based chain, which very successfully targets consumers who like jazz, clas-

sical, folk, and new age.)

Media Play is basically a good idea poorly executed. The company now admits that it made a mistake with Media Play, saying that the 54,000-square-foot concept is 10,000 square feet too big. Critics have said that the large size tends to minimize store traffic, so that even if a store has as many as 50 shoppers in it, it tends to feel empty.

From the get-go, Musicland's real-estate approach was flawed. Instead of looking for prime locations, Musicland opted to chase cheap rents, looking for big boxes that were empty because the previous tenant had failed. Musicland apparently assumed that it could drive traffic to those secondary locations. But the chain had little experience in that area, since it was a mall-based chain whose marketing efforts largely concentrated on getting shoppers to make purchases once they are already in the store.

After initially experiencing success with its first 10 or so Media Plays, Musicland made an almost-fatal chain-mentality mistake: It decided to aggressively roll out the chain, planning to open 50 stores a year.

Moreover, instead of going into a market the way the other big-box multimedia merchants like Tower, Virgin, and HMV do—testing the waters by opening one store at a time—Musicland took the chain-store approach and decided to open stores in clusters, which provide economies of scale if the stores are successful.

By the time Musicland was heading toward the 90-store mark, management found itself in the same situation it had when it rolled out the Suncoast Motion Picture Co. chain five years earlier. When a similar rapid roll-out of that sell-through video concept hit the 200-store mark, Musicland management found that about 65 of its stores weren't working out. At that time, it began to rework the concept, changing the inventory mix and being more selective in its real-estate strategy. It also began a program to weed out underperforming stores.

Musicland successfully turned Suncoast around.

But Media Play is a much more costly mistake to correct. It cost \$1.5 million to build each store, and an additional \$3 million to stock them. And that's why Musicland found itself in a tight cash-flow situation over the summer, and its stock price was driven to record lows.

Musicland stock is trying to pick itself up out of the gutter. With the announcement of the latest slate of Media Play closures, the stock has risen to \$1.75 from its 52-week low of \$1.25. Beth Haming, a Musicland spokeswoman, acknowledges that the company made some mistakes along the way with Media Play. But she says that the company is focused on correcting those mistakes by closing the stores that aren't working. The main focus at Musicland currently, according to Haming, is taking steps "that will make us a stronger company."

RETAIL TRACK

by Ed Christman

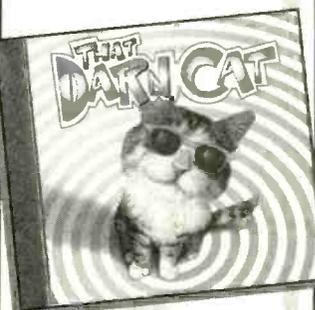


Disney

TRACK



THAT DARN CAT



That Darn Cat is a fun-filled Disney comedy starring D.C., the mischievous feline whose shenanigans help solve a mysterious kidnapping that has occurred in his small quiet town.

Be sure to check out the hip soundtrack that includes the Beach Boys' "Help Me Rhonda," Right Said Fred's "I'm Too Sexy," as well as the theme song "That Darn Cat," along with some fabulous score performances.

Film in theaters
Valentine's Day,
Feb. 14, 1997

SOUNDTRACK SHIPS
JAN. 21, 1997

Share the music of Disney at our website:
<http://www.disney.com/DisneyRecords>

WALT DISNEY
RECORDS

©Disney

Valley To Buy Remaining Half Of DNA

VALLEY TAKES DNA REINS: Valley Record Distributors has announced that it has signed a definitive letter of agreement to purchase the 50% stake in Cambridge, Mass.-based Distribution North America (DNA) held by Rounder Records in Cambridge.

Conclusion of the purchase would see Valley holding 100% of DNA; the California wholesaler has been a half-partner in the Massachusetts distribution firm since fall 1994.

Valley president **Rob Cain** withheld further comment on the purchase, saying that the deal would be concluded between Jan. 7 and 15. Cain did say, "We are very committed to independent distribution, and we think we're going to build something that's better than anything out there."

Alliance Entertainment Corp. announced its intention to purchase DNA earlier this year, but the deal fell through in November (Billboard, Nov. 23 and Nov. 30). Valley and Rounder, which had fundamental disagreements about the operation of DNA, then began negotiations to determine which partner would become sole owner of the company.

Cain added that under Valley's aegis, DNA would continue to distribute the Rounder family of labels; that newly struck arrangement is for a period of less than three years.

HAVE SOME SYMPATHY: Well, thank God somebody has a bit of Sympathy for the Record Industry. That's the mocking handle of the Long Beach, Calif., indie label that figured prominently in our Nov. 23 Billboard Report about the U.S. blues-punk scene. We subsequently received a communiqué from **Long Gone John**, who operates this wild and woolly imprint; he sent along some pertinent new releases that



by Chris Morris

will be of interest to anyone tantalized by the current outpouring of punked-out blues.

The best of Sympathy's current crop is "The Devil In Me," the debut album by **Big Foot Chester**, a storming punk-blues quintet fronted by singer/harmonica player **Walter Daniels**, late of Austin, Texas' similarly styled **Jack O'Fire** and a collaborator in **Monsieur Jeffrey Evans'** Memphis combo '68 **Comeback**. This honkin'-good set features plenty of robust Daniels harp-blowing, nice in-the-alley originals, and adept covers of **Howlin' Wolf's** "Who'll Be Next?," **Bob Dylan's** "Obviously Five Believers," and Mississippi bluesman **David Malone's** "Monkey Dog."

In a related mode, **Tav Falco's** "Disappearing Angels" features the Memphis blues-punk originator and **Panther Burns** leader backed by a tight little outfit that features **Big Star's Alex Chilton** on guitar.

Anybody interested in the raw roots of Memphis' **Oblivians** should look into Sympathy's recent **Compulsive Gamblers** retrospective; this obsessively annotated and illustrated compilation features vintage performances by the Oblivians' **Jack Yarber** and **Greg Cartwright**. Due in January is a similarly comprehensive two-CD (!) overview of the **Honeymoon Killers**, the New York noise-punk combo formerly led by **Jerry Teel** of the **Chrome Cranks**; collective personnel include **Cristina Martinez** (Boss Hog) and **Jon**

Spencer, Judah Bauer, and Russell Simins (the **Jon Spencer Blues Explosion**).

For '97, **Long Gone John** promises a soundtrack for the film "The Sore Losers" with cuts by '68 **Comeback**, **Mick Collins** (the **Gories**, **Blacktop**), Japanese roots-noise unit **Guitar Wolf**, and others; a **Panther Burns** retrospective; and a posthumous project devoted to L.A.'s pioneering blues-punk band the **Gun Club**. Needless to say, we sympathize.

FLAG WAVING: The **Holmes Brothers** will release "Promised Land," the latest captivating chapter in their late-breaking success story, on Rounder Records Jan. 14.

Brothers **Sherman** and **Wendell Holmes**, age 57 and 52, respectively, and their partner **Popsy Dixon**, 54, already had a lifetime of music behind them when Rounder released their first album, "In The Spirit," in 1989. That startlingly soulful amalgam of blues roots, deep soul, and gospel feeling was a revelation; the harmony-slinging trio continues on the course set by that breakthrough work on "Promised Land."

The new record maintains the formula of previous Holmes sets, combining band-penned originals with striking covers. Among the latter are a pair of ultra-funky solos by drummer/singer **Dixon**, on **Tom Waits'** "The Train Song" and, incredibly, the **Beatles'** "And I Love Her."

Of the latter song, keyboardist/vocalist **Sherman Holmes** says, "We've been doing that for 20 years. We never got around to recording it. We don't do it much on shows, though I guess we will now."

"Promised Land" should not be confused with a Holmes Brothers album issued in 1996, "Lotto Land," the soundtrack to a film that includes guitarist/vocalist **Wendell Holmes** among its stars and **Sherman and Dixon** in supporting parts. The album was released by Canadian indie **Stony Plain Records**.

Of their work in the feature, which began screening on HBO this month, **Sherman** says, "We're not goin' to get no Oscars or nothin'."

Wendell explains that **Andy Breslau**, who produced the "Lotto Land" soundtrack and co-produced "Promised Land" with **Scott Billington**, went to school with the movie's director, **John Rubino**, and alerted Rubino to the musicians.

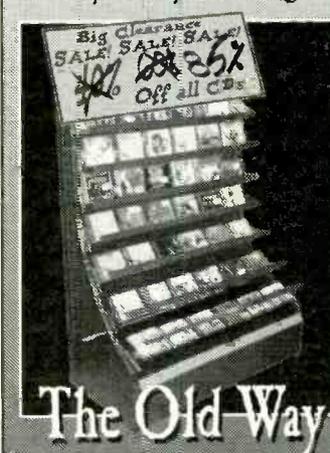
"I've never done any acting before," **Wendell** says. "I'm still amazed and aghast that I got to do that. I have a leading role, and I get the girl in the end, or at least the girl's mama... It wasn't hard work for me. I was just playing myself."

Asked if any other thespian opportunities have materialized, **Wendell** says, "I've been waiting by the phone."

The **Holmes Brothers** have been rounding out the year with dates in Italy; their tour concludes Thursday (19) in Slovenia. **Sherman** says that the group will hit the road in early '97 in support of "Promised Land." "We'll probably come out in Chicago, and maybe play some in California."

Sell More Music!

This Holiday Season



The Old Way



The New Way

Lets customers hear the most recognizable samples from the countrys hottest albums, as well as exciting new releases. Updated monthly.

HOT 40
40 Disc Sampling Station

Call for Best Pricing Ever !!!

800-835-7072 x 222

telescan

828 Mahler Rd. Buzingame, California 94010 • voice 415-692-8700 • fax 415-697-9145

CURRENT VINYL LP'S

LARGEST SELECTION IN THE COUNTRY
7" & 12" AND Hard-To-Find VINYL
OVER 4 MILLION IN STOCK!

NAIRD

GOTHAM DISTRIBUTING
2324 Haverford Road, Ardmore, PA 19003 (800) 4-GOTHAM FAX: (610) 649-0315

NO SURPRISES INSIDE



You know what's inside this box.

How many times has an order taken forever to arrive. Then it finally shows up and it's wrong or incomplete. These are the kinds of surprises you can do without.

At Southwest Wholesale your orders are our highest priority. Your order is checked and rechecked for accuracy from the time it is received to the time it is shipped. Also, place an order before 4PM, either by phone, fax, or our Electronic Data Interchange system, and it goes out that day.

And don't forget our selection of more than 130,000 titles, a great selection of

Latin music, a bilingual staff, and a full line of accessories. Also, keep up to date with our weekly mailer, the *Informant*. This all adds up to make Southwest Wholesale your complete one-stop.

Our commitment to quality service means fewer "surprises" and more timely shipments. We strive to fill every box with one thing—exactly what you ordered. So the next time you sign for a delivery, make sure its from Southwest Wholesale.

800-275-4799

EMAIL: swwh@neosoftware.com WEBSITE: <http://www.neosoftware.com/~swwh>

6775 Bingle Road ■ Houston, Texas 77092 ■ 713/460-4300 Fax 713/460-1480

you're not just another number at

impact MUSIC

- LOW PRICES
- GREAT SERVICE
- WEEKLY SPECIALS
- EXCELLENT FILL

Knowledgeable & friendly sales reps ready to answer any questions • Same day shipping • Weekly mailer • Inquire about FREE NEXT DAY DELIVERY

COMPACT DISCS
CASSETTES
VIDEOS
VINYL
CD SINGLES
CASSETTE SINGLES
CD-ROM
ACCESSORIES

1-800-899-DISC (3472)

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

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®		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★		
1	1	KENNY G ▲ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM 14 weeks at No. 1	22
2	2	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	7
3	3	MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	18
4	4	VARIOUS ARTISTS REGENCY NELSON 14444/WORD (3.99/4.99)	CONTEMPORARY GOSPEL CHRISTMAS	10
5	5	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	108
6	6	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	23
7	7	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS	50
8	8	CROSBY/SINATRA/COLE LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME	33
9	9	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS	50
10	10	NAT KING COLE ● CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG	41
11	13	VARIOUS ARTISTS ▲ A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	41
12	14	LUTHER VANDROSS ● LV 57795/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	4
13	11	AMY GRANT ▲ A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	31
14	17	BARBRA STREISAND ▲ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	37
15	15	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	22
16	16	BOYZ II MEN ▲ MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	23
17	12	ELVIS PRESLEY ▲ RCA 15486 (9.98/15.98)	ELVIS' CHRISTMAS ALBUM	21
18	19	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/3.98)	CHRISTMAS WITH THE MORMON TABERNACLE CHOIR	15
19	24	VARIOUS ARTISTS ▲ A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	24
20	20	VARIOUS ARTISTS ● RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	27
21	22	THE CARPENTERS ● A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT	36
22	26	VINCE GUARALDI FANTASY 8431 (9.98/15.98)	CHARLIE BROWN CHRISTMAS	22
23	25	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	5
24	29	GLORIA ESTEFAN ▲ EPIC 57567 (7.98 EQ/11.98)	CHRISTMAS THROUGH YOUR EYES	14
25	31	GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (10.98/15.98)	BEYOND THE SEASON	31
26	28	AARON NEVILLE A&M 540127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS	14
27	27	NEIL DIAMOND ▲ COLUMBIA 52914 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM	25
28	33	BING CROSBY LASERLIGHT 15444 (3.98/5.98)	WHITE CHRISTMAS	15
29	18	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	3
30	35	KIRK FRANKLIN & THE FAMILY GOSPO CENTRIC 72130 (9.98/15.98)	KIRK FRANKLIN & THE FAMILY CHRISTMAS	2
31	39	NEIL DIAMOND ● COLUMBIA 66465 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM VOLUME II	8
32	21	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	278
33	32	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	292
34	34	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	3
35	—	TONY BENNETT COLUMBIA 66459 (10.98 EQ/15.98)	SNOWFALL - THE CHRISTMAS ALBUM	11
36	47	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	2
37	—	THE TEMPTATIONS ● MOTOWN 635279 (5.98/9.98)	GIVE LOVE AT CHRISTMAS	17
38	—	JOHNNY MATHIS ▲ COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	26
39	—	STEVEN CURTIS CHAPMAN SPARROW 51489 (9.98/14.98)	THE MUSIC OF CHRISTMAS	1
40	23	REBA MCENTIRE ▲ MCA 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	14
41	36	VARIOUS ARTISTS WINDHAM HILL 11178 (10.98/15.98)	CELTIC CHRISTMAS	2
42	44	CARRERAS-DOMINGO-PAVAROTTI ● SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES	9
43	37	BING CROSBY ● MCA 31143 (2.98/4.98)	MERRY CHRISTMAS	18
44	30	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	287
45	—	THE CHIPMUNKS EMI 56718 (5.98/10.98)	CHRISTMAS WITH THE CHIPMUNKS	3
46	—	ELMO 'N PATSY EPIC 39931 (5.98 EQ/9.98)	GRANDMA GOT RUN OVER BY A REINDEER	1
47	—	INTERNATIONAL CHILDREN'S LASERLIGHT 15307 (3.98/5.98)	FROSTY THE SNOWMAN	2
48	—	CEDAR MOUNT KIDS BENSON 84058 (9.98/15.98)	KIDS CLASSICS CHRISTMAS CAROLS	1
49	—	VARIOUS ARTISTS BLUE NOTE 32127/CAPITOL (9.98/15.98)	JAZZ TO THE WORLD	1
50	—	AMY GRANT REUNION 66259/ARISTA (9.98/15.98)	CHRISTMAS COLLECTION	9

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 Heatsseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

LUCY'S FINDS PROMO PAL IN PUNKUMENTARY

(Continued from page 43)

working on a documentary about radical left-wing political activists, made "Lucy Barks!" her first effort, for her appropriately named MeDoBaMaSelf Productions. "Nashville's known as a money-making music industry, but a lot of musicians here are skipping past big labels and high production costs and are doing things themselves and enjoying low production values as an art form," she says. "I could relate to that, having no budget and experience."

The filmmaker estimates her production costs at \$2,000, "which is nothing for a documentary, but I was able to do it because people donated equipment and a guy did all the post-production on an expensive system in a whole weekend for free because he read about me." The "Lucy Barks!" project, Goldate adds, received plenty of press and word-of-mouth during its making and further benefited from a fundraiser party where several of the featured bands performed.

"The whole time I was doing it, I wondered why I was doing it and where I was going with it," says Goldate, who had been a DJ at Vanderbilt station WRVU-FM Nashville and was fascinated by the music scene surrounding the nearby Lucy's. "I don't have multiple piercings or tattoos like a lot of the kids that go there, but I found I had a lot more in common with them than I thought. And I had friends in bands who were playing there, so I knew about it and thought it was a cool place because it was about the music and art—that everybody can do it and be an artist. And it's \$5 whether it's a big band from Olympia [Wash.] like Bikini Kill or a local band playing for the first time. It's not about making money, but doing for the sake of doing—which is what indie filmmaking is about. So I found so many parallels."

Filming without any theme or plan, Goldate basically followed the Lucy bands around, shooting almost 100 hours of footage. "I thought she was a flake and would never get it off the ground," says Mancini, "but she started showing up with a camera and filmed everything. People started getting excited, and I realized she was serious."

"Lucy Barks!" is ironically book-ended by black-and-white clips from Marty Robbins' old "Country Style, U.S.A." TV show, effectively contrasting the music for which Nashville is known with the music in which Lucy's specializes. With Lucy barking in the background as the opening credits roll, Mancini, in between trying to hush her, relates how she moved to Music City in 1991 from New York. Unable to find a label job, the former Elektra A&R staffer entered the retail realm the following year, since Nashville lacked indie-oriented stores selling new product.

Three months later, Mancini began filling her small-inventory store's unused space by staging the all-ages shows, teaming with Donnie Kendall, guitarist for Fun Girls From Mt. Pilot, who was frustrated by the city's shortage of venues willing to present indie bands. As music attorney Jim Zumwalt notes in the

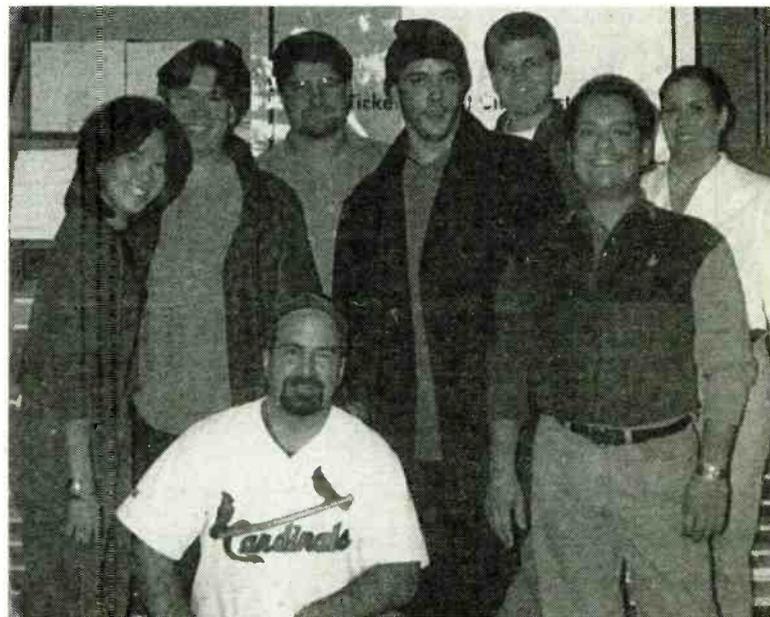
video, "Lucy's is an outlet for music that the local music industry probably has almost no connection to whatsoever."

Well, not quite. Capitol Nashville's marketing department, inadvertently perhaps, recently supplied Lucy's with a full-sized Trace Adkins promotional stand-up. "I put it out, and the punk rockers took care of the rest," says Mancini, explaining that Adkins' image was quickly covered by straight-edge rock symbols, body piercings, and tattoos. "I was shocked when he walked in one afternoon and took a picture with it. But he was very confused by all the symbols, and I had to explain them

to him."

To commemorate the Sinking Creek award, Mancini is giving free admission to shows with the purchase of "Lucy Barks!," which is displayed on the front counter by the cash register. And to further exploit the attention brought to her store by the documentary, Mancini is making two postcards of its mascot.

"One is of Lucy, wild-eyed and upside-down with her feet sticking up in the air and a goofy look on her face," says Mancini. "The other is of her sleeping with her stuffed toy teddy bear—which I won at the Tennessee State Fair—before she tore its head off!"



Remembering Roots. Dave Matthews visited Passport Music Distribution recently to pay thanks for the success of the Dave Matthews Band's debut release, "Remember Two Things" on Passport-distributed indie label Bama Rags. Shown in front, from left, are Mark Noone, Passport director of purchasing, and Tony Aguero, Passport senior VP of operations. In the rear, from left, are Tomoko Kotaka, Passport co-op advertising manager; Steve Lillywhite, producer; Chris Maly, former Passport director of marketing; Matthews; Chris Tetzeli of Red Light Management/Bama Rags Records; and Michele Schmidt, Passport sales manager.



Diva. American opera singer Leontyne Price signed autographs at the reopening of the Tower Records store in New York's Lincoln Center. Surrounding Price, seated, from left, are Dan Guss, director, product development, BMG Classics; Liz Gliner, sales specialist, BMG Classics; Suzy Hawes, store manager, Tower Records; David Wiese, key account manager, BMG Classics; Julian Alvarez, classical manager, Tower Records; Steve Harmon, regional manager, Tower Records; Ray Edwards, national classical manager, Tower Records; David Kuehn, senior director of marketing, BMG Classics; Melanne Mueller, manager of media relations, BMG Classics; and Tanya Benetua, marketing coordinator, BMG Classics.

Loud/RCA's All-Star Hip-Hop Album Is 'All That'

WHAT'S ALL THAT: Hit Nickelodeon sketch comedy show "All That" may have spawned a hit record. "All That The Album," released late last month on Loud/RCA and featuring an all-star slate of hip-hop and R&B artists, is benefiting from a single/video by *Immature* that features "All That" actor *Kel Mitchell* as guest rapper.



by *Moira McCormick*

According to *Steven Rifkind*, president/CEO of Loud Records, *Immature's* "Watch Me Do My Thing"—in which *Mitchell* performs in character as dreadlocked, surfer-speaking *Ed* from the show's hilarious "Goodburger" sketches—got 55 R&B radio adds

in its first week. At press time, the single had been the third-most-added R&B and crossover single for two weeks in a row, according to *Rifkind*. The video is airing on *BET* and *MTV*. "All That The Album" is a compila-

tion of songs from last season's "All That" musical guests, including *Coolio*, *Brandy*, *Naughty By Nature*, *Soul For Real*, *Aaliyah*, and *Faith Evans*. Also featured is the *TLC*-performed "All That Theme Song." Between songs are comic bits from the show, including excerpts from running sketches like "Goodburger," "Vital Information," "Superdude," and "Loud Librarian." The songs, notes "All That" executive producer *Brian Robbins* (a former cast member of TV sitcom "Head Of The Class"), feature lyrics retooled for a family audience, where necessary.

As *Rifkind* observes, "All That" is "one of television's only weekly forums for rap and hip-hop artists since the demise of 'The Arsenio Hall Show.'"

"When we did the 'All That' pilot," recalls *Robbins*, "I wanted the whole show to have an urban feel, which is something Nickelodeon didn't have." Music-wise, *Robbins* says, he was aiming for straight top 40—the majority of which is urban. "I have four nephews, ages 6 through 9, and I pay attention to what they listen to," *Robbins* adds. "When they listen to the radio, it's [dance station *KPWR* Los Angeles]. Pop music today is *Coolio*, *Monica*, *TLC*."

Speaking of *TLC*, how did *Robbins* snare the multiplatinum trio for the "All That Theme Song"? "I asked," he says with a laugh, explaining that he was encouraged by the group's enthusiastic response to the show when it appeared as the pilot's musical guest two years ago. "They loved the show, they loved Nickelodeon, they were in a sketch," he says. "So I asked, and they said yes. A month later, they released 'CrazySexyCool.' Who knew they'd go on to sell 11 million albums?"

Loud/RCA is promoting "All That The Album" through extensive TV advertising on Nickelodeon, *BET*, *MTV*, and the *Box*, says *Rifkind*, "and as the record grows, we'll probably advertise it on broadcast TV." With *Immature* on a 16-date tour, promotions are running in each concert market that include on-air ticket and CD giveaways, as well as a chance to meet the artists. Plus, he says, Loud is considering running contests in selected markets in which winners will be flown in to watch a taping of "All That."

Robbins—who made *Child's Play's* day (and that of our resident 8-year-old Nickelodeonhead *Lily*) by confirming that a "Goodburger" movie is in the works—says there's every probability of additional "All That" albums down the line. "What's fun," he says, "is that every year we get to do 20 of the best musical artists. We might do a comedy album, too."

MORE TUBE TUNES: Another fiendishly funny kids' TV show is making its read-along debut Feb. 18 on Kids' WB/Kid Rhino. "Pinky And The Brain: Bubbo Bo Bob Brain" is narrated by actress *Dixie Carter* and features the episode of the same name from Warner Bros.' animated series "Steven Spielberg Presents *Pinky And The Brain*."

The \$9.99 cassette version comes with a 32-page illustrated book, which includes lyrics to two original songs,

"Bubbo Bo Bob Brain" and "A Lab Mouse Will Take Over The World." The \$15.99 CD version—aimed at the series' many adult fans (include *Child's Play* in that category)—features a foldout storyboard poster.

"Pinky And The Brain" is, of course, a spinoff of the howlingly satirical "Steven Spielberg Presents *Animaniacs*," and it's about a pair of laboratory mice who try to rule the Earth.

KIDBITS: We're always happy to report the existence of a new *Bill Harley* album. The master humorist, songwriter, and storyteller's latest, "Lunchroom Tales," is available from Round River/Alcazar Productions in Waterbury, Vt. . . . More glad tidings: a new *Gary Rosen* record, "Cookin'," featuring songs for 3- to-10-year-olds,

such as "Blackberry Pickin'" and "Mostly Sam" (GMR Records of Brattleboro, Vt.) . . . Music for Little People of Redway, Calif., has brought together a wildly electric array of artists for its new compilation, "A Child's Celebration Of Song 2." Try *Danny Kaye*, the *Red Hot Chili Peppers*, *Tom Paxton*, *Michelle Shocked*, *Raffi*, *Harry Nilsson*, and *Victoria Jackson*, for starters.

"Oldies For A Cool Christmas," the latest in a golden-oldies compilation series from Re-Bop Records of Marshfield, Vt., has been racking up awards right and left; it includes chestnuts like "Jingle Bell Rock" and *Little Saint Nick* . . . "Sing A Song With *Babar*," a set of a dozen songs featuring the beloved elephant, is the latest from *Oak Street Music* of Winnipeg, Manitoba.

Billboard®

DECEMBER 21, 1996

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	2	7	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
2	1	6	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
3	3	57	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
4	11	2	SING-ALONG WALT DISNEY 60910 (10.98 Cassette)	101 DALMATIANS (LIVE ACTION)
5	4	23	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
6	8	12	CEDARMONT KIDS CLASSICS BENSON 054 (3.98/6.98)	CHRISTMAS CAROLS
7	10	5	VARIOUS ARTISTS RUDOLPH, FROSTY AND FRIENDS FAVORITE CHRISTMAS SONGS SONY WONDER 67766/EPIC (9.98/13.98)	
8	12	12	CEDARMONT KIDS CLASSICS BENSON 058 (3.98/6.98)	CHRISTMAS FAVORITES
9	5	68	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
10	16	14	SING-ALONG WALT DISNEY 60882 (10.98 Cassette)	DISNEY'S CHRISTMAS
11	7	46	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
12	13	5	SING-ALONG WALT DISNEY 60922 (10.98 Cassette)	TOY STORY
13	9	68	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
14	15	6	MICHAEL JORDAN SPACE JAM: AUDIO ACTION-ADVENTURE KID RHINO 72497/RHINO (9.98 Cassette)	
15	6	4	VARIOUS ARTISTS WALT DISNEY 60843 (6.98/9.98)	DISNEY'S A SEASON OF SONG
16	19	8	ALVIN & THE CHIPMUNKS CLUB CHIPMUNK-THE DANCE MIXES SONY WONDER 63392/EPIC (9.98/13.98)	
17	14	68	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
18	22	4	VARIOUS ARTISTS BILLBOARD PRESENTS: FAMILY CHRISTMAS CLASSICS KID RHINO 72117/RHINO (10.98/15.98)	
19	17	9	READ-ALONG WALT DISNEY 50217 (6.98 Cassette)	101 DALMATIANS
20	RE-ENTRY		READ-ALONG WALT DISNEY 60248 (6.98 Cassette)	101 DALMATIANS: LUCKY CHRISTMAS
21	18	50	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
22	21	35	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
23	20	28	READ-ALONG WALT DISNEY 60268 (6.98 Cassette)	THE HUNCHBACK OF NOTRE DAME
24	RE-ENTRY		VARIOUS ARTISTS TURNER RECORDS 28438 (5.95/9.95)	HOW THE GRINCH STOLE CHRISTMAS
25	NEW ▶		MY FIRST READ-ALONG WALT DISNEY 60271 (5.99 Cassette)	101 DALMATIANS: MEET THE PUPPIES

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.



Tired of leaving messages on voice mail and hoping someone will call you back? YOU SHOULD HAVE CALLED H.L.!

1-800-780-7712
 LOCAL: 305-262-7711 • FAX: 305-261-6143
 6940 S.W. 12 Street Miami, FL 33144
 SERVICE IS OUR MAIN PRIORITY

- ▶ Compact Discs
- ▶ Cassettes
- ▶ Videos
- ▶ Laserdiscs
- ▶ Accessories
- ▶ Excellent Service
- ▶ Super Prices
- ▶ Best Fills
- ▶ Knowledgeable Sales Reps.
- ▶ Same Day Shipping
- ▶ Deep Catalog
- ▶ Customer Satisfaction Guaranteed!



KID NOTES

"Let us take you dreaming, with the brightest stars of Hollywood and Broadway to guide you."

Looking for the perfect CD/cassette to stock in your soundtrack section that offers your customers quality and is priced right? Well, here's the perfect title for you - **BILLBOARD PRESENTS: FAMILY LULLABY CLASSICS.**

This ten-track album, the third in *Kid Rhino's Billboard Presents* series, compiles some of the most memorable songs from family classics like *Dumbo*, *Chitty Chitty Bang Bang*, *Willy Wonka And The Chocolate Factory*, and many more! Talents such as *Danny Kaye*, *Shirley Temple*, *Burl Ives*, *Peggy Lee*, and others make this the ultimate collection of everyone's favorite songs. Three of the tracks have never before been released on CD!

Priced right, the collection is perfect for the soundtrack section and for merchandising with the home videos of these classic films. Don't pass up the opportunity to stock this guaranteed seller!

Street date, January 14, 1997 - R2/R4 72454
 Visit our Web site at www.rhino.com



The Enter*Active File

MERCHANTS & MARKETING

d.a.v.e. Site Among Topics At Musicom2

■ BY BRETT ATWOOD

LOS ANGELES—Warner Music Group has quietly started to test direct music sales through a new World Wide Web site, known as Direct Audio Video Express (d.a.v.e.). News of the site—which debuted in November at <http://www.thedave.com>—caused some concern among several attendees of the Musicom² conference, held Dec. 9-11 at the Loews Santa Monica (Calif.) Beach Hotel. The confab was attended by multimedia music label executives and developers of enhanced CDs, music-themed Web sites, and electronic retail sites.

About 100 albums by Atlantic, Warner Bros., Reprise, and Maverick artists are among the first titles to be offered at the site. However, it will likely be expanded to offer more of Warner Music Group's current and back catalog in 1997, according to Jimmy Dickson, director of new media for Reprise.

Virginia Chisum, music store producer for Blockbuster Music, questioned whether the labels would try to sell their product at prices lower than that of retailers.

"Retail stores are shrinking, and the online market is getting bigger," said John Mefford, manager of multimedia for Elektra. "Now we have the mechanism to sell records online ourselves. But our margins don't change. The record companies are not making any

more money than if we sold records through WEA to a retail store."

However, that comment was received with a boisterous response from some attendees.

One music executive commented, "How can that be? They don't have the same costs... If they don't lower the prices, then they will probably start to

MUSICOM²™

offer premiums to the consumer or do something to take advantage of their position."

Reprise is already offering a "free bonus CD" to consumers who purchase two Reprise discs at the site.

"The d.a.v.e. system does not compete with retail," said Steve Rogers, VP of online services for American Recordings, who added that albums on the site are sold only at list price.

The d.a.v.e. site sells most CDs for \$15.98-\$16.98 each, plus an additional \$3 for shipping through first-class U.S. mail.

"Once we've got them in the Web site, and [users] are into the band, then it's 'Go hop in the car and drive to Blockbuster to buy the CD,'" said Rogers. "But we've lost them there. If we can snag them and get them to pop in their credit card right then... We want to snag 'em. If they are not going to the

store, we might lose 80% of people who would have bought because they don't want to get into their car and go to the store. They want to buy it now... I think we've got to sell it to them."

At a separate panel, Steven Peeples, senior director of online media for Rhino Records, said that direct online retail might eventually subsidize the label's Web development and maintenance.

"There will be a definite move to [the] online transaction as soon as it is logistically and reasonably possible," said Peeples. "We hope that it will allow our Web site to pay for itself."

Warner Music Group is not the first music company to sell music directly to the consumer via the Internet. Several independent labels already sell online, and BMG and Geffen Records are among the major music companies that provide Web links to electronic retail sites from their Web sites.

Warner Music Group has avoided placing links to online retailers on its site, according to Dickson.

"The problem before was that we couldn't link to [other electronic retailers]," he says. "We would have had to pick one retailer over another, which pisses everyone off."

ARTISTS AND THE NET

During another panel, artists gathered to discuss new hi-tech creative and distribution options for

their music.

Musicians Thomas Dolby and Todd Rundgren both expressed an interest in bypassing major music companies with their recordings in favor of going directly to the Web consumer.

"If a band is lucky enough to get signed, [they] get locked into an unsatisfactory process," said Dolby. "They spend six months making an album for the people who can get them an audience. But the band is already in hawk to the record company for millions of dollars. Unless they can sell a few hundred thousand albums, they are considered a failure. One of the most intriguing aspects of distribution via the Net is that it can free the artist from that cycle."

ENHANCED CDS LINK TO THE NET

Multimedia developers and label executives also discussed the ingredients needed to produce a successful enhanced CD (ECD). Many major music companies, including MCA, BMG, and Sony Music, are developing ECDs that contain a link to the Internet, where up-to-date content merges with bandwidth-heavy disc content.

"The [multimedia] experience being locked on the CD will decrease," said Ty Roberts, founder of multimedia development company Ion, which is creating development tools that link ECDs to the Web.

Some companies are beginning to create ECD-like content on the Web to supplement conventional audio CDs. For example, in January, Sony Music is preparing to unveil its ConnectedD technology, which adds multimedia content to many catalog and current CDs through a Web site.

Bandwidth limitations will prevent Web-delivered music multimedia content from being as compelling as ECD content, according to McKinley Marshall, a principal artist with Brave New Media.

"Part of human nature is to collect media," she says. "We have at least a five- to 10-year window to capture the interest of consumer with enhanced CDs."

Roger McGuinn Brings Folk To The Net

Byrds Front Man Exposes New Generation To Genre

■ BY GINA VAN DER VLIET

LOS ANGELES—Roger McGuinn, former front man of '60s group the Byrds, is aiming to preserve and promote folk music through the World Wide Web. The musician has gone to the



McGUINN

unusual extreme of independently creating a Web site, known as the Folk Den, to ensure that a new generation of fans has access to the genre. The site offers a new folk song each month at <http://pw2.netcom.com/~mcguinn/mars.html>.

So far, McGuinn has placed 14 songs on the Internet, including "John Riley," "Golden Vanity," "New York Girls," and "Old Paint," as well as McGuinn's version of "What Child Is This." "I was listening to the radio and realized that folk music doesn't get played as much as it used to," says McGuinn. "And the new folk singers all play their own material because of the commercial pressure to do so. Nowadays, you're not a valid artist unless you write your own stuff. I was thinking that when the old guys are gone, no one will be playing those traditional songs anymore, so I thought I'd pitch in by preserving some of this

material on the Internet."

While many artists have a presence on the Internet through their record labels, few take an active role in the ongoing development of their sites.

McGuinn describes the Folk Den as an "outgrowth of my love for folk music."

"I use a multitrack recorder in a home studio and reduce it to an 11-kilohertz, eight-bit .wav file," McGuinn explains. "People do need a sound player in order to play back the files, and they should use Netscape or Microsoft Internet Explorer 3.0 for best results."

Each track in the .wav format takes 15-20 minutes to download with a 14.4-kbps modem.

All songs are accompanied by an informational paragraph, as well as the song's lyrics, guitar chords, and related art work—a package McGuinn describes as "something similar to a coffee-table book. When people play the guitar, they can get into it because the chords are there. They can listen to the .wav file to learn the melody and get the words from the Web site... It's a true labor of love, just meant to have fun with."

The Folk Den site is hosted by the University of Arkansas in Fayetteville, where computer technician Kenton Adler is responsible for putting it in cyberspace each month after McGuinn sends him the complete package. So far, the Den has received favorable reviews from

c|net, the Discovery Channel, and The New York Times.

McGuinn has a new CD from Hollywood Records, "Live From Mars," which fans can purchase on the Web at (<http://www.mcguinn.com>). The page will include a link to the Folk Den, as well as to the Byrds home page, which provides users with photos, discography, and memories of Byrds concerts and tours, leaving fans—both young and old—with plenty of material to absorb.



Dream Walker. Countdown Records/Unity Label Group artist Keiko Matsui celebrated the release of her album "Dream Walk" at Billboard Live in Los Angeles, where she was joined onstage by recording artists Boney James and Rick Braun. Pictured, from left, are Countdown president Robert Tauro, producer Kazu Matsui, James, Braun, Matsui, Countdown director of national promotion and marketing Bill Clodfelter, and Countdown GM/director of sales Hyman Katz.

Memorex Nabs Essex; Saboteur Kisses Game

ACQUISITION: Memorex Software has acquired Essex Interactive, publisher of low-budget music and computer software. Memorex plans to repackage and distribute Essex's more than 150 bargain-priced titles to mass merchants, such as Wal-Mart and Target, and alternative retail outlets, including drug and discount stores. The titles, which will bear both the Essex and Memorex logos, will sell for \$10-15, according to Angelo Skiparnias, senior VP of sales and marketing for Memorex.

SIM SERIES GOES GAY: A gay computer software designer has sabotaged the latest release in Maxis' SimCity simulation series, known as "SimCopter." Programmer Jacques Servin secretly added images of kissing men to the game. In addition to those randomly placed images, gay imagery is present at the game's conclusion, reached when players complete the final level.

"Everywhere you look—muscle studs kissing everything in sight, especially one another," says Servin in his press release. "On top of police stations and hospitals, kiss-ins! Instead of riots, instead of tuba bands, queer [public displays of affection]! Instead of shoppers and criminals, wild boys!"

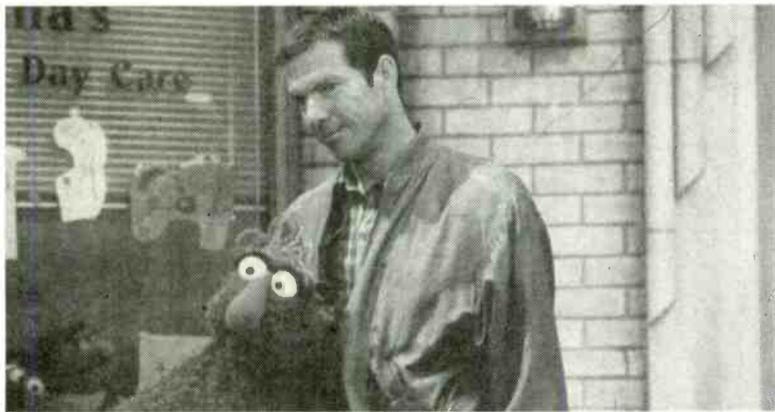
Maxis has suspended shipping the game until a fixed version is ready for release. However, more than 75,000 copies have been sent to retailers.

BITS'N'BYTES: Sony Music is readying an Internet technology, "ConnecteD," that will add multimedia elements (like those on an enhanced CD) to traditional CDs. The technology, which will be accessible through Sony's World Wide Web site, is expected to debut in early 1997... Alliance CEO/president Al Teller has joined the board of directors of GT Interactive Software Corp... Industry veterans Matti Leshem, Joe Orr, and Will Hobbs have formed Cobalt Moon, an interactive entertainment production company that will develop original content for the Web. The Santa Monica, Calif.-based company is developing programming for MGM Interactive and the Microsoft Network and is designing virtual worlds for Fujitsu's Worlds Away program.

E! Online webcasts the world premiere of "Evita" Saturday (14) at <http://www.eonline.com>... NetRadio Network (<http://www.netradio.net>) is playing a one-minute sample of the late Tiny Tim's last-known recording, "We Love You Billy Budd"... Activision has nabbed the publishing rights to two authorized expansion packs for the top-selling game "Quake"... Classical station WQXR New York is webcasting its signal on N2K's Classical Insites Web site (<http://www.classicalinsites.com>)... Your Personal Net has added a music area to its culture site at <http://www.ypn.com/music>. Bacardi has added music to its Club Bacardi site at <http://www.bacardi.com>... Interplay is distributing full-length and demo CD-ROMs to operators of arcade crane machines, which challenge players to manipulate a crane to catch a prize. Among the titles are "Russian 6-Pak," "Rags To Riches," and demos of "Descent" and "Stonekeep."

Home Video

MERCHANTS & MARKETING



The Monstrous Truth. Dennis Quaid stars with Telly Monster in Sony Wonder's original Sesame Street title "Kids Guide To Life: Telling The Truth." Quaid plays Telly's uncle, who teaches a lesson about the truth in this addition to the Sesame Street: Kids Guide To Life series. It arrives in stores Jan. 28. Sony Wonder began distributing new and repackaged videos from the Sesame Street label early this year and has expanded coverage to include books and audio.

Home Video Growth Measured At ITA Interest In Digital Formats Low, Say Execs

BY SETH GOLDSTEIN

NEW YORK—Home video was measured for growth at the International Recording Media Assn.'s (ITA) Annual Update & Forecast Seminar in New York last month.

Those applying the yardstick—consultant Dick Kelly of Cambridge Associates, Herb Fischer of duplicator MediaCopy, and Charles Van Horn of ITA—reported the prerecorded cassette business to be a little taller and stronger than the year before—the better to withstand competitors. Only two are on the

horizon, digital satellite services (DSS) and DVD, and neither is a near-term threat.

Jeff Cove, VP/GM of Panasonic's Consumer Electronic Group Television, forecast the sale of 1 million DVD players in 1997. Most trade observers consider the figure optimistic, especially in light of the difficulty Panasonic and others have had in launching the format, but even if true, the number is barely 1% of the VCR population.

And Cove put his finger on a basic problem: digital technophobia. Consumer surveys indicate "low interest," he conceded. The industry has to provide "convincing arguments," such as affordable prices, he says, to ignite demand. Thus far, the arguments haven't been made.

Kelly, no stranger to new media, appeared more skeptical about DVD's future than he had been, for two reasons. First, he doubts it will be easy for DVD marketers to break consumers of what for many is a two-VCR habit. Second, the studios will sense the difficulties and restrain their commitment to the format.

Of the majors, only Warner Home Video released DVD titles this year—and they were limited to four in Japan, in mid-December. Reportedly, "Twister," the studio's hottest 1996 feature, isn't among them.

About all DVD has done in the U.S. has been to help drive a nail or two into laserdisc's coffin. Cove told ITA that laserdisc player sales were off 41.6% in 1996 and are anticipated to decline another 50% in 1997 to 50,000 units, while at least some consumers

Revenue To Program Suppliers Rental & Sell-Through (\$ Billions)



Source: Cambridge Associates

await DVD's arrival.

Fischer had some words of advice to the studios when DVD titles eventually hit the stores: Keep the prices down and schedule releases day-and-date with VHS. In that direction lies "broad consumer acceptance," Fischer said. "It should be the goal to bring as much catalog product to market... as quickly as possible." Taking the path of higher prices and post-cassette release could cause a repeat of the "failure of 8mm, CDi, the Beta video format, and, to some extent, the laserdisc," he warned.

VHS remains unassailable. Fischer
(Continued on page 53)

Orion Name Change Signals '97 Growth In Catalog, Release Schedule

MAKEOVER: Orion Home Video is being made over. First, the name has been changed to the Home Video unit of Metromedia Entertainment Group, one of the two arms of parent Metromedia International Group. The other is Metromedia International Telecommunications, which is growing at warp speed, particularly in Eastern Europe, according to Metromedia Entertainment president Len White.

White, meanwhile, has his hands full reorganizing Metromedia Entertainment in the wake of several acquisitions and an expanded theatrical distribution schedule that should start benefiting Home Video late next year. He anticipates releasing 14 movies in 1997, including "Eight Heads In A Duffle Bag," a noir-ish comedy starring Joe Pesci; "Gang Related," with rapper Tupac Shakur, who completed filming three weeks before he was killed; and "Ulee's Gold," directed by Jonathan Demme, who gave Orion its biggest critical and box-office hit, "The Silence Of The Lambs."

In fact, next year will be Metromedia Entertainment's most productive since 1991, just before Orion Pictures declared Chapter 11 bankruptcy. It emerged from court protection in less than a year, a fast turnaround by any measure and unprecedented in Hollywood. White claims, "We're the only major entertainment company ever to survive Chapter 11."

More recently, preceding the name change, Orion strengthened its hand with the purchase of independents Samuel Goldwyn, Motion Picture Corp. of America, and MCEG. During that period, Metromedia International Group almost bought record wholesaler Alliance, which would have led to further restructuring; the deal, however, fell apart short of consummation.

"We intend to become pre-eminent in home video after the majors," says White, who knows about being pre-eminent. He had been president of CBS/Fox Video before joining Orion's start-up venture in the late '80s. White promises "significant" distribution agreements in 1997 that will flesh out a cassette line consisting of the Major League Baseball, Fox/Lorber, Streamline, TriBoro, and Playboy labels, in addition to the extensive Orion catalog. The library contains 2,000 titles, including features.

Metromedia's Home Video unit, run by executive VP Herb Dorfman, is staffing up for its stepped-up role. The sales staff has been increased to seven and product managers to five. "We're going into the brand-management concept," White adds. He counts among the newcomers a resurrected American International Pictures, which produced biker-and-beach epics for about 20 years, starting

in the late '50s.

Orion acquired the library from the legendary Samuel Z. Arkoff, but has done little with it. An American International label, however, will have to forsake the use of a once-famous set of initials, AIP. That trademark is owned by someone else.

Home video sales this year are essentially flat compared to 1995. There is plenty of good cheer, nonetheless, such as demand for the New York Yankees World Series tape. Sales, helped by a strong Thanksgiving, have surged past 300,000 cassettes and could top 400,000.



by Seth Goldstein

The title will be a major-league stocking stuffer this Christmas. Steve Scavelli, president of Flash Distributors in Brooklyn, N.Y., tracked down a local baker and Yankee fan who appears on the cassette and got him to buy 50 copies for family, friends, and customers.

A BIGGER ARENA:

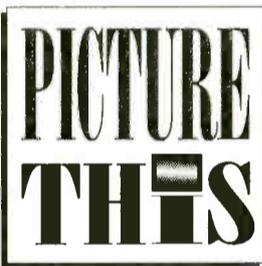
Central Park Media in New York thinks it can break the restraints on Japanimation with "Battle Arena Toshinden," due April 15.

Anime, another name for Japanese cartoons, traditionally has been restricted to a largely cult audience. Sales, though increasing, rarely exceed 40,000-50,000 units and have never approached 100,000 for Central Park, a pioneer in the field. Nevertheless, "I'm targeting six figures as a goal," says Central Park sales director Mike Pascuzzi. "I expect this to break new ground for us."

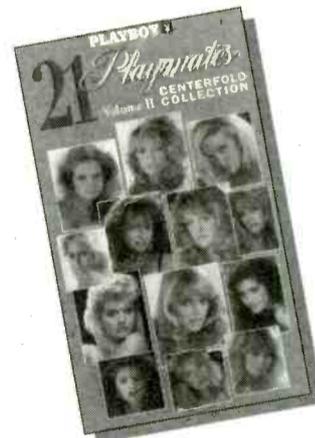
Fewer than 200,000 anime enthusiasts regularly purchase tapes, and probably no more than 500,000-600,000 are casual buyers. But Pascuzzi hopes to attract stores that have ignored anime on the strength of the success of the "Toshinden" video game. Some 2 million have been sold worldwide, he estimates—and that should open a lot of retail doors.

Pascuzzi anticipates big things from rackjobber Handleman, which could take "Toshinden" national after limiting itself to regional distribution of previous anime titles. If possible, Central Park will ship directly to Wal-Mart, once a Handleman account. "We're going to try," says Pascuzzi, who might have to use a middleman such as Good-Times Interactive. Experienced anime chains, such as Blockbuster, Tower, and Trans World Entertainment, will likely be the heaviest buyers.

Orders may get a healthy boost from a third version of the game, due on or about April 15 from Playmates Interactive Entertainment. Central Park already has feelers out for a cross-promotion. "This is going to be our most heavily marketed title," Pascuzzi says.



21 WAYS TO SAY HAPPY HOLIDAYS.



Spice up your holiday sales with the season's sweetest temptations. *Playboy's 21 Playmates, Volume 2*. Featuring nearly two dozen delicious Playmates in one distinctive collection. Naughty-or nice, everyone will love this fun-filled gift exclusively from *Playboy Home Video*.

PLAYBOY HOME VIDEO

© 1996 Playboy. All Rights Reserved.

Mom-And-Pop Stores Inch Closer To Mass Merchants

SPECIALTY SHOPPING: Although mass merchants continue to get the lion's share of video sales, mom-and-pop retailers appear to be moving a significant amount of sell-through product.

"What we're seeing is a change in consumer habits," says Video Buying Group president **Ted Engen**. "Consumers know they might pay about a dollar more for a video at a specialty store, but some would rather buy from their local store than go to a Best Buy or a Target."

Minneapolis-based Video Buyers Group puts together marketing and research programs for about 2,000 outlets.

Engen says many independents get the best of both worlds by being able to rent as well as sell. "What helps is that dealers bring in a 48-unit pack, break out half for rental, and put the rest out for sale." It's a common practice for specialists, who also end up selling previously viewed rental copies.

One distributor claims specialists are gaining because of selection and smaller crowds on the sales floor.

"Mom-and-pops are doing well this year, because the selection at a mass merchant is usually terrible," the distributor notes. "Partially, they're doing better because it's usually a little less crowded, but they have more titles beyond the hits."

Like every retailer, Engen acknowledges, it's tough for specialists to make money from hit product. However, he thinks Video Buyers Group has come up with a way to turn a profit on "B" movie rentals, another sore point for specialists.

After a nine-month study conducted at selected stores, Engen concludes that retailers need to start treating that product as a separate category. "When a new title comes in, retailers put it on the new-release wall, but that's not the right place to put it," he says.

Instead, retailers should create separate sections to highlight "B" titles. According to the survey, stores taking that approach for titles from PM Entertainment, Vidmark, Full Moon, and others, saw rental turns spin out of control.

"When the titles were put in their own section, the numbers went nuts," says Engen, "and in some cases, the independent section became the second-most popular section of the store."

As an example, he says, one store in the survey got 75 rental turns on 30 PM titles in a two-week period. "Before the section, they weren't getting any rentals."

In addition, Engen says, Video Buyers Group will publish a 16-page consumer magazine for independent titles. An in-store preview loop is also being developed.

PROBLEM SOLVER: Wherehouse Entertainment is flooding radio airwaves with a new campaign aimed at making holiday gift-giving a stress-free experience.

For the campaign, the chain created a character called DJ Frosty, who answers questions

from frantic shoppers looking to buy entertainment for the people on their list. "What we're trying to do is have the

consistent message that the Wherehouse can solve your holiday hassles," says VP of advertising **Barbara Lewis**.

Sixteen spots have been created for the campaign, with four new ones airing each week until Christmas. Each ad features tag lines such as "Don't let your holiday stress snowball out of control" and "'Tis the season to chill."

The ads, developed in-house by creative director **Chase Ramirez** and copywriter **David Wollock**, have been targeted to run on urban, adult contemporary, adult album alternative, and alternative rock radio stations.

The chainwide campaign will run in Wherehouse markets in California, Arizona, Washington, and Oregon. "It's a difficult challenge to break through the clutter at this time of year," says Lewis. "So far, we've gotten a lot of good comments."

SHOWGIRLS PART II: In the video business, old titles don't fade away—they just go to sell-through.

In keeping with that great tradition, retailers will get another round of business out of "Showgirls" when MGM/UA Home Video reprints the NC-17- and R-rated versions to \$19.98 on Feb. 4. Although the movie was one of the biggest box-office flops of 1996, it redeemed itself on video. It shipped about 250,000 units as a rental and spent 19 weeks on Billboard's Top Video Rentals chart.

For its sell-through debut, MGM/UA is planning post-street-date advertising on ABC, CBS, NBC, and Fox, as well as print ads in Playboy and Penthouse.

IT'S OUTTA HERE: Metromedia Home Video (formerly Orion Home Video) reports that 300,000 units of "The Official 1996 World Series Video" have been sold. The title has been out since Nov. 14.



by Eileen Fitzpatrick

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	1	2	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
2	2	6	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
3	3	4	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
4	4	4	THE NUTTY PROFESSOR ◊	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
5	5	8	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
6	6	10	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
7	7	8	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
8	24	7	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
9	13	8	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
10	19	15	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
11	14	11	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
12	11	20	COPS: TOO HOT FOR TV! ◊	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
13	9	4	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
14	15	28	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
15	17	9	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
16	16	3	HEAT	Warner Home Video 14192	Robert De Niro Al Pacino	1995	R	24.98
17	8	79	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
18	12	4	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
19	21	3	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant	1995	PG	19.95
20	18	11	PLAYBOY'S CHEERLEADERS	Playboy Home Video Uni Dist. Corp. PBV0796	Various Artists	1996	NR	19.98
21	10	5	GOLDENEYE	MGM/UA Home Video Warner Home Video 905495	Pierce Brosnan	1995	PG-13	19.98
22	20	192	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
23	25	2	BRUCE SPRINGSTEEN: BLOOD BROTHERS	Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	1996	NR	19.98
24	22	184	TOP GUN	Paramount Home Video 15396	Tom Cruise Kelly McGillis	1986	PG	5.99
25	30	3	THE 1996 WORLD SERIES	Major League Baseball Prod. Orion Home Video 91096	Various Artists	1996	NR	19.98
26	36	2	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
27	34	302	THE SOUND OF MUSIC ◆	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
28	29	8	PENTHOUSE: PET OF THE YEAR PLAY-OFF 1996	Penthouse Video WarnerVision Entertainment 57003-3	Various Artists	1996	NR	19.95
29	28	4	MR. BEAN: MERRY MISHAPS	PolyGram Video 8006367753	Rowan Atkinson	1996	NR	19.95
30	23	15	PLAYBOY: WET & WILD-BOTTOMS UP	Playboy Home Video Uni Dist. Corp. PBV0794	Various Artists	1996	NR	19.98
31	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video Warner Home Video M201011	Animated	1996	NR	14.95
32	RE-ENTRY		CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
33	32	8	FLIPPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
34	27	11	COPS: IN HOT PURSUIT	MVP Home Entertainment 1003	Various Artists	1996	NR	19.98
35	26	9	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
36	33	8	DANCE THE MACARENA	Quality Video, Inc. 26033	Wil Veloz	1996	NR	19.95
37	37	2	OASIS...THERE AND THEN	Epic Music Video Sony Music Video 50151	Oasis	1996	NR	19.98
38	38	56	MY FAIR LADY ◆	FoxVideo 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
39	RE-ENTRY		A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
40	NEW ▶		MR. HOLLAND'S OPUS	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss	1995	PG	19.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	Title, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
				★★ NO. 1 ★★			
1	1	10		LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
2	3	14		THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
3	2	5		ENLARGED TO SHOW DETAIL PolyGram Video 4400439253	311	LF	19.95
4	5	3		THE COMPLETE WOMAN IN ME PolyGram Video 4400450893	Shania Twain	LF	9.95
5	4	3		BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
6	7	8		THE ROLLING STONES ROCK & ROLL CIRCUS ABKCO Video 3878110033	Various Artists	LF	24.98
7	8	95		THE COMPLETE BEATLES MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
8	6	5		WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
9	11	27		BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
10	9	6		VIDEO HITS: VOLUME 1 Warner Reprise Video 3-38428	Van Halen	LF	19.98
11	14	32		CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084	Luciano Pavarotti	LF	9.99
12	10	36		REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
13	12	3		NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
14	16	5		CRANK IT UP Warner Reprise Video 3-38460	Jeff Foxworthy	SF	9.98
15	22	55		GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
16	20	2		TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN PolyGram Video 4400452653	Nirvana	LF	19.95
17	13	3		...THERE AND THEN Epic Music Video Sony Music Video 50151	Oasis	LF	19.98
18	27	154		LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
19	25	144		LIVE AT THE ACROPOLIS Private Music BMG Video 82163	Yanni	LF	19.98
20	24	78		PULSE Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
21	28	58		LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
22	15	3		THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
23	21	154		OUR FIRST VIDEO Duaistar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
24	31	18		A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
25	30	29		VIDEO LIBRARY Scotti Bros. Video 75268-3	Weird Al Yankovic	LF	14.98
26	29	9		TICKET TO NEW YEAR'S Monterey Home Video 31988	Grateful Dead	LF	29.95
27	18	19		WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin & The Family	LF	19.95
28	38	36		THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
29	17	4		THE HOME VIDEO Geffen Home Video Uni Dist. Corp. 51787	Garbage	LF	12.98
30	23	41		R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
31	36	43		LIVE AT MADISON SQUARE GARDEN Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
32	RE-ENTRY			PERRY COMO'S CHRISTMAS CONCERT Video Treasures 5001-3	Perry Como	LF	19.98
33	37	7		SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509	Vince Gill	LF	19.98
34	RE-ENTRY			BARBRA-THE CONCERT Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
35	33	106		HELL FREEZES OVER Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
36	35	111		THE BOB MARLEY STORY Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
37	RE-ENTRY			THE 3 TENORS IN CONCERT 1994 WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
38	32	9		ROAD MOVIE Warner Reprise Video 3-38443	R.E.M.	LF	19.98
39	34	9		MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148	Alice In Chains	LF	19.98
40	19	8		DOWN UNDER THE BIG TOP Starsong Video 20114	Newsboys	LF	19.95

© RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

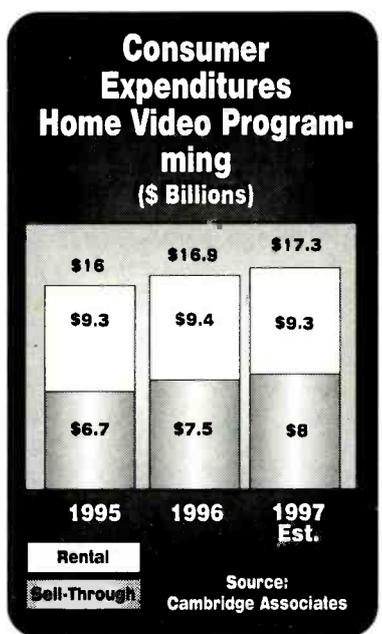
HOME VIDEO GROWTH

(Continued from page 51)

er called it a "certainty" that duplicators would churn out a record 700 million-plus cassettes this year. "How much over 700 million remains to be seen," he added. Next year, the number should rise to 740 million-785 million, with all but 130 million destined for home consumption. Non-retail uses account for the difference.

Kelly supported Fischer's analysis with his own, projecting an increase in consumer home video expenditures to \$17.3 billion in 1997, up from \$16.9 billion this year and \$16 billion in 1995. The spread between once-dominant rental and upstart sell-through continues to diminish.

Consumers, Kelly predicted, will spend \$8 billion on purchases next year, compared to \$6.7 billion in



1995. Over the past two years, rental volume has stagnated at \$9.3 billion-\$9.4 billion. Sell-through already holds the lion's share of suppliers' revenues—\$4.9 billion of a total of \$7.2 billion this year and an estimated \$5.3 billion of \$7.4 billion in 1997.

For consumers, it's pretty much all movies, all the time. Children's non-theatrical and special-interest programs should top out at \$1.2 billion of the \$7.4 billion total for next year.

Mass merchants, as before, rule the roost in purchases. Kelly estimates that they account for one-half of consumer expenditures, equal to video stores, supermarkets, direct response, and all others combined. In the media firmament, home video stands second to cable, at \$27 billion, but it's more than three times the size of theatrical box office, at \$5 billion, and nearly 10 times the size of DSS and pay-per-view, at \$1.9 billion.

Home video's good times generally are in the sales of VHS blank tape, delivered as "pancakes" on large reels. ITA's Van Horn didn't have figures for 1996, but he clearly expected improvements on 1995, when pancake volume rose 38% to the equivalent of 558 million two-hour cassettes. The dollar value, meanwhile, rose 32%.

That wasn't good enough for some tape suppliers, however. Unhappy with their home video margins, in the past year 3M and Ampex sold off their tape-making operations, and BASF sold itself to a competitor that has a more optimistic view of things.

Never mind, said Van Horn: "The game continues to grow, and only the players are changing."

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			Title (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ NO. 1 ★★★		
1	3	4	THE NUTTY PROFESSOR ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
2	1	5	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
3	6	2	INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
4	2	4	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
5	10	2	STRIPTease (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
6	5	8	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
7	4	5	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
8	7	9	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
9	8	11	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
10	9	6	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
11	NEW ▶		DRAGONHEART (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery
12	12	10	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
13	11	6	MULTIPLICITY (PG-13)	Columbia TriStar Home Video 82443	Michael Keaton Andie MacDowell
14	13	6	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
15	15	8	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney
16	18	2	THE PHANTOM (PG)	Paramount Home Video 328503	Billy Zane Kristy Swanson
17	14	4	SPY HARD (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8289	Leslie Nielsen Andy Griffith
18	16	7	FEAR ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg
19	17	5	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
20	NEW ▶		PHAT BEACH (R)	Live Home Video 60253	Jemaine "Huggy" Hopkins Brian Hooks
21	21	12	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
22	19	4	STEALING BEAUTY (R)	FoxVideo 0411485	Sinead Cusack Jeremy Irons
23	20	6	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
24	25	18	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
25	23	12	THE TRUTH ABOUT CATS & DOGS (PG-13)	FoxVideo 0899585	Uma Thurman Janeane Garofalo
26	NEW ▶		SUNSET PARK (R)	Columbia TriStar Home Video 11813	Rhea Perlman
27	22	7	JAMES AND THE GIANT PEACH (PG)	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon
28	24	3	THE PALLBEARER (PG-13)	Miramax Home Entertainment Buena Vista Home Video 8944	David Schwimmer
29	36	5	MOLL FLANDERS (PG)	MGM/UA Home Video M905529	Robin Wright Morgan Freeman
30	28	2	KAZAAM (PG)	Touchstone Home Video Buena Vista Home Video 8294	Shaquille O'Neal
31	33	4	MRS. WINTERBOURNE (PG-13)	Columbia TriStar Home Video 11663	Shirley MacLaine Brendan Fraser
32	35	3	COLD COMFORT FARM (PG)	MCA/Universal Home Video Uni Dist. Corp. 82959	Kate Beckinsale Joanna Lumley
33	26	4	LAST DANCE (R)	Touchstone Home Video Buena Vista Home Video 8288	Sharon Stone Rob Morrow
34	27	10	BEFORE AND AFTER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7047	Meryl Streep Liam Neeson
35	34	15	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
36	29	15	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
37	31	4	THE ADVENTURES OF PINOCCHIO (G)	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas
38	39	4	JANE EYRE (PG)	Miramax Home Entertainment Buena Vista Home Video 8946	Charlotte Gainsbourg William Hurt
39	NEW ▶		HELLRAISER: BLOODLINE (R)	Dimension Home Video Buena Vista Home Video 4705	Doug Bradley
40	NEW ▶		PIE IN THE SKY (R)	New Line Home Video Turner Home Entertainment N4180	Josh Charles John Goodman

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Anchor Bay Entertainment Finds Success By Staying Within Its Niche

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—If slow and steady wins the race, then Anchor Bay Entertainment is looking more victorious every year.

The Troy, Mich.-based subsidiary of rackjobber Handleman Co. has etched out a stronghold in the theatrical, children's, and fitness genres with a catalog of more than 4,000 sell-through titles. Its labels include Video Treasures, Starmaker, Teal, MNTEX, Drive, Britt Alleroff, and the newly acquired Mobil Masterpiece Theatre.

Business has been good, bringing Anchor Bay's revenues beyond \$100 million. The numbers make it the seventh-largest sell-through supplier, including the studios, according to point-of-sale data collected by VideoScan in Hartsdale, N.Y.

But the distance to the top is not bridgeable without theatrical hits. Anchor Bay, a niche player, accounts for less than 3% of the market. So its modus operandi is to continue to develop its strengths in the areas in which



Anchor Bay Entertainment has struck a generational chord with Crunch, a popular young adult fitness line.

it can succeed.

"The question becomes, How do you compete in this highly competitive environment knowing that those [labels] immediately above you in size are trafficking in newly released theatrical titles, and you are by nature and history and choice not in that part of the business?" says president George Port. "We are playing on a field they choose not to play in because of size and growth limitations."

One area Anchor Bay wants to corner is British television. This year, Port improved his position first by taking on

video distribution of the Prime Suspect detective series, brought to the U.S. by WGBH-TV in Boston, and then by adding the Masterpiece Theatre collection.

Anchor Bay further cemented Anglo-American relations with a multi-year licensing agreement to distribute Paragon Entertainment's HandMade Films library, which includes "Life Of Brian," "How To Get Ahead In Advertising," and "Withnail And I."

Port says the tendency toward "quality independent films" allows Anchor Bay to reach market sectors that are deep, if not broad. "There's an audience that has been denied the ability to see the films they want to see that don't generally get the television exposure," he notes.

Because Anchor Bay demonstrates the desire and ability to sell these titles, it is gaining the respect of independent production houses that haven't found their time in the Hollywood sun. "The business is mature enough now to where home licensing agreements are expiring and reverting back to the original owners," says acquisitions and



More gore: "Dawn Of The Dead" is one of several horror movies Anchor Bay has digitally remastered.

product development VP Jay Douglas. "A lot of them are expressing the general dissatisfaction level they've experienced from the majors."

"The major video labels are like any other big entertainment companies—they are looking for the next hit, and the merchandising and marketing of their catalog seems to have become stagnant."

Douglas says Anchor Bay will continue to mine British TV and independent movies, such as the screen adaptations of the popular Catherine Cookson novels "Tide Of Life" and "The Girl." Also getting more support is the Special Edition line of digitally remastered horror titles, among them "Hellraiser," "A Nightmare On Elm Street," and "Dawn Of The Dead."

In kid vid, where Anchor Bay has some 140 titles that range from "Thomas The Tank Engine & Friends" to the PBS series "The Huggabug Club," Port maintains he's on equal footing with the majors. Port expects his position to improve next year with the launch of a U.K. series, "Tots TV." Port says it will hit retail during the first half of 1997.

"It's becoming more difficult to identify the products you want," Port says of an increasingly crowded arena. "But there is a lot of good, healthy product out there."

Anchor Bay has gained brand recognition in fitness with its Crunch series, which the company produces weekly for cable channel ESPN2, and the Donna Richardson line. Richardson has been around for a while, Port notes: "I still believe there is room in the market for a high-force, high-profile personality in the business."

Although its foundation is the familiar, Anchor Bay is willing to jump on a trend if it looks hot. Last month it released "The Macarena Workout," which centers on the ubiquitous Latin rhythm.

Nevertheless, Port realizes that the fitness business is markedly different from what it was a few years ago. "Generally, putting out exercise tapes like we used to—just grinding them out—is over," Port says. "The market is saturated, and trying to become the flavor of the month is very hard."

Anchor Bay likes to tweak genres with new product categories, but Port is quick to point out that he doesn't attempt to make the invisible visible. "You can chase niches into very narrow corners. The niche we are looking for goes to quality programming that does not require explanations."

Fortunately, Port says, finding avenues for distribution gets easier each year, as audiences broaden their horizons. "Buyers are getting more sophisticated than before," he notes. "You can't rely just on 'The Swan Princess' and 'Toy Story' to keep the total audience satisfied."

Billboard

DECEMBER 21, 1996

Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	3	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98
2	2	31	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
3	3	5	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
4	4	17	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
5	9	181	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
6	16	3	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98
7	6	350	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
8	5	19	MLB UNBELIEVABLE! Orion Home Video 95009	14.98
9	12	257	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
10	10	25	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98
11	RE-ENTRY		NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
12	13	39	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
13	8	9	SUPER SLUGGERS Orion Home Video 96001	14.98
14	11	27	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98
15	15	85	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL♦ PolyGram Video 8006319053	19.95
16	7	75	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
17	17	3	BATTLECADE: EXTREME FIGHTING 2 Orion Home Video 55278	49.98
18	14	103	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153	19.95
19	20	9	FOOTBALL SECRETS FROM THE WORLD CHAMPIONS Columbia TriStar Home Video	24.95
20	NEW▶		NBA FURIOUS FINISHES FoxVideo (CBS/Fox) 8322	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	2	9	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
2	3	9	THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3	19.98
3	7	7	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
4	5	7	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
5	6	7	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
6	4	49	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
7	1	77	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
8	10	23	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
9	9	135	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
10	RE-ENTRY		PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
11	11	3	THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 49805	12.98
12	16	3	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
13	20	33	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98
14	8	7	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
15	RE-ENTRY		CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.98
16	RE-ENTRY		THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
17	18	3	CRUNCH: CARDIO GROOVE Anchor Bay Entertainment SV10094	9.98
18	RE-ENTRY		ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
19	RE-ENTRY		CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT◊ GoodTimes Home Video 7032	19.99
20	RE-ENTRY		BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131	9.95

♦ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

Universal Children's Title Released In ASL Version

BY EILEEN FITZPATRICK

LOS ANGELES—In an effort to reach the more than 3 million hearing-impaired children in the U.S., Universal Home Video (formally MCA/Universal) has added an American Sign Language (ASL) translation to "The Land Before Time IV: Journey Through The Mists."

Available at retail since Dec. 10, "Journey" is the third direct-to-video feature based on characters first seen in the 1988 Don Bluth animated movie. The suggested list price is \$19.98.

While most major titles are closed-captioned in cooperation with the Washington, D.C.-based National Captioning Institute, Universal is the first studio to distribute a title that carries an ASL translation.

Since an NCI version of "The Land Before Time IV" is on the market as well, cassettes will be stickered to distinguish between the two versions.

"Not all of the hearing-impaired can benefit from closed captioning," says Universal VP of marketing Craig Relyea. "Sometimes the closed captioning goes by too fast, but the main problem is that younger children aren't able to read yet."

Relyea says the supplier is targeting hearing-impaired kids between



Universal Home Video is marketing a signed version of its latest "Land Before Time" release in an effort to reach 3 million hearing-impaired kids.

the ages of 3 and 8 with the ASL tape. "The Land Before Time IV" is signed by Linda Bove, who regularly appears on "Sesame Street."

Universal plans to include sign language on other children's titles, but Relyea says the supplier hasn't decided which will include the feature. "At this point, we're unsure of what the market will be," he adds.

Dealer response to the ASL edition of "The Land Before Time IV" has been positive, according to Relyea, who notes that Blockbuster Video, for example, has committed to carrying the cassettes.

The fifth and sixth direct-to-video entries are in production.

Cumulatively, the "Land Before Time" series has sold 14 million units, according to industry estimates.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS

Music From The Motion Picture One Fine Day
PRODUCERS: various
Columbia 67916

Soundtrack to Michelle Pfeiffer/George Clooney vehicle has the same feel-good appeal as other recent hit soundtracks, most notably "Forrest Gump." Ranging from Natalie Merchant's plaintive reading of the Goffin/King title track to the Chiffons' peppy version of the same, the album also includes fine tracks by Kenny Loggins, Shawn Colvin, Tina Arena, Harry Connick Jr., and Keb' Mo, as well as standards by the Shirelles, the Ad Libs, Van Morrison, Tony Bennett, and Ella Fitzgerald. Perfect for those holiday-season fire-side moments.

JOAN OSBORNE

Early Recordings

PRODUCERS: Joan Osborne, Tom Fritz, Chris Butler
Womanly Hips/Blue Gorilla/Mercury 314 534 235
Before her major-label breakthrough, "Relish," Joan Osborne toiled in the New York club scene and released two independent albums, the live "Soul Show" and the studio-recorded "Blue Millior Miles." Mercury has culled selections from both of those titles and released them as the singer's "Early Recordings." Coming in the aftermath of Osborne's global success, these tracks reveal the vocalist's creative transformation from a Janis Joplin-schooled blues singer to one of the industry's most distinctive voices.

YOU FASCINATE ME SO

Marilyn Volpe Sings Cy Coleman

PRODUCERS: Craig Carnelia, Randy Hansen
Original Cast 9618
Singer Marilyn Volpe captures composer Cy Coleman's jazzy side in a set taped at New York's Tavern on the Green. With the lyrics mostly by the late lyricist Carolyn Leigh and Dorothy Fields, the program's mightily swinging numbers include the title song, "The Best Is Yet To Come," "Baby Dream Your Dream," "Witchcraft," and "When In Rome." Volpe is happily engaged with the sensibility of those tunes and equally at home with ballads, such as the great Coleman/Leigh song "It Amazes Me." A major musical theater/cabaret composer is well served here. Contact: 203-544-8288.

BARBARA CARROLL

All In Fun

PRODUCERS: Barbara Carroll, Jay Leonhart
After 9 2007
No stranger to recording, jazz pianist/singer Barbara Carroll has produced one of her most engaging albums, thanks partly to the songs of Jerome Kern and his assorted lyricists, here mostly Oscar Hammerstein and Dorothy Fields. Carroll's vocals are wise and inventive, managing to neither block out the tunes nor cloud the lyrics. The selections include some of the usual Kern gems, but there are plenty of rarely heard beauties, such as "Love In Vain," "Remind Me," and "Nobody Else But Me." Another worthy song is the title track, an unusual, sophisticated ballad from the pens of Kern and Hammerstein.

SPOTLIGHT



COSTELLO & NIEVE

Los Angeles San Francisco Chicago Boston New York

PRODUCER: none listed

Warner Bros. 46469

In this series of live recordings made in the five titular cities, Elvis Costello is accompanied by Attractions keyboardist Steve Nieve and—occasionally—himself on guitar and the Attractions' Pete Thomas on drums. Stripped to their bare essence, Costello's songs shine even more radiantly than they do on the more familiar, fully produced recordings. Highlights of this limited-edition, five-CD boxed set (the discs range in length from 19:55 to 27:33) include "All This Useless Beauty" tracks "Why Can't A Man Stand Alone," "You Bowed Down," and "The Other End Of The Telescope"; Costello's readings of the Rodgers and Hart standard "My Funny Valentine"; and a medley featuring "Alison," "Tracks Of My Tears," "Tears Of A Clown," and more. Replete with the artist's colorful banter, this is a vivid document of one of the most talked-about live events of 1996.

Carroll's big catalog is greatly enriched by this release. Contact: 212-977-7800.

RAP

VARIOUS ARTISTS

Mo' Thugs Family Scriptures

PRODUCERS: various

Mo Thugs 88561

Riding sympathetic soundscapes that flow through the air with mellow melodic flair, members of Bone Thugs-N-Harmony's extended rhyme family beg for emotional rescue and pray for the strength to overcome the dangers of the ghetto. With sweet, gentle singing and rapping that constantly threatens to take off into song, the protégés of the multiplatinum Cleveland crew discuss hustles and their daily struggles for survival while flexing faith and spirituality, as they repeatedly ask God for deliverance.

PUNK BARBARIANS

Sex, Props, Cream . . . And The Drama In Between

PRODUCERS: Poisoned Ivy Entertainment

Lethal 001 (distributed by M.S.)

Over bouncy rubber rhythms and lively, liquid grooves, this rapping foursome that has toured and performed with Public Enemy in the past fires off sharp-tipped reality rhymes and frothy battle lines. The group goes beyond "Big Willie" lies and player poses to joyously freestyle and discuss such everyday subjects as "Sex Off The Hook" with a special lady, rolling around town in a "Hooptie Car," and pouring rhyme wine for downed friends and

relatives (the languid "The Struggle," featuring trumpeter Donald Byrd). Throughout, the group revels in the type of chemistry that comes only from experience and brotherly bonding.

COUNTRY

JOHN KEATON

The Heart Of The Little Town

PRODUCERS: John Keaton, Hugo Dwyer

K.E.M. 604337-9885

This Arkansas native's debut album is a mostly impressive collection of heartland country. John Keaton wrote nine songs here and adds a robust, spirited version of Wilson Pickett's "634-5789." Aided by a tight group of session pickers (including the great fiddle player Kenny Kosek), Keaton presents himself as a warm-voiced, quietly exuberant singer who cleaves to traditional country without being retro. He's not afraid to be a little sentimental and pulls it off with "Tribute To Momma" and "Gift Of Love." Standout cuts are the title song and "Morning & Nite." Contact: 212-569-3065.

JAZZ

ERNIE WATTS

The Long Road Home

PRODUCER: Akira Taguchi

JVC 2059

The latest album from tenor saxophonist Ernie Watts is the kind of swinging, eclectic set that might come from a jazz veteran who's played with not only Charlie Haden, Pat Metheny, and Billy Cobham, but also the Rolling Stones, Frank Zappa, and the "Tonight Show" orchestra. Backed by pianist Kenny Barron and bassist Reggie Workman (plus guitarist Mark Whitfield), Watts' outstanding originals include the gently lapping Miles-mode sonorities of "River Of Light," the Parkeresque pop lines of "Bird's Idea," and the yearning, balladic tones of "Moonlight And Shadows." Highlights of Watts' standard repertoire include a solo-sax-introduced, bare-bones reading of "Lover Man" and a remake of Charles Mingus' postmodern brass-and-sass theme "Nostalgia In Times Square." Vocalist Carmen Lundy joins Watts for

the bluesy "At The End Of My Rope" and a smoky take on "Willow Weep For Me."

MARACA Y OTRA VISION

Havana Calling

PRODUCER: Ned Sublette

Qbadisc 9023

Flutist Orlando "Maraca" Valle left bellwether Cuban jazz act Irakere with an *otra vision* of his own and started a band of the same name. With an unusual wind section of two flutes (the other played by Valle's wife, Celine), two saxes, and two trumpets (one of which is Valle's brother Luis), this white-hot combo revels in high-speed, kamikaze arrangements, kinetic rhythms, and infectious harmonies on such wild tracks as "El Tren," "Bolivia," and "Nueva Era." Other cuts of note include the pleasantly sedate midtempo theme "Monte Adentro" and such traditional Afro-Cuban vocal tracks as the call-and-response "Sarabanda Kimbancero" and bolero "La Vela," both of which feature the voice of a third Valle brother, Yumuri.

LATIN

IXYA HERRERA

Primeravera

PRODUCER: Daniel Garcia Blanco, Fermin Herrera

Ocean Breeze 77711

Though barely 17, this classy Oxnard, Calif., siren displays astonishing power, range, and graceful maturity as she imbues each track of this sterling collection of tradition Mexican evergreens with her own artistic nuances. Numerous entries could find favor at regional Mexican radio, but the gorgeous, brassy take of famed bolero "Palmeras" stands best chance for wider radio exposure. Contact: 213-780-6234.

ALFREDO RODRIGUEZ

Cuba Linda

PRODUCER: Joe Boyd

Hannibal/Rykodisc 1399

Stylish pianist revisits Cuba's traditional grooves with an effervescent melange of stirring roots and Afro-Cuban ritual entries that distinguishes this appealing package from the myriad retro Cuba-centric discs currently flooding the market. Lovely danzón instrumental rendition of

standard "Cuando Vuelvo A Tu Lado" and moving version of classic "Drume Negrita" deserve radio attention beyond world music and noncommercial outlets.

CONTEMPORARY CHRISTIAN

AGE OF FAITH

Embrace

PRODUCERS: Marty Bush, David Vanderpoel, Jeff Tomei
Gray Dot 701 0121 729

Marty Bush and the folks at Gray Dot records proved their ability to discover great talent when they launched rockers Third Day (currently on Reunion), and it sounds like they have another winning band in Age Of Faith. Composed of drummer Steven Blair, guitarist Daniel Polydores, bassist/vocalist Drue Bachmann, and lead vocalist Jimi Ray, the group creates solid, no-frills rock marked by memorable melodies and finely crafted lyrics. The single "The Love Of Jesus," a duet between Ray and Third Day's Mac Powell, is already getting favorable response on Christian radio. Other strong cuts include "Someone Like You," "September 24," a cover of "Something So Strong," and the title cut. Distributed by Word.

CHRISTMAS

IESQUIVEL!

Merry Xmas

PRODUCER: Brother Cleve

Bar/None 83

If holiday time is party time, too, then who better to make the yuletide cool than the godfather of bachelor pad music Juan Garcia Esquivel? Culled from various Esquivel releases from 1959 through '62, these space-age Christmas carols come wrapped in his no-holds-barred, rococo arrangement style that seems gleefully unfettered by musical logic. Set standouts include the loonily overwrought "White Christmas" and "Frosty The Snowman," complete with growling guitar glissandi and those fabulous "zu-zu-zu-ing" vocalists. Only "The Christmas Song" and "Santa Claus Is Coming To Town" are grounded in standard choral pop vocal style, but Esquivel's eccentric charm seeps through anyway. The set also contains recently produced intro and outro tracks with Esquivel accompanied by latter-day lounge-poppers Combustible Edison, whose Brother Cleve assembled this album. One is a typically bossa-bonkers version of "Jingle Bells" with Esquivel's exhortation of "Feliz Navidad, baby!"

THE BELLAMY BROTHERS

A Tropical Christmas

PRODUCERS: Ralph Siegel, the Bellamy Brothers, Randy

Heilbert

Bellamy Brothers 9184

The Bellamy Brothers are known for creating music with a country-meets-Caribbean cowboy charm, and this highly enjoyable Christmas project offers various views on the holidays. Recorded in their native Florida and in Germany, the album includes "Jingle Bells (A Cowboy's Holiday)," which describes a cowboy Christmas, and "Old Hippie Christmas," which revives the old hippie character made popular in two previous Bellamy tunes. Howard and David Bellamy also include wonderful versions of "White Christmas," "Rudolph The Red-Nosed Reindeer," and "Silent Night." The covers are great, but it's the originals, like David Bellamy's "It's So Close To Christmas (And I'm So Far From Home)" and "We All Get Crazy At Christmas," that make the album's best moments. Distributed by Intersound.

VITAL REISSUES®

HORACE SILVER

The Tokyo Blues

REISSUE PRODUCER: Michael Cuscuna

Blue Note 53355

Although this 1962 Horace Silver album may look like a Brubeck-styled interpretation of the indigenous music Silver encountered while touring Japan, it's really not derived from that country's music. And who cares—the album's exoticism may be only peripheral, but it provides an enjoyable, vaguely cross-cultural backdrop for Silver's elegantly simple blues-based compositions and his percussive, spare, and dramatically funky piano style. Leading a quintet that features Blue Mitchell on trumpet, Silver shines on the inscrutable harmonies and offbeat percussion flashes of the title track, the funky fanfare of "Too Much Sake," and "Ah! So," whose hyper-bop lines and droning bass-throb break into a fine uptempo swing. One of a strong group of reissues that includes albums from Jimmy Smith, Lou Donaldson, Stanley Turrentine, and Lee Morgan, as well as

a progressive Jackie McLean set that features trumpeter Ornette Coleman.

DEXTER GORDON

The Complete Blue Note '60s Sessions

REISSUE PRODUCER: Michael Cuscuna

Blue Note 34200

Arguably the best of the modern tenor sax players preceding the Coltrane and Rollins era and one of the most appealing performers ever, Long Tall Dexter was at his zenith when he returned to the scene in '60 to record nine classic albums for the label over a five-year period, nailing Sinatra-and-Lady Day-level standards, Latin-tinged groovers, and hard bop originals with panache and a surging, easy-going drive matched by few of his contemporaries. Bonus cuts include an unreleased duet with Sonny Stitt and Gordon's own reminiscences. A gift of this best-of-Dex set is the closest to holiday bliss a jazz fan should ever expect—the six-CD equivalent of three French hens, two turtle doves, and a partridge in a pear tree. Let Santa know that this is a limited release!

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bambarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age)

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► **SAVAGE GARDEN** *I Want You* (no timing listed)

PRODUCER: Charles Fisher
WRITERS: D. Hayes, D. Jones
PUBLISHERS: Roughcut/EMI, ASCAP
Roadshow 48421 (c/o Columbia) (CD promo)
Australian duo successfully straddles the stylistic line between rock and Euro-pop on a cute single that has attained platinum sales status in their homeland. The track rides a jittery synth beat reminiscent of the '80s tenure of Duran Duran, swelling into a catchy, candy-sweet chorus. Partners Darren Hayes and Daniel Jones blend harmonies well enough to make the grade at top 40, and they're photogenic enough to make teenage girls swoon. Keep a close eye on these lads, as well as this first single from their eponymous debut album.

★ **INTRIGUE** *Hard To Say I'm Sorry* (3:27)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Universal 1136 (c/o Uni) (cassette single)
The third single from the excellent "Acoustic Soul" album is a relatively faithful rendition of Chicago's pop hit. The group's harmonies are as seamless and smooth as silk, wafting lightly over a tight live band. The result is a single with the potential to connect with top 40 listeners hankering for something more substantial than the standard jeep-soul ballad of the moment. R&B and AC radio programmers would be wise to give this close inspection.

★ **ELECTRONIC** *Second Nature* (4:00)
PRODUCERS: Electronic
WRITERS: J. Marr, B. Sumner
PUBLISHERS: PolyGram International, ASCAP
Warner Bros. 8529 (cassette single)
In a perfect world, this second single from the sterling "Raise The Pressure" would meet with instant multiformat radio approval. Sadly, the current parameters of the format are so tight that there's not a lot of room for a truly imaginative yet wholly accessible track like this. To that end, it will take an adventurous programmer or two to champion this tasty blend of breezy disco/funk and jangly Anglo-pop. Bernard Sumner's clever lyrical flair is in full bloom here, as are partner Johnny Marr's fluid guitar riffs. Icing on the cake is a fluttering diva harmony that adds to its oh-so-satisfying recipe. Think beyond the familiar and find a place in your heart for this.

K5 *Passion* (4:03)
PRODUCER: K.J.
WRITER: not listed
PUBLISHER: not listed
Robbins Entertainment 72009 (cassette single)
Don'tcha feel like a little booty-pop action? Sure ya do. This mostly instrumental kicker rises above the crowd on the strength of its solidly constructed melody and cushy, almost ambient keyboards. Though it's already making the grade at the mix-show level, popsters who cannot connect with the electro-rooted original version should find the Euro-NRG remix a suitable match. Also viable for airplay is the equally infectious additional cut, "Red Alert."

TROPICANA *La Tropicana* (3:34)
PRODUCER: Jonathan Peters
WRITER: J. Peters
PUBLISHER: Deeper, ASCAP
REMIXERS: Jonathan Peters, Anthony Acid, Brutal Bill
London/frr 7395 (CD promo)
Weary of doing the "Macarena" but not

of tripping the Latin-dance fantastic? Then it's time to cruise onto this spicy anthem, constructed by underground club dude Jonathan Peters. He deftly weaves a shoulder-shaking, house-inflected groove beneath a flourish of horns and samples from the chorus of the salsa favorite "Yo No Le Hice Nada" by Orquesta Los Medicos. Already doing extremely well on dancefloors, this cut from the "Platinum On Black, Volume Three" compilation is ready for mass consumption.

R & B

► **WHITNEY HOUSTON FEATURING BOBBY BROWN, FAITH EVANS, JOHNNY GILL, MONICA, AND RALPH TRESVANT** *Somebody Bigger Than You And I* (4:41)
PRODUCERS: Whitney Houston, Ricky Minor
WRITERS: J. Lange, H. Heath, S. Burke
PUBLISHER: Bullseye, ASCAP
Arista 3267 (c/o BMG) (CD promo)
The pleasant assault of Houston and her delightful soundtrack to "The Preacher's Wife" on radio airwaves continues with the release of this lively all-star jam. She and co-producer Ricky Minor do a marvelously crafty job of couching pure lyrical spirituality into a jeep-funk musical setting to which kids can easily relate. And while the diva is surrounded by some potent performers, none of 'em entice the listener away from her fluidly soulful delivery for longer than an occasional flashing moment. Evans and Brown in particular appear to spark Houston to a more playful vocal place than we've heard in a long time. Although it's tough to imagine any radio format not already slamming the primary single, "I Believe In You And Me," this gem will warm the hearts of the one or two programmers who are not already offering wall-to-wall Whitney.

BENITO FEATURING SUGA-T *Do You Love Me?* (4:17)
PRODUCERS: Fred Martin, Bernard Liltan, Benito
WRITERS: Benito, Suga-T
PUBLISHER: not listed
Martin Entertainment 9025 (c/o Fully Loaded) (CD single)
A surprising new-jack installation from Cali, Benito takes over where Guy left off with a song glamorizing his yearning for a woman without being explicit. Respectable to the core, "Do You Love Me?" will get the attention of older audiences who still like to "party."

COUNTRY

► **GEORGE STRAIT** *King Of The Mountain* (3:28)
PRODUCERS: Tony Brown, George Strait
WRITERS: P. Nelson, L. Boone
PUBLISHERS: Sony/ATV Songs/Tree/Terrilee, BMI; Sony/ATV Songs/Cross Keys, ASCAP
MCA 55288 (c/o Uni) (7-inch single)
Another masterpiece from the reigning king of traditional country music. Larry Boone and Paul Nelson have penned a lyrically powerful weeper, and Strait's performance exudes oceans of mournful regret as he sings, "I thought I was king of the mountain, but I was only a fool on the hill." Guaranteed to continue the artist's longtime love affair with country radio and its listeners.

► **PATTY LOVELESS** *She Drew A Broken Heart* (2:47)
PRODUCER: Emory Gordy Jr.
WRITERS: J. McElroy, N. McElroy
PUBLISHER: BMG Songs, ASCAP
Epic 78451 (c/o Sony) (7-inch single)
The latest single from Loveless' excellent current album, "The Trouble With The Truth," is a feisty uptempo tune about a woman whose goodbye note is written in lipstick on her ex-lover's satin sheets. Laced with fiddle and buoyed by the sass in Loveless' vocals, this is an extremely strong offering that should find instant acceptance at country radio.

► **WADE HAYES** *It's Over My Head* (2:48)
PRODUCERS: Don Cook, Chick Rains
WRITERS: W. Hayes, C. Rains, B. Anderson
PUBLISHERS: Sony/ATV Songs/Tree/Mr. Bubba, BMI
Columbia/DKC 78486 (c/o Sony) (7-inch single)
OK, so this is not "He Stopped Loving Her Today" or "Go Rest High On That Mountain," but as an entry in the fun country music department, it's a definite keeper. It has cute lyrics, an abundance of bouncy energy, and a lot of radio-ready hooks. Hayes' distinctive and engaging voice should easily distinguish it from the other toe-tappers out there on the airwaves.

DANCE

★ **WORLD ANTHEM** *What The World Needs* (7:08)
PRODUCER: Michael Buch
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Stacy Groovaholic, Steve Travolta
EightBall 98 (12-inch single)
Can we have a little more melodrama here? Actually, it's probably not possible. This track builds from a pulp-pounding preacher's rant to a numbing tribal beat that whisks you off for a cathartic journey that you'll want to relive again and again. The ultimate message is positive, but crafty producer Michael Buch leads you through fire and brimstone to get there, coating his heats with vocal bits and keyboard loops that are by turns ominous and soothing. There isn't a dancefloor in the world that would not be transformed into a revival meeting by this anthem. DJs should not waste a moment in slamm'n' this on their turntables. Contact: 212-337-1200.

★ **JUNIOR O. & PRINCE QUICK MIX FEATURING JOEY ROLON** *It's Over* (11:10)
PRODUCERS: Junior O., Prince Quick Mix
WRITER: not listed
PUBLISHERS: Crunchy Iguana/Sounds Of AV-Eight, BMI
REMIXERS: Junior O., Prince Quick Mix
AV8 23 (12-inch single)
Rolon chants and chats with ample attitude and authority over an urgent deep-house groove. Although the track (deftly constructed by rising star Prince Quick Mix and Junior O.) appears designed purely for underground consumption, Rolon's charismatic presence and a subtle hook render this a formidable contender for mainstream turntable action. For an extra dose of street sass, be sure to investigate the additional cut, "Miss Thing." It's dishy good fun. Contact: 212-397-4696.

NEW & NOTEWORTHY

FIONA LEHN UNDERGROUND BAND *Waiting For Dogot* (no timing listed)
PRODUCERS: Fiona Lehn, Rob Warren
WRITER: F. Lehn
PUBLISHER: Droidfingers, BMI
Free Free 009 (cassette single)
One of the coolest and more influential modern rock compilations of 1996 has easily been "Go On Girl," which touted the new breed of women working their way through the underground. "Go On Girl: Class Of '97" is launched with an atmospheric, airwaves-worthy acoustic-rocker that is also rife with clever literary wordplay. Lehn has a deceptively soft and girlish voice that bursts with white-knuckled authority as the band drives from the song's quiet verses into its guitar-crashing chorus. Anyone who digs the musings of Jewel, Joan Osborne, or Alanis Morissette needs to search this potential smash out. Contact: 212-592-3482.

AC

► **KENNY LOGGINS** *For The First Time* (4:20)
PRODUCER: Peter Asher
WRITERS: J. Newton Howard, A.D. Rich, J. Friedman
PUBLISHERS: T.C.F./Famous/Big Fig, ASCAP, Music Corp. of America/Nelana/Peer/Schmoogie Tunes, BMI
Columbia 9184 (c/o Sony) (CD promo)
Loggins does his bid to help usher in the soundtrack to "One Fine Day" to radio prominence with a wonderfully romantic ballad. This is the kind of gooeey, stick-to-the-heart music that no so-called "hipster" would ever dare to publicly applaud, though they will likely count it among their fondest guilty pleasures. Loggins is in excellent vocal form here and is complemented by Peter Asher's lush string arrangement and firm, radio-ready production. Sharp ears will note that this song has been nicely covered by Rod Stewart on his current "If We Fall In Love Again" collection, though this recording is far superior. Hopefully, this is the prelude to a new Loggins album.

STEPHANIE DAVIS *Takin' A Chance On Love* (3:52)
PRODUCERS: Stephanie Davis, Tom McBryde
WRITERS: J. LaTouche, T. Fetter
PUBLISHERS: not listed
Recluse 001 (CD cut)
Charming up-and-comer Davis takes on a classic composition that has been covered by everyone from Tony Bennett to Rosemary Clooney with a reverent hand. With the aid of co-producer Tom McBryde, this cut is smartly designed to woo those who love a little cabaret flair in their pop music. You may have trouble finding Davis on radio, given her highly sophisticated style. But please don't let that stop you from seeking out her strong debut album, "I'm Pulling Through." It's well worth the effort. Contact: 406-322-5265.

WESTERN FLYER *What Will You Do With M.E.* (3:54)
PRODUCERS: Ray Pennington, Western Flyer
WRITERS: C. Martin, R. Tiger
PUBLISHERS: Cro-Jo/Dennis Morgan, BMI
Step One 507 (CD single)
Rising country act is starting to gain deserved AC attention for this sensitive ballad, which outlines the painful effect of divorce on children—thus, the spelling of the word "me" in an effort to hide the truth from the little tykes. The mostly acoustic instrumentation and earnest vocals keep the song's somewhat soapy lyrics from being melodramatic. In fact, this single becomes a real heartbreaker by its close. Listen with a hanky handy.

ROCK TRACKS

RAMONA SILVER *Wonder Woman* (no timing listed)
PRODUCER: Danny Horrid, Ramona Silver
WRITER: R. Silver
PUBLISHERS: Tootsie/Recon, ASCAP
Fingerprint 9603 (CD single)
Silver exudes a pixie-like energy on this jittery, pop-sweetened confection. Co-producer Danny Horrid's sheets of fuzz-guitar licks give the track a Phil Spector-like wall-of-sound production quality, nicely suiting Silver's clever lyrics and "oooh-aaah" harmonies. Perfect for folks who have grown weary of the much-copied "angry young woman" sound of the moment. This song—as well as the album "You & Me & Hell"—proves that assertiveness and aggression needn't always come with snarl and a spit. Contact: 800-540-4637.

GIRLS NIGHT OUT *Shelley* (3:35)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
PCNJ 9401 (CD cut)
This female acoustic pop act is among the many fine acts contributing tracks to "Love Is Best," a compilation of gay and bisexual music. But don't quickly close your mind in anticipation of militant chants or coffee-house poetry. "Shelley" is a charming and widely accessible ditty about a woman in search of fun. Nothing

heavy-handed going on here... just appealing storyteller lyrics, sweet harmonies, and a cute chorus that lingers in the brain for hours after first listen. It would be completely realistic for any station that embraces the music of Jewel, Jill Sobule, or any other female singer/songwriter to find a spot for this worthwhile effort. Contact: 908-846-2232.

RAP

**TWISTA Emotions (no timing listed)
PRODUCERS: Leroy Burton, the Legendary Trackster
WRITERS: C. Mitchell
PUBLISHER: Creators Way, ASCAP
Creators Way 9606 (c/o ILS) (CD single)
Twista banks on the fame mined during his cameo on "Po' Pimp" by fellow Chitown rappers Do Or Die. Playing his consumer-recognition hand to the hilt, "Emotion" utilizes a similar-sounding track and issues the same "playa" messages as its "Po' Pimp" progenitor. The B-side jam, "Corrupt World," establishes Twista as an original, perfecting the fast-harmonizing rap style he attempted to father years ago, but over hardcore beats. Mellow production is proving to be his ticket to airplay.**

J-SLY *Clap 2 Dis* (4:20)
PRODUCERS: J-Sly, Ron M. Carter
WRITER: J. Jackson
PUBLISHERS: Smokeroom, Slickjack, WCGI, BMI
Pure 64244 (c/o Mercury) (cassette single)
Revisiting the g-funk zone, J-Sly talks up a party atmosphere in classic P-Funk manner with coastal traveling, universal partying, and musical-style borrowing.

CHRISTMAS

MARTINA MCBRIDE *O Holy Night* (3:39)
RCA 4688 (c/o BMG) (CD promo)

AARON TIPPIN *Rudolph The Red Nosed Reindeer* (2:27)
RCA 4689 (c/o BMG) (CD promo)

KURTIS BLOW *Christmas Rappin'* (3:57)
Island 524307 (CD cut)

VIBRAPHONIC *God Rest Ye Merry Gentlemen* (5:48)
Hollywood 62075 (CD cut)

COLLIN RAYE *I'll Be Home For Christmas* (4:24)
Epic 67751 (c/o Sony) (CD cut)

SALSOU ORCHESTRA *Merry Christmas All* (no timing listed)
The Right Stuff 10976 (CD cut)

LOU RAWLS *What Are You Doing New Year's Eve?* (no timing listed)
The Right Stuff 10975 (CD promo)

GIPSY KINGS *Navidad* (3:27)
Metroblue 36928 (CD cut)

DEEP FOREST & LOKUA KANZA *Ave Maria* (3:05)
Metroblue 36929 (CD cut)

THE PUPPIES *A Merry Christmas Song* (4:15)
Convertible 160 (cassette single)

LAURA ALLAN *Your Christmas Day* (4:17)
Skyline 003 (cassette single)

VINCENT LARS *Christmas Time Is Here* (5:24)
MoJazz 314306 (c/o Motown) (CD promo)

NORMAN BROWN *Charlie Brown Christmas* (3:24)
MoJazz 314307 (c/o Motown) (CD promo)

LORRIE MORGAN *My Favorite Things* (3:44)
BNA 64687 (c/o BMG) (CD cut)

K-CI & JOJO *In Love At Christmas* (no timing listed)
So So Def/Columbia 67755 (CD cut)

TRINA BROUSSARD *Not Really Christmas* (no timing listed)
So So Def/Columbia 67757 (c/o Sony) (cassette single)

LDNESTAR *I'll Be Home For Christmas* (3:30)
BNA 64688 (c/o BMG) (CD cut)



MUSIC

NEIL PEART: A WORK IN PROGRESS

Warner Bros. Publications
220 minutes, \$59.95

Celebrated Rush drummer Neal Peart lends an air of musician's royalty to this two-tape, limited-edition instructional video—a first for Peart and the basis of a bundle of cross-promotions between Warner Bros. Publications and sister company Atlantic Records. Using the new Rush album, "Test For Echo," as the exemplary work in progress, Peart dissects the songs to demonstrate drumming techniques, drum-set orchestration, and even the construction of a useable drum part. An undertaking for serious drummers only, the program contains complete performances of each song on "Echo," complemented by *extensive* analysis of their components and stylistic elements. Contact: 305-620-1500.

CHILDREN'S

HIS MAJESTY THE SCARECROW OF OZ, THE PATCHWORK GIRL OF OZ, THE MAGIC CLOAK OF OZ, THE WIZARD OF OZ

American Home Entertainment

60 minutes each, \$12.95 each, or \$34.95 for boxed set

There's a lot going on over the rainbow as the original filmed versions of L. Frank Baum's Oz books dance onto home video. The live-action films, the first three of which were produced and directed by Baum himself, have a different sensibility than the 1939 MGM classic. In 1925, comedian Larry Semon created a film based on "The Wizard Of Oz" and cast in the role of the Tin Woodsman a little-known young actor named Oliver Hardy. Originally silent pictures, the films now air with digital musical scores by Mark Glassman and Steffan Presley and narration by Jacqueline Lovell that bridges the gamut of Oz-loving generations. Contact: 800-422-6484.

BARNEY'S SENSE-SATIONAL DAY

Barney Home Video

45 minutes, \$14.95

It's all about the senses in this latest purple-tinted release, the first of four direct-to-video titles Barney Home Video will unveil in 1997. The terminal-video sappy contingency of friends discovers there's much more to life than what meets the eye. With flowers to smell, music to hear, and textures to feel, sight is only the beginning of a rainbow of experiences. And with Barney manning his trusty video camera and a feast for all sensibilities waiting to be enjoyed, Jason, Tosha, Kim, and Carlos are inspired to stage a production for the dinosaur's Super-Dee-Duper Theater. Sense-ible retailers will stock up.

BANANAS IN PAJAMAS: MONSTER BANANAS, SPECIAL DELIVERY

PolyGram Video

25 minutes each, \$12.95 each

The colorful storybook world of the ever-kooky B1 and B2 banana-people returns to home video via two new live-action adventures. In "Monster Bananas," the Bs find a clump of seaweed on the beach and fear it might be a sea monster. Their discovery that it is mere plant matter does not stop them from playing a prank that scares the Teddies. "Special Delivery" contains another trick on the Teddies, when B1 and B2 swap some of their groceries. Both tapes contain additional program-

ming that's peppered by animated shorts and fun, upbeat music.

HAND JIVE!

Handjive Productions Inc.

30 minutes, \$14.95

When the older girls in the neighborhood refuse to teach their younger sisters the fine art of hand games, the younger kids fight back with the best weapon they can find—a video camera. Camouflaged in a variety of garden-variety outfits, the youngsters take to the backyard to capture on film the subtle nuances of hand-voice coordination. Along the way, they perfect five games—Eeny Meeny, Numbers, Miss Mary Mac, Rockin' Robin, and Pretty Little Cave Girl—as can viewers who pay close attention. At the conclusion of the tape, they challenge their siblings to a contest and give them a real run for their money. This inaugural video from Handjive Productions is pure fun and fluff. Contact: 800-955-1163.

HEALTH & FITNESS

EXERCISE WITH DADDY & ME!

Exercise With Daddy & Me

50 minutes, \$16.95

As much an exercise in bonding as a genuine exercise tape, this creation of a registered nurse and pediatrician who just happen to be husband and wife and parents of three is heartfelt and user-friendly. In this age of decreasing gender barriers, the importance of fathers feeling comfortable with their children is the focal point of the program. Aimed at new dads with babies aged several months to one year, the video includes such one-on-one segments as a warm-up, circle time, and infant massage. The exercise portion is followed by fathers sharing stories of parenthood plus advice from

an assortment of medical experts. Contact: 305-919-2541.

MADE FOR TV

MAPP & LUCIA

Acorn Media

approximately 250 minutes, \$89.95

The popular PBS comedy series makes its video debut in a handsome boxed set that belies the down-and-dirty characters and jagged-edge satire that await viewers. Based on the classic E.F. Benson novel, the episodes follow two deliciously conniving social-climbing damsels who wreak havoc on each other and their provincial '20s town. The oh-so-dignified cat fights are hilarious and will score high points with a cult audience. In 1997, Acorn will release a second "Mapp & Lucia" box of episodes that have not yet been broadcast in the U.S. Contact: 800-999-0212.

INSTRUCTIONAL

INSIDE SECRETS TO WINNING CONTESTS & SWEEPSTAKES

In Focus Productions

35 minutes, \$16.95

Get-rich-quick schemes have become a bane of modern society, but sweepstakes and contests don't have to mean wasted time and money. Enter this theatrically tinged how-to program, which guides viewers through the steps to success. Using as a springboard the notion that the 20% of the population that enters contests wins 75% of the prizes, the tape's creators unfurl the knowledge, preparation tactics, and techniques used by the "pros" to beat the odds. The proceedings lean to the cheesy side but do contain potentially valuable information. Contact: 914-429-7947.



TOM CLANCY'S SSN

Simon & Schuster Interactive

Windows 95 CD-ROM

Tom Clancy fans will not be disappointed by the author's first CD-ROM, which is based on the book of the same name. One of the world's last oil reserves is being raided by China. To protect it, gamers must command the nuclear attack submarine USS Cheyenne through 15 combat missions. The gaming environment is a mixture of full-motion video and 3D-rendered computer graphics. Clancy fans will appreciate the included 45-minute interview with the author. Also interviewed is former British Royal Navy submarine commander Doug Littlejohns. Though not for everyone, "SSN" is a technically detailed action game that effectively brings interactivity to the word of one of America's most popular writers.

TOONSTRUCK

Virgin Interactive

PC CD-ROM

On first glance, gamers may mistake "Toonstruck" for an interactive knock-off of "Who Framed Roger Rabbit?" . . . and their first impression would be correct. Like the film, "Toonstruck" brilliantly mixes cutting-edge animation with live action. Virgin has even cast "Roger Rabbit" star Christopher Lloyd in the lead. But "Toonstruck" is worth a look. Lloyd plays Drew Blanc (get it?), a burnt-out animator who is zapped into a world filled with his own cartoon creations. Tim Curry, Dom DeLuise, and

Dan Castellaneta lend their voices to several of the crazy creatures who inhabit this off-center disc. Despite its animated content, "Toonstruck" is clearly geared more toward adults than kids. Among the not-so-family-friendly characters are a cross-dressing cow and a clown with violent tendencies. Even though it is far from unique, "Toonstruck" is filled with plenty of challenging puzzles and cool cartoons that will please most players.



EVEN THE QUEEN AND OTHER SHORT STORIES

By Connie Willis

Read by the author

Wyrmhole Publishing (303-543-9577)

3 hours, \$17.95

Wyrmhole Publishing, an audio publisher specializing in science fiction, makes an auspicious debut with this witty collection of stories by award-winning author Connie Willis. "At the Rialto" is a charmingly offbeat love story in which a female scientist trying to attend a conference on quantum physics is thwarted by mislabeled schedules, incompetent hotel staff, and a colleague who keeps talking her into going sightseeing instead. When she does finally attend some lectures, she realizes that the quantum theories about chance and chaos are metaphors for her life and that the confusion surrounding her is actually leading her into a romance with the sightseeing scientist.

"Why The World Didn't End Last Tuesday" is a hilarious depiction of a planned Armageddon thrown into delay by bureaucratic confusion, as a disorganized committee of angels gets bogged down with petty details. "Even The Queen" is a sly jab at both feminists and anti-feminists, taking place in a future where women can choose whether or not to menstruate. "Death On The Nile" is an eerie, atmospheric piece in which a woman on vacation with friends becomes uneasily aware of anomalies that remind her of "Between Two Worlds," a movie in which a group of people think they're on vacation, when in reality they're dead.

This is a very entertaining collection of stories, and Willis reads with energy. But like many author readers, she does not change her voice to indicate the various characters, nor does she differentiate between narrative, characters' inner thoughts, and dialog. A professional actress would have been a better choice as reader.

CHARLES KURALT'S CHRISTMAS

Presented by Charles Kuralt

Simon & Schuster Audio

1 hour, \$12.00

This unusual program is not based on a book. Rather, it's a collection of excerpts from Christmas-themed broadcasts that Charles Kuralt did for CBS-TV over the years. Kuralt has a wonderful way of bringing incidents to life, and through this audio, we meet a delivery man who gives most of his belongings to the poor, a Christmas tree that survives against all odds on a desert highway, a group of soldiers trying bravely to achieve holiday cheer in Vietnam, a man with his own one-horse open sleigh, and others. Occasionally, one wishes for the visuals that accompanied the original broadcasts, but overall, it's an enjoyable, diverse collection that evokes the hope, warmth, and humanity of Christmas.

IN PRINT

THE PENGUIN GUIDE TO COMPACT DISCS

By Ivan March, Edward Greenfield, and Robert Layton

Penguin

1580 pages, \$23.95

GRAMOPHONE CLASSICAL GOOD CD GUIDE 1997

Edited by Maire Taylor

Gramophone Publications

1334 pages, \$25.95

BBC MUSIC TOP 1000 CDS GUIDE

Edited by Erik Levi and Calum MacDonald

Amadeus Press

367 pages, \$12.95

A longtime, trusty Baedeker for those exploring the often daunting world of classical music, "The Penguin Guide To Compact Discs" is back with a welcome new edition. The update considers the massive influx of new and reissued product in the last couple of years, with attention paid to re-evaluating past entries in light of the recent remastering of so many historic performances from the LP era. The book's section on recital discs is also improved, although still slim (more are included in the annual "Yearbook" update). The book's stodgy yet clear format remains in place, as does its expert opinion and conversational tone on matters of musical worth, recording quality, and value for price.

"The Gramophone Classical Good CD Guide" has both a

brighter, more beckoning design than the Penguin Guide and a more opinionated verve to its recommendations. Also, much to its advantage, the Gramophone Guide has indices for both reviews and artists, which the Penguin does not. Other special features include suggestions for a basic classical CD library, a run-down of past Gramophone Award winners, a list matching record companies to distributors, and a directory of label addresses and telephone numbers

(oriented to the U.K.). But because the Gramophone guide highlights single selections at length with lists of alternate choices, the Penguin guide still manages to discuss more discs, giving it the edge in breadth of coverage.

While perhaps more attractive to beginners with its smaller scope and smaller price, "The BBC Music Top 1000 CDs Guide" is actually less helpful by being less inclusive, and it is also far more cheaply bound. Although generally well written and advised, the book will have a far shorter shelf life than the Penguin and Gramophone guides.

Of course, each of the guides is written from a British perspective, which—though still mildly irritating for American readers—is no longer the major bugaboo it once was, since classical catalogs and attitudes in the U.K. and U.S. jibe more closely than they once did.

An indispensable reference for the serious classical music buyer, "The Penguin Guide" remains the top recommendation. Yet "The Gramophone Classical Good CD Guide" will be more than enough for most people and perhaps the best companion for those just beginning to course through 1,000 years of music.

BRADLEY BAMBARGER



Call Jeff Serrette
NY State - 212-536-5174
 1515 Broadway New York, NY 10036
FAX YOUR AD
212-536-5055
CALL TOLL FREE: 1-800-223-7524

CLASSIFIED ADVERTISING RATES

Regular Classified : \$5.50 per word, minimum order: \$115.00

Display Classified:

- 1" - 1 issue \$156.00 PER
- 1" - 3 issues \$143.00 PER
- 1" - 13 issues \$136.00 PER
- 1" - 26 issues \$127.00 PER
- 1" - 52 issues \$106.00 PER

REVERSE ADVERTISEMENTS: \$20.00 • Fancy border: \$10.00
 POSITION WANTED: \$75.00 PER COLUMN INCH
 BOX NUMBER: \$22.50/RADIO HELP WANTED: \$85.00 PER INCH
 CLASSIFIED ADVERTISING IS NON-COMMISSIONABLE

****REAL ESTATE TO THE STARS****

For Real Estate Information call
Kara DiGuardi in NY
212-536-5008

Call Toll Free: 1-800-407-6874

Real Estate to the Stars
\$74.00 per inch

ALL MAJOR CREDIT CARDS ACCEPTED

SERVICES

THE NAMES YOU KNOW AND TRUST...

HIGH BIAS BULK-BLANK AUDIO TAPES
 UNBOXED-UNLABELED

LENGTH	TDK PRO-SA COBALT	maxell XL II	BASF CHROME PLUS	BASF CHROME SUPER
C-10	24 ¢	25 ¢	25 ¢	28 ¢
C-15	26 ¢	27 ¢	30 ¢	31 ¢
C-20	28 ¢	30 ¢	31 ¢	35 ¢
C-30	33 ¢	36 ¢	35 ¢	45 ¢
C-46	40 ¢	45 ¢	42 ¢	58 ¢
C-62	47 ¢	50 ¢	50 ¢	68 ¢
C-80	56 ¢	68 ¢	65 ¢	85 ¢
C-92	62 ¢	75 ¢	72 ¢	87 ¢
C-100	70 ¢	83 ¢	76 ¢	95 ¢

FULL LINE OF RECORDING AND DUPLICATING SUPPLIES



DIRECT ON CASSETTE PRINTING CUSTOM LABELS AND J-CARDS

ALL LENGTHS AVAILABLE - 1 MINUTE TO 126 MINUTES

...FROM THE COMPANY YOU KNOW AND TRUST

764 5th Avenue,
 Brooklyn, New York 11232
 In NYC Tel: (718) 369-8273
 24 Hour Fax: (718) 369-8275



145 Lauro Pinero Ave.,
 Ceiba, Puerto Rico 00735
 In Puerto Rico Tel:
 (809) 885-2316

CALL TOLL FREE 1-800-538-2336

SERVICES

500 CHROME CASSETTES \$595

- 1000 ONE-COLOR INSERTS (500 EXTRA FOR REORDER)
- COMPOSITE NEGS FROM YOUR CAMERA-READY ART
- CASSETTE RUNNING MASTER
- TEST CASSETTE
- APEX PRINTING ON CASSETTE
- NORELCO BOX & CELLO WRAPPING

1000 4-COLOR CHROME CASSETTES \$899

- CASSETTE RUNNING MASTER
- TEST CASSETTE
- APEX PRINTING ON CASSETTE
- 2000 4-COLOR INSERTS FROM YOUR PRINT-READY FILM (IN RAINBO'S SPECS) (1000 EXTRA FOR REORDER)
- NORELCO BOX & CELLO WRAPPED

UP TO 22 MINUTES PER SIDE

Rainbo Records and Cassettes
 1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

COMPACT DISCS • 85¢ EACH

(Bulk from your C.D. ready master and label positives) minimum 1000

Complete CD and Cassette Packages Available

1-800-874-4174

CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE DISC
 1110-48th Avenue North • Nashville, TN 37209

SPECIAL COMPACT DISCS

1000 for \$1595
 LIMITED TIME

RETAIL READY PACKAGE

CUSTOMER SUPPLIES: DAT, 1630, or CDR MASTER • COMPOSITE NEGATIVES & COLOR KEYS • CD LABEL FILM POSITIVE



P. O. Box 7107
 BURBANK, CA 91510
 (800) 423-2936
 Fax (818) 569-3718



1-800-527-9225

FREE!
 Guide To Master Tape Preparation
 Brand New Edition!
 Find out how to prepare your audio master for error-free manufacturing. A must for recording artists and studio engineers.

Call today for your FREE copy:
1-800-468-9353
 24 HOURS TOLL FREE
 Outside USA call 609-663-9030 • FAX 609-661-3458
<http://www.discmakers.com>

DISC MAKERS

PUBLISH YOUR OWN CDs!
300 CDs for \$995

From your CD-R master & Films. Retail Ready: Includes 2 color printing on disc, 2 page booklet, tray card, jewel case/wrap. *Turnkey operation (including graphic design/film support) available.

****WE MATCH ALL COMPETITORS' PRICE.**

Call
 Optimax: (800) 785-8868
 Fax: (909) 598-6187

CUSTOM COMPACT DISCS

Affordable single copy CDs starting at \$20.
\$5.00 OFF WITH THIS AD
46 PRODUCTIONS
 42W557 Hawk Circle
 St Charles, IL 60175
TEL (800) 850 5423
FAX (800) 203 1725
 Contact Us On The Internet at 46P@www.com
 Visit our Web Page at <http://www.beaches.net/46P>

DUPLICATION
 COMPACT DISC
 AUDIO+VIDEO CASSETTE
 CD ROM

NOW FEATURING THE
MAX
 THE LATEST IN DIGITAL CASSETTE BIN TECHNOLOGY FROM GAUSS.
WMG, INC.
 WORLD MEDIA GROUP
 8737 E. 30th Street
 Indianapolis, Indiana 46219
 317-549-8484 Fax 317-549-8480
 1-800-400-4WMG
 Internet: www.wmg@indy.net

COMPUTERS

Musicware
 Complete POS / Inventory Control for ALL your record and multimedia store needs! Available in finish too!
 Toll Free 1-888-222-4POS
 FAX: (919)677-9194
 E-mail pos@unidial.com
<http://www.idcsoft.com>

YOUNG SYSTEMS LIMITED

COMPUTER SYSTEMS FOR THE MUSIC & VIDEO INDUSTRY
770-449-0338
 MORE THAN 30 YEARS OF EXPERIENCE
770-840-9723 FAX

FOR SALE

Psychodelic • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 60's • Thrash • Noise • New Age
Campus Records
 Wholesale Distributor of "Deletions/Overstocks"
 874 Albany Shaker Road
 Latham, NY 12110
 (518) 783-6698
 (518) 783-6753 FAX
 For a Unique Blend of Independent and Major Label Closeouts and Overstocks
 EXPORT • Dance • Electronic • Reggae • C&W • Industrial

Any Case \$29.00
 ALBUMS, CD's & 45's CASES
(800) 343-1433
 Call Now
 ISLAND CASES
 (In NY)
(516) 563-0633
 Fax: (516) 563-1390

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.
 FAX: (609) 890-0247 or write
SCORPIO MUSIC, INC.
 P.O. BOX A
 TRENTON, NJ 08691-0020

SPANISH CUTOUTS
 Large Selection of Cassettes & CD's
 Custom Prepacks Available
TARGET MUSIC DISTRIBUTORS
 7925 NW 66th Street - Dept. S
 Miami, Florida 33166
 PH: 305-591-2188 • FAX: 305-591-7210
 DEALERS ONLY

COMPACT DISCS - 82¢ EACH

(Bulk from your CD ready master and label positive)
 Minimum 1000 pcs.
 Complete CD and Cassette Packages Available
1-888-777-RIMA
 CALL FOR A QUOTE
 Digital Mastering Systems - Audio Duplication - Computer Graphics
RIMA INDUSTRIES
 Tel: (818) 961-0908 • Fax: (818) 961-0198

EDUCATION

Faculty for MBA in Media Mgmt

TV/Radio/Telecom/Film/Music & Multimedia Industry History, Structure, Mgmt & Marketing, Entertainment & Com. Law, Media Economy, Finance & Accting MBA/PhD/ABD or JD + professional experience required. Write to: Box R
AUDREY COHEN COLLEGE
 75 Varick Street, New York, NY 10013
 EEO/AAfirm Action (m/f)

EUROPADISK specializes in full service compact disc replication. Everything is done in-house, on-site for guaranteed quality and cost efficiency. Major credit cards accepted. For a free catalog or estimate, call: 800-455-8555, ext.31

•CD-Audio •CD ROM •Vinyl •Cassette

COMPLETE SERVICES: replicating • mastering • pressing • graphics • fulfillment



Discs With No Risks.

75 Varick Street, New York, NY 10013. (212)-226-4401, ext.31 FAX (212) 966-0456

DIGITAL FORCE

TOTAL CD, CD-ROM & CASSETTE PRODUCTION

212-333-5953

Feel the "Power of Excellence" call for POWER PLAY the DIGITAL FORCE Sampler & Studio Reference Disc
 330 WEST 58th ST, NY, NY 10019

RecordTrak

Inventory Management For Record Stores
800-942-3008
 Fax 203-269-3930
 Voice 203-265-3440

REACH OVER 200,000 RESPONSIVE READERS EVERY WEEK - CALL
BILLBOARD CLASSIFIED TODAY!!
 800-223-7524
 FAX: 212-536-5055
 212-536-5174

HELP WANTED



DIRECTOR OF PROGRAMMING

THE BOX, Music Television You Control, the 24 hour interactive music video network located in Miami, Florida, has an immediate opening for an individual to direct the music programming for its network. The ideal candidate will have a minimum of five years experience in a programming management capacity with thorough knowledge of new music videos, artists and music industry trends. Experience in television/cable or radio programming and strong music industry contacts required.

Interested persons should send resume and cover letter with salary history in confidence to:

THE BOX
Attn: Francis Clougherty
 1221 Collins Avenue • Miami Beach, FL 33139
 (No faxes or phone calls please)
 We are an equal opportunity employer

ADVERTISING ACCOUNT MANAGER

R&B Airplay Monitor, a publication of the Billboard Music Group, is looking for an R&B Advertising Account Manager. Music knowledge is a must; R&B radio and/or record industry experience is a plus. Please send resume and salary requirements to:

Airplay Monitor
 5055 Wilshire Boulevard
 6th Floor
 Los Angeles, CA 90036
 Attn: Advertising Position
 EOE
 No Calls Please!

RESULTS = REWARDS

Seattle-based video/record label expanding in all depts.! Seeking General Sales Manager. National perspective a must with comprehensive ability in traditional retail & niche sales. Rapport with BMG a plus. No desk jockeys, team leaders only!

MIRAMAR
 Fax (206) 286-4433
 (no calls please)
 a Unapix company

REGIONAL SALES MANAGER NORTHEAST

Experienced and motivated regional sales manager needed for large, independent record label. Qualified candidate will have at least five years sales experience, working knowledge of and solid relationships with existing retail accounts, racks and one-stops. Candidate must be willing to travel. Please submit resume with cover letter, salary requirements and other pertinent data to:

BOX #8352
BILLBOARD CLASSIFIED
 1515 BROADWAY
 NEW YORK, NY 10036
 EQUAL OPPORTUNITY EMPLOYER

MUSIC MERCHANDISE

Zmachars INC.

MUSIC MERCHANDISE

One stop distributor for posters, t-shirts, stickers, hats, keyrings, buttons, patches, incense, lights, jewelry, sunglasses, tapestries, and much, much, more... We are a service based company with all of the latest merchandise available. Get it all with just one call...

NO MINIMUMS/SAME DAY SHIPPING
 dealers only - call for information:
1-800-248-2238 - fax #: (305) 888-1924

MISCELLANEOUS

NOW YOU CAN ADVERTISE UNDER THE BELOW HEADINGS:

SERVICES	PROFESSIONAL SERVICES	TICKETS	TAPES
SONGWRITERS	MERCHANDISE	RADIO HELP WANTED	T-SHIRTS
FOR SALE	COMPUTERS	POSITION WANTED	ANNOUNCEMENTS
HELP WANTED	REAL ESTATE TO THE STARS	SINGERS	COMPACT DISCS
WANTED TO BUY	FIXTURES	ACCESSORIES	EQUIPMENT FOR SALE
STORE SUPPLIES	POSTERS	VENUES	LIMOUSINE SERVICES
APPAREL	FINANCIAL SERVICES	AUCTION	RECORDING STUDIO FOR SALE
TALENT	JOB'S AVAILABLE	STORE FOR SALE	NOVELTIES
COLLECTIBLES	CATALOGS	BUSINESS OPPORTUNITIES	NOTICE
BOOKS/PUBLICATIONS	CONCERT INFORMATION	VIDEO BUSINESS FOR SALE	MISCELLANEOUS
INVESTORS WANTED	COLLECTOR'S ITEMS	TRAVEL	

REAL ESTATE TO THE STARS

Rate \$74

1 inch by 1 column

Kara DioGuardi

1-800-407-6874 • (212) 536-5008

NASHVILLE BOUND?



Bobbie Noreen CRS, GRI
 Owner / Broker
 (800) 653-9848
 Fax: 371-3235

The music business and a GREAT real estate market brought me to Nashville from California several years ago. If you are relocating, call me and I will show you why I fell in love with Middle Tennessee. With over 22 years of real estate experience and personal knowledge of the relocation intricacies, I can make your transition a smooth one. Experience the difference with Legacy Properties.



Experience the difference.

Greenwich Village WEST VILLAGE TH CLASSIC
 3 sty West Village Twnhse in perfect cond! 4 BRs/3.5 bths. Asks \$1.1M. Call today for this hse & other special properties.

Keith Prince (212) 769-9822
 DOUGLAS ELLIMAN

RADIO HELP WANTED

NYTE MOODS CO-HOST

WXYV-FM is looking for a co-host for the Nyte Moods Love Show with Sandi Mallory for Sunday's 10pm-2am and Monday's 9pm-2pm. Production required. Good mellow smooth voice to compliment the show, take love calls with some advice. Experience is necessary with this format. Salary determined by track record. No phone calls - tapes and resumes only to: Steve Crumbley, WXYV Radio, 1829 Reisterstown Road, Baltimore, Maryland 21208. Women and minorities encouraged to apply. EOE.

MORNING SHOW CO-HOST

WXYV-FM is looking for a morning co-host to side kick with Jean Ross & Company. Production required. Experience with a successful morning show track record is mandatory. Salary determined by track record. No phone calls - tapes and resumes only to: Steve Crumbley, WXYV Radio, 1829 Reisterstown Road, Baltimore, Maryland 21208. Women and minorities encouraged to apply. EOE

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

BILLBOARD SPOTLIGHTS CES

ISSUE DATE: JAN. 11th
AD CLOSE: DEC. 23rd

Coinciding with this year's January 9-12 CES show in Las Vegas, Billboard's January 11th issue will focus on the confab's general theme of converging technology. Coverage will explore the merging of the television set with the internet and its subsequent impact on the consumer marketplace. Other features will highlight first quarter products and preview new software and hardware releases set for 1997. In addition, there will be a bonus distribution at the CES show.

Call today to reserve your classified ad space ...

1 (800) 223-7524
Fax (212) 536-5055
Local (212) 536-5174

Update

LIFELINES

BIRTHS

Girl, Cheyenne Jane, to **Jack and Connie Gavin**, Nov. 25 in Nashville. Father is percussionist for the Charlie Daniels Band.

Boy, Joshua Michael, to **Stephanie Maynard and Scott Gastley**, Nov. 26 in Nashville. Mother is co-manager of Epic recording artist Stephanie Bentley.

Boy, Cameron James, to **Paul and Kelly Jung**, Nov. 26 in Stamford, Conn. Father is sales and marketing manager for DMP Records.

MARRIAGES

Maria Garza to Jeff Rougvie, Nov. 10 in Salem, Mass. Bride is licensing manager for Rykodisc, and groom is the label's A&R director.

Gerry Keenan to Denise Cox, Nov. 22 in New York. Groom is head of Real Good Management, which handles Columbia artist Eleanor McEvoy. Bride is a new media consultant.

Andrew Klein to Galit Rachimi, Dec. 7 in Queens, N.Y. Groom is national music sales and marketing manager at Ellipsis Arts.

DEATHS

Ian Wiener, 45, of a heart attack after a car crash, Nov. 22 in London. Wiener was founder and managing director of Wienerworld, one of the pioneers of the U.K. longform music video market. Wiener set up the company in 1980 after a career with CBS and K-tel and was one of the first people in the U.K. to spot the potential of selling music video compilations. Wiener was also involved in founding the now defunct U.K.-based music TV channel Music Box. He is survived by his wife and four children.

Irving Gordon, 81, Dec. 1 at his home in Los Angeles. Gordon, a composer and lyricist, wrote "Unforgettable," a 1951 hit for Nat "King" Cole and a 1991 hit for his daughter, Natalie Cole, who sang the song as a duet with her late father. The latter version won five Grammys in 1992, including best song, record, arrangement, and engineering. The fifth Grammy was for the album "Unforgettable With Love." Born in Brooklyn, N.Y., and a resident of Los Angeles for the past 52 years, Gordon wrote other hit songs that are not as well remembered today, including "Mr. And Mississippi," "Delaware," and "Throw Momma From The Train A Kiss." In the '30s, Billie Holiday recorded his "Me, Myself And I," and Bing Crosby cut "What Will I Tell My Heart." As a lyricist for music publisher Mills Music in the '30s, Gordon also collaborated with Duke Ellington, writing the lyric for "Prelude To A Kiss." Gordon later became a writer for Bourne Music, which holds the publishing rights to "Unforgettable." Another Gordon creation was "Who's On First?," the legendary wordplay dialog between Abbott and Costello. Gordon is survived by a brother, Arnold; two sons, William and Richard; and a grandson.

Vicki Mann Layne, 45, of a cerebral hemorrhage, Dec. 2 in Raleigh, N.C. For more than a decade, Layne was a

media specialist for Record Bar in Durham, N.C. She also worked in sales for Radio and Records and was most recently employed by School Kid Records. She is survived by her daughter, Michelle Mann Brigman; two granddaughters; and a sister, Barbara Jo Grubb.

Anthony J. Mercurio, 35, of injuries sustained in a tractor-trailer accident, Dec. 3 in Carlstadt, N.J. He was head of office services for the Enclave label. He is survived by his parents, Pasquale and Catherine; brother, Gregory; sister, Marisa; companion, Laura Piro; and her son, Michael. In lieu of flowers, the family has requested that donations be made to the Sacred Heart School in New Smyrna Beach, Fla. For further information, call 212-253-4914.

Faron Young, 64, of a self-inflicted gunshot wound, Dec. 10 in Nashville. Young was a veteran country music artist and former member of the Grand Ole Opry. During his recording career, he charted 89 songs on Billboard's country singles chart, spanning 1953-89 (see Nashville Scene, page 25, and Country Corner, page 27). Five of those songs went to No. 1, one of which, "Alone With You," held the top position for 13 consecutive weeks in 1958. He was one of the first artists to record a Willie Nelson composition. Young was a member of the Grand Ole Opry from 1952 to 1964. He also appeared in a number of movies, beginning with "Hidden Guns" in 1956. Others included "Nashville Rebel," "Stampede," "Daniel Boone," "Raiders Of Old California," "Country Music Holiday," "Road To Nashville," and "That's Country." Young also founded the Music City News publication. He is survived by his children, Robyn, Damion, Kevin, and Alana.

John Duffey, 62, of a heart attack, Dec. 10 in Arlington, Va. Duffey was part of the original lineup of one of the earliest and best-known progressive bluegrass groups, the Country Gentlemen, from 1957 to 1969. The band recorded for Starday, Folkways, and Rebel Records, among others, and the original members were recently inducted into the International Bluegrass Music

Assn.'s Hall of Fame. But Duffey has had even greater influence in the genre as a result of his 25-year stint as mandolinist/vocalist for the much revered band the Seldom Scene. With its eclectic, witty, and distinctive style, the Scene has acquired many fans inside and outside of the bluegrass sphere. Linda Ronstadt, Emmylou Harris, Ricky Skaggs, and Jonathan Edwards were among the stars to perform at the group's 15th-anniversary concert at the Kennedy Center in its home base of Washington, D.C., which was recorded and released by Sugar Hill Records, for which the band has recorded since the label was founded in 1978. The Seldom Scene's most recent album, "Dream Scene," was released this fall, and the band was recently inducted into the Washington Area Music Assn.'s Hall of Fame. Duffey is survived by his wife, Nancy.



Houston Honored. Dr. Emily "Cissy" Houston, left, received a hug from old friend Luther Vandross at the National Urban League's 40th annual Equal Opportunity Day Dinner. Vandross presented Houston with the organization's civic award, which recognized her for her efforts as president/CEO of the Whitney Houston Foundation for Children. The Youth Inspirational Choir of the New Hope Baptist Church in Newark, N.J., where Houston has served as minister of music for 35 years, performed a tribute to Houston at the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

Dec. 18, **International Radio & Television Society Christmas Benefit**, Waldorf-Astoria, New York. 212-867-6650, extension 306.

JANUARY

Jan. 5-7, **Mobile Beat DJ Show & Conference**, Crowne Plaza, Las Vegas. 716-385-9920.

Jan. 7-10, **Macworld Expo**, Moscone Convention Center, San Francisco. 800-645-EXPO.

Jan. 9-12, **1997 International Winter Consumer Electronics Show**, various locations, Las Vegas. 703-907-7674.

Jan. 16-19, **18th Annual Concert Industry Summit**, presented by Performance magazine, Hotel Inter-continental, Miami. 817-338-9444.

Jan. 17-18, **Country Cares Training Seminar**, for St. Jude Children's Hospital radiothons, the Peabody Hotel, Memphis. 901-495-3300.

Jan. 19-23, **MIDEM**, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 3-6, **ComNet Conference And Exposition**, various locations, Washington, D.C. 800-545-EXPO.

Feb. 8, **28th Annual Image Awards**, Pasadena Civic Center, Pasadena, Calif. 213-938-2364.

Feb. 9-12, **MILIA**, a multimedia publishing market, Palais des Festivals, Cannes. 212-689-4220.

Feb. 22-26, **National Assn. For Campus Activities Convention**, Pennsylvania Convention Center/Philadelphia Marriott, Philadelphia.

803-732-6222.

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.

MARCH

March 5-8, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 22-26, **Winter Music Conference**, Fontainebleau Hilton Resort & Towers, Miami. 954-563-4444.

GOOD WORKS

RADD CAMPAIGN: A music-driven "designated driver" campaign is being launched for the holiday period, according to **David Niven Jr.**, chairman of Recording Artists Against Drunk Driving, a Los Angeles-based nonprofit organization with 280 celebrity participants. Contributors to the six-week, bilingual "Designate Before You Celebrate"

campaign include **Crystal Bernard, Flea, Jeff Foxworthy, Jon Secada** (in English and Spanish), **Brooks & Dunn, Hootie & the Blowfish**, and **Trisha Yearwood**. Also to be used is **the Beatles'** "Drive My Car." The campaign runs from Dec. 1 through Jan. 14. Co-sponsors are Anheuser-Busch's O'Doul's beer, Digital City Los Angeles, the 39th annual Grammy Awards, and United Way of Greater Los Angeles. Contact: **Alan Wallace** at 310-306-5630 or **Kitty Dill** at 818-752-7799.

WRAPPING FOR KIDS: Recording artists will be among those at the Hollywood (Calif.) Athletic Club Thursday (19) for Rock & Wrap, at which they will wrap presents for people in need over the holidays. Labels donating product to be wrapped include Geffen, Arista, Interscope, EMI, Warner Bros., and Virgin. The gifts will be distributed in the Los Angeles area by major charities, including the American Heart Assn., the American Red Cross, City of Hope, the Salvation Army, Comic Relief, Project Angel Food, and the Second Chance Foundations. Among those wrapping gifts will be **Gloria Estefan, Danny Elfman, RuPaul**, and members of **Nine Inch Nails** and **the Spin Doctors**. Contact: **Jeff Urdank** at 818-509-0195 or **Shelley Jeffrey** at 818-509-9588.

BLUENOTES

(Continued from page 29)

Feb. 25. It's a live date from March of this year with an unique addendum: a 15-minute version of "You Stole My Heart" played in duet with keyboardist **Gil Goldstein**. The track came from an impromptu jam that was cut after Harris and Goldstein finished a **Bernard Purdie** session for Act.

By the end of December, Classic Records will have placed a vinyl edition of **Branford Marsalis'** "The Dark Keys" in the racks. Marsalis is, of course, a Columbia artist, but the double LP couldn't have found a better foster family. The sound on Classic's recent vinyl reissues of **Sonny Rollins'** RCA titles "The Bridge" and "Our Man In Jazz" is nothing short of sublime. The reissues are full of natural warmth and sonic depth.

In November, the label issued "Sonny Meets Hawk!," the 1963 encounter between Rollins and his

mentor, **Coleman Hawkins**. It's one of jazz's most brilliant sessions, teeming with the spirit of exchange. Drummer **Dave Bailey's** "One Foot In The Gutter," originally an Epic release, also arrived via Classic in November.

RIP: Sad goodbyes to Verve recording artist **Art Porter**. The saxophonist died of drowning Nov. 23 in Thailand. The accident occurred as Porter was being ferried across a reservoir to a friend's island home. A night of relaxation in the middle of Asian tour dates had been planned, but the boat took on water and sank. The Arkansas native had just finished a gig at the Golden Jubilee Jazz Festival in Bangkok.

As a child, Porter played drums in his church choir, but switched to alto sax at the age of 15. A year later he was at the Berklee College of Music,

studying the horn with veteran saxophonist **Billy Pierce**. He held a degree in music education and worked with **Jack McDuff** and **Pharoah Sanders**. He signed to Verve Forecast in '91 and made four discs for the label. His latest record is "Lay Your Hands On Me."

Donations can be made to the Art Porter Jr. Children's Education Fund, P.O. Box 166035, Little Rock, Ark. 72216.

Condolences also go out to the family and friends of **Diane Nixon**, who died of cancer Nov. 30 in New York at the age of 49. She was office manager of Capitol Records in New York and executive assistant to **Bruce Lundvall**, president of Blue Note Records and GM of Capitol. Anyone who dealt with Nixon knew they were in the hands of a good-hearted professional with a great sense of humor. Our condolences.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

MTV's McGrath, Elton John Champions Of Gay Causes

McGRATH HONORED: The Los Angeles Gay & Lesbian Center's 25th-anniversary gala and silent auction honored MTV president **Judy McGrath** and **Elton John** for their work in championing gay and lesbian equality and exposure in the media. The Nov. 23 event, which was held at the Century Plaza Hotel in Los Angeles, was filled with celebrities, including **Elizabeth Taylor**, **Courtney Love**, **Richard Marx**, **Judith Light**, and **Carmen Electra**.

Several of the cast from MTV's "The Real World" were also in attendance and snickered when John admitted onstage his secret crush for aspiring country singer "John," who appeared on the third season of the show.

MTV has been a consistent leader in the responsible portrayal of the gay and lesbian community through shows like "The Real World," "Sex In the '90s," "MTV News' Week In Rock," and a same-sex edition of "Singled Out." The channel also offers domestic partnership benefits for its employees.

BITS'N'BYTES: WSM Nashville promotion assistant and part-time jock **Nancye Stewart** has been named programming coordinator for Country Music Television.

In other news, the channel is preparing its "CMT 1996 Countdown," which will unveil the best country clips of the year Dec. 27. Viacom Inc., parent of MTV, VH1, and M2, has exercised its option to purchase a 50% interest in the United Paramount Network from BHC Communications. Could MTV-branded broadcast programming be looming? Tele-Communications Inc. (TCI), the nation's largest cable operator, has reduced its work force by 6.5%. About 2,500 managers and employees have been let go. Some analysts are speculating that TCI will back down from many of its lofty expansion plans, including fiber-optic upgrades, cable modem deployment, and its multiplex of music video programming.

Is VH1 going country? Don't get out your cowboy boots just yet, but the cable programmer has two country "Storytellers" episodes on its

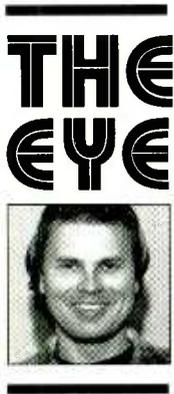
schedule for December. The channel airs a special on **Garth Brooks** Sunday (15), and one on **Lyle Lovett** will air Dec. 22. The mere presence of country on VH1 is a departure for the programmer, which all but abandoned the format a couple of years ago. Interestingly, country is also popping up on sister service M2's roster, which currently contains clips by **LeAnn Rimes**, **Hank Williams Sr.**, **Mary Chapin Carpenter**, and **Johnny Cash**. Oil Factory has inked **E. Elias Merhige**, who has directed clips for **Marilyn Manson**.

Directors **Steven Miller** and **Brad Murano** of Dallas-based production company Film Xero have joined the roster at Nashville-based production company the Collective. Flash-frame Films has signed **Craig Henry** (who has directed clips by **Heavy D.**, **Craig Mack**, and **Jodeci**) and **Jeff Economy** (who has directed clips by **Veruca Salt** and **Mudhoney**). Arvada, Colo.-based **Jazz Alley TV** Productions, which produces "Jazz Alley TV" and several other music and commercial productions, has opened a Los Angeles office with director of photography **Jeff Wilkins** and director **Kenneth Burgmaier**. The company has been busy with projects for several clients, including

BET, **BET** on **Jazz**, **ABC's** "World News Tonight," **Air Jamaica**, and **Qwest Records**.

The top 10 requested videos on the Box's private in-hotel telecast during the Billboard Music Video Conference were **Wild Orchard's** "At Night I Pray," **Mo Thugs Family's** "Thug Devotion," **Duncan Sheik's** "Barely Breathing," **Alanis Morissette's** "Ironic," **Nas's** "Street Dreams," **Blackstreet's** "No Diggity," **Marilyn Manson's** "The Beautiful People," **New Edition's** "I'm Still In Love With You," **Toni Braxton's** "Un-Break My Heart," and **No Doubt's** "Don't Speak."

What's up with the video for **Tool's** "Stinkfist"? The innovative clip, which contains some of the best animation to ever appear in a music video, is listed as "Track No. 1" whenever it airs on MTV. The programmer apparently thinks the song's title is too kinky for the kids.



by Brett Atwood



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 **Dr. Dre**, Been There Done That 5 702, Steelo
- 6 **Mo Thugs Family**, Thug Devotion 7 ♪, Betcha By Golly Wow!
- 8 **Erykah Badu**, On & On
- 9 **Keith Sweat**, Nobody
- 10 **Nas**, Street Dreams
- 11 **112**, Come See Me
- 12 **Shaquille O'Neal**, Still Can't Stop The Reign
- 13 **New Edition**, I'm Still In Love With You
- 14 **En Vogue**, Don't Let Go (Love)
- 15 **MC Lyte**, Cold Rock A Party
- 16 **Monifah**, You Don't Have To Love Me
- 17 **Toni Toni Tone**, Let's Get Down
- 18 **Snoop Doggy Dogg**, Snoop's Upside Ya Head
- 19 **Westside Connection**, Bow Down
- 20 **Da Brat**, Sittin' On Top Of The World
- 21 **Babyface**, This Is For The Lover In You
- 22 **R. Kelly**, I Believe I Can Fly
- 23 **Camp Lo**, Luchini
- 24 **Mark 10 & The Dogg Pound**, Nothin' But Thing...
- 25 **Method Man**, Bring The Pain
- 26 **Do Or Die**, Po Pimp
- 27 **Toni Braxton**, Un-Break My Heart
- 28 **A Tribe Called Quest**, Stressed Out
- 29 **Montell Jordan**, Falling
- 30 **Keith Murray**, The Rhyme

*** NEW ONS ***

Q.T., My Baby's Mama
Babyface, Everytime I Close My Eyes
Born Jamericans, Yardcore
NAS Feat. R. Kelly, Street Dreams
Alfonzo Hunter, Weekend Thang
Johnny Gill, It's Your Body
Isley Brothers, Tears
Whitney Houston, I Believe In You And Me
Kacyce Grogan, It's Alright
Reign, Indestructable



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 **Trace Adkins**, Every Light In The House
- 2 **Trisha Yearwood**, Everybody Knows
- 3 **Tim McGraw**, Maybe We Should Just Sleep Over It
- 4 **Kevin Sharp**, Nobody Knows
- 5 **LeAnn Rimes**, One Way Ticket
- 6 **Brooks & Dunn**, A Man This Lonely
- 7 **Faith Hill**, I Can't Do That Anymore

- 8 **Mary Chapin Carpenter**, Let Me Into Your
- 9 **Ricochet**, Love Is Stronger Than Pride
- 10 **David Kersh**, Goodnight Sweetheart
- 11 **Tracy Byrd**, Big Love
- 12 **Reba McEntire**, The Fear Of Being Alone
- 13 **Terri Clark**, Poor, Poor Pitiful Me
- 14 **Alan Jackson**, Little Bitty
- 15 **BR5-49**, Even If It's Wrong
- 16 **Paul Brandt**, I Meant To Do That ♪
- 17 **Mindy McCready**, Maybe He'll Notice Her Now ♪
- 18 **John Berry**, She's Taken A Shine ♪
- 19 **David Lee Murphy**, She's Really Something... ♪
- 20 **The Mavericks**, I Don't Care If You Love Me... ♪
- 21 **Chris Ward**, When You Get To Be You ♪
- 22 **Travis Tritt**, Where Com Don't Grow ♪
- 23 **Tracy Lawrence**, Is That A Tear ♪
- 24 **Jeff Foxworthy**, Redneck 12 Days Of Christmas
- 25 **Toby Keith**, Me Too ♪
- 26 **Jo Dee Messina**, Do You Wanna Make Something... ♪
- 27 **Billy Dean**, I Wouldn't Be A Man ♪
- 28 **Shania Twain**, God Bless The Child ♪
- 29 **Sammy Kershaw**, Politics, Religion And Her
- 30 **Daryle Singletary**, Amen Kind Of Love
- 31 **Caryl Mack Parker**, Better Love Next Time
- 32 **Bryan White**, That's Another Song
- 33 **Mila Mason**, That's Enough Of That
- 34 **Dolly Parton**, Just When I Needed You Most
- 35 **Gary Allan**, Her Man
- 36 **Brady Seals**, Another You, Another Me
- 37 **Burnin' Daylight**, Love Worth Fighting For
- 38 **Allison Krauss**, Baby Mine
- 39 **Deryl Dodd**, That's How I Got To Memphis
- 40 **Patty Loveless**, Lonely Too Long
- 41 **Ty Herndon**, She Wants To Be Wanted Again
- 42 **John Michael Montgomery**, Ain't Got Nothing On Us
- 43 **Mark Wills**, High Low And In Between
- 44 **Baillie & The Boys**, Some Kind Of Luck
- 45 **Sweethearts Of The Rodeo**, Beautiful Lies
- 46 **Cledus T. Judd**, (She's Got A Butt) Bigger...
- 47 **Crystal Bernard**, Have We Forgotten What...
- 48 **Rick Trevino**, Running Out Of Reasons To...
- 49 **Randy Travis**, Would I
- 50 **Neal McCoy**, Going, Going, Gone

† Indicates Hot Shots

*** NEW ONS ***

Deana Carter, We Danced Anyway
Harley Allen, Boy She Did
Ricochet, Ease My Troubled Mind



Continuous programming
1515 Broadway, NY, NY 10036

- 1 **Dr. Dre**, Been There Done That
- 2 **Stone Temple Pilots**, Lady Picture Show
- 3 **Bush**, Swallowed
- 4 **Red Hot Chili Peppers**, Love Rollercoaster
- 5 **311**, All Mixed Up
- 6 **Snoop Doggy Dogg**, Snoop's Upside Ya Head
- 7 **No Doubt**, Don't Speak
- 8 **Toni Braxton**, Un-Break My Heart
- 9 **Soundgarden**, Blow Up The Outside World
- 10 **Keith Sweat**, Nobody
- 11 **Counting Crows**, A Long December

- 12 **New Edition**, I'm Still In Love With You
- 13 **Cake**, The Distance
- 14 **En Vogue**, Don't Let Go (Love)
- 15 **Sheryl Crow**, If It Makes You Happy
- 16 **Smashing Pumpkins**, Thirty-Three
- 17 **Dave Matthews Band**, Crash Into Me
- 18 **R.E.M.**, Bittersweet Me
- 19 **LL Cool J**, Ain't Nobody **
- 20 **The Presidents Of The United States**, Mach 5
- 21 **Tool**, Stinkfist
- 22 **Adam Sandler**, The Chanukah Song
- 23 **Foxy Brown**, Get Me Home
- 24 **Ginuwine**, Pony
- 25 **Beck**, Devil's Haircut
- 26 **Nas**, Street Dreams
- 27 **Prodigy**, Firestarter
- 28 **B Real**, Busta Rhymes, Coolio... ♪ Hit 'Em High
- 29 **Fiona Apple**, Shadowboxer
- 30 **Better Than Ezra**, Desperately Wanting
- 31 **Westside Connection**, Bow Down
- 32 **Toni Toni Tone**, Let's Get Down
- 33 **Kula Shaker**, Taltva
- 34 **Luscious Jackson**, Naked Eye
- 35 **Blackstreet**, No Diggity
- 36 **Babyface**, This Is For The Lover In You
- 37 **Local H**, Bound For The Floor
- 38 **Celine Dion**, It's All Coming Back To Me Now
- 39 **Az Yet**, Last Night
- 40 **Shaquille O'Neal**, Still Can't Stop The Reign
- 41 **Seal**, Fly Like An Eagle
- 42 **Jewel**, You Were Meant For Me
- 43 **Fountains Of Wayne**, Radiation Vibe
- 44 **Marilyn Manson**, The Beautiful People
- 45 **Failure**, Stuck On You
- 46 **dc Talk**, Just Between You And Me
- 47 **R. Kelly**, I Believe I Can Fly
- 48 ♪, Betcha By Golly Wow!
- 49 **Trans-Siberian Orchestra**, Christmas Eve
- 50 **Sublime**, What I Got

** Indicates MTV Exclusive

*** NEW ONS ***

Whitney Houston, I Believe In You And Me
Sheryl Crow, Everyday Is A Winding Road
John Mellencamp, Just Another Day



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 **Trace Adkins**, Every Light In The House
- 2 **BR5-49**, Even If It's Wrong
- 3 **Ricochet**, Love Is Stronger Than Pride
- 4 **Gary Allan**, Her Man
- 5 **Mila Mason**, That's Enough Of That
- 6 **Mary Chapin Carpenter**, Let Me Into Your Heart
- 7 **Tracy Byrd**, Big Love
- 8 **Reba McEntire**, The Fear Of Being Alone
- 9 **Terri Clark**, Poor, Poor Pitiful Me
- 10 **Tim McGraw**, Maybe We Should Just Sleep Over
- 11 **David Kersh**, Goodnight Sweetheart
- 12 **LeAnn Rimes**, One Way Ticket
- 13 **Faith Hill**, I Can't Do That Anymore
- 14 **Kevin Sharp**, Nobody Knows

*** NEW ONS ***

Deana Carter, We Danced Anyway
Sweethearts Of The Rodeo, Beautiful Lies
Ray Vega, Remember When



Continuous programming
1515 Broadway, NY, NY 10036

- 1 **Sheryl Crow**, If It Makes You Happy
- 2 **Toni Braxton**, Un-Break My Heart
- 3 **John Mellencamp**, Just Another Day
- 4 **Alanis Morissette**, Head Over Feet
- 5 **Eric Clapton**, Change The World
- 6 **Celine Dion**, It's All Coming Back To Me Now
- 7 **En Vogue**, Don't Let Go (Love)
- 8 **Seal**, Fly Like An Eagle
- 9 **Counting Crows**, A Long December
- 10 ♪, Betcha By Golly Wow!
- 11 **No Doubt**, Don't Speak
- 12 **Rod Stewart**, If We Fall In Love Tonight
- 13 **Barbra Streisand & Bryan Adams**, I Finally Found Someone
- 14 **Dishwalla**, Counting Blue Cars
- 15 **Merril Bainbridge**, Mouth
- 16 **Rolling Stones**, No Expectations
- 17 **RuPaul**, Snapshot
- 18 **Dave Matthews Band**, Crash Into Me
- 19 **Jewel**, You Were Meant For Me
- 20 **Collective Soul**, The World I Know
- 21 **Grateful Dead**, Touch Of Grey
- 22 **Fiona Apple**, Shadowboxer
- 23 **John Mellencamp**, Key West Intermezzo
- 24 **Elton John**, You Can Make History (Young Again)
- 25 **Alanis Morissette**, You Learn
- 26 **Tracy Chapman**, Give Me One Reason
- 27 **R.E.M.**, Losing My Religion
- 28 **Elton John**, Sad Songs
- 29 **Rolling Stones**, Waiting On A Friend
- 30 **Marvin Gaye**, Sexual Healing

*** NEW ONS ***

Whitney Houston, I Believe In You And Me

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 21, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

♪, Betcha By Golly Wow!

BOX TOPS

- 1 **Aaliyah**, One In A Million
- 2 **Keith Sweat**, Nobody
- 3 **702**, Get It Together
- 4 **R. Kelly**, I Believe I Can Fly
- 5 **E-40**, Things Will Never Change
- 6 **2Pac**, Toss It Up
- 7 **Snoop Doggy Dogg**, Snoop's Upside Ya Head
- 8 **Crucial Conflict**, Showdown
- 9 **Lil' Kim**, No Time
- 10 **Mo Thugs Family**, Thug Devotion
- 11 **Shaquille O'Neal**, You Can't Stop The Reign
- 12 **Dr. Dre**, Been There Done That

NEW

- 1 **Adam Sandler**, The Chanukah Song
- 2 **Angela Winbush**, All I Want For Christmas
- 3 **Babyface**, Everytime I Close My Eyes
- 4 **Braxtons**, Only Love
- 5 **Bruce Springsteen**, Secret Garden
- 6 **The Cardigans**, Lovefool
- 7 **Comision Of Conformity**, Drowning In A Daydream
- 8 **Fun Lovin' Criminals**, Fun Lovin' Criminals
- 9 **Ghostface Killah**, Camay
- 10 **Johnny Gill**, It's Your Body
- 11 **Isley Brothers**, Tears
- 12 **Kym Mazelle**, Young Hearts Run Free
- 13 **Linda Perry**, Fill Me Up
- 14 **Los Del Rio**, Macarena Christmas Joy Mix
- 15 **Madonna**, Don't Cry For Me Argentina
- 16 **Morcheeba**, Trigger Hippie
- 17 **Roger Livingston**, In The City
- 18 **The Roots**, What They Do
- 19 **Stone Temple Pilots**, Lady Picture Show
- 20 **Tracy Bonham**, Sharks Can't Sleep
- 21 **BeBe & CeCe Winans**, Feels Like Heaven (With You)
- 22 **Do Or Die**, Playa Like Me And You
- 23 **Large Professor**, I Justwannachill
- 24 **Operation Big Shots**, What Really Goes On
- 25 **Punk Barbarians**, Blast Off



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- 1 **Mariah Carey**, Can't Live If Living Is Without You
- 2 **Elton John**, Blessed
- 3 **Kenny Loggins**, Return To Pooh Corner
- 4 **Carole King**, You've Got A Friend
- 5 **Rod Stewart**, Forever Young
- 6 **Billy Joel**, River Of Dreams
- 7 **Dolly Parton**, Just When I Needed You Most
- 8 **Conway Twitty**, It's Only Make Believe
- 9 **George Strait**, Cross My Heart
- 10 **George Jones**, I Don't Need Your Rocking Chair
- 11 **Patsy Cline**, Crazy
- 12 **Elvis Presley**, Peace In The Valley
- 13 **Pink Floyd**, Time
- 14 **Black Sabbath**, Paranoia
- 15 **Lyndard Skynard**, Saturday Night Special
- 16 **Journey**, Any Way You Want It
- 17 **Led Zeppelin**, Kashmir
- 18 **AC/DC**, Back In Black
- 19 **Jimmy Buffett**, One Particular Harbor
- 20 **Stevie Ray Vaughan**, Little Wings



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- 1 **Moist**, Resurrection (new)
- 2 **Huevos Rancheros**, Get Outta Dodge (new)
- 3 **Snoop Doggy Dogg**, Snoop's Upside Ya' Head (new)
- 4 **Spice Girl**, Wannabe (new)
- 5 **En Vogue**, Don't Let Go (Love)
- 6 **Bush**, Swallowed
- 7 **OMC**, How Bizarre
- 8 **Moist**, Leave It Alone
- 9 **Counting Crows**, Angels Of The Silences
- 10 **R.E.M.**, Bittersweet Man
- 11 **Corey Hart**, Black Cloud Rain
- 12 **Blackstreet Boys**, Get Down
- 13 **Odds**, Someone Who's Cool
- 14 **Nirvana**, Aneurysm
- 15 **No Doubt**, Don't Speak
- 16 **Madonna**, You Must Love Me

The Chemical Brothers, Setting Sun
Beck, Devil's Haircut
Seal, Fly Like An Eagle
B Real, Busta Rhymes... ♪ Hit 'Em High



Continuous programming
1111 Lincoln Rd, Miami Beach, FL
33139

- 1 **Cafe Tacuba**, Chilanga Banda
- 2 **Sheryl Crow**, If It Makes You Happy
- 3 **Cardigans**, Lovefool
- 4 **Republica**, Ready To Go
- 5 **Jaguare**, Detras De Los Cerros
- 6 **Jamiroquai**, Virtual Insanity
- 7 **Shakira**, Pies Descalzos, Suenos Blancos
- 8 **Beck**, Devil's Haircut
- 9 **Donna Lewis**, I Love You Always Forever
- 10 **Soda Stereo**, Un Milil En Mi Placard
- 11 **Fun Lovin' Criminals**, Scooby Snacks
- 12 **Nirvana**, Aneurysm
- 13 **The Cranberries**, When You're Gone
- 14 **Phil Collins**, Dance Into The Light
- 15 **Madonna**, You Must Love Me
- 16 **Laura Pausini**, Invidiabile
- 17 **Sublime**, What I Got
- 18 **Red Hot Chili Peppers**, Love Rollercoaster
- 19 **Maldita Vecindad**, Ojos Negros
- 20 **Simply Red**, Angel



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- 1 **Believable Picnic**, Big Fat Nothing
- 2 **Grits**, Set Your Mind At Ease
- 3 **Hokus Pick**, Sofa Logic
- 4 **The Kry**, Everywhere
- 5 **Susan Ashton**, Here In My Heart
- 6 **Geoff Moore**, The Vow
- 7 **Prayer Chain**, Crawl
- 8 **Church Of Rhythm**, I Still Believe
- 9 **Ken Tamplin**, Dancing On A Volcano
- 10 **Gary Chapman**, Sweet Glow Of Mercy
- 11 **Iona**, Here I Stand

Sting, Gabriel's Message
Harry Connick Jr., When My Heart
Amy Grant, Grown Up Christmas List
Windham Hill Artists, Carol Of The Bells



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- 1 **Leah Andreone**, It's Alright It's Ok
- 2 **The Cranberries**, When You're Gone
- 3 **Counting Crows**, A Long December
- 4 **Failure**, Stuck On You
- 5 **Chuck Negron**, Grown Up Christmas...
- 6 **Seal**, Fly Like An Eagle
- 7 **Holly Palmer**, Different Language
- 8 **Luther Vandross**, I Can Make It Better
- 9 **Better Than Ezra**, Desperately Wanting
- 10 **Bluzium**, Can I Get That Funk
- 11 **The Smashing Pumpkins**, Thirty-Three
- 12 **Norman Brown**, After The Love
- 13 **Wild Orchid**, Merry Kris Mix
- 14 **Weather Girls**, Dear Santa
- 15 **U2**, Baby Please Come Home
- 16 **Bush**, Swallowed
- 17 **Richie Rich**, Let's Ride
- 18 **Chris Fischer**, Sleigh Ride
- 19 **Spearhead**, Why Oh Why
- 20 **Jim Norman**, Live



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- 1 **Snoop Doggy Dogg**, Snoop's Upside Ya Head
- 2 **Toni Toni Tone**, Let's Get Down
- 3 **Keith Sweat**, Nobody
- 4 **Dr. Dre**, Been There Done That
- 5 **E-40**, Things Will Never Change
- 6 **Az Yet**, Last Night
- 7 **Richie Rich**, Let's Ride
- 8 **Babyface**, This Is For The Lover In You
- 9 **En Vogue**, Don't Let Go (Love)
- 10 **SWV**, It's All About U

PRODUCTION NOTES

LOS ANGELES

Tevin Campbell's video "Could You Learn To Love" was directed by **Jesse Vaughan**. **Lorraine Williams** produced, and **Patrick Darrin** directed photography for the A+R Group.

"Can't Nobody Hold Me Down" by **Puff Daddy Featuring Mase** was directed by **FM Rocks' Paul Hunter**. **Daniel Pearl** produced.

NEW YORK

A+R Group's **Graeme Joyce** was the eye behind the video for "Tree House" by **Nada Surf**; **Taylor Lawrence** produced, and **Tami Reiker** was director of photography.

The Roots's "What They Do" was directed by **Charles S. Stone III** for **Woo Art International**; **Leslie Ferri** produced, and **Leigh Brown** executive-produced.

Check Out What the Entire Music Video Community is Talking About...

Billboard ^{18th annual} MUSIC video Conference & Awards

If you liked seeing it live or if you couldn't make it to our past November event in San Francisco... you can now view some of the most cutting-edge panels and witness some of the latest developments in new technology on videocassette!!!

The following sessions are available on videocassette...

Keynote Address by Judy McGrath, President of MTV/M2

She addresses the most up-to-date issues of the industry and shares with us MTV's latest developments.

"Major Thinkers" - Programmers meet record industry company executives to discuss the state of the music video industry featuring some of the top executives of MTV, VH1, BET, Reprise Records and Mercury Nashville.

Intel Cyberlunch - Includes some of Intel's newest opportunities and technological developments relevant to the music video industry.

"Depending on Independents" - Discusses the changing roles of independent promotion in music video.

"The Viewers Speak" - Teenage panelists discuss their music video viewing habits and preferences with the music video community moderated by Michelle Wolf, Professor of Broadcasting, at San Francisco State University.

"Money & Marketing: Survival Tactics for Regional Programmers" - A look at how regional programmers can better position themselves to generate income with their clip shows.

"The New Nationals" - Find out who are the new national video programmers that are beginning to appear through a variety of distribution channels?

Billboard hears the latest industry news first.

Call and order your videos today!

Available for \$19.95 each plus an additional \$4.95 for shipping and handling.

Special Offer

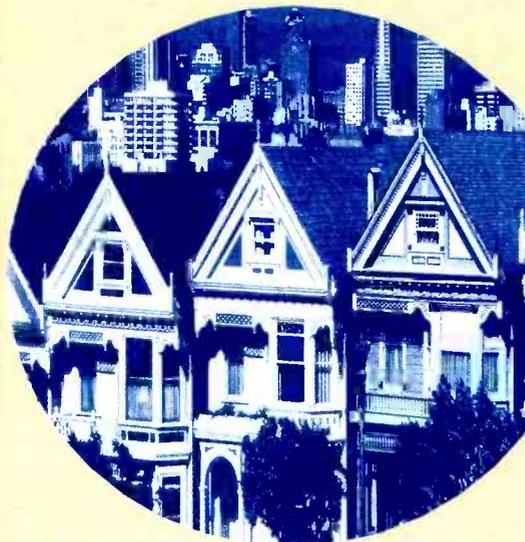
- 7 videos for \$112.00 - each video is \$16.00, a savings of \$3.95 per video.
- 4 videos for \$69.00 - each video is \$17.25, a savings of \$2.70 per video.

All orders will be taken over the phone by calling 1-800-741-1112.

Visa, Mastercard and American Express are accepted.

Checks must be payable to the **INSTITUTE FOR MEDIA ARTS** (A Not-For-Profit-Educational-Corporation)

Send payment to: P.O. Box 60-1111, Miami, FL 33160



CHRIS SMITHER'S HIGHTONE SET

(Continued from page 10)

guys," continues Smither, who expected to come back with the same sort of results—but that was not quite the case, he notes. "This one has a different feel to it. It's hard to put my finger on it, but there seems to be more focus—an edginess to the production. There was sort of a smooth quality to 'Lowdown' [such that] it can glide right by you, while this one sticks more in your face."

The material for "Small Revelations" also takes a hint from its predecessor, notes Smither. In addition to seven new originals, Smither, who's been covered extensively himself, turns in another Jesse Winchester copyright with the lead track, "Thanks To You" (he covered Winchester's "Talk Memphis" on the previous album). "It's a brilliant song, which I sang at the right time in the morning when I could hit all these low notes and sound very growly and convincing," Smither says.

The album's two other covers delve into the classic country blues that he has long championed: Robert Johnson's "Dust My Brooms" and Brownie McGhee's "Sportin' Life." As for his own compositions, Smither notes that "Help Me Now" stands out for its "country sensibility," and he's hoping that Randy Travis will cover it, since Smither, who has the same vocal range as Travis, practices singing to Travis' "Greatest Hits." He cites "Winsome Smile," too, as a rare attempt to write "a funny song that comes out didactic but still funny." The remaining originals, he says, are "my usual run of fairly serious stuff bordering on the bleak."

Even so, Darrell Anderson, HighTone's national director of marketing and promotion, says that "Small Revelations" offers "a good deal more" commercially viable material than past Smither outings. "Thanks To You" specifically "seems more radio-friendly without pandering," Anderson says, adding that indie promoters will be hired to work the track at triple-A radio.

Directly befriending radio himself, Smither, under the auspices of his Homunculus Music publishing company, has just self-released a live five-song promo-only holiday EP to 700 triple-A, Americana, folk, and acoustic radio programmers. The disc, simply titled "1996 Holiday EP," offers a preview of the new album with a live version of "Small Revelations" cut in Smither's living room. Also recorded there was the traditional "Coventry Carol," which is included as a thank you to past supporters at radio. Also on the EP are Blind Willie McTell's "Statesboro Blues," recorded last year at McCabe's Guitar Shop in Santa Monica, Calif., as a doff to the type of listening room where artists like Smither are showcased, and "Up On The Lowdown" and "Time To Go Home," performed respectively on the "Acoustic Cafe" and "World Cafe" syndicated radio programs. Those tracks were included on the EP in appreciation for the programs' support.

"Obviously, we want to get 'Small Revelations' out there to as broad a spread as possible," continues Anderson. "But the main objective is to beat up where we know Chris's audience is—middle class to affluent, 30-something to 40. He's got a real steady and strong fan base, and we'll try to capitalize out of the box by tying in with a major-chain coupon mailing to his

7,500-name mailing list, plus our own in-house list. So we'll send out a couple thousand coupons the first month giving \$2 off [purchase of the album]."

HighTone is looking toward Borders for this promotion, Anderson says, adding that in-store appearances by Smither are also intended for the chain's Northeastern stores. The Hear Music chain likewise serves "the perfect upper demo" for the Boston-area-based Smither, says Anderson. "We'll hit those guys up, along with HMV and Newbury Comics and Harvard Coop in the Northeast. So we'll try and super-serve his core audience."

Anderson adds that Tower Records has always been strong for HighTone product, "so we'll try and get listening posts there in February and hit those guys hard for decent coverage." As Smither sells significant numbers through mom-and-pop stores, HighTone is also looking to target the major one-stops, Anderson says, with support to include advertising.

Smither has already performed for WEA sales staffers at the New York, Boston, and Philadelphia branches, and Anderson says that as he tours behind "Small Revelations" next year, he'll play as many additional branch offices as possible.

"Once you see him, he's hard to forget," notes Anderson, and Smither figures on being customarily visible on the touring front in the coming year. "Since finishing the album in early October, the game has been to avoid playing major markets until it comes out," Smither says, noting that he's been raking a lot of leaves this fall rather than performing at his regular 150- to 175-dates-a-year pace. After the album's release, the Mongrel Music-booked artist will cover most of the U.S. through spring and then go to the U.K. and Europe, including his first performances in Spain, before returning to finish up back home.

Meanwhile, Smither is wrapping up the score for indie short film "The Ride," which is similar in content to "Up On The Lowdown" song "I Am The Ride." "The central character is a musician much like myself, but played by the director John Flanders," says Smither, noting that Flanders is a longtime fan whose father used to take him to Smither's shows. The song, Smither adds, is "kind of a mystical/philosophical piece about trying to analyze one's position in the universe and to remember that you're not along for the ride—but are the ride."

GRAVIN' MELON

(Continued from page 11)

(The members of the two groups are good friends and golfing buddies and have played numerous shows together.)

"It's a difficult situation. Of course, people are going to [compare the bands]," Fouratt says. "They come from the same area, they're friends, it's an easy way to deal with it. But when they get onstage, they're not the same bands. You've just got to listen to the record. I just hope people can let the music define it."

Reames adds, "We're flattered [with the comparisons], but we're also like, 'If you really listen to the record, you're not gonna hear Hootie & the Blowfish.'"

WPLJ 25th Anniversary

'PLJ Today: What Makes A Winner Tick

The quintessential New York station is a "warm place on the dial" that cultivates listener loyalty with the right mix of music, personality and top-40 'tude.

BY KEVIN CARTER

WPLJ New York, a quarter-century old—think about it; their coveted 25-to-34 year-old listeners were somewhere between Pampers and fourth grade when the station debuted. Since that birth, WPLJ has become the quintessential New York radio station that just wouldn't work anywhere else. The core of this unique station is the synergy created by the programming triumvirate of Scott Shannon, program director/morning personality, Mike Preston, the assistant program director/music director, and VP of programming, Tom Cuddy. Shannon took his first bite of the Big Apple in 1983 when he helped design and launch crosstown WHTZ (Z100), propelling it "from worst to first," just as he had promised. After moving to Los Angeles to launch Pirate Radio, Shannon returned to New York on April Fool's Day 1991, re-launching WPLJ as "Mojo Radio." Cuddy has been with ABC for 16 years, seven with WPLJ, a stint as VP/programming of the ABC Radio Networks, and operations manager of WPRO Providence, R.I. He was recently promoted to VP of programming for ABC, overseeing 10 radio stations. Mike Preston is an eight-year 'PLJ vet, coming from KWSS in his hometown of San Jose, Calif.

SUGAR DADDY CUDDY

All three men point to intangible factors other than the music that make WPLJ work. "I like to think of us as a warm place on the dial," says Shannon. "WPLJ services the adult audience who appreciates a personality

Continued on page 24



**A BILLBOARD
ADVERTISING SUPPLEMENT**

WPLJ 25th Anniversary



New York's Award-Winning Top 40 Turns 25

In a quarter-century, the station and its audience have grown up together. A look back at humble origins, power, mojo and the quixotic "Love Format"

BY CHUCK TAYLOR

The pioneering spirit that has defined WPLJ New York over the past 25 years might best be summarized with one simple ideal: "It listens to listeners."

As a station that lured a mainstream audience through the '70s to the FM dial—then the land of the offbeat and underground—WPLJ prevailed amid a number of tweaks and about-face changes as it evolved with audience tastes along its journey to glory.

In one of its earliest incarnations in the '60s, the outlet, then WABC-FM, actually served up the "Love Format." With the turn of the decade, it moved to "Rock'n'Stereo," adopting the WPLJ calls; then, in 1972, on to its heavily researched, definitive stance as "New York's best rock." In 1983, it flipped to top



quite a distraction from the action on AM. Then simulcasting the signal of potent sister WABC-AM under the guidance of ABC Radio president Hal Neil, each of the company's seven FM outlets took on automated rock programming, produced and distributed on tape.

"It didn't do diddly in New York," Berger recalls, so local free-form programming was instituted. But the corporate structure at ABC was uncomfortable with what it regarded as "weird music."

With ratings floundering, at the beginning of the '70s, the ABC calls were switched to WPLJ—for "WPLJ" (which stands for "White Port And Lemon Juice"), a 1955 R&B hit by the Four Deuces covered by the Mothers Of Invention (other ABC

Love Is The Hug: Bryan Ferry gets affectionate with MD Corinne Baldassano, 1973. From left: PD Tim Powell, unidentified, promotion rep Steve Leeds

He Didn't Mean To Turn Them On: Robert Palmer with DJ Tom Morgan and Corinne Baldassano

40, enduring a number of image alterations as the short-lived Power 95 in 1985, as well as an even briefer call-letter flip to WWPR, then a return to WPLJ as Mojo Radio in the early '90s. As it is today, the station, now referred to on-air as "95 PLJ," stands as an adult-leaning top-40 powerhouse.

In retrospect, WPLJ has become that rare outlet that bears legendary status without maintaining one consistent sound. Around the country, the call letters symbolize heritage, and for many in this market, they have served as a constant companion as audience tastes have changed and matured.

THE EARLY DAYS: AUTOMATED UNDERGROUND

"The rock days were an extremely exciting period," says Larry Berger, who served as PD of WPLJ from 1974 through 1988. "When the station first took off as 'New York's best rock'



in 1975, I remember hugging everybody at the radio station. The top-40 days were the most fun I ever had in my life. To be at a radio station in your own hometown and do what we did was an exhilarating experience, a complete high."

The expedition began in the late '60s when FM radio was regarded as a renegade strip of the airwaves and

stations were also renamed in the spirit of the times; KAUM in Houston, for "aummm," to resemble the "Om" sound of a meditation mantra, and WRIF Detroit, as in guitar riff). Within a year, the station began to develop a formatted playlist, putting the star rock acts of the day in segmented rotation.

"They tried to decide what the most popular songs were and put them in categories—all the basic format things that are done by computers today," says Berger.

"We started getting phone calls from people saying, 'You have a playlist, how dare you, I'm starting to hear songs over and over,'" says Corinne Baldassano, who served as music director for several years beginning in 1973 (and is now senior VP of programming for SW Networks in New York). "We were like pariahs in the rock 'n' roll world. The whole scene had been jocks picking out their own music. This was a revolutionary concept, but we were viewed as selling out."

MOST-LISTENED-TO FM IN THE NATION

In 1973, Willard Lochridge [not available by press time] joined WPLJ as GM, soon followed by Berger. By the spring of 1975, the station had ignited. "It was like, 'Kaboom!'" Berger says. "We went from a 1.7 share to a 3.5 and never went lower. That was the first book that WPLJ ever beat [rock mainstay] WNEW." And from then on, as long as it was a rock station, WPLJ triumphed. Meanwhile, the outlet not only was ranked

Continued on page 70

'PLJ TODAY

Continued from page 63

top-40 station. We're the kind of station they grew up with," he says. "Our jocks don't take themselves too seriously, we like to have fun, and we play music that covers the full spectrum for an adult top-40 fan."

Having grown up in the Midwest, Shannon uses stations like WIBC Indianapolis, WLW Cincinnati and WHAS Louisville as his own frame of reference. "Those stations told you everything you needed to know, although none were actually top 40 in the classic sense," he says. "They were community stations that fully serviced their listeners. I still think you can do that today and showcase music as your main product."

Another intangible 'PLJ success factor is Cuddy's open-door policy. "I've always been sensitive to the fact that we're in the communications business; let's communicate," he says. What he neglects to mention is that he doesn't actually play fair when luring people into his office—we can now reveal that Cuddy uses a time-honored technique to reel 'em in—sugar. Cuddy is renowned for the "candy humidior" behind his desk, (actually the bottom drawer of his credenza) jammed full of penny candy, York Peppermint Patties, etc. It generates repeat business. "When Tina Turner came back here recently, she came right into my office and asked me if I had any Atomic Fireballs left," Cuddy says proudly, trying to hide his red tongue.

BATTERY-DRIVEN SHANNON

To this day, Scott Shannon remains a terminal radio groupie. Invariably, when driving through some small market while on vacation, he'll call the local radio station to either complement them or ask for a tour. "Scott has never lost his youthful enthusiasm for this business; there is no bigger radio fan," Cuddy says. "It's very easy for people to become cynical.



From left: PD/morning personality Scott Shannon; assistant PD/MD Mike Preston; programming VP Tom Cuddy

Those people need to spend a few minutes with Scott—he'll recharge your batteries and restore your faith."

That love of broadcasting extends to Mitch Dolan, the president/GM of both WPLJ and sister station WABC. Dolan began his broadcasting career as a disc jockey, not in sales like most GMs. "Mitch gets it," says Cuddy. "He has a love and a respect for the programming side, more so than the average GM."

Shannon credits his morning-show partner, Todd Pettengill, for injecting an added edge to the show. Pettengill joined WPLJ several years ago after programming WFLY in Albany. (Pettengill currently consults WKLI Albany, where the "Scott & Todd Big Show" debuted recently.) The morning show's magazine-type format allows for guests who transcend format boundaries. Recent visitors include John Mellencamp, composer Andrew Lloyd Webber and the cast of "NYPD Blue."

In early October, under cover of darkness, the "Scott & Todd Big Show" invaded Tampa, a market where Shannon made considerable noise 13 years ago when he did mornings at the late WRBQ (Q105). The duo is now simulcast on WMTX (Mix 96). Ironically, Shannon's old Tampa morning-show partner, Mason Dixon, does mornings at rival WUSA. "There's an amazing percentage of New York transplants living in the Tampa-St. Petersburg area," Shannon says. Most were already familiar with Shannon from the past. "You could hear the excitement in their voices," he says of that first day. "They want the New York experience. It gives them a dose of home, and a peek at what's going on in the No. 1 market in the country."

WPLJ reflected the volatile mood of New York during the recent World Series. They 'hired' Yankee manager Joe Torre's sister, a nun for 45 years, as their special Scott & Todd World Series correspondent. Torre's brother also underwent a heart transplant at the same time, thus WPLJ had inside access to the entire Torre family. Obviously not above using Divine Intervention, the Yankees won, and Torre's brother is on the mend.

NON-TRAD MUSIC STEW

When it comes to music, the station's mix is anything but average. "What we have here is a lethal combination of music," says Shannon of 'PLJ's non-traditional stew of cur-

Continued on page 66

A COMBINATION
THAT STICKS



HAPPY 25TH, WPLJ, FROM
YOUR FRIENDS AT ARISTA.

WE'RE PROUD THAT WE'VE STUCK TOGETHER FOR ALL OF OUR 22.

ARISTA

© 1996 ARISTA RECORDS, INC., A UNIT OF BMG ENTERTAINMENT

WPLJ 25th Anniversary



The AIR FORCE In Action

'PLJ's not-so-secret weapon against the competition is its air personalities. The current lineup includes three Billboard Air Personality Of The Year nominees, two of whom have won the award three times. All the jocks contribute to the station's unique flavor. Here's the roster...

BY DEBBIE GALANTE BLOCK



Rocky Allen

Rocky Allen's 17-year career behind the microphone has taken him through St. Louis, Grand Rapids, Buffalo and Providence. He first joined WPLJ in 1990. In 1991, he left to do the morning show at WPLJ's then sister station, WPRO-FM in Providence. In 1993, Allen re-joined WPLJ, and since then he has been doing his top-rated afternoon "Showgram" with sidekick and executive producer Blain Ensley. Allen was nominated in 1995 and 1996 as Billboard's Air Personality Of The Year.



Blain Ensley

As co-host and executive producer of the weekday afternoon Rocky Allen Showgram, Blain Ensley continues his stint as sidekick to Allen. He first hooked up with Allen in Grand Rapids. In 13 years of radio, Ensley has also worked in Muskegon, Buffalo and Providence.



Kristie McIntyre

Kristie McIntyre started out in radio as a high-school sophomore in Cape Cod, Mass. From there she went to DePauw University in Indiana, where she was a classical/opera voice major. Not only has she worked as a DJ at WPLJ since 1994, she also had similar experience at WEMS in Indianapolis and WZOU in Boston, as well as on the Voice Of America in Washington, DC. As MD/assistant PD, McIntyre worked at WFHN Bedford, Mass., and at WERQ Baltimore. She has been featured on numerous voice-overs for radio and television, as well as promotional spots for VH1's summer series, "Route 96."



Danny Meyers

Of his early beginning in radio, Danny Meyers says, "I really wasn't good at anything but talking, so I knew immediately that I wanted to be a DJ or game-show host." So, he started in radio at 11 years old in rural New York. After working at stations in Watertown, Syracuse, Ithaca and Rochester, Meyers got the call to come to the major markets. Scott Shannon called his dorm room at college, and Meyers thought it was someone impersonating him and almost hung up. Thank goodness he didn't. Since 1995, Meyers has co-hosted the 8 p.m.-to-midnight show with Onions.



Onions

Onions was born and raised in Freehold, N.J. and was a neighbor of Bruce Springsteen. After attending college in Massachusetts, he got his start in radio in 1993, as an intern for WPLJ's Rocky Allen Showgram. Not long after, he began doing street bits and voices and writing routines. By the summer of 1996, he was teamed with Danny Meyers, and the two of them now host weeknights from 8 p.m. to midnight on WPLJ. How did Onions get his name? Close friends and associates say the answer depends on how imaginative he feels at the time you ask him!



Todd Pettengill

At age 13, Todd Pettengill started his career in Amsterdam, N.Y., working at all three local radio stations. After holding several positions, including VP in charge of programming and corporate affairs at Albany's WPTR/WFLY and Philadelphia's WIOQ-FM, Pettengill joined WPLJ in 1991 as co-host of "Scott And Todd In The Morning." In addition to radio work, Pettengill is also executive producer at the nationally syndicated Satellite Comedy Network which provides original comedy material to over 120 affiliates. Also, in syndication, Pettengill hosts the World Wrestling Federation's "WWF Blast Off" and "WWF Live Wire." Commercial voice-overs for major corporate campaigns such as Budweiser and Harley Davidson are also part of Pettengill's resume. Pettengill was named "Air Personality Of The Year" by Billboard for 1994, 1995 and 1996.



Fast Jimi Roberts

Fast Jimi Roberts joined the WPLJ staff in 1984 as a weekend DJ, then shifted to the afternoon drive. Currently, he is the 1-to-4 p.m. personality. In addition to his on-air work at WPLJ, Roberts has been featured in nationally and internationally syndicated radio programs and does TV voice-overs (for such clients as "The Late Show With David Letterman"). Roberts started his career at KNOE in Monroe, La., followed with a stop at WFFX in Grand Rapids, Mich., where he was program/operations director in addition to his on-air duties. He also worked at WMEE in Fort Wayne, Ind.



Scott Shannon

With WPLJ since 1991, Scott Shannon has been in radio since he was 17 years old and living in Mobile, Ala. Both as an air personality and a PD, Shannon has enjoyed a far-reaching impact. After surveying his peers in the radio business, one radio trade recently named "Most Influential Programmer Of The Past 30 Years." He has received many other awards and honors over the years; being chosen as Billboard's "Air Personality Of The Year" three times: in 1988, 1993 and 1994. The son of a career soldier, Shannon spent his youth moving from one town to another, soaking up the local radio. After his first job in Mobile, he moved on to Memphis, Nashville, Atlanta and Washington, D.C. It was in Tampa, however, where he created the successful format known as the "Morning Zoo"—a daily four-hour party-on-the-radio. From Tampa, it was on to New York's Z100, out to Los Angeles (KQLZ) and back to New York and to WPLJ. "Scott & Todd In The Morning" now draws one of the biggest radio audiences in the country.



Dave Stewart

Dave Stewart began his radio career at the age of 12 in his hometown of Rockland, Mass., and joined WPLJ in 1989. Before WPLJ, Stewart worked as a DJ for several local radio stations in the suburbs of Boston. He landed his first large-market job at 16, at top-40 92 PRO-FM Providence. His resume also includes stops at WHTT and WZOU in Boston, as well as KC101 and KISS 95.7 in Connecticut.

Continued on page 72

OFFICIAL WPLJ Top 70

Full-time Air Personalities, 1971-1996

Carl Albanese	Paul Krimsier
Rocky Allen	Chris Marino
Kim Ashley	Bob Marrone
Bill Ayres	Kristie McIntyre
Al Bandiero	Danny Meyers
Alex Bennett	Carol Miller
Larry Berger	Bill Minkin
Jim Brownold	Donny Molloy
Gary Bryan	Geoff Nimmo
Peter Bush	Sue O'Neal
Mary Carolan	Denise Oliver
Dave Charity	Bob Ortiz
Gnarley Charlie	Todd Pettengill
Marc Coppola	Tony Pigg
Naomi DiClemente	Carol Ratner
Domino	Fast Jimi Roberts
Linda Energy	Murray Romano
Blain Ensley	Viv Roundtree
Storm Field	Cleo Rowe
Jimmy Fink	Pat St. John
Dave Fonteno	Vin Scelsa
Terry Foxx	Scott Shannon
Liz Fulton	Howard Smith
Lisa Glassberg	Shelli Sonstein
Batman Gomez	Rich Stevens
Smokin Willie B. Goode	Dave Stewart
Mark Goodman	Randy Thomas
AJ Hammer	Greg Thunder
Hollywood Henderson	Mike Turner
Dave Herman	Bobby Valentine
Howard The Cab Driver	Skye Walker
JJ Kennedy	Wendy Williams
Jim Kerr	Gary Yuckman
Sandy Klein	John Zacherle
Joey Kramer	Carole Getzoff Zimmer

'PLJ TODAY

Continued from page 64

rents, along with '80s and even some '70s titles from artists like Boston, Billy Joel, Elton John and the Eagles that just happen to still work in New York. "You have to balance it very carefully or it will blow up in your face," Shannon says. That's where Mike Preston's expertise comes into play. "Mike has the previous experience of being a program director, plus he has the skills of knowing all the forms of music we feature, and he understands what makes sense for this radio station."

"It all harkens back to the idea that top-40 radio was designed to mix different genres of music," says Preston. "As an adult, we grew up listening to a little of everything." In keeping with the original rock roots of 'PLJ, most of the oldies they feature have a rock feel.

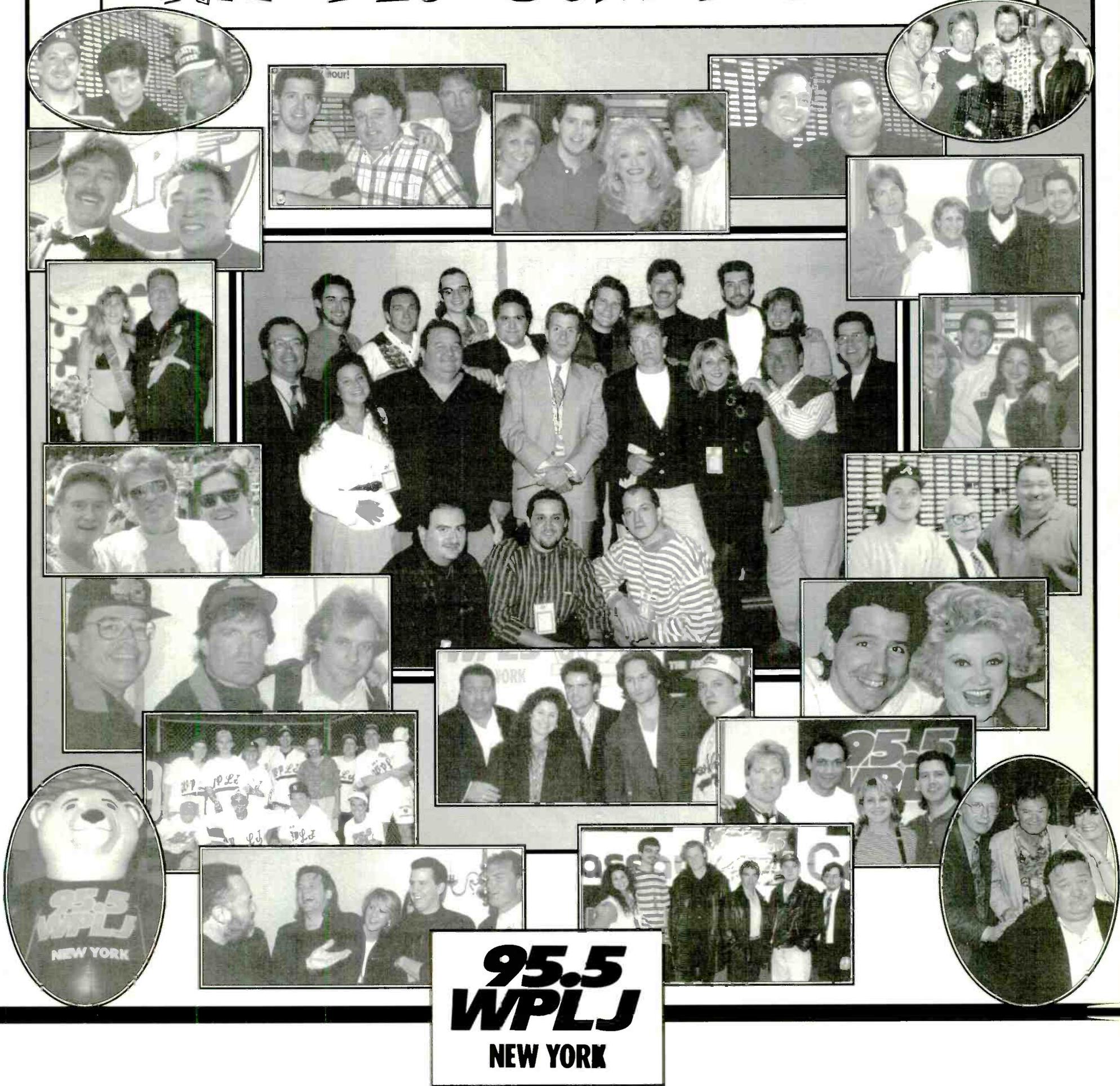
"The wonderful thing about adult top 40 is its ability to withstand a hurricane," Shannon says. When a hurricane in the form of dance/top 40 WKTU blew into New York earlier this year, many stations were hit hard by the station that rocketed past everyone on its own trip from worst to first. "We suffered some flesh wounds, which eroded our 12-plus numbers, but we didn't really damage our 25-to-54 numbers," he adds. "We still have impressive numbers to tide us over while we remain competitive in the 18-to-34 arena. That's the advantage of a well-anchored adult top-40 station like WPLJ."

"While none of us were here 25 years ago, we're proud of this station's heritage and the privilege of working for these call letters," says Cuddy. "When people sit around telling radio stories, more often than not they talk about their favorite air personalities or guests; they rarely mention the music first. When Scott walks down memory lane, he usually talks about a DJ he remembers."

"My time spent here at WPLJ has been very rewarding," says Shannon. "Working with Tom has been extremely gratifying. I've never been around anyone who combines Tom's sense of patience, professionalism and attention to detail. In addition to a wonderful working relationship, we're also close friends."

Until the earth rotates a couple thousand more times, and the next generation of broadcasters takes custody of WPLJ, Cuddy reminds us, "We're just minding the store." ■

THE 'PLJ' SCRAP BOOK



PRESIDENT/GM; MITCH DOLAN

VP-PROGRAMMING; TOM CUDDY

PROGRAM DIRECTOR; SCOTT SHANNON

APD/MD; MIKE PRESTON

PROMOTIONS DIRECTOR; HEIDI DAGNESE-VANDENBROUCK

CHEIF ENGINEER; PAUL SANCHEZ

DIRECTOR OF SALES; TIM MCCARTHY

GENERAL SALES MANAGER; PAULA SCHNEIDER

SR. DIRECTOR OF FINANCE AND ADMINISTRATION; LISA HAKIM

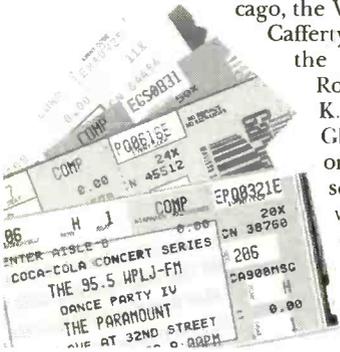


Charity, Cash & Cruises: 'PLJ Gets To The Heart Of New York With Heartwarming And Splashy Promotions

BY DEBBIE GALANTE BLOCK

A musing television commercials featuring the likes of DJs-turned-frogs (referring to the recent television spot featuring Scott Shannon, Todd Pettengill and Rocky Allen) are not the only way radio stations attract listeners to their spot on the dial. And, since attracting loyal listeners is the stuff success is made of, WPLJ staffers have become masters of promotion. For instance, the station has been very active in the area of promotional concerts addressing the needs of society's underdogs (Toys For Tots and AIDS victims, for example). Of course, emphasis has also been put on everyone's favorite diversion...money. In fact, the WPLJ/Chase Million Dollar Bank Run has been so successful that it was repeated for the third time. After listening to clues for several weeks, listeners were invited to call in and guess the names of four celebrities. The winner then gets the chance to enter a bank vault and, in four minutes, carry out as much cash as he or she can. This year's winner grabbed \$103,612.

But money is not the only draw to the station. After all it is the music that counts. To get their listeners' blood pumping, WPLJ has for years enlisted many popular artists for a series of Listener Appreciation concerts. That list ranges from disco divas to hard-rock heroes. Some of the participants: the Bee Gees, Dennis DeYoung, BTO, Chicago, the Village People, Survivor, John Cafferty & The Beaver Brown Band, the Stylistics, Donna Summer, Robert John, Kool & The Gang, K. C. & The Sunshine Band, Gloria Gaynor, and the list goes on. Of course, the station still sends listeners around the world to see concerts, as it did during the 1980s, when winning fans were sent to Rome and Paris to see Bruce Springsteen's "Born In The USA" show.



BURN IT DOWN FOR CHARITY

On Valentine's Day 1994, the station celebrated "Saturday Night Fever" to benefit Lifebeat, The Music Industry's Fight Against AIDS. The event was held at the Worldwide Cineplex Odeon, and tickets to the screening of the original "Saturday Night Fever" were given away to 600 people. Original cast members Karen Lynn Gorney (Stephane), Martin Shakar (Frank Jr.) and Sam Coppola (Fusco) were on hand, as were the



Giving It All Away: Jim Kerr outside Hard Rock Cafe, with contest-prize Caddy, 1985. Right: At 1996 Lifebeat Counter Aid, from left: A.J. Hammer, soap stars Christopher Douglas, Tom Watkins and Susan Haskell, with Jon Secada.

Trammps, who performed "Disco Inferno" from the soundtrack.

Another terpsichorean treat was the "True Romance Dance," held a year ago in November at the Landmark II and starring the Stylistics. "We filled the room with 300 of our listeners, and they were treated like royalty," says WPLJ promotions director Heidi Dagnese. "The women all received roses, the food was wonderful—it was like being at a great wedding reception."

Perhaps one of the most exciting promotions—which actually happened very recently—was hooked up to Billy Joel's celebration of his 25th anniversary in the business. Last May 16, WPLJ hosted a special live radio broadcast from New York's Town Hall, where Joel answered questions from the audience and even performed a few of his famous songs. All proceeds benefited a musical scholarship at City College in New York City. About 1,400 lucky listeners won seats by calling the station every time a Billy Joel song was played.

AUTOGRAPHED AUCTIONS

Two of the promotions that have been very successful over the years—and as a result have been carried into the next year—are "Rocky Allen On Broadway" and the Blythedale Hospital Christmas remotes. Allen's Broadway event takes him to the Ed Sullivan Theater for a four-hour broadcast. All proceeds benefit The National Committee To Prevent Child Abuse & Neglect. Thus far, stars attending this benefit, which has run from 1994 to 1996, include Tony Bennett, Cher, Adam West, Ron Palillo, Joan Jett, Lenny Kravitz, Chubby Checker and Tiny Tim, to name a few.

As for 'PLJ's Christmas remotes with Scott Shannon and Todd Pettengill, these popular events have run continuously since 1992. Items donated by musicians are auctioned off during a four-hour live broadcast from the Valhalla Children's Hospital, and all proceeds are donated to the hospital. One year, a piano autographed by Billy Joel was auctioned off. Last year, a guitar signed by Bon Jovi, a lithograph autographed by Phil Collins and a jacket signed by all of the members of Genesis were auctioned off. Other musicians involved in the benefit over the years are Vanessa Williams, Meatloaf, Darlene Love, Jose Feliciano, Rockapella and Bobby Helms.

CRUISIN' WITH JAN AND MARSHA

Television-show reunion cruises (e.g. "The Brady Bunch," "The Love Boat" and, most recently, "The Odd Couple"), romance cruises, and give-aways that range from family passes at amusement parks to weekends at the New Jersey shore are all promotions that have been successful for the station.

With WPLJ's 25th-anniversary celebration comes another exciting promotion. More than 14,000 listeners were treated to a concert at the Nassau Coliseum in Long Island with Daryl Hall and John Oates. This very successful duo is also celebrating its 25th anniversary in the business, and all of the seats are being given away—many of them to listeners who just ask. With giveaways like that, listener loyalty to WPLJ is likely to continue for another 25 years. ■

WPLJ
Happy 25th!

Thanks for your support -
your friends at Atlantic Records.

THE ATLANTIC GROUP
surf atlantic: <http://www.atlantic-records.com> ©1996 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY

SUPERSHAM

**We Appreciate
Your Support
(95.5% Of The Time)**

Happy 25th
Thanks For Always Being There

From Your Friends At

COLUMBIA
RECORDS GROUP

epic
epic records group

"Columbia," "Epic" are Reg. U.S. Pat. & Tm. Off. Marca Registrada/© 1996 Sony Music Entertainment Inc.

WPLJ 25th Anniversary

AIR FORCE IN ACTION

Continued from page 66

Stewart joined WPLJ as a weekend and fill-in jock and settled into the midnight-to-6 a.m. after a year. Stewart is also a behind-the-scenes contributor to "Scott And Todd In The Morning."

PART-TIME AIR PERSONALITIES

Bill Ayres

Bill Ayres has been the host and producer of the call-in "The Bill Ayres Show" on Sunday evenings from midnight to 1:30 a.m. since 1975. During that time he has spoken with more than 20,000 callers. Ayres is also the co-founder, with the late Harry Chapin and others, of World Hunger Year.

Joey Kramer

Joey Kramer started his radio career as an intern at WPLJ when he was 17 years old. He would recklessly drive the station vans to and from various promotions. While interning, he started doing DJ work at WOSS FM in Ossining, N.Y. After that, he became a weekend personality at WJLK in Ocean, N.J. Still at WPLJ, Kramer became associate producer of "Scott and Todd In The Morning." He then expanded on-air duties at KC101 in New Haven, Conn. In 1996, Kramer was hired as an air personality at WPLJ, where he says he always



dreamed of being a DJ. Now he hosts the 6-to-10 a.m. show on Saturday and the midnight-to-5 a.m. show on Sunday.

Chris Marino

Born and raised in Paterson, N.J., Chris Marino originally went to school fully intending to become a computer-science engineer...when the broadcasting bug bit him during his first year of college. After earning a degree in communication studies, then interning and working at WPLJ and WABC in New York, Marino set out to learn the craft of being an on-air personality with the hopes of one day returning to WPLJ as a DJ. After stops along the way at WNNJ in Newton, N.J., WPST Trenton and WKSS Hartford, Conn., Marino made his debut on WPLJ in the fall of 1994 as one of its "weekend warriors" and has been working weekends and fill-ins ever since.

Sue O'Neil

After working at stations in Boston, Cleveland, Hartford and New Haven and in New Hampshire, Sue O'Neil landed her first job in New York in 1978 at 99X (alias WXLO). She has worked at Hot 97 and CBS-FM in New York. With her 7p.m.-to-midnight shift on Sunday evenings, this Litchfield, Conn., native also manages to work as a freelance writer/producer of on-air TV promotion spots for such clients as HBO, A&E and the History Channel. ■

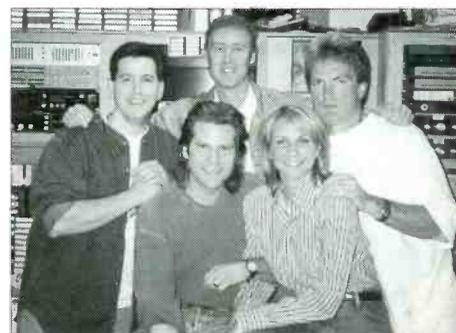
AWARD-WINNING TOP 40 TURNS 25

Continued from page 70

(Z100) joined the New York airwaves, forever changing WPLJ's prominence in the market. "They had gone full-blown balls-to-the-top-40-wall, and we were in the middle of a transition," Berger says. Since then, WPLJ has beat Z100 in the 12-plus ratings only twice.

Even so, the demographic split between the stations made it clear that there was room for two major mainstream players along the dial. "They had a much higher teen audience; our core as a top 40 was 25-to-34 female," Berger says. The evidence: As an album rocker, WPLJ was enjoying a top billing of \$8 million; as a top 40 around 1985-86, it was billing \$20 million.

Still, the outlet wasn't without its share of growing pains. In early 1985, WPLJ adopted the slogan "Power 95" in an attempt to solidify its new image. Three years later, it made



On The Range: Bruce Hornsby, back, with (from left) Todd Pettengill, morning-show producer John "Kato" Machay, Naomi DiClemente, Scott Shannon

what is generally viewed as a strategic faux pas: It changed its calls to WWPR to support the slogan. In the meantime, it began leaning younger, another perceived poor-judgment call.

"I had been assigned the task of finding ice sculptures for the letters W, W, P, R 12 hours before our company Christmas party, where they were going to announce the change to the staff," says Paul Miraldi, who was a promotions assistant (and now is marketing director of WCBS-FM New York). "We directed lighting at them, and they melted throughout the night. I think it was indicative of where those call letters were going."

"It was a pretty dramatic misstep," adds Russ King, who was promotions director at the time. "Their heart was in the right place, but their head wasn't. They were changing an identity that was ingrained in people's minds, and they felt the only way to do it was to blow the station up."

Meanwhile, in order to keep the sacred calls from being adopted by a New York suburban station, Berger had quietly passed them along to a small AM outlet in Wilkes-Barre, Pa., run by his friend Frank Osborn (now president of radio group Osborn Communications Corp.). That way, in the event that WWPR wanted to reclaim them in the future, the calls would still be readily available. "I didn't want them out there floating," Berger says.

But in October 1988, by the time management realized that the WWPR calls were doing nothing to boost its image, Berger had been blown out by new GM Dana Horner. As a result, Osborn drove a hard bargain to return the WPLJ calls to ABC. Berger estimates that Osborn raked in "tens of thousands" of dollars to make the deal.

Continued on page 74

C O N G R A T U L A T I O N S

95.5 WPLJ NEW YORK

25 YEARS



©1996 Capitol Records, Inc.
http://hollywoodandvine.com

25

Congratulations to everyone responsible for 25 years of excellence at WPLJ

Virgin

**TO ALL OUR
FRIENDS AT WPLJ...**

**YOU ARE ONE
CLASSY BUNCH!**

**respect and love,
Ron & Mitch
DELSENER/SLATER ENTERPRISES**

Tom, Scott, Mike and everyone
at



You have set new standards of excellence
for WPLJ and the radio industry.

Congratulations
on WPLJ's 25th anniversary celebration
from your friends at



WPLJ 25th Anniversary

AWARD-WINNING TOP 40 TURNS 25

Continued from page 72

NEW DIGS AND VINYL STORAGE

In 1989, WPLJ moved crosstown to digs that better reflected its record of success, at 2 Penn Plaza in Manhattan. Symbolically, the station boxed its thousands of vinyl records, where most remain today.

"CDs were just becoming popular, and they played little from that incredible library anymore," recalls Jessica Ettinger, the music director at that time (now an anchor for Bloomberg Television). "It was all packed up and remains in storage today."

As the '90s approached, WPLJ hit upon hard times in the ratings arena. Legendary radio programmer Scott Shannon (see related stories), who helped sign on crosstown WHTZ



Billy Joel celebrates his 25th anniversary in showbiz, with 'PLJ cohorts, at last May's "An Evening Of Questions & Answers...And A Little Music," at Town Hall.

(Z100), was lured back from Los Angeles, where he had been programming Pirate Radio (KQLZ)—and soon instituted a new handle for the station: Mojo Radio.

"He trashed the whole heritage. They flushed WPLJ down the toilet and apologized for years of what they called 'sucky radio,'" Kerr says. But then, in 1992, with the help of new GM Mitch Dolan and VP of programming Tom Cuddy, Shannon, "needing to do something, did not try to re-create Z100. He recreated WPLJ.

"They turned it around, and they did a great job. They took it from the jaws of death and turned it into something special again—and gave listeners a reason to believe they were with old friends," says Kerr. "It was brilliant."

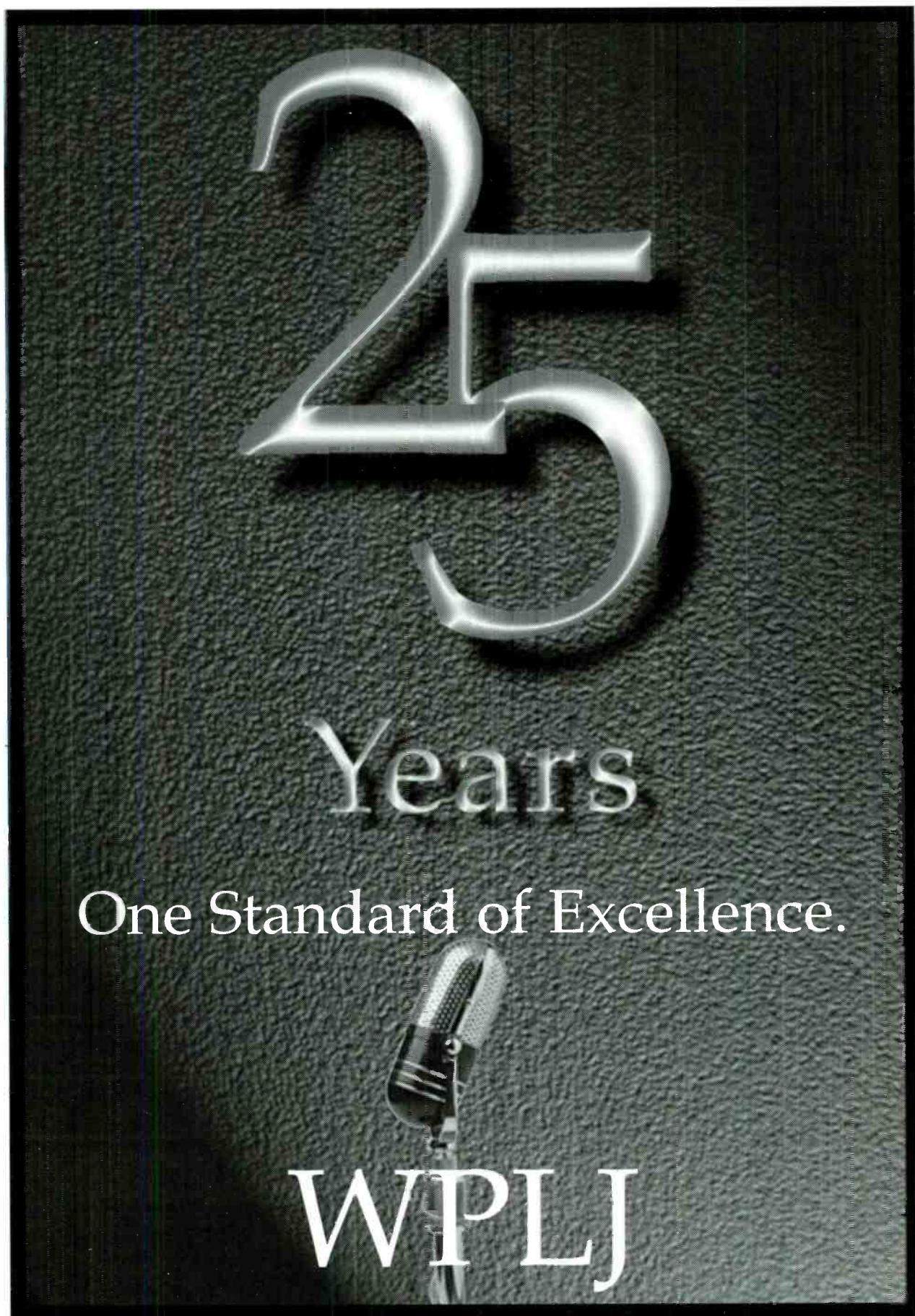
"We always seem to have the most success appealing to the masses, as opposed to one niche," adds current programming VP Cuddy, who began with the station in 1989. "Still, I've always been a believer that any smart PD can copy your playlist; we've always given it that little something extra in between the records, so people never know exactly what's coming up next."

Since then, ratings have bobbed amid fearless assaults from new competition and tweaked New York compatriots. For a good while, Z100 maintained its 12-plus lead, followed by reigns at the top by hip-hop WQHT (Hot 97), oldies WCBS-FM, soft AC WLIT and, now, the reborn dance outlet WKTU.

Through it all, WPLJ has remained a well-defined adult top 40, reacting subtly to dramatic changes as the New York radio dial spins through a period of rapid and dramatic change. In fact, it has dominated the nationwide adult top-40 category in the annual Billboard Radio Awards, consistently picking up trophies for station of the year, program director and others.

"WPLJ has always been a positive station. We loved the music, and loved to have a good time," says Kerr. "When I did my show there, I honestly felt like I had a million friends." ■





Congratulations to WPLJ on 25 years of great music and terrific service to the New York radio-listening community from your friends and partners at Banner Radio.



Banner Radio. The best.



Banner Radio is a Katz Radio Group company.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

Ethnic Radio's Potent, Growing Niche Stations Cater To 'Separate Marketplace'

BY STEVE KNOPPER

If you speak Portuguese and live in the vicinity of New Bedford, Mass., chances are WJFD is among the stations preset on your car radio.

As the single Portuguese-language station in town (not a surprising fact), WJFD has a built-in audience of about 150,000 listeners a week. And while it's probably not headed for No. 1 in the Boston market anytime soon, WJFD is serving the special needs of a highly targeted audience well enough for potential buyers to make offers every once in a while.

"We have a market. We have a niche," acknowledges GM Edmund Dinis, whose 24-hour station has been operating since 1975. "We broadcast soccer games here weekly—sometimes one to three games a week from Lisbon. We're very active in community issues; we open the phone line, and the people carry the flight."

Foreign-language stations, in fact, find and fill their niches more thoroughly than American stations of any format. Many are time-brokered, which means broadcasters buy time from the station and sell their own advertising. Some have been around for decades, since the first Polish and German immigrants came to the U.S. and found comforting radio voices in their native languages. And some are new, run by businesspeople trying to reach, say, the huge and steadily growing Korean market in San Francisco.

"Ethnic broadcasters are typically the only station in their programming [market], so they have to be the talk station, the news station, the rock station," says Jaime Arbona, a consulting manager for the Asian-language radio stations KVTO San Francisco and KALI Orange County, Calif. "They have to be like American radio was in the '30s, '40s, and '50s. It's a completely separate marketplace."

Foreign stations have been multiplying steadily over the past few years because the time-brokered approach is so popular in the age of duopoly,

according to Robert Unmacht, editor of the national radio newsletter M Street Journal. It's more costly than ever to buy your own station—and if you're not an American citizen, you can't buy a station, period—so it makes perfect sense to rent time on an existing frequency. Many foreign-language broadcasters, Unmacht says, are in local marketing agreements with bigger companies.

Even so, how, when surrounded by massive American rock and talk stations, can foreign-language stations make money? It's because of the niche. A soy-sauce company will automatically hit a large, predisposed audience on a Japanese-language station, "as opposed to putting that [advertisement] on KIIS in Los Angeles, where you'd have 20%," Unmacht says. "You'd have more potential targets, but you'd have a lot of waste."

With the exception of Spanish-language radio, which has grown steadily over the past decade from a loose coalition of low-power mom-and-pop operations to a successful national format, foreign-language broadcasters on FM or AM rarely expect to make a blip in the Arbitron ratings. Their advertisers tend to be local businesses, such as grocery stores in Chicago's Polish-American neighborhoods and restaurants in San Francisco's Chinese districts.

Thus, foreign-language outlets can make plenty of money—Chinese, according to some estimates, make up about 30% of San Francisco's population—but they're practically anonymous to the broader American radio market.

"We don't belong to Arbitron. We're not in the ratings. I work with [advertisers] every day, and their clientele are Polish. Getting their message across this station does it for them," says Jerry Orbrecki, sales manager of WPNA Chicago, run by the Polish National Alliance out of Oak Park, Ill., for 22 years. "We don't worry about it. I don't compete with the bigger [Chicago] stations that are 50,000-

100,000 watts, and they don't worry about me."

Orbrecki adds, though, that he would like to expand his advertising base to larger national chains. "My people go to Jewel and Dominicks and they drink Coca-Cola and Budweiser, but I'm not getting anything from these people. Sure, I'd like to do it, but [Arbitron] doesn't make a book in Polish."

Arbitron has recently made substantial efforts to include Spanish-speaking listeners in its surveys, particularly in highly ethnic markets like Los Angeles and Miami. Concurrently, as Arbitron began adequately counting Spanish-speaking listeners, Spanish stations shot to the top of the ratings.

Still, some non-Spanish foreign programmers say they're realistic and don't expect Arbitron to branch into Portuguese or Polish. In fact, unlike Spanish-language stations—which cater to Hispanics, the country's fastest-growing minority group—most foreign stations are stuck in their regional niche.

"You just can't do this in Kansas City or Minneapolis," Arbona says. "I get calls from small markets all the time: 'Can you do my station in the Midwest?' No! For the Arbitron reports, Asian [radio] is only significant in five major markets—San Francisco, Los Angeles, Houston, Chicago, maybe Seattle. And then it begins to taper down."

"I do see the Arbitron people figuring a way of rating the audience," Arbona adds. "When that happens, you'll see a huge jump in this. What you'll see is a proliferation of stations in those top seven markets. There's a lot more expanding to be done. The audience is huge."

But some foreign-language programmers worry that their days may be numbered. In Chicago, ethnic radio broadcasting began in the '30s, when immigrants streamed to town from all over the world to find American jobs. Roy Bellavia, GM of the time-brokered (Continued on next page)



THE BARGE

Bargemusic Sets New Course On WNYC, NPR

BY BRADLEY BAMBARGER

NEW YORK—Born as an elaborately unsuccessful job application, Johann Sebastian Bach's Brandenburg Concertos spent many years remanded to dusty library shelves before becoming as beloved as they are today.

Seemingly in an effort to make up for lost time, the floating New York chamber-music society Bargemusic has celebrated the Brandenburgs by ringing in the New Year with them for the past two decades.

This year, for the first time, Bargemusic is inviting the whole country to the party with a nationwide broadcast of the Brandenburg Concertos live from the Barge beneath the Brooklyn Bridge. From 8 p.m. to midnight EST Dec. 31, the Bargemusic ensemble will play all six Brandenburg Concertos as New York public station WNYC and NPR beam the concert to participating stations in NPR's 450-outlet-plus network. The entire event will be rebroadcast at midnight.

Founder Olga Bloom established Bargemusic in 1977 as a nonprofit haven for chamber music beyond the pomp and circumstance of Lincoln Center and Carnegie Hall, mooring an old coffee barge on the Brooklyn waterfront at Fulton Ferry Landing and recruiting a crew of area classical musicians to participate. Although odd and out of the way, the venue is cozy and welcoming, seating about 130 and offering a majestic view of lower Manhattan through the windows behind the stage. Intermissions find concertgoers strolling the deck, weather permitting.

The unique location and warm-hearted presentations of masterpieces and lesser-known gems from the chamber-music repertoire have made Bargemusic a cultural institution, imparting a buoyant charm to the classical music scene here over an annual schedule of 116 concerts.

"The Barge isn't a splendid hall, so no one is in competition in manner or attire," says Bloom, a retired professional violinist/violist. "People here are sharing an experience with the artists. You can tell that in the quality of the silence."

On New Year's Eve, 15 musicians will be squeezed onto the Barge's (Continued on next page)



COVER-TO-COVER COUNTRY

JOEL WHITBURN'S TOP COUNTRY SINGLES 1944-1993

The Complete Chart History of America's Hottest Music Format... A Manroth, Artist-By-Artist Listing of Every Record to Appear on Billboard's Country Singles Charts from January, 1944 through November, 1993!

With:

- **BILLBOARD CHART DATA**
The Only Book That Includes Each Record's:
• Peak Chart Position - Total Weeks Charted
• Chart Debut Date & Much More!
- **CLOSE-UP PHOTOS OF THE TOP 100 ARTISTS**
Right With Their Chart Discographies
- **DETAILED BIOGRAPHIES**
On Nearly Every Country Artist

- **INFORMATIVE TITLE TRIVIA NOTES**
For 1,000s of Titles
- **ALL-TIME TOP 400 ARTISTS RANKINGS**
- **COMPLETE ALPHABETICAL SONG TITLE SECTION**
- **THE RECORD-HOLDERS SECTION**
Artists & Records That Achieved the Greatest All-Time Success!
- **CHRONOLOGICAL LISTING OF ALL #1 HITS**
Size: 7" x 9 1/4", Hardcover only. Over 575 pages.

OVER 2,100 ARTISTS & NEARLY 16,000 TITLES!

ORDER TODAY

Joel Whitburn's
TOP COUNTRY SINGLES 1944-1993 \$ 60.00

Shipping & Handling \$ _____
U.S. - \$5 per book
Foreign - \$7 per book (U.S. dollars only)

Total Payment \$ _____

VISA/MasterCard accepted.
(Include number/expiration date/signature.)

Name _____
Address _____
City _____ State/Prov. _____
Zip/Postal Code _____ Country _____

Record Research Inc.
Attn: Dept. CW1, P.O. Box 200
Menomonee Falls, WI 53052-0200
Phone 414-251-5408
Fax 414-251-9452

Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	2	11	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY 2 weeks at No. 1
2	2	1	18	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
3	3	3	27	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
4	6	7	6	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
5	5	5	10	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
6	4	4	21	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
7	7	8	6	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	◆ ROD STEWART
8	8	6	13	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	◆ ELTON JOHN
9	19	—	7	I BELIEVE IN YOU AND ME ARISTA 13293	◆ WHITNEY HOUSTON
10	9	9	16	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
11	11	11	43	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
12	17	22	5*	100 YEARS FROM NOW ELEKTRA ALBUM CUT/EEG	◆ HUEY LEWIS & THE NEWS
13	14	14	11	LOVE IS THE POWER COLUMBIA ALBUM CUT	MICHAEL BOLTON
14	12	12	25	FOREVER COLUMBIA ALBUM CUT	◆ MARIAH CAREY
15	20	21	6	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	◆ SEAL
16	13	13	34	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
17	10	10	12	DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC	◆ PHIL COLLINS
18	15	17	4/	NOBODY KNOWS LAFACE 24115/ARISTA	◆ THE TONY RICH PROJECT
19	16	15	7	YOU MUST LOVE ME WARNER BROS. 17495	◆ MADONNA
20	21	24	3	STILL IN LOVE MERCURY ALBUM CUT	LIONEL RICHIE
21	18	16	10	THE MOMENT ARISTA 13260	◆ KENNY G
22	22	20	26	WHERE DO WE GO FROM HERE MERCURY 578102	◆ VANESSA WILLIAMS
23	23	23	15	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP
24	24	25	4	JUST BETWEEN YOU AND ME VIRGIN 38575	◆ DC TALK
25	27	—	2	I'M NOT GIVING YOU UP EPIC 78464	◆ GLORIA ESTEFAN

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	14*	HEAD OVER FEET MCA 55222	◆ ALANIS MORISSETTE 3 weeks at No. 1
2	2	3	19	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
3	7	8	4	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
4	3	5	12	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
5	6	6	23	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
6	4	2	26	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
7	8	7	8	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	◆ SEAL
8	5	4	27	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
9	9	11	24	COUNTING BLUE CARS A&M 581462	◆ DISHWALLA
10	11	12	14	IF IT MAKES YOU HAPPY A&M 581874	◆ SHERYL CROW
11	10	9	17	MOUTH UNIVERSAL 56018	◆ MERRIL BAINBRIDGE
12	13	13	11	JUST BETWEEN YOU AND ME VIRGIN 38575	◆ DC TALK
13	12	10	19	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP
14	14	14	17	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
15	18	20	6	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
16	17	17	16	WHERE DO YOU GO ARISTA 13225	◆ NO MERCY
17	15	15	38	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
18	16	16	31	YOU LEARN MAVERICK 17644/REPRISE	◆ ALANIS MORISSETTE
19	21	22	4	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
20	19	19	30	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	◆ JEWEL
21	24	31	4	LOVEFOOL STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
22	25	26	8	BARELY BREATHING ATLANTIC 87021	◆ DUNCAN SHEIK
23	26	30	5	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
24	22	21	21	NOWHERE TO GO ISLAND 854664	◆ MELISSA ETHERIDGE
25	23	25	6	THE GREASE MEGA-MIX POLYDOR ALBUM CUT/A&M	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 51 adult contemporary stations and 56 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

New York Gets 'New Country' In Y107

Station To Cover Primarily City's Suburban Regions

This story was prepared by Airplay Monitor editor Sean Ross and Country Airplay Monitor managing editor Phyllis Stark.

Call it the day country music lived. On Dec. 5, with Odyssey Communications' WRGX (X107) White Plains, N.Y.'s flip from rock to "New Country Y107," suburban New York regained the radio format it has been missing on a regional basis since February.

Odyssey's plan to extend its signal

throughout the area surrounding New York is a work in progress. WRGX is simulcasting its country format on another 107.1 outlet, oldies

Y107's music is strongly reminiscent of WYNY

WZVU Monmouth, N.J., and on Dec. 13, planned to add album WWHB

Long Island, N.Y., which previously simulcast album WNEW New York. All three signals will get new call letters.

Y107's move came amid rumors of a format flip at WNEW as well as the departure Dec. 6 of WNEW PD Steve Young.

In its first days, Y107's music was strongly reminiscent of the late '80s/early '90s WYNY New York, with a heavier-than-usual emphasis on '80s gold and some unusual WYNY staple titles, such as "End Of The Line" by the Traveling Wilburys. The link with WYNY's sound is obvious, since Y107's playlist was conjured up by former WYNY assistant PD/music director Steve Blatter, former WYNY PD Mike O'Malley, and Odyssey boss Mike Kakoyiannis.

Y107 is also running staged "flashbacks" dating back to Ronnie Milsap's "I Wouldn't Have Missed It For The World," the Bellamy Brothers' "If I Said You Have A Beautiful Body . . .," and Patsy Cline's "I Fall To Pieces." Recurrents released in the 10 months since WYNY became top 40/dance WKTU—now New York's No. 1 radio station—are being aired as "Y107 New Country Catch-Ups."

Here's the station's first hour: Garth Brooks, "Friends In Low Places"; Alan Jackson, "Gone Country"; Clint Black, "Like The Rain"; Randy Travis, "Forever And Ever, Amen"; Trisha Yearwood, "XXX's And OOO's"; Travis Tritt, "Here's A Quarter (Call Someone Who Cares)"; Deana Carter, "Strawberry Wine"; Alabama, "Mountain Music"; John Michael Montgomery, "I Love The Way You Love Me"; Patty Loveless, "I'm That Kind Of Girl"; George Strait, "Carried Away"; Brooks & Dunn, "Rock My World (Little Country Girl)"; Vince Gill, "I Still Believe In You"; Rodney Foster, "Nobody Wins"; Mary Chapin Carpenter, "Down At The Twist And Shout"; Trace Adkins, "Every Light In The House"; and the Judds, "Have Mercy."

Liners heard in Y107's first days included "There's loads of places to hear alternative music, but no place to hear country music—until now"; "We can't tell you what that smell is on the New Jersey Turnpike, but we can tell you that this is Mary Chapin Carpenter on New Country Y107"; and "No, you're not waiting in line at Kenny Rogers' Roasters. This is New York and New Jersey's New Country, Y107."

Blatter says that Y107 will cover "the majority of the suburban areas of New York." Country rival WMJC also adds coverage of the format to much of Long Island. What remains uncovered by country, according to the M Street Journal, is most of New York itself. M Street publisher Robert Unmacht estimates that only 3.5 million of the 14 million people in the New York metro area are within the service contours of the four FMs. One industry source points out, however, that the core of WYNY's audience lived in the suburbs.

Staying in their current positions are VP of programming Blatter, PD Darrin Smith, and MD Shari Ross. O'Malley is consulting. The on-air lineup is pending.

BARGEMUSIC SETS NEW COURSE ON WNYC, NPR

(Continued from preceding page)

modest stage for the Brandenburgs. Cellist Fred Sherry, the music director for the concert, says musicians are drawn to such intimate digs for the same reason as the audience: "The surroundings are attuned to this kind of music. You're playing to the audience rather than at them, having a conversation rather than lecturing."

Although radio listeners won't benefit from the vistas of gleaming skyscrapers and passing boats afforded the Barge-bound audience, they can eavesdrop on the conversational tone of the onboard music-making, thanks to WNYC. Laura Walker, president/CEO of the WNYC Foundation, says that Bargemusic "offers a wonderful atmosphere that is very New York. And that's part of our mission: to bring the cultural life of New York to New York and the rest of the country."

Walker adds that she would like to see the Bargemusic broadcast develop into a fuller partnership between the organization and WNYC. Irwin Schneiderman, an attorney on the board of directors of both WNYC and Bargemusic, echoes Walker's enthusiasm, adding that a regular concert series to complement the station's broadcasts from the Frick Collection museum would be ideal.

(Since 1939, WNYC has produced programs of chamber music played at the Frick in New York. The 13-week series is syndicated to about 80 stations via Public Radio International. Spot-lighting European ensembles, the Frick series is taped for later broadcast.)

ETHNIC RADIO'S POTENT, GROWING NICHE

(Continued from preceding page)

WSBC-AM Chicago, says that his station began in 1925 and showcased popular programs for Yiddish, Polish, Czech, and Greek audiences. "Since the mid-'60s," he says, "a lot of those programs went off the air. Swedish went off, the Italians went off, the Jewish went off and [were] replaced by Spanish. A lot of these other groups got Americanized."

Bellavia says that WSBC, which still broadcasts programs in Italian, Polish, Spanish, and Thai, adapts to the changing ethnic communities and has continued to do consistent business. But Dinis, who runs the Portuguese station in Massachusetts, worries about the future. The first group of Portuguese immigrants, he says, came to the U.S. around 1895 to work in the cotton mills; their descendants have long since assimilated and barely listen to his sta-

"Unfortunately, everything is a question of money," Schneiderman says, "but there is something so special about the Barge, and broadcasting live really makes it an event."

Relaxing a bit after years of service, Bloom recently deeded the Barge to Bargemusic—in other words, turned the ship itself over to the group of artists who steer the programs and play the music. A set of seven musicians oversees the concerts, with Bloom still president of the Barge's board of directors. (The resident artist committee from which a rotating music director is drawn includes Sherry, violist Toby Hoffman, pianist Anne-Marie McDermott, violist Paul Neubauer, violinist Mark Peskanov, cellist Ronald Thomas, and violinist Carmit Zori.)

This year, the Bargemusic ensemble issued its first album—appropriately enough, of the Brandenburgs. Titled "Brandenburgs From The Barge," the smooth, stately account of the concertos appears on Koch International Classics. (The two-disc set is sold at the Barge, as well as at retail.)

Hosting a reading of a Schubert trio or a Brahms quintet in a small venue bobbing in the East River has never promised to be a lucrative proposition, but it has been enormously rewarding, Bloom says. "The Barge is a real musical oasis for people here. And I think it's the greatest privilege to be able to greet the nation on New Year's with the Brandenburgs. Bach does transcend all boundaries."

tion. WJFD's key listenership comes from a second influx, which streamed into this country because of liberal immigration laws in the mid-'60s. Soon, he fears, even that audience will disappear.

"The young children have nothing to do with the station," Dinis says. "The seniors are passing away. While we have the numbers we have, we'll do fine. But immigration has stopped, and the young people are Americanizing themselves, so they're not listening at all. They go with American stations."

So what then, is the future of Dinis' station? He hints that he might consider buyout offers but won't say for sure or whether that's months or years down the road. "I'm 72, and I'm in good health," he says, "but the end comes to everything."

Smug mental wanking by bored college dropouts" is how one critic labeled Phish's tangential tendencies a half-dozen years ago. Of course, the legions of fans collected by the jam-happy Vermont band since then would beg to differ. (And besides, the band members have their diplomas.) Phish fanatics might instead begrudge Phish its No. 24 Modern Rock Tracks hit, the straight-ahead, neo-Southern rocker "Free."

Despite its seductive pop structure, "Free" has the advantage of open-ended interpretation for those who admire the amorphous, according to Phish bassist Mike Gordon. (That's his mug gracing the cover of the band's new Elektra album, "Billy Breathes.") The song—sung by Phish guitarist Trey Anastasio and written by Anastasio and lyricist Tom Marshall—

could be about how "you're free because your partner is floating in the sea—you're free from a relationship," Gordon says. "A lot of people don't realize that it could be a tragic tale, and not necessarily for the teller. And I could see how some people might think it's about



"We've been singing more from the heart, and to do that, you have to sing lyrics you understand."
—Mike Gordon of Phish

drugs, either being high or kicking the habit or even kicking the bucket, I suppose. Also, Trey and I have talked a lot lately about the sense of floating we've felt

while jamming. And that can be freeing, like you're relaxed and have a view of the whole neighborhood, or it can make you a little anxious, like you're ungrounded and aren't sure what to do next."

After the jazzy extrapolations of past Phish tales, the band felt moved to play "more meat-and-potatoes rock'n'roll" on "Billy Breathes," Morgan says. "In our recent jams, we've been really pounding out the chords, trying to elicit as much energy as possible, to be more visceral and less intellectual. And we've been leaning toward singing more from the heart, and to do that, you have to sing lyrics you understand. There are songs that we've been playing for ages that I have no idea what they mean. We've been together for 13 years now, and I guess as we've gotten older, meaning has become more important to us."

Billboard®

DECEMBER 21, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
1	1	14	★★★ No. 1 ★★★ HERO OF THE DAY 3 weeks at No. 1	METALLICA ELEKTRA/EEG
2	2	3	SWALLOWED	BUSH TRAUMA/INTERSCOPE
3	5	6	BLOW UP THE OUTSIDE WORLD	SOUNDGARDEN A&M
4	3	2	ME WISE MAGIC BEST OF VOLUME 1	VAN HALEN WARNER BROS.
5	4	4	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
6	6	5	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
7	7	9	CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
8	11	6	HALF THE WORLD TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
9	15	5	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
10	9	8	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
11	12	13	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
12	10	10	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
13	8	7	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
14	16	9	WHAT I GOT SUBLINE	SUBLIME GASOLINE ALLEY/MCA
15	14	7	LOOKING FOR	STIR AWARF/CAPITOL
16	18	9	★★★ Airpower ★★★ GROW YOUR OWN BIG FINE THING	DARLAHOOD REPRISE
17	22	4	★★★ Airpower ★★★ DESPERATELY WANTING	BETTER THAN EZRA SWELL/ELEKTRA/EEG
18	21	4	★★★ Airpower ★★★ JUST ANOTHER DAY MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
19	19	16	★★★ Airpower ★★★ WOULD? UNPLUGGED	ALICE IN CHAINS COLUMBIA
20	23	7	★★★ Airpower ★★★ HAVE YOU SEEN MARY	SPONGE COLUMBIA
21	17	20	STINKFIST	TOOL ZOO
22	13	11	FREE BILLY BREATHES	PHISH ELEKTRA/EEG
23	33	4	CAN'T GET THIS STUFF NO MORE BEST OF VOLUME 1	VAN HALEN WARNER BROS.
24	32	5	MACH 5 ◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA II	COLUMBIA
25	20	13	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
26	34	4	BANG BANG RHYTHMEEN	ZZ TOP RCA
27	30	3	TRIP FREE LIFE VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
28	27	14	LIE ON LIE NOTWITHSTANDING	CHALK FARM COLUMBIA
29	35	6	DROWNING IN A DAYDREAM WISE BLOOD	CORROSION OF CONFORMITY COLUMBIA
30	26	21	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
31	24	14	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
32	31	11	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
33	29	5	WALK ON WATER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK	OZZY OSBOURNE GEFFEN
34	25	15	HAIL HAIL NO CODE	PEARL JAM EPIC
35	37	4	FATHER THE WHY STORE	THE WHY STORE WAY COOL MUSIC/MCA
36	28	23	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
37	36	11	CHARLIE BROWN'S PARENTS PET YOUR FRIENDS	DISHWALLA A&M
38	40	2	STUCK ON YOU FANTASTIC PLANET	FAILURE SLASH/WARNER BROS.
39	39	2	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
40	38	12	MESSAGE OF LOVE TRIAL BY FIRE	JOURNEY COLUMBIA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard®

DECEMBER 21, 1996

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
1	1	8	★★★ No. 1 ★★★ SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
2	2	2	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
3	5	8	#1 CRUSH "ROMEO + JULIET" SOUNDTRACK	GARBAGE CAPITOL
4	3	3	WHAT I GOT SUBLINE	SUBLIME GASOLINE ALLEY/MCA
5	4	4	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
6	6	9	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
7	7	5	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
8	8	11	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
9	9	12	ALL MIXED UP 311	311 CAPRICORN/MERCURY
10	10	13	TATVA K	KULA SHAKER COLUMBIA
11	12	14	MACH 5 ◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA II	COLUMBIA
12	19	33	★★★ Airpower ★★★ THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
13	16	19	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
14	13	9	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
15	11	10	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
16	14	17	LOVE ROLLERCOASTER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK	RED HOT CHILI PEPPERS GEFFEN
17	25	32	★★★ Airpower ★★★ HELLO HELLO	POE MODERN/ATLANTIC
18	22	29	★★★ Airpower ★★★ RADIATION VIBE FOUNTAINS OF WAYNE	FOUNTAINS OF WAYNE TAG/ATLANTIC
19	20	20	STINKFIST	TOOL ZOO
20	NEW ▶	1	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
21	30	31	NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
22	17	15	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	EELS DREAMWORKS/GEFFEN
23	15	7	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
24	26	25	FREE BILLY BREATHES	PHISH ELEKTRA/EEG
25	34	2	FIRE WATER BURN ONE FIERCE BEER COASTER	BLOODHOUND GANG REPUBLIC/GEFFEN
26	21	18	IF I COULD TALK I'D TELL YOU CAR BUTTON CLOTH	THE LEMONHEADS TAG/ATLANTIC
27	23	22	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
28	32	36	CRASH INTO ME CRASH	DAVE MATTHEWS BAND RCA
29	27	21	SCOOBY SNACKS COME FIND YOURSELF	FUN LOVIN' CRIMINALS EMI
30	37	2	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
31	24	23	DOWN 311	311 CAPRICORN/MERCURY
32	18	16	HAIL HAIL NO CODE	PEARL JAM EPIC
33	29	26	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
34	35	37	STUCK ON YOU FANTASTIC PLANET	FAILURE SLASH/WARNER BROS.
35	33	28	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
36	28	24	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
37	31	27	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
38	36	30	DEVIL'S HAIRCUT ODELAY	BECK DGC/GEFFEN
39	NEW ▶	1	SUPER BON BON IRRRESISTIBLE BLISS	SOUL COUGHING SLASH/WARNER BROS.
40	38	35	SHADOWBOXER TIDAL	FIONA APPLE CLEAN SLATE/WORK



HITS! IN TOKIO

Week of December 1, 1996

- Virtual Insanity / Jamiroquai
- Every Time I Close My Eyes / Babyface
- Betcha By Golly Wow! / ♪
- Justify / Daryl Hall
- You Must Love Me / Madonna
- Say You'll Be There / Spice Girls
- Kumoga Chigireru Toki / UA
- I Love You Always Forever / Donna Lewis
- Beyond The Invisible / Enigma
- Lay Down / Nalini
- Never Miss The Water / Chaka Khan
- Me Wise Magic / Van Halen
- Give Me Little More / Clementine
- Ob-La-Di, Ob-La-Doa / The Beatles
- Alfie / Vanessa Williams
- Angel / Simply Red
- I May Be Single / Elisha La'Verne
- Dance Into The Light / Phil Collins
- Mach 5 / The Presidents Of The United States Of America
- La Le La / Shikisha
- If It Makes You Happy / Sheryl Crow
- Love Makes Me Run / Ice
- Come On Everybody / Us3
- Change The World / Eric Clapton
- Everybody Jam! / Scatman John
- Place Your Hands / Reef
- Hey Dude / Kula Shaker
- Pride / Miki Imai
- All I Want / Susanna Hoffs
- When You Love A Woman / Journey
- Se A Vida E (That's The Way Life Is) / Pet Shop Boys
- Let's Get The Mood Right / Johnny Gill
- Money Makes The Monkey Dance / Nil Lara
- Wishes / Human Nature
- Marina / Chico And The Gypsies
- Welcome To The Fancub Of Love / Meja
- Stay Together / Mr. Big
- Got To Give It Up / Aaliyah
- Dub-I-Dub / The Axel Boys Quartet
- You Don't Know / Cyndi Lauper
- Donna Iikoto / Yukihiko Takahashi
- Bohemian Rhapsody / The Brads
- Fly Like An Eagle / Seal
- Piu Bella Cosa / Eros Romazzotti
- Don't Let Go (love) / En Vogue
- Sayonara Game / Shougo Hamada
- Doushiyoumona! Bokuni Tenshiga Oritekita / Noriyuki Makihara
- Nagisa / Spitz
- Don't Stop Believin' / Andre De Lange
- If We Fall In Love Tonight / Rod Stewart

Selections can be heard on
"Sapporo Beer Tokio Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

Shareholders Approve CBS/Infinity Merger; Hungry Audience Slurps Up Mancow Album

ALL TOGETHER NOW: Infinity and CBS shareholders overwhelmingly approved the companies' merger in separate meetings Dec. 10. One CBS attendee asked Westinghouse chief **Michael Jordan** how he would handle the "controversial" **Howard Stern**, to which Jordan responded that "very diverse points of view" are an acceptable element of radio. The U.S. Department of Justice approved the deal Nov. 10; the FCC's nod is expected by year's end.

It's trendy as Tickle Me Elmo dolls for recording artists to man the radio mike for consistent, high-profile major-market exposure: take **Ashford & Simpson**, **Greg Kihn**, **Isaac Hayes**, and **Monie Love**.

Now, **Mancow Muller**, the bawdy morning DJ at **WRCX** (Rock 103.5) Chicago—whose demeanor I liken to being sneezed on—joins the short list of names signifying a reverse phenomenon: radio DJs crossing over to the album charts. Mr. Cow's second album, "Fat Boy Pizza Breasts," which includes 50-plus comedy tracks, grazed **The Billboard 200** at No. 141 in the Dec. 7 issue but locally continues to eat up sales records.

So far, 50,000 copies of the CD/tape have been shipped to retail—the total number sold of last year's debut release from Mancow, "Box Of Sharpies." Tenthousand fans showed up at one stop on his two-day, seven-destination **Winnipeg A Go-Go Tour**. According to **Tom Rule**, GM of the Schaumburg, Ill., **Tower Records**, the store racked up the largest single-day sales of any record he has seen. Popularity on the radio is one thing, but these folks are slapping down credit cards for their Man.

Speaking of Tickle Me Elmo, **KIBB** (B100.3) Los Angeles auctioned off three of the bizarre little dolls to benefit local charity **Project Cuddle**. The three impossible-to-find seasonal keepsakes went up for bid during the Dec. 9 morning, midday, and afternoon shows. Respectively, they brought in \$1,400, \$600, and \$725. Scary, scary, and scary.

According to the station's **Natalie Eig**, the search for the elusive cuddlies

was no easy task: "We bought them in Juneau, Alaska. We called everywhere, and that was the *only* place we could find them."

Last week at a promo stop in Cincinnati, **WKRQ** (Q102) morning guys **JohnJay** and **Brian Douglas** asked



by Chuck Taylor

Rod Stewart to say hi to them on the **Billboard Music Awards**. So while performing his new "If We Fall In Love Tonight," Stewart altered the lyrics and sang, "Listen to JohnJay and Brian all the time."

Cable audio service **Music Choice**, which broadcasters have ignored for years as viable competition, demonstrates its muscle as a satellite subscription service with the announcement that its 37 niched format channels will be available at company-owned **T.G.I. Fridays** restaurants. Select stores in the chain already subscribe to **DirecTV**, which has offered **Music Choice** as part of its consumer package for the past few years.

While this in no way competes directly with radio, the company—and primary rival **Music Digital Express**—have already progressed much further than most cable radio agnostics predicted all those years ago. Better keep an ear pressed . . .

FORMATS: APPLE REALIGNMENTS

WQHT (Hot 97) New York, whose 1996 slogan, "Hip-hop and R&B flava," signaled a reimagining of the station, has unveiled its 1997 positioner: "Hip-hop rules the world." Meanwhile, crosstown **WMXV** (Mix 105) calls are now **WDBZ** (the Buzz).

The three owned-and-operated affiliates of **WCIN** Cincinnati's **Classic Oldies** Network have encountered less-than-promising fates. **WCKN** Myrtle Beach, S.C., and **WCOO** New Bern, N.C., are off the air, while **WCKO** Norfolk, Va., is still on the air. The trio, meanwhile, is up for sale. Flagship **WCIN** is still waiting for its county commissioners to sign over the land for a new tower site that will let the station operate at its licensed 5,000 watts, instead of the 1,000 watts it's utilizing now.

Let your fingers do the rumor mongering: Months ago, there was talk that modern **WRAX** Birmingham, Ala., was going to move to the frequency of its duopoly partner, top 40 **WMXQ** (Mix 94.5). **WMXQ** eventually went soft AC as **WYSF**, but there must have been some basis for the rumors, because the new edition of the **Birmingham Yellow Pages** has a logo for **X94.5** and the slogan "The cutting edge of rock" in its listing of info lines. The phone book went to press before **WMXQ**'s flip and came out afterward.

By the time you read this, religious **KHIS** Bakersfield, Calif., will have flipped to **KSMJ**, which not only sounds like smooth jazz, it is. **Broadcast Architecture** in Princeton, N.J., is consulting the Dec. 12 format change.

Beasley Communications has begun operating modern **WCHZ** Augusta, Ga., under a local marketing agreement effective Dec. 9. The new GM is **Kent Dunn**, who will continue his duties as GM at Beasley sister stations in the Augusta market: talk **WGAC**, oldies **WGOR**, and nostalgia **WHAY**.

FOLKS: TRADING RAIN FOR WIND

Alan Sledge is named PD at country **WUSN** (US99) Chicago from the same position at **KMPS** Seattle. Former **US99** PD **Dean McNeil** is upped to director of programming, promotions, and marketing.

Amid rumors of more changes, PD **Steve Young** exits album **WNEW** New York after five months at the station . . . **WXTU** Philadelphia PD **Kevin O'Neal** is out. No replacement has been named.

Brad Gleason, operations manager of AC/rock combo **WNNS/WQLZ** Springfield, Ill., is the new assistant PD/morning host at modern AC **WHITE** (Hits 105.9) Louisville, Ky.

NEWS IN THE MORNING

KIBB (B100.3) Los Angeles finds its new morning host down the hall at sister station **KYSR** (Star 98.7). **Gary Spears** (formerly of **WBBM-FM** [B96] Chicago) will team with **Patty Lotz** and new sidekick **Steve Reynolds** from **Premiere Radio**. The show will be produced by **Mike "Danger" Krasner**, formerly of **Rick Stacy's** afternoon show on **KYSR**.

WBBM welcomes **Eddie** and **Jobo** back to mornings Jan. 13, teaming them with current host **Frankie "Hollywood" Rodriguez**. **Eddie** and **Jobo** left the station in 1994 after six years.

Airplay Monitor editor Sean Ross and Airplay Monitor managing editors Kevin Carter, Phyllis Stark, Janine McAdams, and Marc Schiffman contributed to this column.

Kid Curry And Company Reinvent Power 96

WHEN **WPOW** (POWER 96) Miami PD **Frank Walsh** exited in January, there were at least five major players with a hand in programming at the station: consultant **Jerry Clifton** and associates **Colleen Cassidy** and **Mark Shands**; former **WPOW** VP of programming and market legend **Bill Tanner**; and midday host **Kid Curry**, a 20-year market vet who had returned to Miami from

family business in **Pueblo, Colo.**, a year earlier and who was upped to interim PD in January. Having that many folks in the mix would have been a problem in most cases. But these were all market vets, and people who have done top 40 in Miami tend to understand one another, even when outsiders don't. "We had all worked together so long that I almost knew what they were going to say before they said it," says Curry, who got full-time PD stripes in June.

WPOW, which celebrates its 10th anniversary as a rhythm-crossover outlet this year (and has a mainstream top 40 history dating back to the mid-'70s in a previous incarnation), was at 4.3 12-plus last fall, before its PD change. This spring, it was up to 5.6, before dipping in the summer. In the first fall Arbitrend, it was again rising, 4.9-5.0.

With **Clifton** and **Cassidy** advising on music; **Shands** helping cut the library from 1,000-plus titles to 350; and **Tanner** consulting on formatics, promos, and other "science of radio" issues, the team set about making **Power** a "more '90s" station. Curry says, "We had leaned on [freestyle] so much that it was burning, and we were sounding stale because we had been doing it for so long."

In many ways, **Power 96's** resurgence was based on making decisions opposite those of many of its crossover counterparts. The station, throughout its history, had been willing to play records that most crossover outlets wouldn't have touched, as long as they tested well with the station's Hispanic female core. During the winter, it became more focused musically and, by most accounts, younger-sounding. The station has also become more aggressive on R&B crossover titles, which **Tanner** once felt didn't work well with the Hispanic audience.

Curry says, "We had to realize that some of the R&B songs were hits. The way the music's going now, it just happens that [even though] some of those songs are slow and R&B, they're still mass-appeal hits, and we have to play them. We just have to make sure we're playing the strongest of them."

WPOW has augmented freestyle and pop/dance titles with deep-house records of the sort made famous by **KYLD** (Wild 107) San Francisco and

KPWR (Power 106) Los Angeles and with a number of Spanglish crossovers of its own invention. Under **Walsh**, the station commissioned what became the **Bayside Boys** mix of "Macarena." Now, Curry says, labels ask the station for the "formula" to customize their Spanish-language songs into Spanglish hits.

A year after the station's refocusing, some nonrhythmic titles are back on **Power 96**. The first breakthrough title was **Alanis Morissette's** "Ironic" six months ago. That was followed by **Merril Bainbridge's** "Mouth" and, most recently, the **Barbra Streisand/Bryan Adams** duet, "I Finally Found Someone." Curry says he has listened to Spanish-language radio with female Hispanic friends who told him, "I just wish you understood Spanish so you could understand how romantic this song is."

Here's a 4 p.m. hour on **Power 96**: Az

Yet, "Last Night"; **Ghost Town DJ's**, "My Boo"; **All-4-One**, "I Can Love You Like That"; **Mighty Dub Kats**, "Magic Carpet Ride"; **New Edition**, "Still In Love With You"; **Rockell**, "I Fell In Love"; **Fever**; "Fever Express"; **Gloria Estefan**, "I'm Not Giving You Up"; **Keith Sweat**, "Twisted"; **Real McCoy**, "Run Away"; **Blackstreet**, "No Diggity"; and **Amber**, "This Is Your Night."

Curry worked with his air staff, many of whom are market vets, to modernize their on-air terminology, he says. "I remember hearing [p.m. driver] **Joe Nasty** tell a winner, 'You just won the money, honey!' I walked in the booth and told Joe, 'I've heard you say that for 20 years.' Now, it's 'Hey, yo! I just hooked you up' instead of 'You just won.' Instead of 'Hey, little girl,' it's 'Oye, mamita' . . . because it's very important to relate to the audience in this market."

Power 96's two-woman morning show was reworked. Morning anchor **Bo Griffin** got a new support team: mixer **DJ Laz**, who contributes 10-minute mixes throughout the show, and comedian **Mark Mosley**. Having vets like **Griffin**, **Nasty**, and **P/T Don Cox** (who has a greatly increased presence on the station this year) has helped "set the pace for the young guys" on the staff, Curry says. "I look at **Joe** and **Cox** as the guys at the staff meeting who say, 'You know guys, he's right. We have to work harder.'"

Curry is proudest of **Power 96's** momentum a year after starting to make its changes. "Over the last couple of weeks, I've been waiting for a letdown. I keep waiting to hear one, but I haven't yet. When I turned the station on [the Monday morning after Thanksgiving], I thought I would hear a let-off, but the place is on fire."

SEAN ROSS

newsletter...

DUSTY BLACK, regional VP/GM for **SFX**, assumes GM duties for **KKRW** Houston, as the company closes on the outlet. He replaces **John Hiatt**, who had been transferred by former owner **CBS** to oldies **KLOU** St. Louis. Meanwhile, **Frank Carter**, local sales manager at new AC duopoly partner **KODA**, is now station manager for **Arrow 93.7**, and **Michael Nasser**, general sales manager of **KODA**, is upped to station manager.

DAN DILORETTO, GM of **WXTB/WTBT** Tampa, Fla., adds those duties at newly acquired **Jacor** adult top 40 duopoly partner **WUSA** (Kiss-FM), which has temporarily changed calls to **WUKS**. He succeeds **Mark Kaye**, who exits. **Jacor** market manager **Dave Reinhart** will also oversee the outlet.

JOHN ROBERTS, PD of **KHFI** Austin, Texas, signs a three-year deal and is named director of operations and programming for **Clear Channel** in Austin, overseeing **KHFI/KPEZ/KEYI/KFON**.

STATION SALES: **WMNW-AM** from **Back Bay Broadcasting** to **Salem** for \$6 million. The former **Bloomberg** business news affiliate will no doubt be flipping to religious programming.

New York Chapter Of NARAS Honors Industry Heroes

The New York chapter of the National Academy of Recording Arts and Sciences (NARAS) hosted its second Heroes Awards Dec. 5 at the Laura Belle supper club in New York. In addition to Billboard deputy editor Irv Lichtman, those honored for their contributions to the local recording industry and community were GRP president Tommy LiPuma, composer Michael Kamen, and recording artists LL Cool J and Suzanne Vega. Award presenters were Atlantic Records co-chairman Ahmet Ertegun, Billboard director of strategic planning Ken Schlager, artist/composer Randy Newman, rap artist Craig Mack, and performer Nona Hendryx, who serves as governor of NARAS' New York chapter. Proceeds from the awards dinner will support the New York chapter's music education and professional development programs.



Socializing following the awards ceremony, from left, are GRP president Tommy LiPuma, artist/composer Randy Newman, producer Russ Titelman, Elektra Entertainment Group president and a 1995 Heroes Award recipient Seymour Stein, and Billboard editor in chief Timothy White.



Toasting each other are producer Arif Mardin, left, and Elektra Entertainment Group president Seymour Stein.



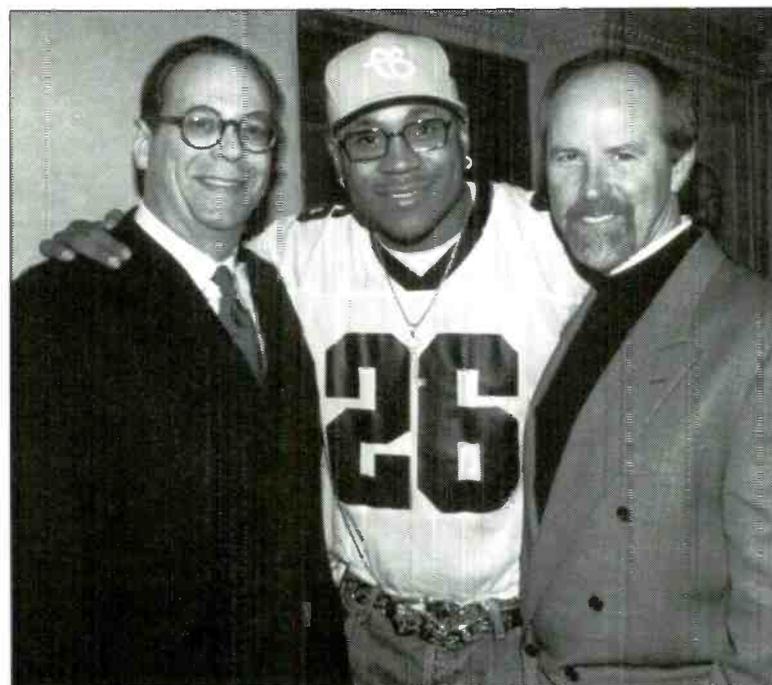
Tommy LiPuma, left, and Ahmet Ertegun share a private joke.



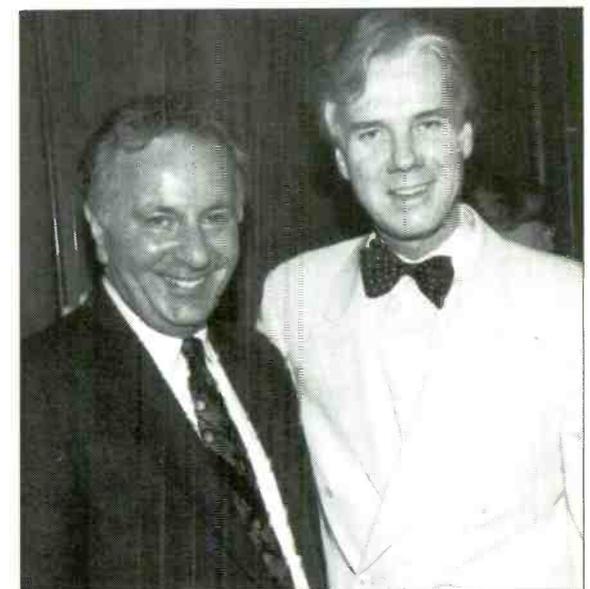
The gang gathers together. Shown, from left, are NARAS president/CEO Michael Greene; Billboard director of strategic planning Ken Schlager; Billboard deputy editor Irv Lichtman; artist/composer Randy Newman; GRP president Tommy LiPuma; composer Michael Kamen; Atlantic Records co-chairman Ahmet Ertegun; songwriter/performer Suzanne Vega; BMI VP of writer/publisher relations Charlie Feldman, who serves as president of NARAS' New York chapter; WBSL New York DJ Frankie Crocker, who was master of ceremonies for the event; and governor of NARAS' New York chapter Nona Hendryx.



Celebrating the Heroes Awards, in the back row, from left, are Billboard deputy editor Irv Lichtman, NARAS president/CEO Michael Greene, and NARAS New York chapter president and BMI VP of writer/publisher relations Charlie Feldman. In the front row, from left, are artists LL Cool J and Suzanne Vega, GRP president Tommy LiPuma, composer Michael Kamen, and Atlantic Records co-chairman Ahmet Ertegun.



Huddled backstage, from left, are NARAS New York chapter president and BMI VP of writer/publisher relations Charlie Feldman, artist LL Cool J, and NARAS president/CEO Michael Greene.



Billboard's own hero, deputy editor Irv Lichtman, accepts hearty congratulations from Billboard editor in chief Timothy White.



Rap star LL Cool J expresses his gratitude for the recognition.

INDUSTRY PROMOTES HOME-GROWN ACTS

(Continued from page 1)

band Damage are being given more media attention, while the established names of Dina Carroll, Gabrielle, Incognito, MN8, and Eternal have found wider audiences with second albums.

Separate R&B charts, a proliferation of award shows, and the success of black-oriented media are among the initiatives helping more British R&B acts see the light of day.

But artists and executives are reluctant to encourage any more separatism. The strongest voices here say British soul and swing musicians should build on the country's traditions of borrowing and mixing musical influences if they are to create something other than a watered-down pastiche of American soul. Observers also note that the key to longevity for British R&B lies in international acceptance,

The situation with award shows is symptomatic of the state of the British R&B community. There are many organizations working on specific agendas but no single strong coordinating umbrella for black musicians and executives.

Many were encouraged by the formation in 1994 of the British R&B Assn. (BRBA), which came together with the specific aim of creating an R&B chart. This, argued the association, would help expose soul, swing, and rap artists here and abroad. Since early 1995, the chart has been carried in trade and consumer publications, as well as being broadcast on stations such as London's influential Kiss 100 FM.

Go! Discs artist Gabrielle—whose second album, "Gabrielle," has sold 220,000 copies, according to the label—says she has not directly benefited

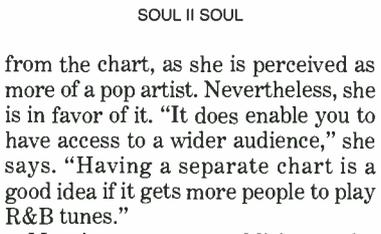
from the chart, as she is perceived as more of a pop artist. Nevertheless, she is in favor of it. "It does enable you to have access to a wider audience," she says. "Having a separate chart is a good idea if it gets more people to play R&B tunes."

Morrison, a recent addition to the R&B firmament, says, "The R&B chart has definitely helped me. Anything that allows my record to be heard has helped me. I support the R&B chart, and I listen to it every week [on Kiss FM]."

Ray Hayden, of the group Opaz and owner of Opaz Productions, was one of the founders of the BRBA. "We got the chart going and justified its existence," he says.



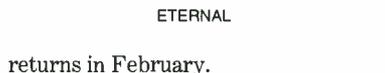
GABRIELLE



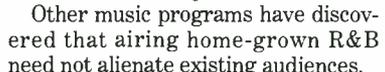
SOUL II SOUL



ETERNAL



LIGHTHOUSE FAMILY



DAMAGE

particularly in the highly competitive U.S. market.

The British music industry only recently began creating a separate black music infrastructure. Unlike the U.S., labels here tend not to have separate black music departments, although some, like EMI's Cooltempo imprint, are experimenting with the idea. Columbia Records U.K. believes it is the first major to have a head of black music after the appointment of Matthew Ross to the post in November.

Until the beginning of the '90s, there were few TV or radio outlets specifically dealing with black music. Now there are two black music award shows competing for media attention. The first Music of Black Origin (MOBO) Awards was held in London in November and broadcast to most regions on the ITV network Nov. 21 (Billboard, Dec. 7). MOBO organizers say their awards complement the Black Music Awards (BMAs) held in September. The difference is that the MOBOs include nominations from white acts, such as UB40 or Jamiroquai, who work in predominantly black musical forms like reggae or soul. The International Dance Awards in January also have a strong R&B contingent, although it is not confined to black music.

Jazzie B. of Soul II Soul, who recently inked a new worldwide deal with Island Records label 4th & B'way, won the MOBO Choice Contribution Award. "The good thing about the MOBOs was they covered everything that was in demand here," he says. "In the U.K. there's this fantastic melting pot of genres. So much has changed in this country in recent years, and we have so much to be proud of."

Having more than one awards show helps draw attention to black music, but it is also confusing. "We need a universal black music awards; we don't need two happening in the space of three months," says Morrison. This, he argues, would attract sponsorship, like the Soul Train Awards in the U.S.

"The main problem is money. With the MTV Video Music Awards, you're talking in terms of millions of pounds; we're talking thousands for the BMAs," he says. "Money could solve a lot of problems."

returns in February.

Other music programs have discovered that airing home-grown R&B need not alienate existing audiences.

Johnny Lawes, Morrison's manager, says, "It's only lately that we've had that genre of music TV. What has been helpful is that established TV programs have been willing to venture into those kind of acts. That's given the music and them a lot of credibility."

The new media outlets for R&B remain breeding grounds that feed into the mainstream talent pool in much the same way that dance and indie radio and press build stars for top 40.

Most in the industry are happy that these outlets have been created and are unwilling to embark on further separate structures for black music. Economically, it makes little sense in the U.K., where the black population is no more than 1.6% of the country's 56 million inhabitants, according to government figures.

"I think we need a starting ground, but we have to have the core audience," says Jazzie B. "At the end of the day, there's only one top 10."

As a British artist and producer who has experienced U.S. success since the late '80s, Jazzie B. has a unique perspective on the issue. More separatism would be "a terrible thing," he says. "Culturally, we are not used to that. It's more beneficial to have that melting pot that we have."

With his long-term view, Jazzie B. can see the strides that have already been made. "No one said it was going to be easy. When I was looking for a deal, there was not a black person in sight. Now there are successful A&R men and executives, and there are many more black artists."

Morrison is in favor of setting up black divisions here. But, he says, "it's not a color thing; it's a music thing. The guy who signed Jazzie to Virgin was a white guy [Mick Clark]. He knows so much about British black music. It's about awareness. You could have six white people working there as long as they are aware of the culture and the styling and how to make it appealing to the market."

MEDIA ATTENTION

Lawes says, "We ignore the black and white issues and concentrate on

quality."

For Columbia U.K.'s Ross, the newly appointed head of black music, it is the commercial concerns of selling quality music that will persuade the industry as a whole to listen to black musicians and executives.

"We are a business, and we're about selling records," he says. "At the moment, there's the increased perception that there's money to be made from selling black music. For example, no one at the majors would take drum and bass seriously until Goldie started selling records."

Ross says the resistance to the black music agenda has less to do with racism or politics and more to do with simple inertia. "The whole thing becomes a self-fulfilling prophecy," he says. "Numerically speaking, ethnic minorities are underrepresented in the media

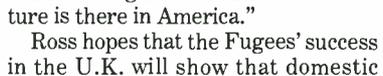
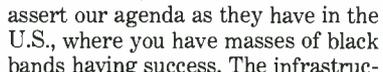
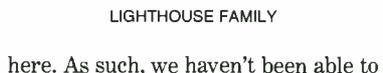
needs to do so internationally. This year has seen A&R and marketing spending put behind domestic R&B acts. Without the promise of international revenue streams, production budgets will remain limited, making lack of overseas success a self-fulfilling prophecy.

Thankfully, many British acts are cutting it abroad. RCA U.K.'s Martine Girault and Sony Japan's Janet Kay, while not in the spotlight at home, are finding Japanese audiences receptive.

British audiences tend to be more receptive to different kinds of music, and this can lead to mass media exposure for soul and swing beat acts instead of their being confined to the R&B niche. An artist such as Gabrielle or Carroll can become part of the pop mainstream in the U.K. without too many eyebrows being raised. The R&B



LIGHTHOUSE FAMILY



pop crossover produced by this radio environment is ideal for European and Asian markets, where harder-edged R&B goes against the grain.

But this crossover product can be a disadvantage in terms of translating the act's sound to the U.S. Dome's Robinson has had some success with Beverly Knight in the U.K. and internationally (although the singer has made it public that she would like to sign with a major). Also signed are developing acts Errol Cole and Hilary.

"British acts have to appeal to daytime radio [in the U.K.], and they tend to get watered down to be successful," Robinson says.

Adds Who, "There's a need for stations like Radio 1 to provide a better platform for R&B acts; otherwise it just ends up with the lowest common denominator of this kind of music. We are not allowed the scope—all R&B music is put in the same category."

Another problem faced by up-and-coming acts is the lack of role models on this side of Atlantic. Says Gabrielle, "All the [R&B] heroes were American. I grew up listening to Haircut 100 and Culture Club, as well as Bobby Womack and the Jackson 5, and thinking, 'Why can't I do that?'"

The result, says Jazzie B., is that "we are still trying to emulate America, from a visual and an attitude point of view. I keep saying to those guys that I meet, 'Why are you trying to be something you're not? You're half-American and half-English.'"

Oliver Smallman of First Avenue Records, home of Carroll, Eternal, and MN8, says Eternal has given up trying to make records for the U.S. market from the U.K. and will record its next album in the States.

All are convinced that the last thing they should do is—to use an old English adage—"take coals to Newcastle," or try and sell the U.S. more of what it already has.

Says Hayden, "We have to make music that runs parallel to what is going on in the U.S., but we should not do what they are doing. U.S. audiences think Seal and Sade are uniquely European. We have the advantages of being faster in terms of fashion

ROOM IN THE U.S.?

The \$6 million question is whether British labels can export R&B talent to the U.S.

Financially, there is much at stake. If the British business is to expand, it

ATLANTIC BRINGING MORRISON'S BRITISH R&B FLAVOR STATESIDE

(Continued from page 1)

for the artist in January.

Morrison's rise has been the most spectacular event in British R&B this year. Signed to the Eternal label of WEA U.K., his breakthrough came in April when "Return Of The Mack," a bass-driven and tuneful R&B cut that showcases Morrison's falsetto vocals, spent two weeks at No. 1 and 12 weeks in the top 10 of the "official" U.K. singles charts. Since then, he has had two more top 10 singles, and he is currently on tour in the U.K.

While physically projecting the image of a streetwise British tough guy, Morrison's extensive media coverage has focused on his "bad boy made good" image and his positive attitude toward life. He has a devoted female following, which is not confined to the teen market or to R&B fans.

Morrison, who is known as "the Mack," has made extensive promotional visits to key European territories, and the effort has paid off handsomely: The "Return" single has sold more than 2 million copies in the U.K. and the rest of Europe, while his album, also called "Return Of The Mack," has sold 400,000 units in Europe, according to WEA. Australia has also picked up the Morrison vibe; platinum sales (more than 75,000 units) of the single were reached after a two-week promo tour there in September.

Now the aim is to break Morrison in the home of soul and swingbeat, the U.S. Attempts to move British R&B stars to the U.S. have not always met with success. Competition is fierce, as WEA U.K.'s head of international, Hassan Choudhury, concedes. "But I think people are still interested in British music," he adds. "If what we've got is similar to what's being played there, then I think we have a good chance."

Choudhury points to Morrison's across-the-board appeal, citing his recent wins at the Music of Black Origin (MOBO) Awards, the Black Music Awards in September, and his nomination for the mostly white, indie-rock-dominated Mercury Music Prize.

"He can get a Mercury nomination and still go out and do [teen magazine] Smash Hits," says Choudhury. His manager, Johnny Lawes, is also undaunted by the idea of breaking into the U.S. market. "I'm convinced the Americans will buy into it," he says. "For me, it's not about whether he's British. The question is, Are his songs good? Can he perform? Does he interview well? The answer is 'yes' to all of those."

Morrison, for his part, says he is championing at the bit. "I've been ready for America since '95, when we released [the white-label single]

"Crazy," he says. "I'm hungry and ready to get my top 10."

Though 1996 has been Morrison's year, the setup goes back more than three years. Lawes started working with Morrison shortly after he came back to the U.K. after living in Florida during 1993.

Lawes was impressed with the artist's songs, he says, but "it was his determination and the fact that he was more of a showman that made me work with him. You could tell he was hungry."

Morrison says he built his following from the ground up. "I spent a year, which I call my 'apprenticeship,' of going through the white-label process, underground shows, pirate radio stations, and just putting records out. It's great not to have arguments about sleeves and things, when you make a record in one night, press it up the next day, then pirate radio gets on it and it starts to happen."

That year of working the under-

ground—with two singles, "Changed" and "Crazy," released through indie distributor Jetstar—put him in a better position to go to a major, says Morrison. "If I'd done it the other way around, with a [major] deal from nowhere, trying to sell back to my own people, it would have been twice as hard," he says. "The fact that I came from the underground made it easier in the transition to the mainstream."

Mickey D., Eternal's head of A&R, and Clive Black, then head of WEA U.K.'s A&R, signed the singer on the strength of the video for "Crazy" and after seeing him headline an underground show in Manchester's Moss Side district. "There were 3,000 people there, and we were only on our second white-label [release]," says Morrison. "There are some acts with major deals who can't get that kind of following."

At Ainley's Records, an independent retailer in the center of Morri-

(Continued on next page)

BRITISH HIP-HOP COMES TO THE FORE

(Continued from page 1)

Awards here, has been picked to break through since promotional copies of its "Dettwork South-East" album began circulating. Now licensed to Avex's Anti-Static label, the set is due for release Jan. 27. It was preceded by a vinyl-only 12-inch release of the title track on



CASH CREW

Nov. 25.

The number of British rap albums that have breached the U.K. chart's top 75 can literally be counted on one hand. The last act to do so was Virgin's the Brotherhood. The group garnered great reviews from the specialist and rock press, and its "Elementalz" album jumped in at No. 50 in February. However, the set dropped out of the chart after one week.

"Sometimes our home-grown hip-hop is overlooked as being as good as any that came out in '96 from America," says Virgin Records (U.K.) product manager Steve Brown. He believes, however, that the groundwork has been set for the Brotherhood's second album—currently in the demo stages—to fare better.

Two U.K. old-schoolers, Scientist Of Sound (SoS) and Cash Crew, have returned after long silences with new albums this year. Both are

aimed directly at the hip-hop market, where it is hoped they will slowly develop a broader fan base.

SoS's "144 Or Bust—The Replenishing," released by Downlow Entertainment/Kickin on Oct. 28, was mastered at New York's Sterling Sound studio. American hip-hop



THE BROTHERHOOD

experts took care of the sleeve design and recording in London. WQHT (Hot 97) New York jock Evil D made a mix tape, which was featured on his show, and Evil D stationmate Stretch Armstrong came over to serve as DJ and warm up the crowd on the act's U.K. tour in October.

"The whole exercise is to raise the profile of U.K. rap and to unite the U.K. and U.S. scenes," says Downlow label manager Agent Moulder. The album is set for U.S. release in January via Alliance/ALD.

Cash Crew's RCA debut, "From An Afropean Perspective," released Nov. 18, comes five years after its debut on Virgin. The new album, picked up from BMG-France, will be allowed to "grow organically through the hip-hop underground," says product manager Sonya Skinner.

On the singles front, two acts look set to make some great strides within the next year. The Afro-Asian group Kaliphz—which had a top 30 hit in March with "Walk Like A Champion," featuring world boxing champion Prince Naseem—now goes under the name of Kaleef. Its catchy anti-drug remake of the Stranglers' "Golden Brown" was on BBC Radio One's B-list prior to its Nov. 25 release. The act is signed to Pete Waterman's Unity label.

MOBO hip-hop nominee Phoebe 1, signed to SoulTown, has the pop sensibilities and attractive lyrical flow to be a crossover success. She released a one-off single, "Get It On," on MBA Dec. 2.

Billboard's 1997 International Buyer's Guide

Billboard

THE WORLDWIDE REFERENCE SOURCE FOR:

- RECORD LABELS
- HOME VIDEO COMPANIES
- AUDIO BOOK PUBLISHERS
- MUSIC PUBLISHERS
- WHOLESALE
- ACCESSORY MANUFACTURERS
- PACKAGING AND LABELING
- RAW MATERIALS
- ENTERTAINMENT ATTORNEYS
- CD REPLICATORS
- CHARTS AND SERVICES

Brand New for 1997

More than 16,000 listings

Over 50 countries listed

INTERNATIONAL BUYER'S GUIDE 1997

If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

IBG '97 brings you record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

With IBG '97, you will be able to:

- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you at the top of the industry. And, best of all, it costs just \$125 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL

(800) 344-7119. In NJ (908) 363-4156.

Or send check/money order for \$125 plus \$5 S&H (\$12 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

BDBG3126

INDUSTRY PROMOTES HOME-GROWN ACTS

(Continued from preceding page)

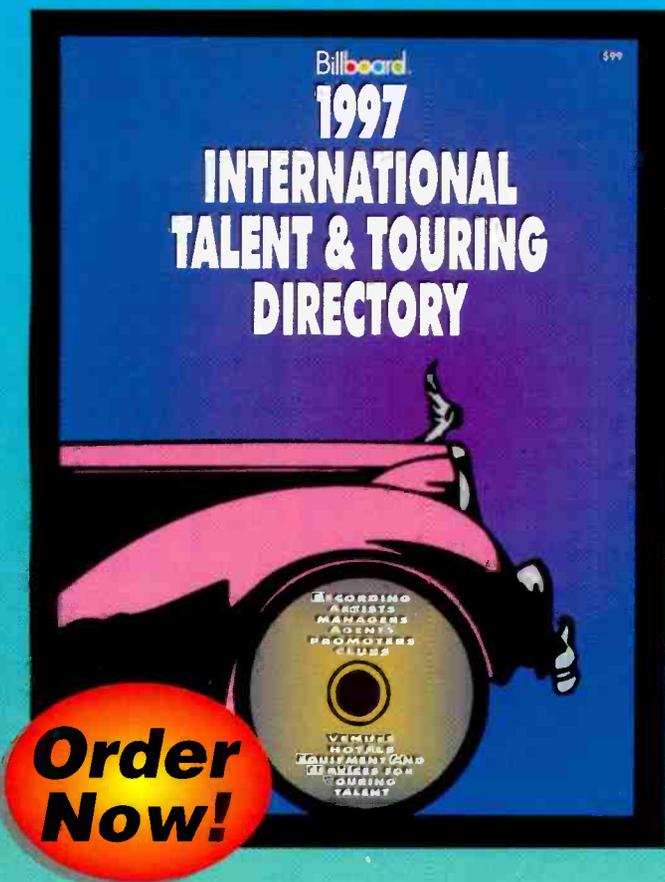
and music, and we can use that to our advantage."

A&R consultant Who says artists and executives alike must make the changes. "Within the industry, we have to learn to start prioritizing these acts and shouting very loud about the different forms of music. The artists have to recognize that they have to be genuinely international, not just focused on the U.K."

All eyes on this side of the pond will be on Morrison as he tries to take on the U.S. next year. A lot is resting on his performance in terms of pride, if nothing else. As wave after wave of guitar bands fail to capture the imagination of U.S. buyers, there is hope that another sector of British music can find a home in the States, a market that is undoubtedly R&B's springboard to the rest of the world.

*When the show hits the road,
the music industry turns to
the premier reference guide.*

THE INTERNATIONAL TALENT & TOURING DIRECTORY



From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1997 International Talent & Touring Directory is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

You get over 17,000 listings in the U.S. and 22 countries worldwide! ✓Agents & Managers ✓Sound & Lighting Services ✓Venues ✓Clubs ✓Hotels ✓Instrument Rentals ✓Staging & Special Effects ✓Security Services ✓Charter Transportation ✓Merchandisers

**Save time, save worry and make money —
order the 1997 International Talent & Touring
Directory today!**

Order multiple copies for your entire staff!

YES! Please send me Billboard's 1997 International Talent & Touring Directory. I am enclosing \$99 per copy plus \$5 shipping and handling (\$12 for international orders) NY, NJ, CA, TN, MA, IL, PA & DC please add applicable sales tax.

of copies _____ Check enclosed for \$ _____

Charge \$ _____ to my: American Express MasterCard Visa

Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For fastest service call 1-800-344-7119.

In NJ call (908) 363-4156.

BDC1106

LIQUOR ADS BREW CONTROVERSY AT RADIO

(Continued from page 1)

no to liquor spots, despite the potential for swelling the revenue streams of small and large stations by billions of dollars annually. The groups say running the ads may not be worth the risk to their image and the pressure from lobbying groups.

Many, in fact, fear that if they decide to run such ads, their stations could be targeted for boycotts by the powerful lobbying group Mothers Against Drunk Driving (MADD). Another concern is that the now-unchallenged airing of wine and beer ads, which amount to \$500 billion in annual revenues for stations, might be jeopardized if the voluntary ban on hard-liquor advertising is pushed by drawing unwelcome attention to the wider issue of advertising any sort of alcohol over the airwaves.

Further, they fear, the specter of boycotts, bad publicity, and restrictions on wine and beer ads could have a negative impact not only on station revenues but on community goodwill and, potentially, ratings and programming decisions.

While MADD has not yet mentioned those possible scenarios, and in fact does not advocate a total ban on alcohol advertising, the group has written President Clinton and Federal Communications Commission (FCC) chairman Reed Hundt to urge restrictions.

Meanwhile, the Federal Trade Commission (FTC) has begun an investigation to determine if beer and hard-liquor manufacturers are attempting to lure children as new customers through ads on radio, television, and cable.

On Dec. 3, the FTC subpoenaed videotape copies of ads and other documents from the Stroh Brewery Co. and Seagram America Co.

The probe puts an end to speculation as to whether the FTC, the FCC, or any federal agency would step into the heated argument.

Stroh general counsel George Kuehn confirms that the brewing company has received an FTC subpoena, following an inquiry about a Schlitz Malt Liquor ad disseminated by Stroh. The spot ran last July on MTV's "My So-Called Life" during an early-evening time slot, when young people are in the audience.

Kuehn says Stroh replied to the inquiry by saying that the company did not purchase an ad for that time period and that it was run then due to mistaken placement by the network. MTV has not responded.

Seagram spokesman Bevin Gove would not comment on the probe but says, "We intend to cooperate with the FTC to assure them that our advertising is fully appropriate. Our advertising is and always has been conducted with responsibility, directed at consumers of legal drinking age."

FTC spokeswoman Bonnie

Jansen said the FTC "does not either confirm nor deny an investigation."

An NAB representative says that the group is "continuing to monitor the situation."

Adding fuel to the controversy is a recent letter from Alaska Governor Tony Knowles asking the FCC to initiate a rulemaking that would ban such advertising if the hard-liquor industry does not choose to comply with its former voluntary code.

Knowles also sent a letter to the Distilled Spirits Council of the U.S. (DISCUS), asking that the voluntary ban be put in place again.

Knowles said there is no evidence that Alaskan radio and TV stations have carried the new ads and praised those who have refused to run them.

MADD, in its opposition letters, urged the president and the FCC to curb "the growth and expansion of alcohol advertising," restrict hard-liquor ads to a late-night-only window during which few children would be in the audience, and ensure "public hearings to provide a forum for the experts to address this issue and to allow the public to address their concerns."

"I think that letter made owners think," said one industry source. "A lot of them probably concluded that they don't need that kind of publicity and aggravation."

AVOIDING THE CROSSFIRE

Sources say that the NAB and radio owners do not want to get caught in the government/private sector crossfire over last month's decision by distillers to lift the voluntary booze ban in place for decades, a move triggered by the decision by Seagram to attempt the airing of ads this past summer.

There seems to be little debate within the radio community, however, about the planned course of action. Most major radio groups maintain that they will keep liquor-free programming. CBS, Infinity, ABC, Viacom, Cox, American Radio Systems, and Entercom, which account for a huge percentage of U.S. radio stations, have all vowed to keep distillers at arm's length.

SFX Broadcasting says it would like to take a "wait and see" stance, though executive chairman Robert F. X. Sillerman adds, "We have responsibility to the public whom we serve. Until and unless we receive direction from that public or from the FCC, con-

science dictates maintaining our current prohibition."

In a Nov. 7 statement, NAB president Eddie Fritts went so far as to say that the trade group was "disappointed with DISCUS' decision to end its voluntary code" but then gave final choice to "individual stations [that] have adopted their own standards regarding the acceptability of hard liquor advertising."

The DISCUS membership has also been stung by a threat by Virginia Democratic delegate George W. Grayson to get the state's Alcohol Beverage Control board to consider banning hard liquor advertising on radio and TV in the state. However, Virginia law already limits to newspapers and magazines ads for beverages that contain more than 14% alcohol.

The temperature began to rise after a Nov. 13 face-off between Hundt and Fred Meister, president of DISCUS, at FCC headquarters in Washington.

Meister made it clear that DISCUS would fight the issue at the FCC and on Capitol Hill because of what he sees as misleading comparisons between beer and wine ads and hard-liquor ads. He also supports a position that the distillers are targeting an adult audience.

Hundt, while not yet stating that he will begin an FCC inquiry on the issue, reiterated his position that he questions the impact of liquor ads on children.

The chairman has also said he believes the FCC has the authority to monitor the DISCUS quest for liquor ads, but he faces a split FCC vote: He and commissioner Susan Ness are on one side, and commissioners James Quello and Rachele Chong, who have both stated that they believe the FTC, not the FCC, has authority for policing hard-alcohol ads on the air, are on the other.

Adding to Hundt's side is a November letter of concern to the FCC from veteran liquor-ad critic Rep. Joseph P. Kennedy II, D-Mass. He wrote that he and other members of Congress "are concerned that the airwaves will be flooded with new alcohol advertisements nationwide, leaving our children to drown in images of academic and athletic success that is to be gained by drinking alcohol."

Liquor sales are illegal in all states to those under 21.

Assistance in preparing this story was provided by Chuck Taylor in New York.

MORRISON'S R&B FLAVOR

(Continued from preceding page)

son's hometown of Leicester, chief singles buyer Andy Smith says local support for Morrison was huge. "When the first white label from Jetstar came out in 1994, we sold masses and masses," he says. "Mark got his face in the right places around here, and he'd already got quite a name for himself for one reason and another, and the pirate station Fresh FM was behind him."

Leicester's sizable black and Asian populations fueled the initial demand, says Smith.

For the artist's U.S. launch, Morrison's image—until now very much

in the classic '80s style of gold chains and black leather—has been toned down.

Promotional copies of the single "Return Of The Mack" are currently doing the rounds on white label and being "leaked" from Atlantic to R&B radio stations. This will be followed up in January with servicing to pop radio, the release of the single with full packaging, and a two-week promotional tour by Morrison starting Jan. 12.

The album is tentatively set for an April release in the States, according to a label spokesperson.

FOR THE RECORD

Jon Baker, founder and president/CEO of Gee Street Records, was misidentified in a story on the V2 Music Group (Billboard, Dec. 14). V2 is acquiring a controlling interest in Gee Street.

INDUSTRY VETS, CITY BACK Y? ENTERTAINMENT

(Continued from page 6)

Susan Elling, assistant manager of a Sam Goody store in San Jose, Calif., says the labels' prospects are encouraging, especially in the Bay Area, because of the executives' commitment to planning and their familiarity with the music landscape there.

"Of all the small labels out there, [they] have a decent shot because of their strong foundation here in the Bay Area," she says. "They're keeping radio stations involved and are doing a good job of cross-marketing with retail."

In addition to the music group, the corporation has Y? Publishing, which manages the corporation's publishing rights and administrative functions; Y? Filmworkz, a full-service film and music video production company, complete with editing and post-production facilities; and Multiworkz, a multimedia entity that comprises graphic design, illustration, and computer programming services.

The most ambitious component of the fledgling corporation is Y? Manufacturing & Distribution, a three-phase endeavor that the city of Oakland has backed with \$4 million in seed money.

"We started doing the numbers and determined that manufacturing and distribution was where the money was," says Foster.

This year, the Oakland city council voted to disperse a \$2 million Economic Development Initiative grant and \$2 million low-interest loan from the Department of Housing and Urban Development to develop Y? Entertainment's manufacturing arm.

Says Oakland city councilwoman Natalie Bayton, "Oakland is one of the empowerment zone programs that President Clinton established in 1994. The focus of the program is economic development and job generation in urban areas, and we feel that Y? Entertainment is a company

WHITE HOUSE

(Continued from page 7)

other, more important, work to do. A second (probable) reason: Bill had carried a "sizable" private CD collection into the White House.

Tim Sites, RIAA senior VP, communications, says the trade group called the White House curator's office early in Clinton's first term about a CD library, but "it got put on the back burner. Well, it might have been bad timing for everyone. We never got an absolute no."

During the president's first term, he invited all kinds of recording artists (Alison Krauss, Tish Hinojosa, Ruben Blades, Mary Chapin Carpenter) to perform at the White House, and he resurrected the White House Jazz Festival, too.

Sites says the RIAA will make another inquiry about restoring the collection to the White House.

The White House holds firm to its recollection of the first-term response from Hillary Clinton—says a spokesman, "it was no"—but has left open the possibility that the Clintons, perhaps more relaxed in their second term, "might be open to the idea now. We'd be happy to approach them with the suggestion."

In the meantime, where are all those boxes and boxes of choice LPs? Says the White House source: "Long gone. In some storage facility somewhere."

that can achieve that goal."

Y? Entertainment is in negotiations to obtain a 33,000-square-foot warehouse in which it will manufacture CDs and cassettes. The site, not far from the company's music group location, will initially have 60 employees. Foster says that number will rise to 150 in two to three years. Y? Entertainment now has a staff of 12.

Says Foster, "Among the things we're trying to do is create economic opportunities for west Oakland, which was where blacks from the South originally migrated from after Reconstruction because of the port

that's located here."

Y? Manufacturing & Distribution is working with San Jose-based Trace Optical for manufacturing consulting, site development, and training. When Y? Manufacturing acquires the warehouse space, Trace will provide the CD and cassette manufacturing equipment, as well as product servicing.

Y? Entertainment's Abdullah says it will take \$10 million to get the company's manufacturing arm off the ground. "We already have half of that," he says, referring to the city's \$4 million and the \$1 million invest-

ed by Foster and McElroy. "We're confident we'll be able to raise the balance through private investors," he says. "If not, we'll proceed on our own, but at a reduced rate of growth."

Abdullah estimates the ideal total start-up costs over a four-year period at \$30-\$40 million.

When up and running, the company expects to have an annual production capacity of 24 million CDs and 25 million cassettes. The company also plans to manufacture DVDs.

On the distribution side, Y? Manufacturing & Distribution has set up

long-term relationships with Federal Express and UPS for product delivery.

Abdullah identifies four key distribution elements. "We're servicing retail chains, rackjobbers and one-stops, the Army/Air Force Exchange Service [to service military bases], and for international territories, we're licensing by country or region," he says.

While initially focusing on Y? Entertainment's labels, the distributor expects eventually to handle product from other indie labels, as well.

MCA, SEAGRAM ASSAILED FOR GRAPHIC LYRICS

(Continued from page 3)

World Entertainment, saying that they had either "refused to stock these kinds of records or at a minimum made a commitment to limiting their sale to children."

John Sullivan, CFO of Trans World, says that the chain places prominent signs in its stores explaining the recording industry's parental-advisory sticker program, which warns buyers that an album contains explicit lyrics.

"We do the best we can to discourage the sale of [stickered product] to minors, but we leave a lot of that to the discretion of our store managers," says Sullivan.

Russ Solomon, president of Tower, says, "We don't sell that stuff to children, and we never have, and that's righteous."

At the press conference, Tucker

said, "Gangsta rap, containing those insidious, thuggish, and denigrating lyrics, is race-driven, drug-driven, violence-driven, and—the bottom line for these drooling corporate executives—monstrously greed-driven."

She concluded, "The moguls of the record industry must be made to understand the harm they are inflicting on our children. They must begin to put principle before profit and stop pimping pornography, drugs, and violence to America's children."

Christian Pinkston, director of communications for Empower America, says that Bronfman contacted Bennett in January of this year to allay concerns after reports circulated that MCA was negotiating to buy 50% of Interscope. In a press conference Feb. 11, Bennett and Tucker condemned five major record compa-

nies (Warner, Sony, EMI, PolyGram, and BMG) but praised MCA for its stated commitment "not to release any specific music which this company deems to be objectionable."

Pinkston says that Bennett wrote to Bronfman several weeks ago, after recent Interscope releases began to approach the top of the charts. When the letter was not answered, Bennett called the Seagram chief Dec. 9, the day before the conference, according to Pinkston. "Bronfman said he was proud of what they were putting out," Pinkston says. "He said the material passed their review. So we took it to the media."

Although MCA was the focus of the latest attack, Empower America promised that pressure would continue on the other major record companies.

PIRES CONQUERS PORTUGAL WITH DG CHOPIN SET

(Continued from page 7)

The album's international launch took place at the home of a prominent patron of music in the picturesque and palace-strewn town of Sintra, in the hills west of Lisbon. Wide media coverage of this event, which included a performance by Pires, gave initial impetus to sales. Undoubtedly, the CD's primary appeal, apart from Chopin's poetic and alluring music, is Pires herself, a native of Lisbon who now lives on a farm in a remote part of northern Portugal.

Commensurate with her growing international reputation, the pianist is a popular performer in Portugal, where she plays often, mostly in Lisbon and the northern city of Oporto. Says João Bastos, director of national public radio RDP 2 and former artistic director of the National Opera of Portugal, "She is as well-known here as Plácido Domingo. She is one of our greatest interpretive artists ever." Pires was due to be interviewed at length on the station in early December.

Despite the success in Portugal, DG has limited expectations about making the Pires disc a phenomenon elsewhere. While other territories have their own choice as to how to market the record, only in Portugal will the project be advertised on TV, says Vaz.

The appeal of the recording rests on the fact that Pires is Portuguese, says Wright, who believes that outside of Portugal, the disc will sell in similar figures as do other classical releases.

Pires took to music and the piano early in life. At age 7, she was performing Mozart concertos in public.

She says, "My family was not musical; my mother played the piano, but she left it when I was very young. But I had a very strong need for expression, and we did have a piano at home."

She studied with Campos Coelho at the Lisbon Conservatory until 1960. She later studied in Germany with Rosl Schmid and Karl Engel. International recognition followed her first prize at the Beethoven Bicentennial Competition in Brussels in 1970.

WIDE REPERTOIRE

Soon after, she began recording for French label Erato, where she remained, except for a brief interval with Japanese label Denon, for more than 15 years. She recorded works by Bach, Beethoven, Schubert, and Schumann, as well as a series of Mozart piano concertos and Chopin's First and Second Piano Concertos. She subsequently debuted in London and New York and appeared with Claudio Abbado, with whom she later recorded four Mozart piano concertos with the Vienna Philharmonic and the Chamber Orchestra of Europe. She has recorded exclusively for DG since 1989.

With DG, Pires has furthered her command of the classical-period composers while gradually exploring more modern repertoire, often in company with French violinist Augustin Dumay, with whom she recently formed a trio that included Chinese cellist Jian Wang.

"I have very small hands," she confides, "so I must choose my repertoire carefully. I played a lot of 20th-century music when I was younger,

but with time, I realized that much of it was written for large hands. With some works I feel more comfortable in a chamber setting; physically, it's somewhat easier. That's why I can approach composers that I would not play alone."

Thus, her complete cycle of Mozart Piano Sonatas has won her both acclaim and awards (the Grand Prix International Du Disque and the CD Compact Prize, both in 1990), while with Dumay, she has released highly praised recordings of works by Grieg, Franck, Debussy, and Ravel.

Her versions of Chopin's "Preludes" and the Second Piano Concerto, with the Royal Philharmonic Orchestra under the direction of André Previn, were also widely acclaimed and raised expectations for "Nocturnes." The highly articulate Pires says, "The only thing the 'Preludes' and the 'Nocturnes' share besides their short length is their relatively free form. There the similarities end."

She sees Chopin's music in humanistic, almost existential terms. "The 'Preludes' have a dramatic or emotional charge," she says, "while in the 'Nocturnes,' the tension has passed. They have another meaning altogether. They are like a person who has grown older: The dramatic tension is a memory, it's not there anymore. Or when a person accepts the condition of being alive, and the feelings of suffering have become free."

She goes on to point out that the 21 "Nocturnes," which Chopin wrote over the course of his life, are representative of his entire oeuvre.

This blend of rigor and searching

The organization expects to send a letter to Seagram's board of directors and may publicize its cause further in advertisements.

The record companies' trade group, the Recording Industry Assn. of America (RIAA), said in a release, "The wardens of morality have assumed the responsibility of defining and enforcing what is good and right for all Americans. Such arbitrary standards dictated from a soapbox of moral superiority, if unchecked, will deafen us to the cries of other voices."

"I think it's more of the same," says Hillary Rosen, president/COO of the RIAA. "Any time a company's hundreds of releases are filtered through the sensibilities of any one person, there's going to be something they disapprove of."

RECORDING PLANS

Roger Wright, DG's VP for A&R in Hamburg, concurs. "She's an artist at the peak of her powers, who obviously has high commercial potential. This CD was already identified as a priority release before its success in Portugal."

Recording plans include Chopin's "E Minor Piano Concerto" with Emmanuel Krivine and the Chamber Orchestra of Europe; works by Schubert, both alone and with Dumay and Wang; and violin sonatas of Beethoven with Dumay. In September, she performed Mozart's "Piano Concerto No. 9" with Riccardo Chailly and the Concertgebouw Orchestra in Seoul, South Korea; Beijing; Tokyo; and Osaka, Japan. Her 1997 tour schedule includes dates throughout Europe from January until April, with U.S. dates slated for later in the year.

"I didn't have a lot of contact with [music] other than classical music when I was a child," the pianist says. "But I totally fell in love with jazz when I got older. I love all kinds of music. I don't make a distinction between playing and listening. If I can't play something, I'm happy just to listen. To play, you must start by being able to listen. So playing is a way of listening."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 314 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top songs like 'DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)' and 'UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)'. Includes a 'NO. 1' starburst for the top song.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have been on the Hot 100 for 20 weeks or more, such as 'MISSING EVERYTHING BUT THE GIRL (ATLANTIC)' and 'I CAN'T SLEEP BABY (IF I) R. KELLY (JIVE)'.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top songs like 'IF YOUR GIRL ONLY KNEW AALIYAH (BLACKGROUND/ATLANTIC)' and 'WHEN BOY MEETS GIRL TONI BRAXTON (LAFACE/ARISTA)'. Includes a 'NO. 1' starburst for the top song.

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

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

- 82 ALL I WANT (Chrysalis, ASCAP/Westbury, PRS) WBM
43 ATLIENS (Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM
84 AT NIGHT I PRAY (Sony/ATV Tunes LLC, ASCAP/Wild Orchid, ASCAP/Bobby Sandstrom, ASCAP/BMG, ASCAP) HL
66 BARELY BREATHING (Duncan Sheik, BMJ/Happ Dog, BMJ/Careers-BMG, BMI) HL
89 BIRMINGHAM (Down in Front, SOCAN/EMI April, ASCAP/EMI April Canada, ASCAP/Into Wishin', ASCAP/MCA, ASCAP/Sold For A Song, ASCAP/O'Brien, ASCAP) HL
62 BITTERSWEET ME (Night Garden, BMI/Warner-Tamerlane, BMI)
61 BOHEMIAN RHAPSODY (FROM HIGH SCHOOL HIGH) (B. Feldman & Co./Glenwood, ASCAP) HL
47 BOW DOWN (Gangsta Boogie, ASCAP/WB, ASCAP/Base Pipe, ASCAP/Real An Ruff, ASCAP/Golden Fingas, ASCAP) WBM
24 CHANGE THE WORLD (FROM PHENOMENON) (WB, ASCAP/Interscope, ASCAP/EMI Christian, ASCAP/Bases Loaded, ASCAP/PolyGram Int'l, ASCAP/Careers-BMG, BMI) WBM/HL
41 C'MON N' RIDE IT (THE TRAIN) (Cesjaj, BMI/Sa-vette, BMI/Unichappell, BMJ/Warner-Tamerlane, BMI) WBM
40 COLD ROCK A PARTY (Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Other, BMJ/Sony/ATV Songs, BMJ/Tummy Jym, BMJ/Warner-Tamerlane, BMJ/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
39 COME SEE ME (Tyme 4 Flytes, BMJ/Butter Jinx, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/LB Sam, ASCAP) HL
28 COUNTING BLUE CARS (Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP/EMI April, ASCAP) HL
77 DANCE INTO THE LIGHT (Phil Collins, PRS/Hit & Run, PRS/WB, ASCAP) WBM
70 DESPERATELY WANTING (Tentative, BMJ/Warner-Tamerlane, BMI)
4 DON'T LET GO (LOVE) (Organized Noise, BMJ/Hitco, BMJ/Sailandra, ASCAP/Rondor, ASCAP/One Of' Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM
49 DO YOU MISS ME (Rhythm Vision, BMI)
88 EVERY LIGHT IN THE HOUSE (Irving, BMJ/Colter Bay, BMI) WBM
99 EVERYTHING FALLS APART/SMALL WONDERS (Dog's Eye, BMJ/EMI Virgin, BMI) HL
20 FALLING (Driveby, BMJ/X-Men, BMI/New Line, BMJ/Sony/ATV LLC, BMI) HL
69 FLOATIN' ON YOUR LOVE (True Blue Rose, ASCAP/WB, ASCAP/Griffith, BMJ/Key-R-Co, BMI) WBM
17 FLY LIKE AN EAGLE (FROM SPACE JAM) (Sailor, ASCAP)
44 FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Bonneville Salt Flats, ASCAP/Rutie Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMJ/New Regency, BMJ/New Enterprises, BMJ/You Sound Bitter, BMI) WBM
48 GIVE ME ONE REASON (EMI April, ASCAP/Purple Rabbit, ASCAP) HL
76 HERO OF THE DAY (Creeping Death, ASCAP)
87 HIT ME OFF (MCA, ASCAP/I'm The Man, ASCAP/Dinky B, ASCAP/Jizzy Mo, ASCAP/BMD, ASCAP/Beledat, ASCAP/Biv 10, ASCAP/EMI April, ASCAP) HL
57 HOW COULD YOU (FROM BULLETPROOF) (Sony/ATV LLC, BMJ/Yab Yum, BMJ/Brownstown Sound, BMJ/Playing, BMJ/Too True, BMJ/La Coupole, BMI) HL
2 I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMJ/R. Kelly, BMI) WBM
90 I CAN MAKE IT BETTER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
95 I DON'T NEED YOUR LOVE (Upstairs, ASCAP/Led Sled, ASCAP/Saucedo, ASCAP/Angelina, ASCAP)
65 I FELL IN LOVE (No Salt, BMJ/House Of Flavor, BMI)
8 I FINALLY FOUND SOMEONE (FROM THE MIRROR HAS TWO FACES) (TSP, ASCAP/Sony/ATV Tunes LLC, ASCAP/Emanuel, ASCAP/Zomba, ASCAP/Badams, ASCAP) HL/WBM
13 IF IT MAKES YOU HAPPY (Warner-Tamerlane, BMJ/Old Crow, BMJ/Trottsky, BMJ/Wixen, BMI) WBM
55 IF WE FALL IN LOVE TONIGHT (EMI, ASCAP/Flyte Tyme, ASCAP) HL
52 IF YOUR GIRL ONLY KNEW (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) WBM
68 I LIKE IT (Longitude, BMI) WBM
15 I LOVE YOU ALWAYS FOREVER (Donna Lewis, ASCAP/WB, ASCAP) WBM
73 I LUV U BABY (MCA, ASCAP) HL
59 I'M NOT GIVING YOU UP (Foreign Imported, BMI) WBM
10 I'M STILL IN LOVE WITH YOU (EMI, ASCAP/Flyte Tyme, ASCAP) HL
7 IT'S ALL COMING BACK TO ME NOW (Lost Boys, BMJ/Songs Of PolyGram, BMI) HL
71 IT'S YOUR BODY (Trusty Boots, ASCAP)
72 JELLYHEAD (Copyright Control/Momentum, ASCAP)
29 JUST BETWEEN YOU AND ME (Up In The Mix, BMJ/ForeFront, BMJ/Fun Attic, ASCAP/EMI Christian, ASCAP)
100 JUST THE WAY (PLAYAS PLAY) (Erick Sermon, ASCAP/Zomba, BMJ/Copyright Control, BMJ/Organized Noise, BMJ/Hitco, BMJ/Goodie Mob, BMI) WBM
31 KEY WEST INTERMEZZO (I SAW YOU FIRST) (Full Keel, ASCAP/EMI April, ASCAP/Katsback, ASCAP) HL/WBM
51 KNOCKS ME OFF MY FEET (Black Bull, ASCAP/Jobete, ASCAP) WBM
16 LAST NIGHT (FROM THE NUTTY PROFESSOR) (Ecaf, BMJ/Keiande, ASCAP) HL
92 LEAVIN' (Otna Oundsa, BMJ/Hitco, BMI)
91 LET'S GET THE MOOD RIGHT (Ecaf, BMJ/Sony/ATV Songs, BMI) HL
35 LET'S MAKE A NIGHT TO REMEMBER (Badams, ASCAP/Zomba, ASCAP) HL/WBM
74 LET'S RIDE (House Rep., BMJ/Syblesons, BMI)
64 LITTLE BITTY (Hallnote, BMI) WBM
42 LOUNGIN (Bernard Wright, BMJ/Screen Gems-EMI, BMJ/Mohoma, BMJ/LL Cool J, ASCAP) HL
11 MACARENA (BAYSIDE BOYS MIX) (Rightsongs, BMJ/SGAE, ASCAP) WBM/HL
83 MACARENA CHRISTMAS (SGAG, BMI/Rightsongs, BMI)
53 MISSING YOU (FROM SET IT OFF) (Barry's Melodies, ASCAP/PolyGram, ASCAP/Dnsha, ASCAP/WB, ASCAP) WBM/HL
63 THE MOMENT (Kenny G, BMI) HL
6 MOUTH (MCA, ASCAP) HL
97 MUSIC MAKES ME HIGH (Lb Fam, ASCAP)
91 MY BOO (Ghastown, BMJ/Carl Mo, BMJ/Air Control, ASCAP/EMI April, ASCAP) HL
36 NAKED EYE (EMI April, ASCAP/Grand Royal, ASCAP/Luscious Jackson, ASCAP)
37 NEVER LEAVE ME ALONE (Nate Dogg, BMJ/Suge, ASCAP/Antisia, ASCAP/WB, ASCAP)
5 NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMJ/EMI Blackwood, BMI) WBM/HL
3 NO DIGGITY (Donni, ASCAP/Zomba, ASCAP/Chauncy Black, ASCAP/Smokin' Sounds, ASCAP/Queenpen, ASCAP/SDI, BMJ/Sony/ATV Tunes LLC, ASCAP/WB, ASCAP) HL/WBM
54 NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON) (Real N Ruff, ASCAP/Suge, ASCAP/Emoni's, ASCAP/High Priest, BMI)
22 NO TIME (Undeas, BMJ/Warner-Tamerlane, BMJ/EMI April, BMJ/Dynatone, BMJ/Unichappell, BMJ/Justin Combs, ASCAP/Aman, ASCAP) HL/WBM
75 NOWHERE TO GO (MLE, ASCAP/Almo, ASCAP) WBM
85 ONE AND ONE (Jerk Awake, ASCAP/EMI Virgin, ASCAP/Future Furnilure, ASCAP/Hidden Pun, BMJ/Warner-Tamerlane, BMI) WBM/HL

U.K. LAW PASSED

(Continued from page 1)

hour Nov. 25. It became law Dec. 1.

In keeping with the government's lack of candor on the issue, the music industry was not informed of the document's appearance in the Lords. The affected record companies and musicians became aware of its passage into law only when parliamentary records of the Lords discussion were published the following day.

Those records show that the copyright regulations were unamended in the Lords, which means that artists now have a legal right to broadcast royalty income for the first time. However, the music industry's pleas for the regulations to close a loophole in existing copyright legislation were ignored.

Under the Copyright Act of 1986, public establishments such as bars and shops pay a royalty if they play music to their customers. However, they are not liable for payments if they play radio or music TV broadcasts for the enjoyment of their clientele. A united front of music-industry organizations argued unsuccessfully for this anomaly to be corrected.

The music industry was affected by the regulations, though, even before their passage into law. At the end of 1995, aware of the regulations' impending arrival, the International Managers Forum (IMF) and its offshoot the Assn. of United Recording Artists (AURA) did a deal with labels' collecting body Phonographic Performance Limited that effectively raised performers' share of broadcast royalty income from 32.5% to 50%.

While welcoming this increase, IMF chairman John Glover says it may now be the center of legal action. He points out that the European Union document that precipitated the new regulations—the so-called Rental Directive—required that the new copyright provisions be adopted into U.K. law by July 1, 1994. He states that artists have been deeply irritated by the amount of money they have missed out on collecting because of the 29-month delay in implementation.

"There are whole groups of performers all considering what to do about this issue," Glover says. "They want to do this as a united front."

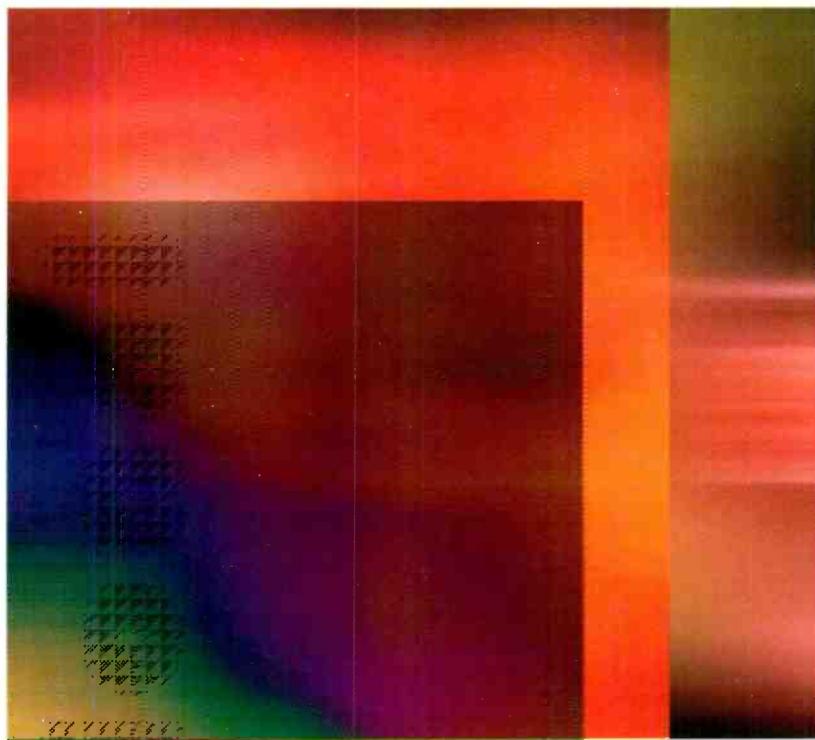
He says they have a precedent in European law because of a successful case brought against the Italian government when it was late in implementing regulations affecting the insurance industry.

The prospect for the U.K., says Glover, is of a court case against the British government backed by some of the most powerful, wealthy, and prestigious musicians in the country, along with a broad swath of lesser-known artists.

As for the IMF's effective exclusion from the debate in the Lords, Glover says, "It was inevitable that the government was going to rush it through. Because they're so late, they know they are legally in a difficult position."

The government is also in the difficult position of being hugely behind in the opinion polls, with a general election looming in the spring.

Glover says his organization is due to meet with opposition Labour Party leader Tony Blair, the man widely believed to be the next prime minister, in January. Glover says that Blair—a former college-band guitarist who is noted for his closeness to the record industry—has already expressed his receptiveness to the IMF's concerns.

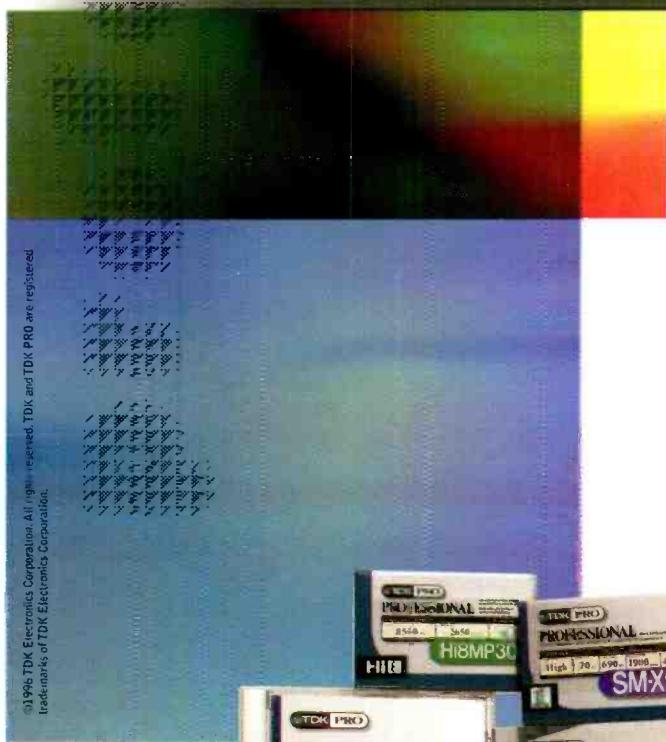


We heard you.

 TDK PRO

PURE

PRECISION



TDK Professional Series Recording Media were not created in a vacuum. They're the products of years of collaboration with engineers and studio professionals. Experts who take nothing for granted and leave less to chance. This is the audio, video, optical and digital media line you asked for.

The most innovative technology.

The finest quality.

The highest reliability.

Enough said.

 TDK



<http://www.tdkonline.com>

For more information on our complete line of professional recording products, please call 1-800-TDK-TAPE or check out our Web site on the internet.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



DECEMBER 21, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1						
1	2	3	49	NO DOUBT ▲ ² TRAUMA 92580/INTERSCOPE (10.98/15.98) HS 1 week at No. 1	TRAGIC KINGDOM	1
2	3	5	39	CELINE DION ▲ ⁷ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	1
3	1	1	3	BUSH TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
GREATEST GAINER						
4	12	—	2	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	4
5	5	8	4	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
6	9	9	10	KENNY G ▲ ³ ARISTA 18935 (10.98/16.98)	THE MOMENT	2
7	8	12	6	SOUNDTRACK CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	7
8	14	17	22	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
9	10	10	25	TONI BRAXTON ▲ ³ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
10	11	16	78	ALANIS MORISSETTE ▲ ¹⁴ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
11	4	2	4	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
12	7	4	5	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
13	18	13	6	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
14	17	26	13	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	14
15	29	39	10	MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	15
16	21	24	6	THE BEATLES APPLE 34451*/CAPITOL (19.98/30.98)	ANTHOLOGY 3	1
17	16	22	24	KEITH SWEAT ▲ ² ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
18	23	20	5	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
19	13	7	3	FOXY BROWN VIOLATOR/OEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
20	15	14	11	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
21	30	28	4	SOUNDTRACK WARNER BROS. 46346 (21.98/27.98)	EVITA	6
22	22	18	7	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
23	27	27	16	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
24	24	31	13	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
25	28	19	4	SOUNDTRACK COLUMBIA 67887 (10.98 EQ/17.98)	THE MIRROR HAS TWO FACES	16
26	6	—	2	VARIOUS ARTISTS AFTERMATH 90044*/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	6
27	20	15	5	MO THUGS FAMILY MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
28	25	—	2	ENIGMA VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
29	41	55	9	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	29
30	19	43	4	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
31	34	33	8	COUNTING CROWS DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
32	35	35	40	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
33	33	25	7	JOURNEY COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
34	32	29	13	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
35	36	—	2	VARIOUS ARTISTS DEATH ROW 50677/PRIORITY (19.98/23.98)	DEATH ROW'S GREATEST HITS	35
36	49	98	5	VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	36
37	45	38	11	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
38	46	34	11	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
39	31	21	6	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
40	48	41	10	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
41	37	30	7	WESTSIDE CONNECTION ● LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
42	50	40	11	ELTON JOHN ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
43	26	6	3	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	6
44	43	36	9	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98) ANTICHRIST SUPERSTAR	ANTICHRIST SUPERSTAR	3
45	56	59	93	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
46	53	49	22	DONNA LEWIS ● ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
47	52	46	27	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
48	40	23	3	FLESH-N-BONE MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS	23
49	51	48	72	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
50	47	37	3	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	37
51	59	50	10	NIRVANA ▲ DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISHKAH	1
52	72	73	5	SOUNDTRACK GEFEN 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	52
53	44	32	4	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	57	63	32	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
55	58	54	33	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
56	67	70	43	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
57	62	74	59	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
58	38	11	3	♀ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
59	69	60	11	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
60	42	—	2	THE SMASHING PUMPKINS VIRGIN 38564 (39.98 CD)	THE AEROPLANE FLIES HIGH	42
61	68	65	15	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	20
62	76	58	34	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
63	54	45	10	TOOL ZOO 31087* (10.98/16.98)	AENIMA	2
64	61	52	12	CAKE ● CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS	FASHION NUGGET	51
65	39	—	2	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	39
66	73	68	4	VARIOUS ARTISTS ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	66
67	64	56	19	SUBLIME ● GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	36
68	60	51	5	LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
69	77	76	32	MINDY MCCREARY ● BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
70	63	47	6	VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	40
71	79	77	61	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
72	85	86	62	MARIAH CAREY ▲ ⁶ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
73	93	—	2	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT	73
74	80	61	7	MARY CHAPIN CARPENTER COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20
75	94	88	15	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21
76	74	53	11	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
77	82	69	15	PEARL JAM EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
78	81	75	11	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
79	84	91	72	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
80	87	64	5	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67577* (10.98 EQ/16.98)	II	31
81	65	57	43	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
82	83	72	13	R.E.M. ▲ WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
83	89	79	56	TRACY CHAPMAN ▲ ² ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
84	70	62	13	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98) HS	TIDAL	62
85	88	81	100	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
86	100	95	59	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
87	71	84	6	VARIOUS ARTISTS SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
PACESetter						
88	134	89	3	BARRY MANILOW ARISTA 18809 (10.98/16.98)	SUMMER OF '78	88
89	78	71	43	FUGEES ▲ ⁵ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
90	106	101	33	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
91	104	103	12	GEORGE WINSTON ● DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55
92	91	80	24	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
93	101	83	23	THE WALLFLOWERS ● INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	56
94	136	164	43	ADAM SANDLER ▲ WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
95	111	92	7	PHIL COLLINS ● FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
96	108	108	32	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
97	116	122	39	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75000/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
98	66	42	6	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
99	86	66	8	KORN IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
100	97	67	5	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
101	105	100	62	OASIS ▲ ⁴ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
102	92	106	51	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
103	98	90	29	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
104	75	44	6	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
105	113	113	104	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
106	112	109	37	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
107	55	—	2	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	55

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	107	96	13	JOHN MELLENCAMP ● MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
109	102	85	9	GINUWINE 550 MUSIC 67685/EPIC (10.98/16.98) HS	GINUWINE... THE BACHELOR	85
110	96	139	4	VARIOUS ARTISTS WINDHAM HILL 11192 (10.98/15.98)	CELTIC CHRISTMAS II	96
111	127	146	32	THE BEATLES ▲ ² APPLE 34448*/CAPITOL (19.98/30.98)	ANTHOLOGY 2	1
112	114	102	9	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) HS	THE GARDEN	101
113	144	—	2	VARIOUS ARTISTS WINDHAM HILL 11193 (10.98/15.98)	THE CAROLS OF CHRISTMAS	113
114	99	118	14	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
115	95	116	13	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
116	103	93	3	JULIO IGLESIAS COLUMBIA 67899 (10.98 EQ/17.98)	TANGO	93
117	132	155	4	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	117
118	122	126	67	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
119	109	128	55	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
120	133	131	5	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	120
121	90	78	15	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
122	156	183	8	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	122
123	138	138	55	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
124	142	178	4	VARIOUS ARTISTS SPARROW 51556 (9.98/15.98)	EMMANUEL: A MUSICAL CELEBRATION OF THE LIFE OF CHRIST	124
125	115	87	6	AZ YET LAFACE 26034*/ARISTA (10.98/15.98)	AZ YET	60
126	169	—	2	COLLIN RAYE EPIC 67751 (10.98 EQ/16.98)	CHRISTMAS THE GIFT	126
127	140	145	11	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	127
128	110	94	9	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
129	120	111	19	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
130	125	127	4	NO MERCY ARISTA 18941 (10.98/15.98) HS	NO MERCY	125
131	128	125	25	BECK ● DGC 24823*/Geffen (10.98/16.98)	Odelay	16
132	149	144	126	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
133	123	112	27	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
134	143	132	278	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
135	119	107	8	PHISH ELEKTRA 61971/EEG (10.98/16.98)	BILLY BREATHE	7
136	155	150	68	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
137	200	—	36	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43
138	117	97	15	112 ● BAD BOY 73009*/ARISTA (10.98/15.98)	112	37
139	130	—	2	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	130
140	139	136	47	LA BOUCHE ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	28
141	152	134	46	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
142	129	130	34	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
143	151	171	4	SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98) HS	O HOLY NIGHT!	143
144	162	168	37	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
145	159	143	146	CELINE DION ▲ ⁵ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
146	118	121	32	KIRK FRANKLIN & THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
147	168	162	28	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
148	153	142	10	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	116
149	121	104	14	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
150	150	123	30	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
151	157	159	109	EAGLES ▲ ⁶ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
152	160	148	77	NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
153	176	173	64	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
154	137	119	9	CHRIS ISAAK REPRIS 46325/WARNER BROS. (10.98/16.98)	BAJA SESSIONS	33

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	163	152	111	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
156	126	114	9	VARIOUS ARTISTS QUALITY 6750/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 5	101
157	131	120	23	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
158	161	149	18	LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98) HS	MACARENA NON STOP	41
159	148	124	15	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
160	NEW ►	—	1	VARIOUS ARTISTS WALT DISNEY 60910 (10.98 Cassette)	101 DALMATIANS (LIVE ACTION)	160
161	124	115	31	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	43
162	145	117	25	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
163	171	176	27	GLORIA ESTEFAN ▲ EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
164	179	166	15	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
165	174	169	56	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
166	158	137	7	RUSTED ROOT MERCURY 534050 (10.98 EQ/16.98)	REMEMBER	38
167	141	133	30	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
168	RE-ENTRY	—	2	NEIL DIAMOND LEGACY 65013/COLUMBIA (39.98 EQ/49.98)	IN MY LIFETIME	168
169	135	82	3	SHAQUILLE O'NEAL T.W./SM/TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	82
170	192	—	2	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	170
171	RE-ENTRY	—	30	DISHWALLA ● A&M 540319 (10.98/16.98) HS	PET YOUR FRIENDS	89
172	172	161	23	SOUNDTRACK ● REPRIS 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
173	177	192	55	LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
174	188	193	52	ENYA ▲ ² REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
175	154	110	3	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	110
176	RE-ENTRY	—	4	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98) HS	AMANDA MARSHALL	156
177	180	184	113	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	11
178	197	—	27	ANDY GRIFFITH ● SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
179	181	185	57	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
180	178	189	8	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC	178
181	182	179	211	KENNY G ▲ ¹¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	2
182	170	188	3	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	170
183	166	154	6	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	90
184	164	129	5	SELENA EMI LATIN 53585/EMI (8.98/14.98)	SIEMPRE SELENA	82
185	195	191	110	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
186	NEW ►	—	1	ROSEMARY CLOONEY CONCORD JAZZ 4719 (8.98/15.98)	WHITE CHRISTMAS	186
187	193	—	9	ORIGINAL BROADWAY CAST ● DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
188	175	151	11	WEEZER DGC 25007*/Geffen (10.98/16.98)	PINKERTON	19
189	NEW ►	—	1	VARIOUS ARTISTS SONY WUNDER 67766/EPIC (9.98 EQ/13.98)	RUDOLPH, FROSTY & FAVORITE FRIENDS CHRISTMAS SONGS	189
190	186	170	7	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE	170
191	147	99	6	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20
192	RE-ENTRY	—	26	THE BEATLES ▲ ⁶ APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
193	185	—	52	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
194	198	—	32	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
195	RE-ENTRY	—	97	TLC ▲ ¹⁰ LAFACE 26009*/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
196	RE-ENTRY	—	11	ZZ TOP RCA 66956 (10.98/15.98)	RHYTHMEEN	29
197	NEW ►	—	1	ANDREW LLOYD WEBBER POLYDOR 33064/A&M (17.98/19.98)	VERY BEST OF...BROADWAY COLLECTION	197
198	173	180	10	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	137
199	RE-ENTRY	—	24	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	102
200	NEW ►	—	1	JOSE CARRERAS/NATALIE COLE/PLACIDO DOMINGO ERATO/ELEKTRA 62000/EEG (11.98/17.98)	A CELEBRATION OF CHRISTMAS	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 138 2Pac 81 311 32	Jimmy Buffett 29 Bush 3, 85 Cake 64 Mariah Carey 72 Mary Chapin Carpenter 74 Jose Carreras/Natalie Cole/Placido Domingo 200 Deana Carter 14 Tracy Chapman 83 Steven Curtis Chapman 114 Mark Chesnutt 182 Terri Clark 100 Rosemary Clooney 186 Natalie Cole 76 Phil Collins 95 Coolio 179 Counting Crows 31 The Cranberries 96 Sheryl Crow 37	E-40 104 Eagles 151 Enigma 28 Enya 174 Gloria Estefan 163 Flesh-N-Bone 48 Jeff Foxworthy 75 Kirk Franklin & The Family 146 Fugees 89, 139 Kenny G 6, 181 Garbage 71 Ghostface Killah 98 Johnny Gill 128 Vince Gill 147, 185 Ginuwine 109 Andy Griffith 178 Dru Hill 175 Faith Hill 118 Hootie & The Blowfish 90, 132	Jewel 56 Elton John 42 Journey 33 R. Kelly 165 Kom 99 La Bouche 140 Tracy Lawrence 141 Donna Lewis 46 Lil' Kim 53 LL Cool J 68, 173 Los Del Rio 158 Patty Loveless 150 Luscious Jackson 183 Makaveli 12 Marilyn Manson 88 Amanda Marshall 176 Dave Matthews Band 54, 177 Maxwell 161 Curtis Mayfield 198 Mindy McCready 69 Reba McEntire 18 Tim McGraw 153 John Mellencamp 108 Natalie Merchant 152	Metallica 47, 134 Mobb Deep 43 John Michael Montgomery 59 Alanis Morissette 10 Mo Thugs Family 27 Keith Murray 65 NAS 157 New Edition 34 Nirvana 51 No Doubt 1 No Mercy 130 Oasis 101 Shaquille O'Neal 169 ORIGINAL BROADWAY CAST Rent 187 Outkast 121 Dolly Parton 122 Sandi Patty 143 Pearl Jam 77 Phish 135 Point Of Grace 115 The Presidents Of The United States Of America 80 † 58	Quad City DJ's 92 R.E.M. 82 Rage Against The Machine 142 Collin Raye 126, 136 LeAnn Rimes 8 Kenny Rogers 73 Rusted Root 166 Adam Sandler 94 Bob Seger & The Silver Bullet Band 155 Selena 184 Kevin Sharp 120 The Smashing Pumpkins 57, 60 Snoop Doggy Dogg 11 Soundgarden 103 SOUNDTRACK Beavis And Butt-Head Do America 52 Braveheart 193 Evita 21 The Mirror Has Two Faces 25 Now And Then 194 Phenomenon 172 The Preacher's Wife 4 Romeo + Juliet 7	Set It Off 20 Space Jam 5 That Thing You Do! 78 Rod Stewart 30 Stone Temple Pilots 144 George Strait 55, 137 Sublime 67 Keith Sweat 17 TLC 195 Tony Toni Tone 50 Tool 63 Travis Tritt 164 Shania Twain 45 Van Halen 22 Luther Vandross 40 VARIOUS ARTISTS 101 Dalmations (Live Action) 160 The Best Of Country Sing The Best Of Disney 127 The Carols Of Christmas 113 Celtic Christmas II 110 Classic Disney Vol. III - 60 Years Of Musical Ma 180 Dance Mix U.S.A. Vol. 5 156 Death Row's Greatest Hits 35	Dr. Dre Presents... The Aftermath 26 Emmanuel: A Musical Celebration Of The Life Of C 124 Jock Jams Vol. 1 79 Jock Jams Vol. 2 23 MTV Party To Go — Volume 10 70 Pure Disco 170 Rudolph, Frosty & Favorit Friends Christmas Song 189 So So Def Bass All-Stars 162 Super Dance Hits — Vol. 1 159 Ultimate Dance Party 1997 66 Wow-1997: The Year's 30 Top Christian Artists An 87 The Wallflowers 93 Andrew Lloyd Webber 197 Weezer 188 Westside Connection 41 Bryan White 106 Vanessa Williams 36 George Winston 91 "Weird Al" Yankovic 97 ZZ Top 196
------------------------------	---	--	--	--	---	--	--

MAJOR LABELS TAKE AIM AT PIRATE-PLANT SUPPLIERS

(Continued from page 1)

most senior executives, particularly EMI Music president/CEO Jim Fifield and Warner Music International chairman/CEO Ramon Lopez. Fifield, who was not available for comment at press time, has publicly said that the industry should seek to influence CD material suppliers in this way.

EMI Music senior VP/general counsel Guy Marriott confirms Fifield's advocacy. "We've believed for some time," he says, "that an agreement of this nature can be a very effective way for the music companies to bring home to suppliers of critical raw materials the strength of feeling within the industry about their supply [of product] to pirate plants."

In January, IFPI officials are planning to submit the agreement to the European Commission's antitrust department, following months of informal talks. "We've spoken to the EC about it," says Mike Edwards, the IFPI's director of operations. "Their initial reaction was that they felt there was nothing wrong with the agreement from a European competition point of view because its primary purpose is legitimate, which is to prevent piracy."

In the U.S., the agreement reportedly must be submitted to the Department of Justice and the Federal Trade Commission. This task is expected to fall to the Recording Industry Assn. of America (RIAA), which is affiliated with IFPI. "The antitrust position isn't as clear-cut as in Europe," says one executive familiar with the topic. "But the advice we've gotten is that the agreement stands a very good chance of approval."

RIAA general counsel David Leibowitz was not available for comment at press time; an association spokesperson declines further comment.

The worldwide record business is estimated to lose more than \$2 billion to piracy annually. Edwards says that 1996 has been IFPI's most successful year to date in fighting the problem, but fears that the industry is "on the verge of an explosion in CD piracy." He adds that there is increasing evidence of the involvement of organized crime and international drug dealers. "Time and time again, we're finding connections with established criminals," he states.

The material suppliers agreement was discussed at some length during IFPI's main board meeting in Tokyo last month. That board comprises Fifield, Lopez, PolyGram president Alain Levy, BMG Entertainment International president/CEO Rudi Gassner, Sony Music International president Bob Bowlin, MCA Music Entertainment International president Jorgen Larsen, Virgin France chairman Patrick Zelnik, RIAA chairman Jay Berman, and IFPI chairman David Fine.

"This course of action is morally right," says Fine. "We have to check the legal aspects, and that's why we've been very careful. We don't want to put a foot wrong with the European Commission; we wouldn't deliberately contravene competition law. But for companies to knowingly supply pirates is wrong. Whatever the rules and regulations say, it cannot be right. We must show what strength we have as an industry. We mustn't be afraid of competition law." Fine, who served as president of PolyGram from 1987 to '90, says that he does not recall any music-industry precedent for the material suppliers agreement.

EMI's Marriott, who attended the Tokyo meeting, says, "The advice IFPI has received from eminent lawyers—

together with the unofficial soundings taken—tells us that what we intend to do is permissible upon notification [of the European Commission] and approval."

IFPI officers and senior label executives stress that the material suppliers initiative is aimed at pirates, not at companies producing raw materials and manufacturing equipment, nor those offering maintenance services. "Without exception," says Edwards, "every supplier we've ever spoken to—and we have an ongoing program of talking to them—has accepted the view that piracy stunts the business, that their interests are protected by protecting the interests of the legitimate industry."

"Many have said that they're not interested in dealing with infringers and would like to be told who the infringers are," he adds. "So far, we've had nothing but positive reaction from the suppliers. Obviously, the [record] industry needs them as much as they need the industry."

MAKING IT WORK

The anti-piracy clauses are just one aspect of the agreement. Indeed, similar provisos are said to be part of existing contracts between some record companies' manufacturing arms and their suppliers. New accords would have to define in detail a pirate manufacturer, says Edwards, "and the steps that would be taken with regard to that pirate and its suppliers."

He continues, "If we have information that factory X is a pirate, we have to give that factory notice of the evidence [of piracy activity] that we have and give them reasonable time to respond, to refute the allegations. We also must notify their suppliers of the same thing. The pirate manufacturer can then produce evidence to show that they didn't [produce illegal merchandise]; for example, that someone counterfeited their SID code, or something like that."

(The Source Identification, or SID, code was devised by CD co-developer Philips as a means of identifying the plants in which CDs are produced. The company makes the code's use a condition of each CD manufacturing license it grants, and it has proved a potent tool in helping IFPI locate the source of pirate goods.)

A CD plant alleged to be producing illegal discs could also claim that it was doing so in error and give undertakings to cease. "Those undertakings would include a requirement to install the SID code, for instance," says Edwards, "and to put in a procedure for vetting orders [for legitimacy] and an agreement to allow us to inspect the plant to see that SID codes are properly installed."

If such factories give the undertakings, says the IFPI director, no further action will be taken. If they refuse—or having given undertakings, subsequently commit a breach—then IFPI will inform the signatories of the material suppliers agreement of the violation. "What the signatories then do with the information we give them is completely up to them," says Edwards. In other words, each label (or its manufacturing unit) would decide whether to maintain business links with the company concerned.

"I'd be very surprised if there was a concerted action by all the [record] companies," says Edwards, "or if all companies acted in the same way with the information we supply. The dictates of commerce would provide a different reaction within each company con-

cerned." IFPI's role is "simply that of an information provider," he adds.

Sony Music International's Bowlin says that the company will support the spirit of the agreement but will not sign the actual accord. "We find the document in its current form commercially unworkable," he says, "which is the reason we have not signed it. Having said that, our not signing in no way changes our strong stance against piracy, our support of the IFPI, or our belief that the industry has to stand together in its fight against piracy."

Bowlin adds that if Sony Music determines that it is doing business with a company that supplies pirates, it will raise the issue with the firm in a manner comparable to the procedures outlined in the material suppliers agreement. "We intend doing just those things, as would other IFPI members; it's just the document itself we find troublesome," he states. "The spirit of it we fully intend complying with."

IFPI's Fine comments, "We're all aware of Sony's position. There's no doubt that they support the principle of the agreement, and we don't question their anti-piracy support. We'd like to have got everyone [as a signatory], but the rest of the companies represent a large part of the market."

In regards to the claim by another Tokyo meeting attendee that Sony has not communicated its views with sufficient clarity, Fine says, "It's been properly ventilated."

Adds Bowlin, "We were not bashful in our discussions at the executive committee and the board level, nor with David [Fine] or [IFPI director general] Nic Garnett." One other Tokyo participant offers the opinion that the practical consequence of Sony's decision is "nil."

Sony Music's CD manufacturing is handled by Digital Audio Disc Corp. (DADC), which has facilities in North America, Europe, and Japan.

'GRAY ZONE'

At Sony DADC Austria, executive VP Hermann Lutzenberger says, "We obviously support all initiatives which have as their target the fight against piracy." However, he is concerned over the legal implications of the agreement. "The real problem is that there's a white zone, a black zone, and a gray zone. Due to different intellectual property laws [worldwide], this is a gray zone. What concerns me is that IFPI might have problems in saying, 'Company X is involved in pirate activities,' and then it might be difficult to prove."

"There have been some cases in Europe where record companies were of the opinion that so-and-so was a pirate, but legally no one was able to prove it," he adds. "So it would be essential to get wording that is approved by the European Commission that is not considered anti-competitive."

Lutzenberger and others confirm that the major optical-grade polycarbonate (OGPC) suppliers worldwide are America's General Electric, Germany's Beyer, and Japan's Mitsubishi and Teijin. Sony DADC Austria, which has approximately 2,500 customers, obtains OGPC supplies from two of these firms. "In my opinion," he says, "those companies are so reputable that from an image point of view, they cannot risk someone saying, 'You are dealing with pirates.' I cannot imagine someone would continue knowingly because they want to sell a few more tons of polycarbonate."

IFPI officials and label executives say that there have been ample discussions in the past with material suppliers. "This [issue] is not a surprise to them," says Fine, who is confident that the major chemical companies will understand the record industry's perspective. Edwards confirms that the topic has been discussed in the past, but "not about the specific terms of this agreement. It is not aimed at the suppliers, it's aimed at recruiting the support of the suppliers. There's no compulsion [in the agreement] on any of

the [record] companies to implement any of those cancellation clauses."

At OGPC supplier Mitsubishi Kasei, a spokesperson says, "We've heard nothing from them before [on this issue], but not directly." He adds that there have been no formal requests to stop supplying polycarbonate to illegal plants in China, for instance. "We export OGPC all over [the world] in various forms, including to China and Taiwan. But we don't know what they

(Continued on next page)



by Geoff Mayfield

MIXED BLESSINGS: Is anyone besides Interscope having fun this quarter? In what is shaping up as a nail-biter fourth quarter for most music stores and labels, the 6-year-old imprint continues to swagger, holding The Billboard 200's top slot for the fifth consecutive week. Interscope has accomplished this streak with four albums, including this week's new chart-topper, the first charting album from Trauma's **No Doubt** (229,000 units).

It is always exciting and satisfying to see a new artist march to the top of the album chart, but while this is a noteworthy accomplishment for the band, its label, and its distributing label, No Doubt's triumph does not necessarily spell great news for the music industry. Although it is natural to root for a new act, one would hope to see stronger numbers from veteran artists during December's crucial weeks.

You can see the damage in Market Watch (page 94), where album numbers for the week are again down from the comparable 1995 week. Meanwhile, year-to-date album sales remain just a smidgen ahead of last year's pace.

No Doubt and the ever-growing **Celine Dion** have the only albums to exceed 200,000 units. During this week in 1995, the **Beatles** beat 403,000 units, **Mariah Carey** had close to 370,000, **Garth Brooks** and **Mannheim Steamroller** exceeded 250,000, and three others surpassed 200,000.

FIRST TIMES: Since 1991, the year Billboard began using SoundScan data, there have been only three other times in which an act reached No. 1 with its first charting album in November or December. **Nirvana** did so in 1991 (as chronicled in the Jan. 11, 1992, Billboard). The two rookies who have done so, **Snoop Doggy Dogg** in 1993 and **Tha Dogg Pound** in 1995, were both known entities by the time their first albums hit stores. In fact, the reputation Snoop built with **Dr. Dre** allowed the former to rack up first-week sales of 803,000 units, the SoundScan-era record for a new artist.

No Doubt's "Tragic Kingdom" moves to first place on a gain of almost 16%; its one-week sum is lower than that earned by any of the three aforementioned debut chart-toppers. This marks the 10th consecutive week that "Tragic Kingdom" shows a gain over prior-week sales, a run that corresponds with the multiformat ascent of "Don't Speak," which bullets at No. 1 on Hot 100 Airplay and No. 2 on Modern Rock Tracks. This week's increase was also assisted by NBC's Dec. 7 edition of "Saturday Night Live."

TUBE TALK: It is always tricky to evaluate the sales impact of Fox's Billboard Music Awards, because December sales have already revved into high gear. For example, Dion (3-2) and **Toni Braxton** (10-9) both bullet after performing on the Dec. 4 show (which earned an 8.2 rating and a 13 share), but both were already growing on last week's list. At the risk of patting ourselves on the back, however, Billboard Awards sets appear to be a tonic for country's **Brooks & Dunn** (76-62 on a 40% gain following a loss on last week's charts) and rockers **Dishwalla** and **ZZ Top** (which re-enter at Nos. 171 and 196 on gains of 54% and 30%, respectively). Meanwhile, special award winner **Madonna**, who made her first TV appearance since motherhood, sees the soundtrack from "Evita" post its first increase since its debut (30-21, a 23% gain). . . . Madonna could get another boost next week as a result of her Dec. 13 visit to **Oprah Winfrey's** show. The latest evidence that Winfrey's on: On last week's chart, her show helped **Rod Stewart's** sales more than double, for a 43-19 jump. Daytime TV's other queen, **Rosie O'Donnell**, delivers a 148% gain to **Amanda Marshall**, good for a 38-7 jump on Heatseekers and a re-entry at No. 176 on the big chart.

After his live stop on "A&E By Request," **Barry Manilow** earns the Pacesetter cup for "Summer Of '78," with a 78% gain (136-94). The program drew close to 2.4 million viewers, an all-time high for an A&E music show. It repeats Saturday (21) . . . In addition to her shot on the Billboard special, Dion benefits from a **Jay Leno** visit. Another Leno guest, **Sheryl Crow**, nets a 23.5% gain for a 45-37 jump; a **David Letterman** repeat helps **Elton John** earn a 23% gain (50-42); and "Good Morning America" contributes to **Michael Bolton's** 47% boost (29-15) . . . Could back-to-back "Saturday Night Live" guests rule The Billboard 200? Possibly, as **Whitney Houston**, whose "The Preacher's Wife" soundtrack jumps 12-4 with the Greatest Gainer nod (a 67% increase), sings there Saturday (14), but Dion is also a contender.

THE GRASSY KNOLL AIMS FOR THE EDGE

(Continued from page 7)

top five for more than a month.

According to Randy Dry, national manager of field marketing for PolyGram Classics & Jazz, the Grassy Knoll has received more college radio play than any other Antilles or Verve artist ever, with both albums charting across the country.

Coinciding with the promo tour, the 20 regional PolyGram Distribution Group artist-development reps had the Grassy Knoll as their focus. And the 20 nationwide PolyGram college reps pushed the band on campuses, armed with stickers, promo copies of "Positive," and Antilles samplers that included "Black Helicopters" (and tracks from ill-bient artist Ben Neill, jazzier Courtney Pine, and "Red Hot + Rio"). The Grassy Knoll is also featured on the Antilles site on the World Wide Web at antilles.netcom.

Another promotional tool reflected Green's Beatles mania. Antilles circulated copies of a limited-edition promo-only Grassy Knoll vinyl 12-inch featuring the non-CD track "Tomorrow Never Knolls," a beat-heavy deconstruction of the Beatles' "Tomorrow Never Knows." The B-side pairs a freaky yet faithful live run-through of the Fab Four classic with "Conversations With Julian Dexter," one of the groovier tunes from "The Grassy Knoll."

Such efforts to build a base of awareness are essential for overcoming the marketing challenges inherent to an instrumental project like the Grassy Knoll, Dry says: "The Grassy Knoll has no vocals, there's no video, and Bob's face is nowhere to be found on the records—so the band is a tough sell in many ways. That's why on the promo tour, we worked to give each market multiple impressions of the Grassy Knoll. But to grow this thing, the band has to stay out there and win people over."

Earlier this year, the Grassy Knoll landed key slots opening for the likes of Soul Coughing, Cibo Matto, Trans Am, and Cornershop. The band has also played hometown clubs like the Bottom of the Hill and Bimbo's and has been featured as part of the San Francisco Jazz Festival's alternative night for the past two years.

The current touring version of the Grassy Knoll features four guys and a DAT machine, with Green on bass, James Rotondi on guitar, David Reveli on drums, and Clyde "the Slyde" Sutliff on trumpet. The band opens its first club tour in mid-January, playing with Cargo Recording act 16 Volt and renewing the in-store/Radio-spot strategy. More dates are planned for the spring, and Green says he would love to tour with a band like Meat Beat

Manifesto or MC 900 Ft. Jesus, whom he feels are kindred spirits. The Grassy Knoll is booked by James Fitzsimmons of the Olympia, Wash.-based CMR. (Green is casting about for management; his songs are published by Grassy Nolan Publishing/Bug, ASCAP.)

In marketing an unknown quantity like the Grassy Knoll, Antilles knows to invest in the future while expecting the unexpected. "You'd be naive to think that you're going to have an overnight sensation with this sort of music," Mitchell says. "And we don't know what the Grassy Knoll will sound like three albums from now, but we want to be there to find out."

With the evolution of the Grassy Knoll, Green aims for nothing less than a mind-expanding journey. "I've never been a drug taker, but whenever I listen to a record like [Miles Davis'] 'On The Corner' or [Pink Floyd's] 'Meddle,' I always feel high," he says. "And the Grassy Knoll shoots for that vibe."

CINRAM ACQUISITION

(Continued from page 6)

according to a statement. In addition to its CD plants in Toronto and Richmond, Cinram has manufacturing facilities in Mexico and France.

DMI's sales totaled \$82.4 million for the fiscal year ended June 30, according to its statement. The company replicates all formats of CD, including audio, CD-ROM, enhanced CD, Kodak Photo CD, and 3DO game discs.

Capers says DMI has always prided itself on being an independent CD manufacturer, distinct from the in-house manufacturing divisions of industry giants like Sony Music, the Warner Music Group, and BMG.

"We're neither owned by nor do we own any significant intellectual property content," says Capers. "Customers who come to us don't have to be worried that their job may be bumped by the in-house owner. That attribute has changed only in that we're more capable than we were before."

ANTI-PIRACY PACT

(Continued from preceding page)

use it for. We don't care for what purpose they use it.

"If the IFPI wants us to stop exporting it to specific countries, it would be easier [than checking how it is used]. We cannot stop shipments just because of the way it is used. We cannot know this, because we ship our product through trading companies."

A spokesperson for Teijin Kasei confirms it exports OGPC, noting that there are four other companies in Japan producing the material: Mitsubishi Kasei, Sumitomo Dow, Nihon General Electric, and Idemitsu Sekiyu.

"All these major raw materials suppliers are household names," says the president of one of the multinational record companies supporting the IFPI-guided agreement, speaking on condition of anonymity. "Up to now, the level of discussion has probably been at the operating level. But these companies have sensitized boards of directors, who would surely not want this to become a public issue. Why not approach them individually with, say, a delegation led by David Fine and Nic Garnett? The chances are, they would do what was right and necessary."

Assistance in preparing this story was provided by Steve McClure in Tokyo.



In A Good Mood. RCA Victor/BMG Classics executives and Boston Pops Orchestra conductor Keith Lockhart recently celebrated the release of "Runnin' Wild," Lockhart's first release with the Boston Pops under a new long-term contract with RCA Victor. "Runnin' Wild," which spent four weeks atop the Top Classical Crossover chart, contains versions of 16 Glenn Miller classics and features guest appearances by John Pizzarelli and the King's Singers. Pictured in back, from left, are Joe Mozian, director of marketing, RCA Victor; Lockhart; Cor Dubois, president, BMG Classics; Harry Palmer, VP/GM, BMG Classics; and Steve Gates, director of product development, RCA Victor. In front, from left, are Bill Rosenfield, VP of A&R, Broadway, and Dave Wiese, director of national account sales, Eastern region, BMG Classics.

REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard editors regard as being underappreciated at the time of their initial release.

"I may not remember where I was when I first heard 'The Grassy Knoll,'" says Antilles/Verve A&R director Eric Calvi, "but I know that whatever I was doing, I stopped doing it. That record consumed me."

A soundtrack for the conspiracy theory in your mind, the self-titled debut album by the Grassy Knoll fused the technical terrorism of the Bomb Squad with the organic impact of Miles Davis' "Jack Johnson"—industrial-strength beats vying with serpentine sax solos, ambient-noir atmospheres cloaking coiled aggression. Grassy Knoll guru Bob Green assumed the band's moniker as a nom de guerre, linking his ideas about postmodern art with a cadre of sympathetic San Francisco players. Cut-and-paste style, he mixed live instrumentation with electronic exotica, effectively blurring the line between Birdland and clubland.

The Grassy Knoll released its debut via Canadian label Nettwerk in early January 1995 (after first issuing an embryonic track on an Emigre design company CD sampler). The day Calvi heard the record he phoned Green. By late August '95, Antilles had reissued "The Grassy Knoll" with two extra tracks. Calvi, who engineered Davis' "Tutu" and "Amandla" albums of the late '80s, was drawn to the spirit of mystery and invention emanating from "The Grassy Knoll."

"Miles Davis always told me, 'If

something sounds like jazz today, it probably isn't," Calvi recounts. "Jazz isn't a style but an attitude, and 'The Grassy Knoll' had as much in common with that attitude as anything on the jazz chart."

"Music exists best in the realm of innovation," Calvi continues. "There are elements of Bob's music recognizable from styles of the past—jazz and rock—but the whole is original and very much of our time. Remember, when you go to a museum to see Renoir, you go so you can see paintings by Renoir—not by someone who painted like Renoir."

To Green, the instrumental expressionism of "The Grassy Knoll" stands more as manifesto than masterpiece, with the album about questions rather than answers. "The beauty of music without words is in its ambiguity, and with 'The Grassy Knoll,' I strove to keep everything from the music to the song titles to the artwork open-ended," he says.

"Vocals define music and its meaning immediately. If I had put a rap over 'The Grassy Knoll,' it'd be hip-hop; if I had screamed through a distortion box over the same music, it'd be industrial. But I don't want to emulate any one kind of music—I want to suggest a whole palette of things."

"To me, instrumental music is the perfect antidote to the age of MTV and the way you are force-fed everything you're supposed to feel about an artist or a piece of music," Green adds. "Instrumental music is one of the few forms of popular art that still allows people to think for themselves."

BRADLEY BAMBARGER



The Grassy Knoll
Released August 1995
Produced by Norm Kerner and Bob Green
Netwerk/Antilles

CDs IN 3 WEEKS!

300 CDs for only \$1,590

with black & white inserts

"The people at Disc Makers are fast and good. I was impressed with their willingness to work with me until I was completely satisfied."

—Ralph Brande
Fort Lee, NJ

Call today for your FREE,
1996 full color catalog:
1-800-468-9353
24 HOURS TOLL FREE
Outside USA call 609-663-9030; FAX 609-661-3458
<http://www.discmakers.com>

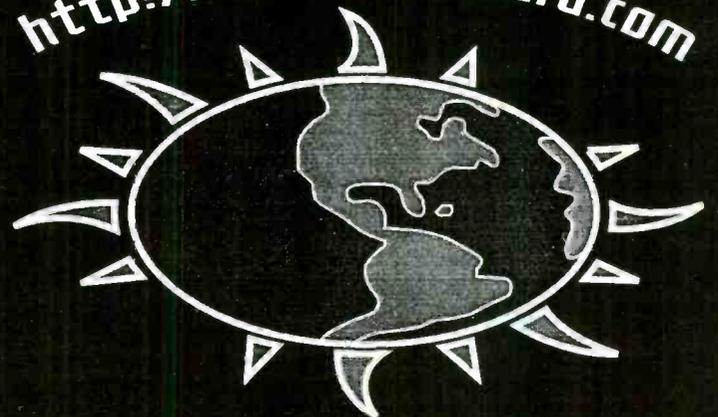
Includes
FREE
design!

AVL0396-11

DISC MAKERS

AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

<http://www.billboard.com>



- Latest charts posted every Thursday
- Complete issue available Friday
- Fully searchable Billboard archives
- RIAA sales certification histories
- And much more

Questions? Call: 212-536-1402 / 1-800-449-1402
e-mail: info@billboard-online.com

Monitor Announces Consolidated Year-End Issue

Throughout 1996, consolidation was the big story for radio. At year's end, the consolidation of the Airplay Monitor publications will be the big story, at least for one issue. The Country, R&B, Rock, and Top 40 Airplay Monitors are combining for one special issue dated Dec. 27 that will mail to all Monitor subscribers around the time of their final regular issue, dated Dec. 20.

The special combined issue will feature not only year-end charts for all of Airplay Monitor's regular formats, but also interviews with the No. 1 hitmakers and most influential artists of 1996, including George Strait, 311, Dave Matthews, LL Cool J, Maxwell, Donna Lewis, and Meril Bainbridge, and interviews with

the label VPs of promotion that made the hits in '96.

The issue will include the Arbitron ratings for the entire year; a special analysis of the year in music from the Billboard/Airplay Monitor chart managers, as well as a review of the year in radio by Airplay Monitor editor Sean Ross.

Two special features never seen in a trade magazine's year-end publication will debut in the last issue of the year: combined all-format charts showing the most-played records of the year for radio overall; and individual year-end charts for more than a hundred BDS-monitored stations, meaning that you can see year-end tallies for individual stations before Dec. 31.



Amusement Business Offerings: The 1997 Cavalcade Of Acts & Attractions

Amusement Business has just published the 1997 edition of Cavalcade of Acts & Attractions. Known as the best talent sourcebook in show business, Cavalcade is the complete source of booking information for all types of talent, entertainment, and attractions of the live entertainment industry. This year's edition contains over 300 pages of listings and information.

This annual directory features thousands of listings of acts and shows performing in the United States, Canada, and overseas. Categories include:

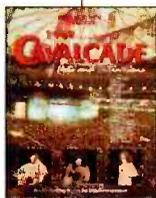
- Musical Entertainment: rock, jazz, country, classical, and more
- Theatrical Entertainment: comedians, mime artists, and troupes
- Outdoor Attractions: fireworks, carnivals, ice shows, and rodeos

- Circus, Variety, and Specialty Acts: clowns, animal acts, magicians, and hypnotists

Separate listing of promoters, producers, booking agents, and personal managers are also included.

Cavalcade is used by thousands of talent buyers at fairs, festivals, auditoriums, arenas, stadiums, amusement and theme parks, clubs, colleges, and other special events as well as by promoters, producers, and agents.

Copies of the 1997 Cavalcade of Acts & Attractions are available for \$70.00; price includes first-class postage and handling. Orders must be prepaid and sent to: Amusement Business, Single Copy Department, Box 24970, Nashville, Tenn. 37202 or call 615-321-4250 for more information.



Billboard's 1997 International Buyers Guide Is Now Available

Now in its 38th year, the International Buyers Guide has maintained its worldwide reputation as the No. 1 reference tool for industry professionals.

The IBG contains thousands of listings, including:

- Record Labels
- Home Video Companies
- Wholesalers & Distributors
- Music Publishers & Audio Book Publishers
- CD Replicators & Tape Dupli-

cators

- Computer Services
 - Mastering Facilities
 - Compact Disc, CD-ROM & Videodisc Manufacturers
- New this year are E-Mail and Web sites where supplied and available.

For more information or to order the International Buyers Guides, contact Ron Willman at 212-536-5025 or 800-344-7119. Cover price is \$125 plus shipping.



International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30, 1997

Fourth Annual Dance Music Summit
Chicago Marriott, downtown Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997

For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard.com>
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard-online.com

Charts Looney With 'Space Jam' Tunes

THIS WILL BE REMEMBERED as the week "Space Jam" jammed. The Michael Jordan/Eugene Bunny movie has been big news at the box office, but until now its impact on the Billboard charts has been low. The soundtrack kicks into high gear as the album holds at No. 5 with a bullet on The Billboard 200, and three singles dominate the Hot 100. The biggest move of the week and the two highest debuts all hail from the Warner Bros. movie that features a host of Looney Tunes characters.

Last week, street-date violations helped R. Kelly to a No. 26 debut on the Hot 100 with the uplifting "I Believe I Can Fly" (Warner Sunset/Atlantic/Jive). It was the fourth consecutive Kelly single to debut in the top 30, but if the street-date violations had not occurred, the single would have had an even higher debut this week. In fact, it soars 26-2, presenting a surprise challenge to Toni Braxton's "Un-Break My Heart" (LaFace/Arista), which is in its third week at the summit. "I Believe I Can Fly," a worthy contender for the Oscar for best original song, will be Kelly's second chart-topper if it ascends to No. 1. "Bump N' Grind" held pole position for four weeks in 1994.

"I Believe I Can Fly" also takes a leap on Hot R&B Singles, where it bullets 8-1 in its second week. As Darrell Roberts of Raleigh, N.C., points out, it's Kelly's fourth consecutive No. 1 R&B hit. No other artist has had that many chart-toppers in a row on either the Hot 100 or the R&B list since those charts converted to SoundScan and Broadcast Data Systems data. "I Believe I Can Fly" is Kelly's seventh No. 1 R&B hit of the '90s, the most of any artist this decade.

Also spreading its wings on the Hot 100 is Seal's interpretation of the Steve Miller Band's "Fly Like An Eagle" (ZTT/Warner Sunset). This second "Space Jam" single enters the chart at a high-flying No. 17. If it reaches the zenith, it will also be Seal's second No. 1. His first was "Kiss

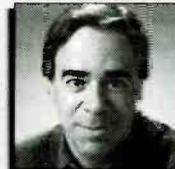
From A Rose," heard on the soundtrack to "Batman Forever" in 1995. The new Seal single is the first remake of a Miller song to chart; the original was Miller's fourth-biggest hit, spending two weeks at No. 2 in 1977. Oddly enough, Miller's "Fly Like An Eagle" debuted on the Hot 100 exactly 20 years ago this week.

The title song from "Space Jam" is the second-highest debuting single on the Hot 100. The Quad City D's single on Big Beat/Warner Sunset enters at No. 67, as the previous hit, "C'mon N' Ride It (The Train)," chugs out of the top 40, falling 34-41 after peaking at No. 3.

GLANCE TO YOU: In a week where motion-picture scores performed extremely well, the highest entry on The Billboard 200 is—a soundtrack. Debuting at No. 160 is "101 Dalmatians" on the Walt Disney label. This

is the first time a soundtrack for a movie of that title has charted. There are three films represented in the top 10 of the album chart: The modern-rock-oriented "Romeo + Juliet" (Capitol) bullets 8-7, "Space Jam" holds at No. 5, and "The Preacher's Wife" (Arista), featuring new songs by Whitney Houston, takes a big jump, 12-4. Also doing well is "Evita" (Warner Bros.), which reverses course and moves 30-21, still well before the film's opening.

WHAT'S THE FREQUENCY, KENNY: With a Christmas-oriented album titled "The Gift" (MCA), leaping 93-73, Kenny Rogers is back on The Billboard 200 for the first time since January 1990, when "Christmas In America" peaked at No. 119. "The Gift" is Rogers' highest-charting disc since "The Heart of the Matter" went to No. 51 in 1985. The new release expands Rogers' album-chart spar to 28 years and 11 months, dating back to the First Edition's self-titled debut in January 1968.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 12/3/96

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	644,144,000	645,878,000 (UP 3.8%)	CC	348,120,000 384,597,000 (UP 10.5%)
ALBUMS	531,739,000	533,592,000 (UP 0.4%)	CASSETTE	182,833,000 148,026,000 (DN 19%)
SINGLES	90,405,000	111,886,000 (UP 23.8%)	OTHER	786,000 1,369,000 (UP 74.2%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
20,274,000	17,793,000	2,481,000
LAST WEEK	LAST WEEK	LAST WEEK
17,655,000	15,209,000	2,446,000
CHANGE	CHANGE	CHANGE
UP 14.8%	UP 17%	UP 1.4%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
22,141,000	19,964,000	2,177,000
CHANGE	CHANGE	CHANGE
DN 8.4%	DN 10.9%	UP 14%

DISTRIBUTORS' TOTAL MARKET SHARE (1/4/96-12/1/96)						
INDIES	WEA	UNI	SONY	BMG	PGD	EMD
20.1%	17.5%	15.4%	14.5%	12.8%	12.2%	7.5%

ROUNDED FIGURES

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

We've Moved!

Formerly at <http://www.billboard-online.com>



Billboard online

our new address is

<http://www.billboard.com>

DON'T MISS OUT ON:

- **Industry news - updated daily**
- **New release listings - updated weekly**
- **Chart Beat Chat with Fred Bronson**
- **Weekly Trivia Contest**
- **Early and exclusive charts**

Come Visit!

Any questions call
212.536.1402
1.800.449.1402

e-mail: info@billboard-online.com



“ NINE LIVES ” **MARCH 18, 1997**

Management: **māgus** entertainment, inc.

Columbia® Reg. U.S. Pat. & Trm. Off. Marca Registrada. ©1996 Sony Music Entertainment Inc. **COLUMBIA**

www.americanradiohistory.com