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IN MUSIC NEWS



THE FUGEES

Mercury Plans Powerful Promo For Ali Project

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 18, 1997

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Time Life Music Acquires 50% Of Heartland Music

BY DON JEFFREY

NEW YORK—Time Life Music, a direct marketer of record series that chronicle the history of pop and classical music, has acquired 50% of nonretail label and distributor Heartland Music, which produces albums by popular artists of the past.

BILLBOARD EXCLUSIVE

Executives have high hopes for the merger because the two companies have different areas of expertise and operate in different niches of the growing direct-response business.

Heartland sells through television commercials mostly single albums by artists—especially easy listening and country performers such as Dean Martin, Johnny Mathis, George Jones, and Tammy Wynette—and has built a cat-

(Continued on page 86)

Pop Music Is Looking For A Few Good Men

This story was prepared by Dominic Pride, Mike McGeever, and Thom Duffy in London; John Lannert in Miami; and Craig Rosen and J.R. Reynolds in Los Angeles.

The top 10 of that list doesn't contain a single rock or pop artist. Instead, the list is dominated by country stars Garth Brooks, Alan Jackson, and Tim McGraw; rap



KELLY



MAXWELL



JOHNSTON



SHEIK

A glance at the Top Billboard 200 Album Artists—Male ranking published in the the Year in Music issue (Billboard, Dec. 28, 1996) drives home a startling development that has unfolded over the last decade.

heavyweights 2Pac, Coolio, LL Cool J, and Nas; and R&B king R. Kelly. All these artists are strong commercial forces within their respective genres, but none has been able to cross over to become a mass-appeal

(Continued on page 77)

Babyface Leads Nominations For '96 Grammy Awards

BY MELINDA NEWMAN

NEW YORK—The greatest beneficiary of Kenneth "Babyface" Edmonds' 12 Grammy nominations may be a project that wasn't eligible for any awards this year. None of Edmonds' dozen nods, announced Jan. 7, were for his new album, "The Day," because that album was released after the Grammy eligibility period ended Sept. 30.



However, Epic sees the resulting publicity as a great way to carry "The Day" to the next level. "The nominations provide us with a great story. Obviously all the TV entertainment programs are interested in him. This gives us the opportunity to take the

(Continued on page 84)

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Holiday Sales Results Mixed For Entertainment Biz

Int'l Markets See Few Bright Spots In Season

This story was prepared by Geoff Burpee in Hong Kong, Mark Dezzani in Italy, Christie Eliezer in Australia, John Ferguson in the U.K., Howell Llewellyn in Spain, Steve McClure in Japan, and Wolfgang Spahr in Germany.

Holiday cheer was light in the three biggest international music markets, with retailers reporting a slack Christmas period.

The final quarter of the year is traditionally a boom period for music stores, but in Japan and Germany—the world's No. 2 and 3 markets, respectively—the usual Yuletide rewards were slow to materialize, while in the U.K. and other territories, the progn-

(Continued on page 92)

Music Chains Report Good, Bad News

This story was prepared by Don Jeffrey and Ed Christman in New York and Larry LeBlanc in Toronto.

NEW YORK—U.S. music retailers report mixed sales for the holiday season, but many say that post-Christmas traffic has been significantly higher than last year's.

A majority of retailers surveyed indicated that they experienced negative comparable-store sales for the holiday selling season, but there were some bright spots, with some merchants reporting strong gains. Estimates of comparable-store music sales from Thanksgiving through New Year's range from a

decrease of 5% to an increase of 15%.

SoundScan, on the other hand, reports that in the seven-week selling period from Nov. 11 through Dec. 29, album sales were down 6%. During

the corresponding period in 1995, SoundScan counted album sales of 150.3 million, compared with this year's 140.9 million, a difference of 9.4 mil-

lion units.

In Canada, however, music retailers are relieved that strong late-December sales contrasted with what had been a mediocre 1996 sales year. According to SoundScan, which was launched in Canada in September

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CANADA
 THE BILLBOARD SPOTLIGHT

SEE PAGE 49

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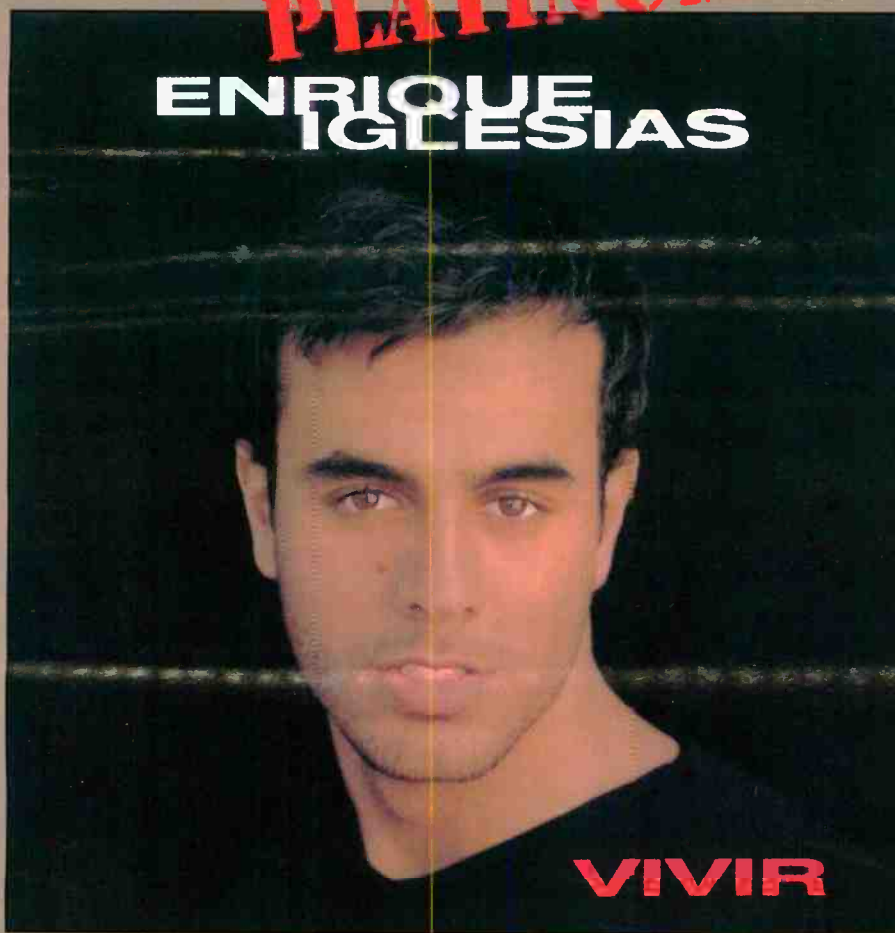
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Convention Center |
| Sunday, March 30 | San Jose, California
S.J.S.U. Event Center |
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| Saturday, April 19 | Mexico D.F. |
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| Saturday, May 31 | Bogota, Colombia |
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| Tuesday, June 3 | Barranquilla, Colombia |
| Friday, June 6 | Caracas, Venezuela |
| Sunday, June 8 | Guayaquil, Ecuador |
| Saturday, June 14 | Lima, Peru |
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| Tuesday, July 8 | Barcelona, Spain |
| Thursday, July 10 | Zaragoza, Spain |
| Tuesday, July 15 | Madrid, Spain |
| Wednesday, July 16 | Madrid, Spain |
| Tuesday, July 22 | Sevilla, Spain |
| Wednesday, August 6 | Palma de Mallorca, Spain |
| Thursday, August 8 | Alicante, Spain |
| Monday, August 11 | Marbella, Spain |
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TOP 10 COUNTRY
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JAZZ ★ QUARTET • PAT METHENY GROUP • GEFEN		
JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA		
NEW AGE ★ LINUS & LUCY - THE MUSIC OF VINCE GUARALDI GEORGE WINSTON • DANCING CAT		

Royalty Dispute Heats Up In Europe

French Collection Body Breaks With U.K. Counterpart

BY JEFF CLARK-MEADS
and EMMANUEL LEGRAND

LONDON—The war of words between Europe's mechanical royalty collection societies has entered a new battle just two weeks before proposed peace talks at MIDEM.

A high-powered meeting is due to take place at the French trade fair, being held Jan. 19-23 in Cannes, to settle the row that has raged between the U.K. and the European continent for nine months. But the peace process is having to take place amid powerful rhetoric from both sides.

The MIDEM meeting will also have to address the fact that threats of action against the U.K.'s Mechanical Copyright Protection Society (MCPS), the organization that has precipitated the dispute, have now become concrete. French mechanical organization SDRM has announced it has terminated its reciprocal representation agreement with MCPS.

MCPS chief executive John Hutchinson says, though, that the SDRM action is not valid because, he argues, the termination contravenes European Union competition law. He also warns that if the EU competition authorities are obliged to investigate, none of the European societies—including MCPS—is ready for such close scrutiny.

MCPS has been the object of the continental European collecting societies' anger since it introduced the concept of direct distribution last spring.

Through this system, mechanical royalties payments are made by MCPS directly to publishers anywhere in the EU, meaning that the local collecting society in each territory is deprived of significant amounts of business through lost commissions.

That loss of business has stung (Billboard, Oct. 19, Oct. 5, 1996). SDRM president Jean-Loup Tournier says, "The Brits shot first, as usual. What we are doing is retaliation."

What SDRM has done is to decline to renew the reciprocal representation agreement with MCPS that expired on the last day of 1996. In the absence of such an agreement, British users of French copyrights would have to deal directly with SDRM—and in French—instead of being able to go through their local body, MCPS. French users of British copyrights would similarly have to deal directly with MCPS.

Tournier, who also heads European authors' bodies BIEM and GESAC, says direct distribution has produced such a strong response because it is seen as an act of treachery. "We believe it is illegal and dam-

aging for rights societies in that it takes away from them a substantial revenue stream. MCPS has betrayed its commitments toward its sister societies," Tournier says.

He adds, "From now on, MCPS doesn't represent [SDRM-administered copyrights] in the U.K. and Ireland. We have made it known to users that if they want to use our repertoire, they will have to deal directly with SDRM offices in Paris. Anyone who wishes to use Ravel's 'Bolero' in the U.K. and Ireland without our authorization is a pirate."

MCPS's Hutchinson has a wholly different view. Describing SDRM's position as "mistaken as well as indefensible," he argues that the statutes of BIEM—of which all the EU societies are members—require the mechanical bodies to enter into reciprocal agreements with each other.

Says Hutchinson, "In an effort to find a

way round this, the BIEM extraordinary general meeting in December 1996 passed a resolution exempting BIEM societies from entering into reciprocal agreements with MCPS and any other society which operates a direct distribution scheme.

"In MCPS' view, this is an obvious concerted practice under Articles 85 and 86 of the Treaty of Rome, and MCPS therefore regards the BIEM resolution as being invalid." He invites British users of French works to continue dealing with MCPS in the normal manner.

Hutchinson concedes that his view of the illegality of the resolution would need to be confirmed by a court but says he has no enthusiasm to begin the legal process.

Noting the summit meeting of publishers and collecting societies due to be held during

(Continued on page 89)

Billboard Changes Criteria For Album Catalog Charts

Effective this week, Billboard is streamlining the criteria that determine whether an album is considered to be a catalog item. The new standard, which removes some titles from this week's current charts, better reflects the measures by which music merchants and distributors sort catalog albums from current ones.

According to the new criteria, an album is designated catalog status when it becomes 2 years old and ranks lower than No. 100 on The Billboard 200.

The previous criteria, adopted when the Top Pop Catalog Albums and Top Country Albums charts debuted in May 1991, also used the two-year standard. But the old policy also required that such albums be absent from all Billboard charts for a period of three consecutive months before they were moved to catalog status.

The original rules, however, became an awkward mechanism, because some of Billboard's specialty charts have relatively low sales thresholds. Thus, some older titles—particularly ones in categories like classical, new age, and world music—continued to be designated as current titles, while others from genres for which there is no Bill-

board album chart—such as rock, pop, dance, or comedy—moved more quickly to catalog status.

With the change, the "weeks on" column on Top Pop Catalog and Top Pop Country will change to "total chart weeks," combining the weeks a title has spent on the catalog chart with the number of weeks it spent on the equiv-

alent current chart.

The granddaddy of the "total chart weeks" category automatically becomes Pink Floyd's "Dark Side Of The Moon," which spent a record-setting 741 weeks on The Billboard 200, plus another 292 weeks on the catalog chart for a whopping sum of 1,033 weeks.

The 13-times-platinum "Dark Side" charted continuously from March 17, 1973, through April 23, 1988. After a one-week absence, it re-entered for an 11-week run, starting with that year's May 7 issue. A final 1988 stint of five weeks began with the Sept. 10, 1988, Billboard. It was absent from Billboard's charts from Oct. 15, 1988, through May 25, 1991, when it debuted at No. 24 on the inaugural Top Pop Catalog Albums list.

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Top Pop Catalog Albums

THIS WEEK IN BILLBOARD

WHO'S NO. 1 MUSIC DISTRIBUTOR?

In 1996 there were two: Independents took the top spot for total U.S. album market share, while WEA was first in "current" album market share. Senior retail editor Ed Christman reports. **Page 60**

MAKING ITS JEWEL SHINE

It took more than a year for Atlantic executives to get singer/songwriter Jewel's first single, "Who Will Save Your Soul," onto the Hot 100 chart. Then, choosing a strong follow-up turned out to be a difficult decision. Radio editor Chuck Taylor has the story in his new AirWaves column. **Page 80**

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Commentary

WIPO To Have Profound Effect On Music

BY NIC GARNETT

For 35 years, the property rights of record producers and performers have been governed by the Rome Convention. A legal and commercial landmark for the recording industry in 1961, the convention has proved increasingly ineffective as a legal basis to address the challenges of new technology. Perversely, it has become a basis for authors and broadcasters to resist any further development of producers' and performers' rights at national levels.

In December, a new set of international copyright standards for record producers emerged from the Diplomatic Conference organized in Geneva, Switzerland, by the World Intellectual Property Organization (WIPO). Once translated into national law, these standards will have a profound effect on the growth of the music industry and the direction of new investments worldwide.

The treaty is, therefore, a cause for considerable jubilation (and no little relief). The standards set are, for the most part, extremely beneficial for the industry, for providers of new telecommunication services involving music, and for consumers. There will, of course, be much analysis and commentary in the months ahead; my perspective is merely preliminary.

Before considering the standards themselves, we should celebrate the fact that a new treaty—now known as the WIPO Performance and Phonograms Treaty—was established at all. There were long periods during the proceedings when the most likely outcome seemed to be a decision to defer the whole process. Government delegates would storm out of consultations in the dead of night, frustrated by the complexity of the task, the intractability of the industrial conflicts involved.

It was a complex, multilayered negotiation with as many agendas as there were delegates. A compromise among some groups would raise conflicts with others; global objectives would founder against the narrowest of local interests. Representing record producers, we at the International Federation of the Phonographic Industry (IFPI) were promoting the position of the industry and at the same time countering a number of attacks on our objectives: from broadcasters fearful of any shift or strain in the Rome Convention's "delicate balance" of interests; from hardware and telecommunication companies seemingly intent on blocking the entire process—purportedly to save the infant "Information Society" from strangulation by copyright owners.

I think we largely succeeded. The treaty passed, and it is a very good treaty for record producers. Here, in outline, are some of the reasons why.

First, it meets the principal objectives set by the IFPI board:

- to restate the producers' reproduction right—and the exceptions and limitations to that right—for application in digital network environments;
- to create exclusive rights for producers in respect of the use of their recordings in so-called "on-demand" services;
- to ensure that devices or services used for circumventing technical controls are outlawed.

The debate on the exception to the reproduction right caused much of the ruckus, but in the end common sense prevailed. A major defect of the Rome Convention is in the fact that, unlike the major copyright treaties and the Trade Related Intellectual Property Rights agreement, the 1961 treaty contains an express authorization for states to exempt "private use" from producers' and performers' rights. This categorical and, for the digital age, inappropriate rule was not carried over into the new treaty. Instead, the rule that has governed exceptions and limitations to



'Once translated into national law, these standards will have a profound effect on the growth of the music industry'

Nic Garnett is director general of the International Federation of the Phonographic Industry.

the reproduction right for many years—whether the exception conflicts with the normal exploitation of the work—was confirmed as extending to the digital environment and left for each member state of the treaty to apply.

The new exclusive right for producers is worth stating in full because of its importance to the future of the industry. It reads as follows (Article 14): "Producers of phonograms shall enjoy the exclusive right of authorizing the making available to the public of their phonograms, by wire or wireless means, in such a way that members of the public may access them from a place and at a time individually chosen by them."

Precisely what this means in practice may be the subject of some speculation, but, at the very least, it grants producers the right of complete control over the use of their recordings in on-demand services. At the very least, producers will now have the basis to set up business online—on the Internet or in whatever electronic market that eventually emerges. Before this treaty, the availability of such an exclusive right was settled in only a few countries.

The provision outlawing the circumvention of technical controls represents another major advance, not only for producers but for the protection and administration of copyrights generally. In 1989, no sooner had the Serial Copy Management System been proposed as the legal standard for technical management of digital copying than black boxes designed to neutralize the system started appearing in Tokyo electronics outlets. Business online will depend on much more advanced technical controls: This treaty embraces that development and ensures that this system will work.

The second point goes beyond these specific advances. In a number of key provisions, the treaty removes the notion of hierarchy between copyrights and neighboring rights and expressly recognizes the coexistence of the producers' exclusive rights alongside those of the author. In this

respect, the curse of the Rome Convention has been lifted, and it is arguable that the treaty has shifted copyright philosophy away from the classical European tradition and closer to the Anglo-Saxon approach.

In its own right, that is a proposition for academic debate alone. But its impact on how many member states of the treaty choose to implement their treaty obligations and on future copyright developments both nationally and internationally will be significant.

On the downside, the governments at this stage declined to draw a distinction between traditional forms of broadcasting and subscription-based multichannel systems. The treaty leaves states free to decide for themselves whether to allow parallel importation. National treatment is restricted to the substantive provisions of the treaty.

These shortcomings are neither unanticipated nor fatal. In particular, among the agreed declarations accompanying the treaty is one that anticipates further consideration of subscription transmission services.

Above all, this treaty, as good as it is, constitutes but the first step in building a worldwide framework of rights for producers. The treaty now has to be ratified by each of its member states, and this in itself will be a process of considerable complexity. Some national laws will accommodate the new standards without much difficulty; others, some in key existing markets, will require major revisions.

In Geneva, the IFPI learned a great deal about where and what its targets in promoting ratification should be. There is, for example, much work to be done in Asia, where a number of governments seem to have little appreciation of the function of copyright beyond stopping piracy (and thereby avoiding foreign trade sanctions).

Much still needs to be done to make proper copyright protection for record producers in the digital age a worldwide reality. And, of course, the online market is as sound, legally, as the law in any country with at least one telephone line permits. That is why this new multilateral treaty, successfully punctuating the first five years' contemplation by governments worldwide of improvements in the rights of producers and performers, is so important.

LETTERS

WRONG TARGETING

Jeers to Curb Records and others who chose to make LeAnn Rimes' "Unchained Melody" available only at Target stores!

Country music fans are discriminated against enough with the lack of available titles on cassette singles, without having to be told they can only find a certain selection at one outlet.

Billboard's charts should be based on sales and not partly compiled from radio play. "Unchained Melody" has no place on the Hot Country Singles & Tracks chart... when it is only available to a select few. Nor does any other song, for that matter.

Joe Campbell
Co-owner, Taking Home the Hits
Alex City, Ala.

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



The question is really 'what is a classic?'
Is a classic 'classical' music?

Well, obviously it isn't.

A classic is what is enduring

Philip Glass



Philip has put more of himself in this new album, but the irony is that I believe that he's actually put his finger on more of my original voice.

David Bowie

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In February 1993, **Philip Glass** broke new ground with the release of "*Low*" *Symphony*.

This mesmerizing tribute to the pioneering music of **David Bowie** and **Brian Eno** continues to be one of the best-sellers on the POINT music label.

Now, Glass turns to the progressive 1977 Bowie/Eno album *Heroes* for inspiration for his next symphony.

IN STORES FEBRUARY 4

The "Heroes" Website debuts in late January on PolyGram Online.
<http://www.polygram.com/heroes>



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Home Video Firms Unveil Initial DVD Software Slates

■ BY SETH GOLDSTEIN

NEW YORK—Hope springs eternal for DVD. Hardware manufacturers and several program providers, including two studios, swear that they have overcome the technical and legislative problems that plagued DVD in 1996, preventing its launch.

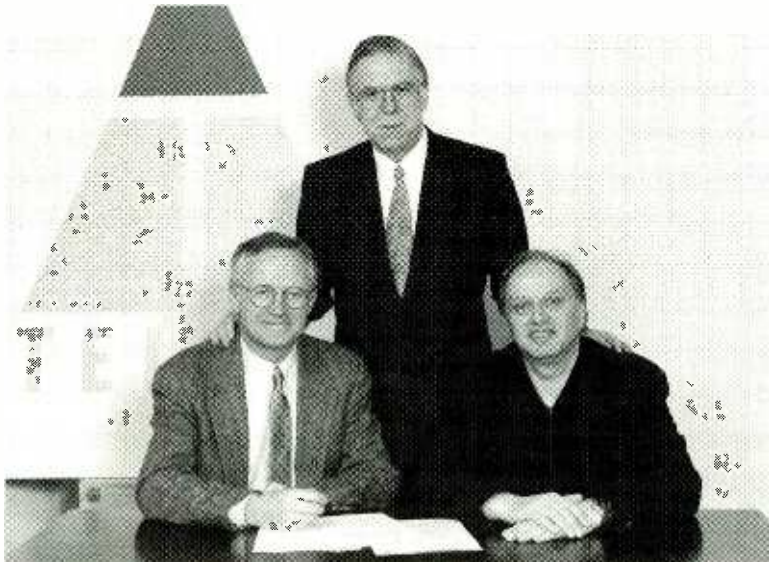
This year is going to be different, not least because the home video arms of Warner, Columbia TriStar, MGM/UA, and New Line have announced titles in support of the new format. More than 40 copy-protected features are due in late March or early April when a limited introduction gets under way. Columbia TriStar Home Video, in addition, has pledged a total of at least 20 movies in the 12 months after DVD players arrive in stores.

It is expected that nearly all of the initial batch will be aimed at the sell-through market in an effort to stimulate machine sales, but prices didn't accompany the announcement of any titles. Warner Home Video president Warren Lieberfarb says he won't decide on pricing for another couple of

weeks.

Alone among the Hollywood early adopters, Warner has scheduled the release of five DVD titles simultaneously with their arrival on VHS: "Mars Attacks!," "Michael," "Michael Collins," "My Fellow Americans," and

(Continued on page 86)



Poetry In Music. Teldec Classics International (TCI) recently celebrated the signing of composer/performer Michael Hoppé and plans a worldwide release of his album "The Poet." The album's music for cello and keyboard was inspired by such poets as Carl Sandburg, Robert Frost, and Kahlil Gibran. In addition to biographical information about the literary figures and their work, the album will include reproductions of their portraits done by Hoppé's grandfather, photographer E.O. Hoppé. Pictured in the front row, from left, are Hoppé and TCI executive producer Wolfgang Mohr. In the back row is TCI consultant/retired president Professor Hans Hirsch.

Outpost Label Teams Up With City Of Angels

■ BY DOUG REECE

LOS ANGELES—In another development signaling the U.S. recording industry's burgeoning interest in electronic dance music, Geffen-distributed Outpost Recordings has formed a partnership with Los Angeles-based indie City of Angels.

Under terms of the agreement, Outpost will have the option to sign City of Angels acts and will also reserve licensing rights to select acts in markets outside North America. The releases outside of North America will fall under the joint banner City of Angels/Outpost Recordings and will be distributed through various worldwide BMG affiliates.

The dance compilations "American Dreams" and "U.S. Homegrown,"

(Continued on page 89)



All American Adds Zebra Will Distribute Indie Jazz Label

■ BY GINA VAN DER VLIET

LOS ANGELES—The reactivated jazz label Zebra has inked a U.S. distribution deal with All American Music Group and its distributor, WEA.

The Santa Monica, Calif.-based All American owns and distributes the labels Scotti Bros., Street Life, and Backyard Records.

Zebra, which was started by Ricky Schultz in 1984 as an offshoot of his independent marketing and promo-



Valley Buying Spree Leads To Star Video Calif. One-Stop Expected To Keep Northeast Firm Intact

■ BY ED CHRISTMAN and SETH GOLDSTEIN

NEW YORK—Valley Record Distributors, which has been on an acquisition binge, continued that spree last week by signing a letter of intent to acquire Star Video Entertainment, the dominant video distributor in the Northeast.

Terms of the deal were not disclosed, but Billboard estimates that Valley will pay \$30 million-\$35 million for the company, based in Union City, N.J. Since the summer, Valley has been gobbling up other wholesalers, but the planned Star Video acquisition represents the largest deal yet for the Woodland, Calif.-based wholesaler.

Valley chairman Barney Cohen says Star Video did about \$250 million-\$300 million in volume in 1996. Based on that, he projects that, if the deal closes, Valley will do \$650 million in 1997.

Valley, the second largest one-stop in the U.S., is diversifying into video because many of its customers have been asking it to carry VHS, Cohen says. He says that expanding into another product line will strengthen Valley. Also, Cohen says, he believes that DVD will be huge, and "we wanted to be there when it takes off."

Rob Cain, Valley president, notes that Star Video appears to have a very strong selling and marketing organization, which was another quality that attracted Valley.

When the deal is completed, Cohen says, he wants the Star Video staff to

stay. "Star will remain intact, with all the people and warehouses staying in place," he says. "Our intent is to make as few changes as possible in year one." Further out, there may be changes, but Valley management will not begin to think about that, he adds, until some point in the future.

However, Cohen says there are two areas that Valley will get to work on immediately: systems and accounting. "We will make sure the two companies talk well together," he says.

In the meantime, Valley's main focus is to increase Star Video's top line. "Our intent is to build the business," he says.

Other than to acknowledge that a letter of intent had been signed, Star executives declined to comment.

Star Video, a major regional distributor, has been in existence since the video business was in its infancy. The principal owners, Artie Bach and Bernie Herman, were among the company's founders. The two previously were partners in an audio equipment distribution business.

The company initially operated out

(Continued on page 86)

Lewis To Head P'Gram's Classical Label Decca

■ BY ADAM WHITE

LONDON—Six months later than expected, PolyGram has new leadership at one of its primary classical labels. Roger Lewis has been named president of the Decca Record Co., which operates under the London Records identity in North America.

The appointment had not been announced officially by PolyGram at press time, but Lewis was due to start work Monday (13) at Decca's worldwide headquarters in London. He reports to Chris Roberts, president of PolyGram Classics & Jazz, and succeeds Roland Kommerell, who retired at the end of last year after 10 years.

Decca/London is the recording home of Cecilia Bartoli, Angela Gheorghiu, Michael Nyman, Luciano Pavarotti, Sir Georg Solti, and Kiri Te Kanawa, among others. The company also encompasses the Argo and L'Oiseau-Lyre labels, with Aaron Kernis, Mark Anthony-Turnage, and Michael Torke signed to the former, and Christopher Hogwood, Philip Pickett, and Christoph Rousset affiliated with the latter.

"I want to build on Decca's strengths," says Lewis, "and reinvest in artists. I want to lead the company with a firm focus on its core classical business and core classical opportunities." He acknowledges the importance of the crossover sector, but adds, "We must not forget the core of our business. The future must be about investing in artists. Those words are often spoken—but not enough."

For the past 18 months, Lewis has been managing director of the Premier label group of EMI Records U.K. and has played a key role in the company's classical music operations for the past six years. Sources suggest that he accepted the Decca post last summer, but that EMI was unwilling to release him from his contract before now.

Since July 1995, Lewis has reported to Jean-Francois Cecillon, president of EMI Records Group U.K. and Eire.

Insiders say the settlement of the contract dispute required the involvement of EMI Music president/CEO James Fifield and PolyGram president Alain Levy. Lewis declines comment.

EMI acknowledged the executive's exit Jan. 9, when it also announced a reorganization of some of its U.K. operations, with the loss of some 20 jobs.

Cecillon has folded a number of the Premier unit's activities into another division but returned the classical music business—which had been part of Premier—to divisional status. A managing director for this group will be appointed.

The reorganization at EMI includes the formation of a new label group, EMI Catalogue, headed by director Paul Holland; the establishment of EMI Classics, with Barry McCann as marketing director; and the appointment of Chris Briggs as group A&R executive. Briggs, who was head of A&R at Chrysalis, will work on projects signed by Cecillon and acquire new acts.

Neil Ferris, whose independent Brilliant! promotion firm had been consulting Premier, takes on the role of head of media for the EMI label and the new classics and catalog units. He will continue to operate Brilliant!

The layoffs include the heads of radio promotion and press at the EMI label and several marketing managers.

Welsh-born Lewis, 42, comes to Decca with a versatile background and, from his Premier stint, an eclectic collection of business successes—most notably, the rock soundtrack to "Trainspotting," which is nearing 2 million units in worldwide sales, according to EMI. He also points to the popularity of Vanessa-Mae's crossover album, "The Violin Player," with sales exceeding 2 million pieces.

In addition, Premier handled releases by artists signed to Capitol Nashville, such as Garth Brooks, and to the Christian Music Group. Company sources say the division is ahead of budget in its current fiscal year.

House Subcommittee Faces C'right Issues

■ BY BILL HOLLAND

WASHINGTON, D.C.—As the newly chosen chairman of the House Subcommittee on Courts and Intellectual Property, Rep. Howard Coble, R-N.C., will play a pivotal role in copyright issues in the 105th Congress.

The subcommittee, part of the House Judiciary Committee, is traditionally the body that first introduces and debates copyright and intellectual property issues.

Coble faces a major issue once Congress returns: the reintroduction of the National Information Infrastructure (NII) copyright bill. The legislation further defines copyright rights and protection in the digital, interactive universe. It was scuttled last session after online service providers sought exemp-

tion from copyright infringement liability.

Other issues the subcommittee must address this year are copyright term extensions and a solution to the demands for music-licensing fee exemptions from the restaurant industry and religious broadcasters.

(In the Senate, Sen. Orrin Hatch, R-Utah, will continue as chairman of the Judiciary Committee. Hatch abolished the Senate Copyright Subcommittee in 1995 and moved all copyright legislation debate to the full committee.)

The House Courts and Intellectual Property Subcommittee has gained greater stature in the last decade as U.S. copyright industries, including music, entertainment, and computer software companies, have become a

more valuable part of the nation's gross national product and strong leaders in export trade, requiring updated protection in the digital age.

Coble, 65, had been the senior Republican on the subcommittee. He is seen by copyright industry observers here as a friendly, capable, and fair veteran in the somewhat rarefied area of intellectual property legislation.

He served on the subcommittee soon after he was first elected to the House in 1984.

"He's a very even-handed guy," says Jim Free of Free and Associates, an entertainment industry lobbyist, "and he understands and appreciates the fact that while intellectual property might be intangible, it is of great value."

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Artists & Music

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

Mercury Ready To Rumble With Ali Film's Soundtrack

BY JIM BESSMAN

NEW YORK—It took more than 22 years to complete, but the award-winning documentary feature "When We Were Kings" and its accompanying soundtrack have never been more timely. Promotion for the Mercury-distributed DAS Label soundtrack, meanwhile, promises to be as powerful as the man who is the movie's subject.

"When We Were Kings" documents the legendary Oct. 30, 1974, "Rumble In The Jungle" heavyweight title fight between Muhammad Ali and George Foreman, whom he dethroned as champion that night in Kinshasa, Zaire, in one of boxing history's most dramatic moments.

The event was accompanied by a musical spectacular billed as the "African Woodstock," which starred, among others, James Brown, B.B. King, Bill Withers, the Spinners, and the Jazz Crusaders. Festival performances by these artists are featured on the soundtrack album, which also contains three new cuts.

"Rumble In The Jungle" by the Fugees, featuring A Tribe Called Quest, Busta Rhymes, and Forte, is the album's first single, which will be followed by Brian McKnight and Diana King's title track. Also new on the album is Zelma Davis' "I'm Calling (Say It Loud)."

Several stations have already jumped on "Rumble In The Jungle." The track shipped to radio after Christmas and in advance of its Jan. 6 impact date for R&B crossover formats and club play, says Mercury senior director of marketing Josh Ziemann. Mainstream radio promotion is set to follow.

While the single has received "great phones" early on at WKYS and WMMJ in Washington, D.C., Steve Hegwood, programming VP for the Radio One web that operates those stations and similar R&B formats in Baltimore and Atlanta, points out that the track's pull goes far beyond the "young end" demo that would be expected to appreciate its sound.

"It's a tribute to the life of Muhammad Ali," says Hegwood. "Once again, he's a hero and a mega-superstar, transcending his boxing and his current physical condition. It was very touching watching him light the Olympics torch here in Atlanta, and it



KING



ALI



McKNIGHT

showed more than anything how much respect everyone has for him. And everybody loves the Fugees—so it's a great combination."

David Lang, president of New Jersey's nine-store Compact Disc World chain, also appreciates the current value of the vintage artists represent-

ed on the soundtrack—and eagerly anticipates the upcoming hoopla surrounding it and the movie's release.

"We're seeing a great increase in interest in '70s music, and this [album] goes hand in hand," says Lang, a big Ali fan who not only saw the "Rumble In The Jungle" live on closed-circuit TV at New York's Madison Square Garden but met his future partner, Jerry Solomon, there. "Coupled with the marketing around this classic fight [film], I think

it's something that will appeal to our customers that will be great for in-store play and which we'll support wholeheartedly," he says.

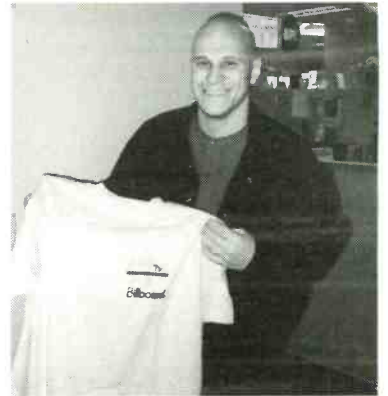
The marketing for the film and soundtrack is indeed appropriately momentous. The album is being released Feb. 11, three days ahead of

the film's general theatrical release. Both debuts are being celebrated with a kickoff screening and after-movie event at New York's Radio City, which will feature a concert to be carried on MTV. The event will be capped with the introductions of attending sports legends and climax with the emergence of the two fabled pugilists re-immortalized by the movie.

"It will be historic to have some of the greatest musicians of all time together with some of the greatest sports figures," says Ziemann. "It will be such an exciting moment for being in the music business, and we're all just glowing to be part of it."

Mercury and DAS will be joined in presenting the Radio City extravaganza by Gramercy Pictures, Rolling Stone magazine, and American Express. Gramercy is distributing "When We Were Kings," which is a DASFilms Ltd. production, the first for Fugees manager David Sonen-

(Continued on page 15)



Looking Sharp. Asylum recording artist Kevin Sharp stopped by Billboard's Los Angeles offices to be awarded a Heatseekers T-shirt. The artist, whose album "Measure Of A Man" first reached No. 1 on the Heatseekers chart in the Dec. 28, 1996, issue, begins touring with Sawyer Brown Jan. 30. The next single from Sharp's album, "She's Sure Taking It Well," goes to country radio Feb. 10. (Photo: Gina van der Vliet)

Songwriter's Songwriter Townes Van Zandt Dies

BY CHET FLIPPO

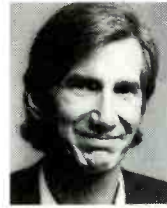
NASHVILLE—Townes Van Zandt was acclaimed in Nashville as the songwriter's songwriter and in Texas as the unofficial poet laureate of the Lone Star State. He died in Mount Juliet, Tenn., near here, on Jan. 1, from a heart attack. He was 52.

Van Zandt had been working on a new album and was recuperating from hip surgery at his former wife Jeanene's house. His close friend Guy Clark was visiting when Van Zandt was stricken. Despite immediate attempts at resuscitation, he was pronounced dead on arrival at Columbia Summit Medical Center. After a memorial service in Nashville (see Nashville Scene, page 30), his body was cremated.

Van Zandt was perhaps best known outside music circles for such songs as "If I Needed You," a No. 3 hit on Billboard's Hot Country Singles chart for Emmylou Harris and Don Williams in

1981, and "Pancho And Lefty," which Willie Nelson and Merle Haggard took to No. 1 on the same chart in 1983. Even so, his entire body of work, spanning some 15 albums and countless unrecorded songs, inspired awe among songwriters and singers, who celebrated the deft poetry in his work. "A song didn't work for Townes unless it first worked as a poem on the page," said longtime friend Susanna Clark, Guy's wife, at his memorial service.

Van Zandt was a powerful influence on a number of performers, ranging from Lyle Lovett and Nanci Griffith to Neil Young, Cowboy Junkies, and Steve Earle. At the service, Earle recalled his first glimpse of Van Zandt after Earle hitchhiked to a Van Zandt



VAN ZANDT

show in Texas: "Townes blew in like a tornado through a trailer park, looking positively mythic."

Earle is famous for his loyalty to Van Zandt and his oft-quoted statement that "Townes Van Zandt is the best songwriter in the whole world, and I'll stand on Bob Dylan's coffee table in my cowboy boots and say that." Earle also recorded and often performed such Van Zandt songs as "Tecumseh Valley" and "White Freight Liner Blues."

Lovett, who was often an opening act for Van Zandt, recalled that "Townes always greeted me with kindness." Harris remembered first seeing Van Zandt at Gerde's Folk City in New York decades ago: "I thought, 'My God, it's the ghost of Hank Williams!' But now I know Townes was just forging his own path down the lost highway."

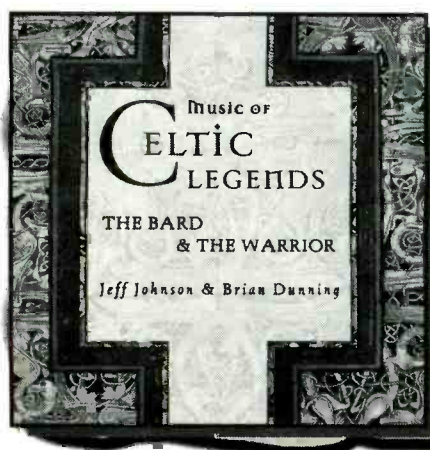
John Townes Van Zandt was born on March 7, 1944, to an oil family in Fort Worth, Texas. Van Zandt County in

east Texas was named for his forebears in 1848. His family moved frequently, setting the stage, he once said, for his later migratory life pattern. His family lived in Midland and Houston in Texas as well as Colorado, Montana, Illinois, and Minnesota. After high school, he went to a military school for two years, which didn't take, and then to the University of Colorado, from which he dropped out to pursue folk singing under the influence of Dylan and Houston's Lightnin' Hopkins.

Van Zandt ended up in Houston in 1966, where he fell in with fellow writers Guy Clark, Mickey Newbury, and Jerry Jeff Walker.

His first paying gig was at the Jester, and he was soon in demand at other Houston folk haunts, such as the Old Quarter and Sand Mountain. He began recording on Poppy Records in 1968 with the album "For The Sake Of The Song," and others followed fairly

(Continued on page 89)



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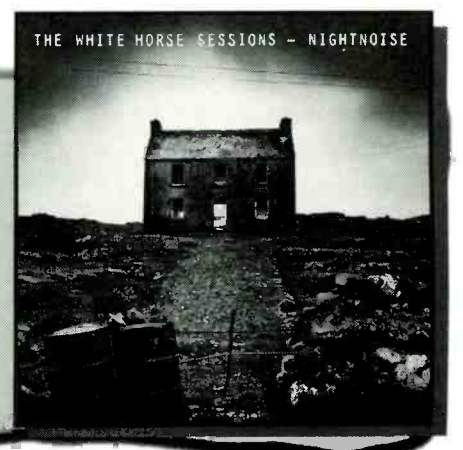
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Theater/Film Songwriter Burton Lane Dies Composer Collaborated With Numerous Noted Lyricists

■ BY IRV LICHTMAN

NEW YORK—Burton Lane never achieved the public recognition of many of his contemporaries, although the composer compiled an enviable catalog of enduring songs he wrote for the musical theater and film. Lane, the last of the major writers for both mediums, whose career dated back to the '20s, died here Jan. 5 of a stroke. He was 84.

Lane collaborated with such first-class lyricists as Ira Gershwin, E.Y. Harburg, Alan Jay Lerner, Frank Loesser, Howard Dietz, Dorothy Fields, Sammy Cahn, Ralph Freed, Ted Koehler, and Harold Adamson. Lane's best-known songs included "Everything I Have Is Yours" (Adamson), "How About You?" (Freed), "There's A Great Day Coming Mañana" (Harburg), and "On A Clear Day" (Lerner).

But it was his second Broadway teaming with Harburg—in 1940 they were the songwriters for entertainer Al Jolson's last Broadway show, the successful "Hold On To Your Hats"—that produced a score that one can regard as a career in itself. That was 1947's "Finian's Rainbow."

To begin with, the show was exceedingly daring for its time, as it addressed the issue of racial injustice in the South—not in solemn ways, but in satire and fantasy that suited the creative temperament of Harburg and the musical theater itself. That score, still considered song-for-song one of the triumphs of Broadway, included such classics as "How Are Things In Glocca Morra?," "That Old Devil Moon," "If This Isn't Love," "Look To The Rainbow," and "When I'm Not Near The Girl I Love."

Fred Astaire, Tommy Steele, and Petula Clark starred in a 1968 film version of the musical. There was also a 1960 Broadway production. A 50th-anniversary production is planned this spring at the Goodspeed Playhouse in Connecticut, which is known for its revivals of old musicals.

Oddly enough, Lane, whose career was mostly confined to work in Hollywood, where in the '30s and '40s his

material appeared in musicals with songs by others, did not return to Broadway until 1965, when he collaborated with Lerner in "On A Clear Day You Can See Forever," whose story line centered on extrasensory perception.

Originally intended to have music by Richard Rodgers (Rodgers bowed out after having great difficulty in dealing with Lerner's erratic work habits), the show, even with rock sounds dominating the airwaves and leading record sales, produced several standards, including the hit title "Come Back To Me" and "What Did I Have That I Don't Have." A film version was released in 1970, starring Barbra Streisand and Yves Montand.



LANE

Lane had previously collaborated with Lerner on 1951's memorable MGM musical "Royal Wedding," another project with songs of great merit, including "Too Late Now," which earned Lane his second Academy Award nomination.

One of the film's other numbers, performed by Fred Astaire and Jane Powell, was "How Could You Believe Me When I Said I Loved You When You Know I've Been A Liar All My Life," the longest well-known title in pop-song history.

Lane, who often performed his own songs at special industry gatherings and, occasionally, before the public, was fond of playing this song in overt criticism of President Nixon's involvement in the Watergate scandal. He later would dedicate the song to Col. Ollie North in the context of his testimony to Congress on the Irangate scandal.

Lane collaborated with Lerner one more time with "Carmelina" in 1979. While the show had only 17 performances, it once more indicated Lane's mastery of the musical theater idiom.

Another film work of note with a complete score by Lane was 1953's "Give A Girl A Break." His collaborator was Ira Gershwin, one of his idols and early mentors. The result was a

score without any big hits, but one greatly admired by musical theater/film devotees for its many deft and winning numbers, among them the title song, "Applause Applause," and "In Our United State."

Lane's output in the '50s included a score, with lyrics by Adamson, for another MGM musical, 1955's "Jupiter's Darling," and a score for TV—an adaptation, with lyrics by Fields, of the hit Broadway play "Junior Miss."

Some of Lane's works became favorites of jazz musicians, in particular "That Old Devil Moon" and two film songs he wrote with Loesser, "This Lady's In Love With You" and "I Hear Music."

Lane, a native New Yorker who would have celebrated his 85th birthday Feb. 2, started writing professionally in his teens. He was only 21 in 1933 when he wrote his first hit (and standard), "Everything I Have Is Yours," with lyrics by Adamson.

As the story has it, Lane and Adamson were sent by Irving Berlin Music that year on a six-week trial to place their songs in films and quickly hit pay dirt when "Everything I Have Is Yours," along with two other songs they wrote, was placed in an important film, "Dancing Lady," starring Clark Gable and Joan Crawford. It soundly beat out other songs in the movie penned by more established writers.

When Lane was 17, he had a contract with Remick Music, a major publishing house. Some of his songs impressed George and Ira Gershwin, and within several years he was writing revues for Broadway, including collaborations with Adamson.

Lane is given credit for discovering Judy Garland in 1934, when he saw her, at age 11, performing at the Paramount Theatre in Hollywood as part of an act called the Gumm Sisters. With her father's permission, Lane accompanied her a week later on an eight-hour audition for MGM executives.

They would meet again years later when Lane and Ralph Freed taught

(Continued on page 85)

Marx Lends Hand To NARAS Schools Program

■ BY TERRI HORAK

NEW YORK—Capitol recording artist Richard Marx is leading an arts-initiative campaign at high schools across the U.S. in conjunction with the National Academy of Recording Arts and Sciences (NARAS) Foundation and Apple Computers.

The program aims to give students the opportunity to explore their creativity and career potential in a variety of artistic fields, and to provide exposure for their creative endeavors.

"Richard came to us with this idea, and we were enthralled not only because of the musicianship aspect [the project] encourages, but also because he has branched out to other areas of the arts," says Michael Greene, president/CEO of NARAS. "We feel they're all essential to a well-rounded education."

The project calls for a selection of 10 visual or written works by students to be included on a special insert in Marx's upcoming album, "Flesh And Bone." A book/CD project that showcases a broader selection of the students' music and art will be released later this year.

"A lot of high school students are aimless and don't know they are artistically talented," Marx says. "No funding for instruction and equipment adds up to no encouragement."

To solicit projects for inclusion in Marx's album package, samplers were sent to the more than 1,000 high schools that participate in NARAS' Grammy in the Schools program. Students will create submissions that relate to the album's material.

"I knew that the gathering and processing of the book would take a

lot of time, and I thought, 'Hey, my record's coming out imminently, so why can't we take a handful of things and use the CD booklet as a way to jump-start the whole thing?'" Marx says.

Winners will be selected by Marx and an executive panel after finalists are chosen by a committee of students and faculty from the University of Southern California School of Music. Apple computers and special plaques will be presented to the winning students' schools.

Proceeds from the sales of the first single from "Flesh And Bone," "Until I Find You Again," will benefit the NARAS Foundation, as will sales of the coffee-table book/CD package. A book publisher for the project has not yet been selected.

Marx will produce the five student songs on this upcoming Marx/NARAS Foundation project. A key component here, Marx says, is offering young people support and flexibility in the studio.

Marx and MCA Nashville artist Trisha Yearwood are this year's spokespeople for the NARAS Foundation. Marx will make career-day visits to schools through February.

"Basically the kids need to know that a career in the arts is not a foolish whim or dream," Marx says.

Marx says "Flesh And Bone," due April 8, represents a new direction for him. "It's much more rhythm-oriented. I'm not going to make an R&B record, but it's the music I love more than anything, and the leanings of this record come from there."

While the timing of Marx's special project with the NARAS Foundation coincides with the release of his new album, he says he can keep the focus apart and prevent either project from overshadowing the other.

"We're obviously going to promote my new record and single, just like we do every new release, but I really want the attention to this whole project kept separate from my album."



MARX

EXECUTIVE TURNTABLE

RECORD COMPANIES. John Esposito is promoted to senior VP of the PolyGram Catalog Development Group in New York. He was VP of field sales for PolyGram Group Distribution.

Brendan O'Brien is appointed senior VP of Epic Records in New York. He is a producer (Pearl Jam, Rage Against The Machine, Neil Young) and musician. He will continue to run his Sony Music labels, 57 Records and Shotgun Records.

Elektra Entertainment Group in New York promotes Alli Truch to VP of creative services and Suzanne Bender to director of creative administration. They were, respectively, senior director of creative services and manager of creative administration.

Andrea Wright is appointed director of international at Relativity Records in New York. She was an administrator at MTV Europe.



ESPOSITO



O'BRIEN



TRUCH



BENDER



WRIGHT



KLINE



COLE



KASHA

Steve Kline is named to the top 40 national promotion team at Geffen Records in New York. He was national director of promotion for Lava Records.

Carolyn Rae Cole is promoted to president of Honest Entertainment in Nashville. She was VP of business and legal affairs.

Jennifer DelliPaoli is named director of administration for Babylon Entertainment in New York. She was a coordinator at Brilliant Entertainment.

PUBLISHING. The Harry Fox Agency, a subsidiary of the National Music Publishers' Assn. (NMPA) in New York, promotes Charles Sanders to VP of legal, Margaret O'Keefe to VP of public relations, and Diane Crafford to VP of human resources/administration. Sanders was special assistant to the president/CEO and continues to serve as counsel. O'Keefe continues as public relations manager of the NMPA, and Crafford was director of human resources/administration.

RELATED FIELDS. Al Kasha is appointed president of the music division of MTM Entertainment in Studio City, Calif. He was a consultant to the firm and is a writer/producer/composer.

Peter Boutros is promoted to VP of international marketing for Disney Consumer Products in Burbank, Calif. He was director.

Daniel Levitin is appointed lecturer in the music department at Stanford (Calif.) University. He is a Billboard contributor and member of the

research team at Interval Research Corp.

Jeffrey Klein is promoted to VP of Amy Alter Associates in New York. He was account supervisor.

Amy Hunter is promoted to first engineer at the Music Annex Recording Studios in San Francisco. She was assistant engineer.

Michael Bazini is named publicist at ISL Public Relations in New York. He was national publicity director for King Biscuit Flower Hour Records.



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Veruca Salt Embraces Rock Sound

Alternative, Rock Formats Targeted By Outpost

BY STEVE MIRKIN

NEW YORK—In 1994, when Geffen Records acquired the rights to Veruca Salt's Minty Fresh debut, "American Thighs," commercial alternative radio was ascendant, and Geffen's confidence in the band paid off with the success of "Seether," the album's first single. More than two years later, the landscape has changed: Alternative appears to have peaked in popularity, and many second albums have suffered from disappointing sales. Veruca Salt hopes to avoid the sophomore slump with its second album, "Eight Arms To Hold You," due Feb. 11.

The album, which takes its name from the Beatles' working title for "Help," marks a number of changes for the Chicago-based quartet. It is its first release for Geffen-distributed Outpost Records and its last with drummer Jim Shapiro, who left the band after recording the album and will be replaced by former Letters To Cleo drummer Stacy Jones. But most important, says Louise Post—who, along with Nina Gordon, writes and sings Veruca Salt's songs—it's the first time that the band has made an album that reflects its conception of



VERUCA SALT

itself. One reason for this, she says, is the production work of Bob Rock.

At first glance, the combination of Rock and Salt might not seem a match made in heaven. But Post sees it as a "perfectly natural progression."

"We wanted to make a big rock record," she explains, no pun intended. "We always saw ourselves sounding big—wanting our drums to sound huge." The band decided on Rock in 1995 while on tour with Live in 1995. Most nights, the soundman checked the system by playing Metallica's "Enter Sandman." According to Post, the band heard the song and said, "What sounds better than this?" We all looked at each other and said, "Bob Rock, man."

But Outpost's A&R executive Mark Williams was initially not sure the

combination would work. "I was a little concerned, a little suspicious at first," he admits, adding with a laugh that he's "guilty of alternative snobbery as much as the next guy." After hearing the result, he says the collaboration makes sense. "Bob Rock is an excellent producer, so there's no reason why he can't apply what he gives to Metallica to Veruca Salt." What impressed Williams the most was the way Rock "really homed in on the band's songs, which to me has been their strong point, more so than the sound of their records."

Rock has certainly added power to Veruca Salt's sound but not at the

(Continued on page 17)



Los Angeles Flavors. The members of Nu Flavor share a moment with Morrissey after the group ran into the singer in a Los Angeles parking lot. Nu Flavor's Reprise debut, which will come out in March, will be released in both English and Spanish versions simultaneously. Shown, from left, are Nu Flavor's Rico Luna and Frank Pangelinan, Morrissey, and Nu Flavor's Anthony Dacosta and Jacob Ceniceros.

Whitley Returns To Familiar Turf On Work Group Album

BY CHRIS MORRIS

LOS ANGELES—With "Terra Incognita," Chris Whitley's latest album, due from the Work Group Feb. 18, the singer/songwriter/guitarist may bring some old fans back into the fold.

Whitley received glowing reviews and radio attention with his 1991 Columbia debut, "Living With The Law," which featured his musing songwriting and lyrical, bluesy, acoustic-oriented guitar playing. But the New York-based musician took a sharp left turn with his 1995 sophomore album, "Din Of Ecstasy." Released by the Work Group, the project emphasized anxiety-laden songs overlaid with loud, fierce electric guitar work.



WHITLEY

Work Group co-president Jordan Harris says, "He had a lot of people who fell in love with him on the first record, and then [on] the second record, he explored some new territory that he really needed to, and I think some of the people who got into the first record didn't understand the second record."

"But I think this record really bridges those two records. You feel Chris the vocalist and the songwriter, whereas the second record was more about Chris the guitar player."

Of his rock-guitar excursion on "Din," Whitley says, "I hadn't been

able to afford a band to do something and afford the time to get into electric guitar sounds as much as I'd always wanted to as a kid . . . I still feel like there's a lot of songs on the second record that didn't come through because of the crusade that [co-producer] John [Custer] got into about guitar sounds.

"I'm not like a metal-head—I still wanted it to be about songs," Whitley adds. "Some of [the songs] on the new record I wanted to be heavy, but I didn't want it to detract from the expression of what I was trying to get on all levels, rhythmically, lyrically, and just dynamically."

To make "Terra Incognita," Whitley literally set out into unknown territory—the quiet farming community of Oxnard, Calif., north of L.A. There, the musician and his production crew set up shop in the Boulevard Teatro, a onetime movie house in the heart of the predominantly Hispanic town.

Says Harris, who frequently dropped in on the sessions, "It was like a Mexican porn theater or something that Daniel Lanois took over, and [album co-producer] Mark Howard took out all the seats and created an amazing atmosphere in there, as Daniel does with all his studios, and we recorded the bulk of the record there."

Whitley says, "I didn't want to spend too long doing the record, because the last one we'd taken so much time doing, which wasn't really my choice . . . I was a little pressured with time, I wanted to stay within a budget and stuff, and me

(Continued on page 14)

Label Prez Shuffle: Beck In At V2, Glass Out At Universal; Nixon's 'Head'

CHANGES: Look for Dan Beck, senior VP of marketing at Epic Records, to assume the U.S. presidency of Richard Branson's new label, V2, as early as March. He'll be there by late spring, and according to sources the label will begin releasing music in May. No distribution deal is set. The first titles will probably be on Gee Street, in which V2 has purchased a controlling interest (Billboard, Dec. 14, 1996).

Citing philosophical differences, Daniel Glass has resigned as president of the 1-year-old Universal Records. "I'm not sure what I'm going to do next, because the dust hasn't quite settled," Glass says. He plans to discuss his exit package with Universal Music Group (UMG) next week. Glass doesn't dismiss the possibility of negotiating a joint-venture label deal with UMG as a means of fulfilling the remaining four years on his contract. No replacement has been named. UMG officials say that chairman Doug Morris will oversee a management committee until the top slot is filled.

Arlen Kantarian has been named president/CEO of Radio City Productions. He succeeds James Manus, who resigned his post to pursue other ventures . . . We announced it here last March (The Beat, Billboard, March 2, 1996), but it's finally official: Michael Goldstone, former VP of A&R for Epic, has joined DreamWorks. DreamWorks does not give its executives titles, but we love how the company refers to Goldstone as a "multi-dimensional key management executive." We'd like to see that on a business card.

MOJO WORKING: Two years ago, Mojo Nixon made news when his missive "Bring Me The Head Of David Geffen" was yanked off his album "Whereabouts Unknown," and recipients of the advance cassette with the offending song were asked to return the tapes.

But now the song has resurfaced for general consumption on "Gadzooks!!! The Homemade Bootleg," which comes out Jan. 28 on Needletime Records. The disc contains 17 Nixon treasures that primarily have only been performed at his live shows or are on obscure compilations.

"Bring Me The Head Of David Geffen" was never supposed to be on "Whereabouts Unknown," contends Nixon. "I wanted it to be on there, but everyone else was against it. We started playing it around, and someone called our distributor, maybe it was David Geffen's attorney's maid calling the distributor's dad, and people started crapping in their pants, and so we [pulled it]. Then it showed up on the advance cassette, which seemed like a publicity ploy, but I'm not that smart. I think the gods of courage snuck it on there."

But now Nixon is on a new label, and he figures that the time is right for the song, which accuses Geffen of "killing rock and roll," to resurface. "We rerecorded it and have got a good ZZ Top-psycho-Texas-hate-vibe going," he says. And so far, nary a word from Geffen's camp. But even if

the man himself called Nixon and politely asked that the song be scrapped, it's too late. "I'd say, 'I'm sorry, but you're a public figure, and this is how I make my living,'" Nixon says. "Of course, I can be bought. I can be put on Geffen Records. But I'm not talking a development deal, I'm talking six figures and stock in an amusement park." Sorry, Mojo, we just don't see that happening.

IT WAS WITH GREAT SADNESS that I heard of the Dec. 27 passing of Marilyn Lipsius, VP of corporate communications for RCA Records. I knew Marilyn for only a few years, but I treasured her for her warmth and, above all, her professionalism. Unlike many in the music industry, she wasn't concerned about being hip or trendy; she was concerned about getting her job done well.

There was a brief time last spring when Marilyn's cancer had gone into remission, and she was full of life and spirit. I ran into her and her husband one beautiful April day outside my apartment building. They were looking for a new home after a fire in their building had caused extensive smoke damage to their apartment.

Marilyn said that a friend had commented on what a horrible year she was having: cancer and now being forced out of their apartment. But Marilyn didn't see it that way at all. She said this was the best year of her life: She had beaten cancer, she and her husband were moving from an apartment that they had long outgrown but stayed in because the price was right, and best of all, after seven months of tubes in her arms, she could finally take a hot shower without having to keep her arm out of the bathtub. Her joy was contagious. We left our serendipitous meeting feeling uplifted.

Of course, this story does not have a happy ending. By August, Marilyn was back in the hospital and was not responding to treatment. She dealt with her illness with a grace, frankness, and courage that amazed me. To the end, she took tremendous pleasures in doing things for other people: She knew I was a rabid Elvis Presley fan, and often I would get packages from her with the latest reissue or import. The last time I talked with her was the week of Thanksgiving; she spoke of how good she was feeling and how happy she was that she felt well enough to travel to be with relatives for the holiday. It was one of the last trips she took. Even though the end came as no surprise, it wasn't until I heard the news that I realized just how much I will miss her, but thankfully, I've always known how lucky I was to know her.

A memorial service for Marilyn Lipsius will be held at 1 p.m. on Monday (13) at the United Nations Chapel at U.N. Plaza at 1st Avenue and 44th Street in New York. (For more information on donations, see Lifelines, page 71.)

Assistance in preparing this column was provided by J.R. Reynolds in Los Angeles.



by Melinda Newman

Revolution's Big Head Todd Gets Multifaceted Campaign

■ BY TERRI HORAK

NEW YORK—While Big Head Todd & the Monsters have deliberately taken a do-it-yourself strategy to releasing albums—even after signing with a major label—the band is planning a more mainstream approach with the Feb. 11 release of “Beautiful World” on Revolution Records.

“I’ve spent so many years doing things my way and working for having the kind of slow success that I think is really important for the health of a band,” explains Todd Park Mohr, Big Head Todd’s singer/songwriter/guitarist. “Having established that—and partly because of the nature of the record—I feel like I want as many people as possible to hear and enjoy it.”



BIG HEAD TODD & THE MONSTERS

Big Head Todd first drew national attention with 1993’s “Sister Sweetly,” its major-label debut on Giant (now Revolution). The album’s steady build, via word-of-mouth and constant touring, took it to platinum certification three years after its release, yet it never cracked the top half of The Billboard 200. It remained on the Heatseekers albums chart for a recordbreaking 83 weeks.

A LITTLE ARMY

While the band’s sophomore release, 1994’s “Strategem,” has sold more than 250,000 copies in the U.S., according to SoundScan, its sales clearly pale in comparison with the achievements of “Sister Sweetly.” But Revolution is undaunted and plans an aggressive attack to recapture the band’s previous success.

“We’re coming out like a little army on this,” says Mindy Espy, the label’s head of marketing. “I think everyone will be pleasantly surprised when they realize how many out there still love this band.”

Revolution has mapped out an intensive campaign, which began in October with a brief club tour. A four-week promotion tour commences Sunday (12) and includes radio stations in the top 27 markets as well as distributor visits and press luncheons. The tour winds up in New York with a Feb. 11 appearance on “Late Night With Conan O’Brien.”

Other prerelease efforts include a special concert and party at the Fox Theater in the band’s hometown of Boulder, Colo. Revolution is running a contest with 10 radio stations; a weekend in Boulder, including some time on nearby ski slopes, is the prize.

The leadoff track, “Resignation Superman,” a loping, laconic look at apathy, will be worked at album rock, alternative, and triple-A stations.

Espy points out that the track has already received 200 spins, more than half on modern rock stations. “Maybe I’m naive, but I feel there’s a lot of support. We’re going to take it

one day at a time, one station at a time, but we’re off to a great start,” Espy says.

As part of the promotion to hook programmers of past Big Head Todd & the Monsters tracks, the label sent a select group an advance album package that included special Big Head Todd ski jackets.

To reach consumers, the label first targeted the band’s fan base via a mailing to promote the fall mini-tour. The label also swept college campuses and relevant retail outlets with fliers in tour cities.

In cyberspace, Big Head Todd & the Monsters have their own World Wide Web site as well as being the No. 1 artist on Revolution’s Web site, according to Espy. The label did a special E-mail chain letter to fans asking them to spread the word in exchange for trinkets and T-shirts, a promotion that worked well, Espy says.

Listening parties, which will include the premiere of the video for “Resignation Superman,” are planned for 10 cities and will be geared toward college campuses. An online chat with the band at the parties is being considered.

Espy says many of the band’s fans are outdoor sports fans, so the label is planning a campaign at ski resorts in Vermont, Colorado, and California. The label will arrange for stickers, samplers, and fliers to be distributed at the lifts and various spots around the towns.

Advertising will likely be done in conjunction with a U.S. tour, which is scheduled to kick off in April, with Canadian dates scheduled for March.

Revolution’s call to arms will be in full force at retail as well. An early mailing went out to distribution branch managers—as well as sales managers and WEA reps—with a note from the set’s producer, former Talking Head Jerry Harrison; a reel of live footage of the band; and the label’s marketing plan.

VIDEOS AND AIRPLANES

Revolution has also participated in WEA’s mailer to nearly 8,000 retailers and has provided reps with extra copies to encourage in-store play.

Revolution expects new-release endcap placement for the last two weeks of February and will participate in programs with many major chains in March.

Video play for “Resignation Superman” will, for the most part, be held until airplay takes off, though the label anticipates early support from VH1 and regional outlets such as Chicago’s JBTV, which is scheduling a special Big Head Todd & the Monsters night.

Plans are being finalized for video play on an airline and music play on in-flight programs.

The band, meanwhile, was delighted to work with producer Harrison and special guests, including blues legend John Lee Hooker and Parliament/Funkadelic keyboardist Bernie Worrell.

“We have an abnormally good feeling about the whole thing,” Mohr says. “We’re all real proud of the

(Continued on page 17)

Hey man,
Mr. Cam,
What’s your
plan?



WHITLEY RETURNS TO FAMILIAR TURF ON WORK GROUP ALBUM

(Continued from page 12)

and [co-producer] Dougie Bowne, the drummer, were basically playing everything. I played all the bass, and then I realized I'm not [a bass player]. We did all the basic stuff there and in like five weeks did about 15 songs and then came back [to New York]."

Whitley settled in at Electric Lady Studios with producer Toby Wright, and other players entered the picture. "I got Melvin Gibbs from Rollins Band to do a couple of the basses, and Steve Almaas, who used to be in Beat Rodeo and the Suicide Commandos," says Whitley. "They're just old friends. Dan [Lanois] played guitar on a song, and Pat Place from the Bush Tetras played on a song—'Weightless,' they both played on it. It sort of worked like that."

For "Automatic," the album's first track, Michael Barbiero, known for his producing and mixing work with Guns N' Roses and Blues Traveler, was brought in to supply additional production and a final mix.

Whitley, who is managed by Bruce Patron, began playing "Terra Incognita" material in late 1996 on a two-month solo tour, opening for Warren Zevon, that was booked by the Agency Group in New York.

Late last year, the Work Group offered radio an early taste of the album by issuing a four-song sampler that featured "Automatic," album cuts "Weightless" and "Alien," and a non-album acoustic version of "Power Down." (Whitley's songs are published by Reata Publishing/Siete Leguas Music, administered by Warner Bros. Music Corp.

[ASCAP].)

"[The sampler] went to triple-A only, in the beginning of December," says Work Group director of marketing Barbara Bausman. "We actually have early adds off that already in Austin [Texas] and Chicago and Columbus [Ohio] and a few other cities. I think there's a feeling of relief with this record by a lot of Chris Whitley fans—they're sort of like 'Oh great, he's back' . . . Certainly there were a lot of people who did like 'Din Of Ecstasy,' but there were some people who thought, 'Oh, that's not the Chris I thought it was going to be.'"

The sampler and advance CDs of "Terra Incognita" were also made available to Sony's alternative music marketing staff to stoke early interest at retail.

"Automatic" will be released to triple-A stations in late January, and to alternative and rock outlets in late February or early March. "We want it to live at triple-A for a while," Bausman says.

A video for "Automatic," directed by Mark Miremont, who also made a clip for Work Group act Protein, will be serviced in late January or early February. The label has prepared an electronic press kit (EPK).

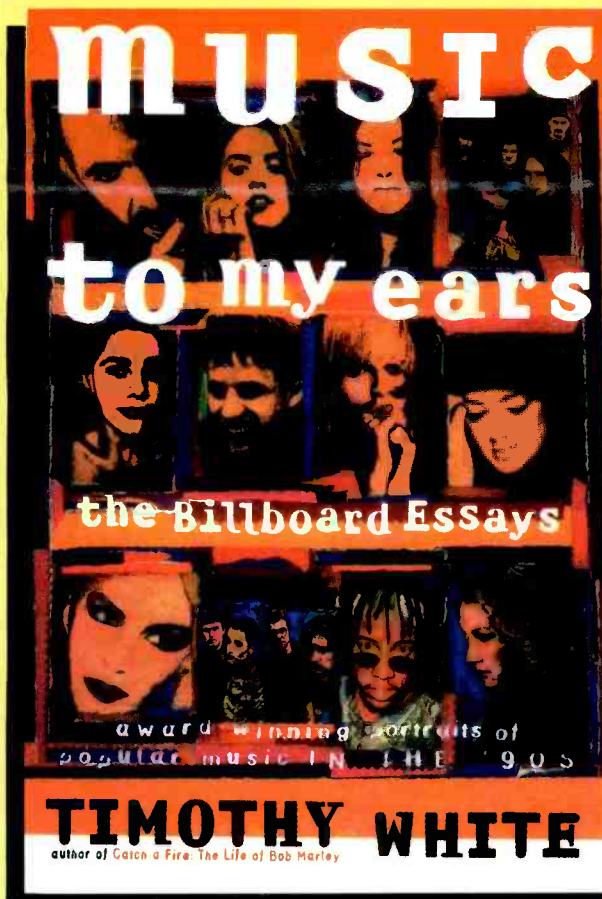
"Terra Incognita," like the Work Group's highly successful Fiona Apple album "Tidal," will be released as a CD Extra multimedia enhanced CD. Bausman says, "It's really cool, because it has the EPK interview footage, a Billboard Live performance from the F Music Fest [in L.A. last year]—just some cool stuff that you can't normally get."

Of Whitley's tour plans in support of the album, Bausman says, "He's probably going to go on tour with a band in March . . . There may be

[more solo shows]. We're considering in February doing a promo tour, going to radio station interviews, and in those same markets setting up a promo club date. He'd go into the market, go on the radio, do an in-store, and then play that evening."

Whitley has an unusual vision for his future touring unit: "I plan on putting together a four-piece, not a band, but kind of an ensemble—[with] a utility guy who can play fuzz bass while there's also a straight bass, but who can also play a six-string bass and very minimal keyboard bits and acoustic guitar. Not really a rock band, but a *sound*. I want to make something that can be really dynamic, that's not all onslaught, and at the same time I don't want it to be a kind of sophisticated muso experience. I want it to be soul music that's diverse, from blasting, rocking, to subtle and acoustic, and do some solo stuff, too."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THREE TENORS IN CONCERT: JOSE CARRERAS, PLACIDO DOMINGO, LUCIANO PAVAROTTI	B.C. Place Stadium Vancouver	Dec. 31	\$5,544,099 Gross Record (\$7,595,416 Canadian) \$1,460/\$193.43/ \$65.70/\$32.85	41,872 53,838	Hoffman Concerts Headquarters Entertainment
CELINE DION	Molson Centre Montreal	Dec. 17-19	\$1,106,457 (\$1,515,846 Canadian) \$41.24/\$21.35	30,928 34,734 three shows	Universal Concerts Canada
PHISH	CoreStates Spectrum Philadelphia	Dec. 28-29	\$917,604 \$27/\$25	36,648 two sell- outs	Electric Factory Concerts
KENNY G TONI BRAXTON	KeyArena, Seattle Center Seattle	Dec. 15	\$493,285 \$55/\$45/\$35	10,829 12,023	Universal Concerts N.W. Double Tee Promotions Larvic Inc.
BLUES TRAVELER THEY MIGHT BE GIANTS	Madison Square Garden New York	Dec. 31	\$490,000 \$35	14,000 sellout	Deisener/Slater Enterprises
NEW EDITION KEITH SWEAT BLACKSTREET	Palace of Auburn Hills Auburn Hills, Mich.	Jan. 1	\$476,785 \$45/\$40/\$35	11,829 16,946	Cellar Door Belkin Prods.
DAVE MATTHEWS BAND BELA FLECK & THE FLECKTONES	CoreStates Spectrum Philadelphia	Dec. 30	\$455,075 \$25	18,203 sellout	Electric Factory Concerts
KISS	Hartford Civic Center Hartford, Conn.	Dec. 30	\$425,324 \$41/\$31	12,291 sellout	Metropolitan Entertainment Group
KISS THE 4TH FLOOR	Centrum In Worcester, Worcester, Mass.	Dec. 28	\$418,604 \$40/\$29.50	12,244 sellout	Beaver Prods.
WHIPLASH BASH: TED NUGENT ALICE COOPER	Joe Louis Arena, Detroit	Dec. 31	\$327,003 \$27.50	12,710 sellout	Brass Ring Prods.

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MERCURY READY TO RUMBLE WITH SOUNDTRACK

(Continued from page 9)

berg's new movie company.

Sonenberg produced the Leon Gast-directed documentary and also manages Diana King and Joan Osborne via his DAS Communications company. He also heads the DAS Label, for which the documentary's soundtrack, which he and DAS' Scot McCracken executive-produced, is the first release.

The film won the grand jury award for artistic excellence when it premiered at last year's Sundance Festival, notes Sonenberg, and has since won the New York and Los Angeles critics awards for best documentary.

"MTV will pre-produce a special on the film [that includes] the Fugees saying how much it means to them—which will be shown while the film screens at Radio City," says Sonenberg. "They'll then carry the Fugees and Busta and Tribe performing the single at Radio City live, followed by other stars from the soundtrack performing, including B.B. King and James Brown, and ending with some of the greatest athletes ever coming out—then Foreman, then Ali. At the end, everyone will sing 'When We Were Kings,' and it will be an exhilarating and magical moment."

The Radio City program, an American Express event benefiting Zairian refugees, will be advertised with a full-page ad in the Sunday (12) edition of *The New York Times*.

"No one who sees the film walks away without raving about it," says Zieman. "It's truly special, and we're going to utilize it to create excitement for the soundtrack by setting up screenings in major markets during the week of Jan. 20—the album solicitation period—for local retailers, press, radio, sportscasters, and leaders in the black community who deal with making decisions with curriculum and education."

Additional promotion to radio includes a contest to be held in early January; Mercury will fly in local station winners from around the country to attend the Radio City show and a private party afterward.

A video for the single "Rumble In The Jungle" will world-premiere on MTV Tuesday (14). A promotional CD of the single, which has already been serviced to radio, features sound bites of Ali's film dialog interspersed with the rappers (the album also includes bits of Ali's trademark tirades).

"Some call him 'the original rapper,'" says Zieman of Ali, who was notorious for his poetry but was also a big fan of soul music during his fighting prime and actually recorded several R&B sides in the early '60s. "When you hear the sound bites, you see what a talented poet the man truly was."

The title-track second single, Zieman says, goes to R&B, AC, and top 40 formats in late February. "We'll also try to tap into older fans of R&B music, since the album is filled with never-before-available classic performances of classic R&B tracks," adds Zieman. He says Mercury will service the full album to adult R&B and classic R&B formats and create promotions for those stations to further generate awareness.

Additionally, Mercury will work closely with Gramercy's publicity

department in adding to the vast media visibility that Ali, now slowed by Parkinson's disease, has received since the Olympics torch lighting. The event was recently cited by *USA Today* as the year's most compelling sports moment.

"I've seen very cool grown men look like starry-eyed boys in his presence," says Sonenberg, whose heroes growing up were Ali and John Lennon. At the time of the Ali/Foreman fight, Sonenberg was an attorney representing Gast, who in 1976 co-directed "The Grateful Dead Movie" with Jerry Garcia.

But in 1974 Gast was in Kinshasa to film the three-day music festival featuring black U.S. and African artists that was an adjunct to the big fight. Foreman, though, was cut in training a week before the fight's original date, and Gast was the only one with footage of the incident. From that point on, Gast, with Sonenberg's help, changed his film's focus to a documentary about the fight and the fighters' prolonged stay in Zaire.

A GEM EMERGES

More than 400 hours of footage were lensed, says Sonenberg, but financing for the film's completion would prove elusive until 1989, when Sonenberg acquired an offline editing system.

"Finally in '92 it was clear that with the music performance and the fight and all the intrigue surrounding it, we had a real diamond," says Sonenberg. "So we purchased some historical footage to bring people up to speed on Ali's preceding boxing and political achievements during the opening credits, and I came up with the title, since we had B.B. King, the king of soul James Brown, Don King promoting, and Ali, the king of the world."

Besides the live music from the festival, Sonenberg wanted "something relevant" to today's marketplace, he says, "and since the subtext was 'Ali the original rapper,'" he called on his clients the Fugees. "They saw us working on the film, and though they didn't really know much about Ali, they saw how inspired we were and got hooked on the footage, too," he says.

Fugees member Pras Michel says he has heard about Ali all his life and that when it came to writing and cutting "Rumble In The Jungle," "we just came in and it all vibed together."

Noting the time when his group performed its version of "Killing Me Softly" on MTV with the song's originator, Roberta Flack, Michel sees a similarity with the way Fugees musically "paid respect" on that song and the homage they're now paying Ali.

"You got to know where you're coming from to know where you're going," says Michel. "Muhammad Ali is where we came from, and a lot of kids are forgetting it, so we're telling them that this is what was and this is where we're going."

Returning the respect, Ali says, "Rap music has become a mainstay of black music today, and I'm honored that rappers of this stature consider me the original rapper. But I'm particularly honored that they all wanted to rap with me on 'Rumble In The Jungle!'"

Soundtracks!
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320
of 'em...



Sometimes we come across a special person that touches us inside.

A ray of sunshine that brightens even our darkest days.

All too often, we take this gift in our lives for granted.

Thank you for being an inspiration and uplifting spirit

to us all throughout the years.

Thank you for sharing your heart with us

and letting us stand in the glorious light that is you.

And most of all,

thank you for being our friend, Marilyn.

We do, and always will, love you.

-Your RCA Family

Marilyn Lipsius

March 3, 1942 - December 27, 1996

VERUCA SALT EMBRACES ROCK SOUND

(Continued from page 12)

expense of its melodic leanings. If anything, the pop side of the band is put into high relief by its new-found guitar crunch. Williams doesn't see the album's highly produced veneer as a barrier for alternative radio. "Is Soundgarden no longer viable in the so-called alternative world? Or Alice In Chains? Or STP, or the Pumpkins?" he says. They are, he insists, because as a genre, "alternative has expanded into rock."

If "Eight Arms To Hold You" straddles alternative and rock, the solution, according to Williams, is to sell to both audiences. But the first order of business, he says, is to lock in alternative listeners, whom Williams does not believe will be alienated by Veruca Salt's meatier sound. "I like to think they are more open-minded than that," he says. Williams also believes that alternative is already leaning toward a more classic rock sound. "There's a place for harder rock records in alternative music today." Williams hopes that once the album is established at alternative, it will cross over into more mainstream rock formats, and he doesn't rule out the possibility of the power ballads (specifically the achingly pretty "Benjamin") eventually being worked to triple-A radio.

Gordon doesn't think the alternative label applies to Veruca Salt any-

way. "This is the record we really wanted to make," she emphasizes. "We lost whatever indie cred we had the minute we signed to Geffen. I don't think we can lose it again." Besides, she adds, the band never embraced alternative's slacker production credo. "For us, lo-fi was not an aesthetic decision; it was a matter of what we could afford."

The album's first single, the witty, hard-rocking "Volcano Girls," will go to radio on Friday (17). On Jan. 19, the video, which features the band performing the song while suspended on bungee cords, goes to MTV. Post and Gordon will then head to Europe for a series of promotional appearances but will be back in the States before the album's release.

Williams expects the band to kick off the domestic campaign with an in-store performance at Tower Records in Chicago. Immediately afterward, Post and Gordon will travel across the U.S. for meetings with radio programmers.

"Their personalities are so endearing to people. They can be their best support," says Williams. The same strategy will be used for retail, with Post and Gordon doing a series of meet-and-greets with retailers. The band will start touring in early spring, either as a headliner on a small tour or as a middle band on a larger one. Williams thinks there's a lack of female-fronted pop/rock groups in the marketplace, which may give the band an added in. "There's no equivalent to the Pretenders," he says. "I wonder how much of it is because there's not a lot of other choices out there." Veruca Salt could be the band to fill that vacuum, he says, adding that he could hear "Volcano Girls" on the radio "between Soundgarden and STP."

While Williams is optimistic about the album's commercial potential, the label will not be going out to retail with a lot of albums. "We're going to see what the reaction is," he says. Neither Williams nor the band is worried about the poor commercial reception accorded Veruca Salt's 1995 release, the Steve Albini-produced "Blow It Out Your Ass" EP. According to Post, Rock's schedule at the time meant it would be at least six months until he could enter the studio with the band. The EP was issued to keep the band's name before the fans and "to sort of remind ourselves and our fans that we can release things [that] don't have to be massive singles, they could just be good music to listen to." Williams insists that the 20,000 copies the EP sold according to SoundScan was in line with expectations.

The new album signifies the move to Outpost, which the band underwent because of its relationship with Williams. He had tried to sign Veruca Salt while he was at Virgin and stayed in touch with the band members after they went to Geffen. When Williams, along with Scott Litt and Andy Gershon, reached an agreement with Geffen to distribute Outpost, Geffen head Ed Rosenblatt offered Williams a chance to work with the band.

"We just kind of lucked out," Gordon says. "We get the manpower and experience of Geffen, and we get to work with our friend. It's the same team, plus an A&R person."

BIG HEAD TODD

(Continued from page 13)

record, and that's kind of an unusual thing. We felt like we were all on the same page and working to make the same record, and that was really a joy. This is the first album that's been like that."

Indeed, "Beautiful World" has a looser feel and Mohr's vocals a more comfortable sound than on previous efforts. One of Harrison's important contributions was encouraging Mohr to take a more relaxed approach to his guitar solos. On the new set, he plays more improvised solos than on past releases.

"This album is more of a journey. It kind of goes from a more contemporary hard rock'n'roll point of view and regresses," Mohr says with a chuckle, "to [Hooker cover] 'Boom Boom,' which is a lot more simple and soulful."

After "Strategem," Mohr says, the band took some time "to enjoy our lives. We'd been working so hard, and I felt I'd pretty much done everything I'd dreamt of doing in this capacity and was beat from the experience."

While Mohr continued writing music, the band was basically on hiatus until it came time to put "Beautiful World" together. For this album and tour, the three-piece band has added a keyboard player and backup singer, which helps the band flesh out its sound and provides some relief to leader Mohr.

"Being the guitar player, singer, and songwriter, I felt I was having to talk all the time, and I got burned out on it," Mohr says. "So it's just a thrill to be able to feel more like a band with more pieces. The attention is spread out a bit more, and we certainly have a much fuller sound and are more empowered to be dynamic."

...on

192

compact discs



BILLBOARD'S HEATSEEKERS ALBUM CHART

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

JANUARY 18, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	15	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
2	11	5	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98)	ONE FIERCE BEER COASTER
3	8	8	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
4	7	15	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
5	5	24	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
6	10	30	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
7	9	17	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
8	12	22	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
9	4	15	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
10	13	19	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
11	23	51	ENRIQUE IGLESIAS FONOVI 0506 (10.98/13.98)	ENRIQUE IGLESIAS
12	16	20	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
13	20	13	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
14	14	22	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
15	15	47	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
16	17	25	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
17	27	10	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
18	19	18	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
19	22	10	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
20	18	21	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
21	28	15	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
22	45	19	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
23	32	35	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
24	25	7	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
25	39	9	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1997 Billboard/BPI Communications.

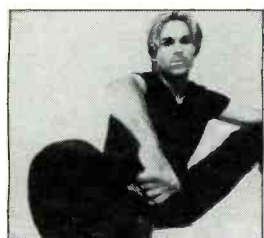
26	42	5	TRICKY ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
27	37	25	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
28	—	1	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
29	—	5	ALFONZO HUNTER EMI 52827 (10.98/16.98)	BLACKA DA BERRY
30	—	1	AVALON SPARROW 51485 (10.98/15.98)	AVALON
31	48	29	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
32	30	10	ANOINTED WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
33	26	19	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
34	35	23	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
35	38	13	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRISISTIBLE BLISS
36	36	14	SUSAN ASHTON SPARROW 51458 (9.98/15.98)	A DISTANT CALL
37	40	9	CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/15.98)	WISEBLOOD
38	—	22	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
39	—	25	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	(LET ME CLEAR MY THROAT)
40	33	59	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
41	—	1	FOUNTAINS OF WAYNE TAG/SCRATCHIE 92725*/AG (7.98/11.98)	FOUNTAINS OF WAYNE
42	29	5	OUT OF EDEN GOTE 4502 (17.98/24.98)	MORE THAN YOU KNOW
43	—	1	ASHLEY MACISAAC A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
44	—	1	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98)	HELP YOURSELF
45	—	8	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98)	THE 7 SINS
46	—	1	TWELVE A.M. AT LAST V.I.P. 5001 (9.98/14.98)	THE TIME HAS COME
47	49	5	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE
48	—	1	THE SUICIDE MACHINES HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
49	—	1	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98)	THE GIRL NEXT DOOR
50	34	7	DESCENDENTS EPITAPH 86481* (9.98/14.98)	EVERYTHING SUCKS

POPULAR UPRIISINGS

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

SHOWING PROMISE: "Promised Land," the fourth Rounder set by blues act the Holmes Brothers, sets a new artistic watermark for the veteran players.

While they perform memorable cover tunes of such



Positive Forecast. After wowing modern rock programmers and club DJs last year with "Blue Skies," the Brian "BT" Transeau single featuring vocals by Tori Amos, Kinetic/Reprise is getting ready to shoot a clip for the song. The decision was partly based on a request from MTV's electronic music feature show "Amp." Transeau's album "Ima" was released Nov. 5, 1996, near the time "Blue Skies" went to No. 1 on the Hot Dance Music/Club Play chart. A tour is also being scheduled.

songs as Tom Waits' "Train Song" and the Beatles' "And I Love Her," Wendell and Sherman Holmes wrote an unprecedented amount of new material for the album,

which will be released on Wednesday (15).

Wendell Holmes says the new songs reflect the band's maturity and draw upon experiences gathered during their decades of performing.

"I think that we are coming into our own as writers, and the fact that we're getting older has given us more things to talk about," says Holmes. "We can't be writing about how 'I want to meet you down behind the barn tonight, baby.' We're looking for deeper meaning now."

Rounder VP of promotions Brad Paul says the label will work the band's mailing list and build a World Wide Web page for the band that focuses on their tour.

In fact, Paul says that Rounder has had its most successful micromarketing around the band's tours.

"We're putting most of our marketing dollars into supporting touring activity with co-op dollars and doing a lot of direct consumer outreach through a variety of blues society newsletters."

The act is also receiving coverage in such publications as Guitar World, Living Blues, Request, and People.

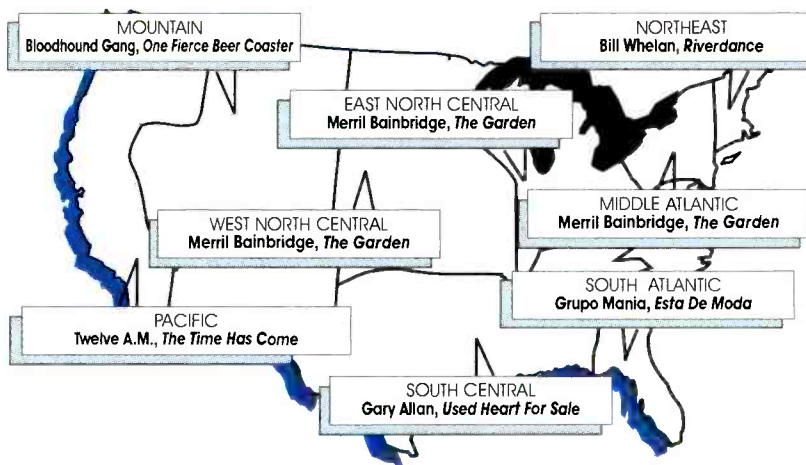
The Holmes Brothers, who



the band's first single, "Concubinez," was released at the end of 1996 and is gaining spins on mix shows. At the end of January, the band tours the Northeast.

Don't Laugh. One of the first acts signed to Public Enemy ringleader Chuck D.'s new label, Slam Jamz, is Hyenas In The Desert. The act's debut set, "Die Laughing," will bow Feb. 18. "Can You Feel It," the follow-up to

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Bloodhound Gang <i>One Fierce Beer Coaster</i>	1. Bill Whelan <i>Riverdance</i>
2. Merrill Bainbridge <i>The Garden</i>	2. Bloodhound Gang <i>One Fierce Beer Coaster</i>
3. Paul Brandt <i>Calm Before The Storm</i>	3. No Mercy <i>No Mercy</i>
4. Republica <i>Republica</i>	4. Local H <i>As Good As Dead</i>
5. Trace Adkins <i>Dreamin' Out Loud</i>	5. Merrill Bainbridge <i>The Garden</i>
6. Bill Whelan <i>Riverdance</i>	6. Ashley MacIsaac <i>Hi How Are You Today?</i>
7. Gary Allan <i>Used Heart For Sale</i>	7. Fun Lovin' Criminals <i>Come Find Yourself</i>
8. Fun Lovin' Criminals <i>Come Find Yourself</i>	8. Republica <i>Republica</i>
9. No Mercy <i>No Mercy</i>	9. Amanda Marshall <i>Armanda Marshall</i>
10. Kenny Chesney <i>Me And You</i>	10. The Almighty RSO <i>Doomsday: Forever RSO</i>

are booked by Boston-based Concerted Efforts, will tour in the U.S. through May, with the exception of European tour dates in March.

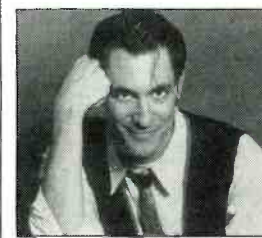
BYPRODUCT BOOST: Though it is not included on the Chemical Brothers' 1995 Astralwerks debut, "Exit Planet Dust," the success of the band's single "Setting Sun" is helping to boost sales of that album and spread awareness about the band in the U.S. The single is getting significant play at such modern rock stations as WXRK New York, KITS San Francisco, and WDRE Philadelphia, and the video for the song is a buzz clip on MTV. The song will be included on the band's second set, "Dig Your Own Hole," which will be released in April. In the meantime, Astralwerks is also preparing an EP

titled "Loops Of Fury" for February release.

HOT STREAK: Crowd pleasers the Squirrel Nut Zippers are the first confirmed act to play President Clinton's inaugural "21st Century Ball" Jan. 20. Mammoth VP/GM Steve Balcom credits the band's

exuberant live show with boosting sales of its album "Hot."

"This band goes into a market and automatically its SoundScan numbers double or triple in the next week," he says. "They [perform a] mix

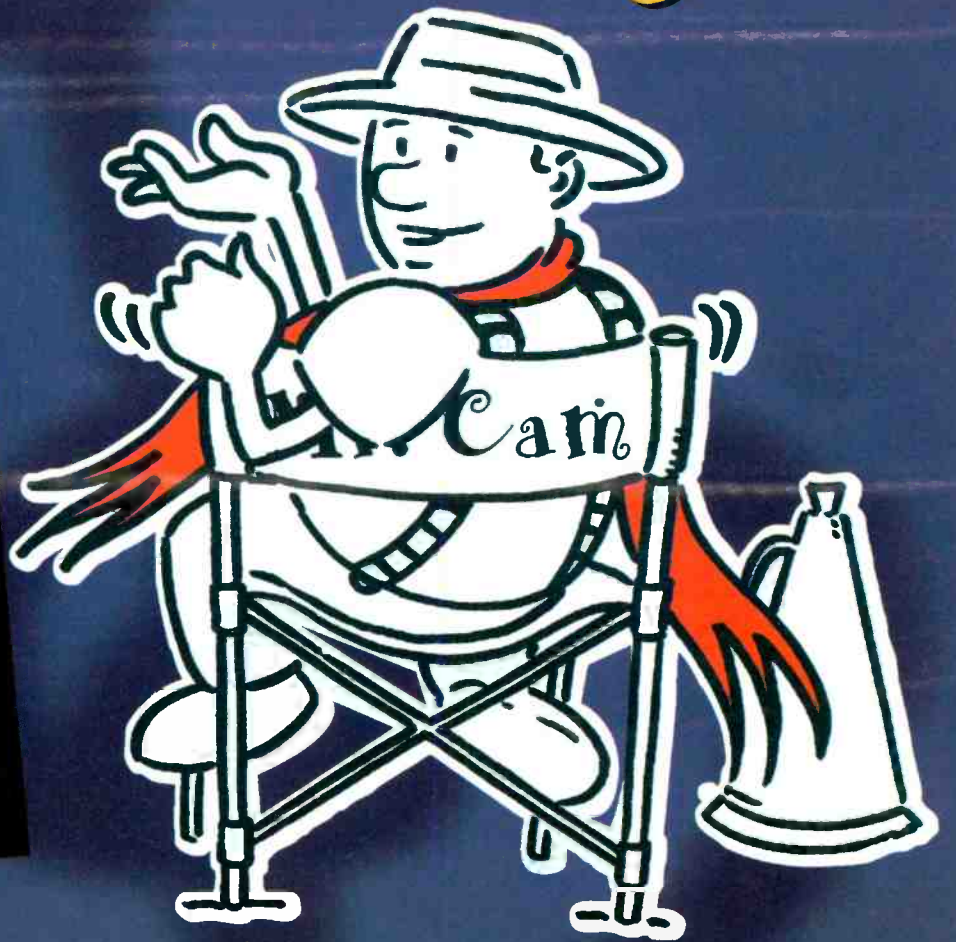


Piecing Together The Plan. River North is preparing for the next wave of promotions for Steve Kolander, whose critically acclaimed album "Pieces Of A Puzzle" was released last October. Following the release of Kolander's single "Still Crazy About You" to folk stations in February, the label will service country radio with "My Love" after the first quarter. Kolander will also begin touring at that time.

of everything from ragtime to calypso, and they appeal to fans with all types of musical tastes."

In fact, the band's single "Hell" has become an unlikely playlist staple at modern rock WFNX Boston and top 40 WDCG Raleigh, N.C.

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Profile Builds For Erykah Badu

Kedar/Universal Lays Groundwork For Debut

BY HAVELOCK NELSON

NEW YORK—At a time when aural aggression dominates music, the originality and human touch of Erykah Badu haven't been slipping by unnoticed. In fact, the Kedar Entertainment/Universal artist has been developing strong awareness at radio mix shows and in the press well in advance of the release of her debut album, "Baduizm," Feb. 11.

For the week beginning Dec. 25, 1996, Broadcast Data Systems detected 954 spins of the singer's lead single, "On & On," on 56 R&B stations.

The single shipped to stores Jan. 7. The Dallas-based artist has also received a healthy dose of press coverage. She's adorned the cover of the U.K.'s Blues & Soul magazine and has been the subject of features in Time, Vibe, Spin, the Source, and Rolling Stone.

Early promotional efforts by the label seem to be paying off. At a showcase series at New York's Soul Cafe Dec. 9, 11, and 13, there were overflow crowds, with several key executives left standing outside in the cold.

"I'm a little surprised that everything's happening so quickly," says Kedar Massenburg, president of

Kedar Entertainment and senior VP of A&R for Universal.

Despite the modest comment, Massenburg has more than a passing acquaintance with trend-setting artists. The executive helped design the marketing plan that navigated D'Angelo to the forefront of the "alternative R&B" movement.

Massenburg says, "Erykah is a natural for me to follow that same blueprint. She shares much of [D'Angelo's] vibe."

"Baduizm" was written by Badu, who co-produced with the Roots, Bob Power (who helped supervise D'Angelo's "Brown Sugar" set), and several new studio craftsmen from Badu's hometown of Memphis—including her cousin Free, with whom she performed in the group Erykah Free before going solo.

With its experiential lyrics and warm, sympathetic soundscapes, "Baduizm" sounds like a lifetime journey that has been poured directly into liquid grooves. Its style ranges from jazz and blues to hip-hop and soul.

"The album is a combination of things I've learned throughout my years; when I write, [it's] about what's happening right now in my life," Badu says. "If I'm feelin' something that needs to be written, somehow it stays in my subconscious mind. The music is what inspires me to express it."

"A track is like the ocean, the wind, and I just sort of find the words floating within that. And

when I achieve the perfect marriage, I don't care if anybody else likes it.

Some of the lyrics on "Baduizm" evolved over time. "For example, in 'On & On,'" Badu says, "there's a lyric that goes, 'I was born on this white Earth with three dollars and six dimes.' At first it was one dollar and two dimes, which is 120 degrees. At the time what I was studying was teaching me that I was one-third of a cycle, which is 360 degrees—man being 120, woman being 120, and child completing the cycle. But as I

(Continued on page 26)



He Be At Atlantic. BeBe Winans stands with executives after signing a long-term, worldwide recording contract with Atlantic Records. The artist's debut R&B solo set is scheduled for release later this year. Winans will continue recording with Sparrow Records, which will release his gospel recording projects worldwide. Pictured, from left, are EMI Music Publishing senior VP Evan Lamberg, Atlantic Group co-chairman/co-CEO Val Azzoli, Winans, Atlantic senior VP/GM Ron Shapiro, Atlantic senior VP Craig Kallman, and Atlantic Group business affairs and legal affairs senior VP Phil Wild.



BADU

Book Details The Last Poets' 'Mission'; House Of Blues Readies Its MLK Tribute

REVOLUTIONARY POETRY: Published by New York's Owl Books, "The Last Poets On A Mission" provides a retrospective glimpse—through verse and memoir—into the minds of some of the finest culturally aware artists of the late '60s and '70s.

The original seven members of the Last Poets—David Nelson, Gylan Kain, Abiodun Oyewole, Felipe Luciano, Umar Bin Hassan, Jalal Nurridin, and Suliaman El Hadi—came together in 1968 at a May 19 birthday celebration for Malcolm X.

The book was written by Oyewole and Hassan with freelance music journalist/Mercury marketing executive Kim Green.

As a footnote, Gil Scott Heron was not a member of the group, although they were creative contemporaries.

In its heyday, the Last Poets' spoken-word commentary on black culture—the good, bad, and ugly—was met with critical acclaim. It was also met with suspicions of U.S. government subversion by the FBI, according to members of the group.

Unfortunately, like many passionate collectives that meet with fame, the group members eventually went their separate ways, but not before delivering some of most profound poetic observations about the black human condition in America.

The introduction, by co-author Green, provides all the incentive one would need to read the book. As for the poetry and memoirs it contains? If there were a top 10 list of things to do in '97 for African-Americans, reading "The Last Poets On A Mission" should be on it.

The following is a particularly disturbing yet very revealing excerpt from "Niggers R Scared Of Revolution," one of the Last Poets' best-known works: *Niggers Are Lovers. Niggers love to hear Malcolm rap but they didn't love Malcolm. Niggers love everything but themselves. But I'm a lover too. Yeah... I love niggers because niggers are me. And I should only love that which is part of me. Love to see niggers go through changes. Love to see niggers act. Love to see niggers make them plays and shoot that shit. But there's one thing about niggers I do not love... Niggers Are Scared Of Revolution.*

THE HOUSE OF BLUES Foundation is celebrating its third annual Martin Luther King Celebration Thursday (16). The two-hour program, which will be based at the House of Blues in Los Angeles, will be broadcast live on the Internet. The celebration will also be seen via video-conferencing technology at the House of Blues' Chicago venue, the franchise's newest site.

The theme of the event this year is based on Dr. King's

speech "Drum Majors Of The Dream" and highlights individual and community leadership. The program will also chronicle the life and achievements of the late civil rights leader.

Local TV personality Pat Harvey will host the event, which will also include performances by local choirs, dancers, and other performing groups. Speakers slated to appear include rap artist Chuck D.; Rep. Maxine Waters, D-Calif.; and California state senator Diane Watson.

FOLKS HERE AND THERE: Former Bad Boy GM Kirk Burrows was promoted to president of Sean "Puffy" Combs' label. Filling the GM spot is former Arista product manager Jef Burroughs... Gwen Quinn relocates to Arista as senior national director of publicity after a stint as Island black music senior national director... Former R&B Airplay Monitor national sales manager Robert Massey has joined the label ranks as Red Ant Midwest regional promotion/marketing manager. He's based in

Chicago... Former Mercury and Capitol A&R exec Sam Sapp has been tapped by Columbia as black music A&R senior VP.

IS IT ME OR DID ANYONE else think that veteran soulster James Brown already had a star on Hollywood's Walk of Fame? Would it amaze you to know that Soul Brother No. 1—who scored his first No. 1 R&B hit in 1958 (Federal's "Try Me") and spawned 16 more over the course of his 42-year recording career, with a total of 58 top 10 R&B hits—finally received his star Jan. 10? At press time, a celebration/showcase featuring Brown was scheduled to be held at Billboard Live. 'Bout time.

WHAT'S OLD IS NEW: Former mid-'70s Motown artist Willie Hutch, who wooed women with such songs as "Love Power," "Brother's Gonna Work It Out," and "Slick," has returned, courtesy of Midwest Records. "The Mack Is Back," distributed independently through Malverne, Big State, and CRDI, hits stores on Tuesday (15) and features "Feeling Sexual" as the first single.

The dozen tracks on the set were written and produced by Hutch, whose style offers a glimpse into how the old soul stirrers of the day used to "rap" before hip-hop music repackaged the art form.

While the set offers a mostly nostalgic journey down music lane for older demos, it also gives younger listeners a lesson in the old "what goes around comes back around" theory.

U.K. Soulster Jazzie B. Finds Island Home For Soul II Soul

BY DOMINIC PRIDE

LONDON—A new recording deal with Island Records imprint 4th & B'way is just one of the many things keeping Soul II Soul's founder/front man Jazzie B. busy in the new year.



JAZZIE B.

The British soulster, whose band topped Billboard's Hot Black Singles chart in 1989 with "Keep On Movin'" and "Back To Life (However Do You

Want Me)," expects to complete the act's fifth album in mid-'97. The deal with 4th & B'way allows Jazzie B. and his production company, Soul II Soul Records, the freedom to work with the acts the label has signed.

Jazzie B. is working with four acts through his production company: Yorker, Backroom, the Funki Dreads, and EFUA. The acts are licensed to various U.K. labels.

Soul II Soul Records also functions as a record label and publishing company, and the artist/song-

writer/DJ/producer runs a studio complex in Camden, North London.

The three studios at the complex are well booked, according to Jazzie, with the largest being recently refitted with a 48-track Neve VR.

Soul II Soul's publishing deal with EMI Publishing expired in 1996, and the various catalogs, such as Jazzie B. Music, Soul II Soul, and Mad Music, had not yet found a new home at press time. Nevertheless, Soul II Soul's catalog music is currently being used in the U.K. on television advertisements for Renault and Levi's.

In the late '80s, the Soul II Soul empire expanded to include two high-profile clothing and DJ accessory stores that were run by independent operators as franchises.

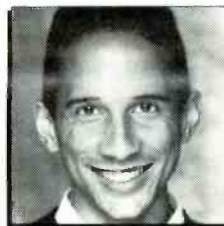
The stores are no longer open, but Soul II Soul continues to supply designer fashion wear via mail order through its new World Wide Web site (www.soul2soul.co.uk), where the band's history and discography are also featured.

In addition to recording a new album and running his various business enterprises, Jazzie B. hopes to

(Continued on next page)



by J. R. Reynolds



Billboard TOP R&B ALBUMS

JANUARY 18, 1997

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	2	2	10	MAKAVELI	THE DON KILLUMINATI: THE 7 DAY THEORY	1
2	1	1	6	SOUNDTRACK	THE PREACHER'S WIFE	1
3	3	6	7	FOXY BROWN	ILL NA NA	2
4	7	7	19	AALIYAH	ONE IN A MILLION	4
5	6	4	4	REDMAN	MUDDY WATERS	1
6	4	3	29	TONI BRAXTON	SECRETS	1
7	9	10	18	BLACKSTREET	ANOTHER LEVEL	1
8	11	11	9	LIL' KIM	HARD CORE	3
9	5	5	8	SOUNDTRACK	SPACE JAM	5
10	8	8	9	SNOOP DOGGY DOGG	THA DOGGFATHER	1
11	14	16	7	TONY TONI TONE	HOUSE OF MUSIC	10
12	10	9	28	KEITH SWEAT	KEITH SWEAT	1
13	13	15	17	NEW EDITION	HOME AGAIN	1
14	15	18	10	BABYFACE	THE DAY	4
15	12	13	15	SOUNDTRACK	SET IT OFF	3
16	20	21	11	WESTSIDE CONNECTION	BOW DOWN	1
17	19	17	6	VARIOUS ARTISTS	DEATH ROW GREATEST HITS	15
18	16	19	7	MOBB DEEP	HELL ON EARTH	1
				★★★ GREATEST GAINER/HEATSEEKER IMPACT ★★★		
19	33	39	7	DRU HILL	DRU HILL	19
20	17	14	14	LUTHER VANDROSS	YOUR SECRET LOVE	2
21	18	20	9	MO THUGS	FAMILY SCRIPTURES	2
22	28	33	13	GINUWINE	GINUWINE... THE BACHELOR	22
23	24	25	6	KEITH MURRAY	ENIGMA	6
24	23	27	10	GHOSTFACE KILLAH	IRONMAN	1
25	22	22	6	VARIOUS ARTISTS	DR. DRE PRESENTS... THE AFTERMATH	3
26	26	28	7	FLESH-N-BONE	T.H.U.G.S. TRUES HUMBLU UNITED GATHERIN' SOULS	8
27	37	43	18	DO OR DIE	PICTURE THIS	3
28	30	31	13	JOHNNY GILL	LET'S GET THE MOOD RIGHT	7
29	34	36	40	MAXWELL	MAXWELL'S URBAN HANG SUITE	8
30	RE-ENTRY	2		TWELVE A.M.	THE TIME HAS COME	30
31	44	47	9	TELA	PIECE OF MIND	18
32	31	29	34	THE ISLEY BROTHERS	MISSION TO PLEASE	2
33	35	42	10	E-40	THA HALL OF GAME	2
34	32	35	19	112	112	5
35	29	32	48	2PAC	ALL EYEZ ON ME	1
36	21	12	14	KENNY G	THE MOMENT	9
37	27	26	37	KIRK FRANKLIN AND THE FAMILY	WHATCHA LOOKIN' 4	3
38	25	23	7	EMANCIPATION	EMANCIPATION	6
39	39	37	6	B-LEGIT	THE HEMP MUSEUM	15
40	36	40	9	LL COOL J	ALL WORLD	21
41	40	45	10	AZ YET	AZ YET	18
42	42	38	32	ANN NESBY	I'M HERE FOR YOU	27
43	45	41	14	CURTIS MAYFIELD	NEW WORLD ORDER	24
44	56	67	13	702	NO DOUBT	37
45	49	57	9	RICHIE RICH	SEASONED VETERAN	11
46	38	50	20	OUTKAST	ATLIENS	1
47	52	49	30	JOHNNIE TAYLOR	GOOD LOVE!	15
48	48	55	10	DA BRAT	ANUTHATANTRUM	5

49	54	54	15	MINT CONDITION	DEFINITION OF A BAND	13
50	58	69	15	THE ROOTS	ILLADELPH HALFLIFE	4
				★★★ PACESETTER ★★★		
51	72	80	10	ALFONZO HUNTER	BLACKA DA BERRY	46
52	70	73	21	AKINYELE	PUT IT IN YOUR MOUTH (EP)	18
53	60	61	6	FUGEES	BOOTLEG VERSIONS	50
54	47	52	28	NAS	IT WAS WRITTEN	1
55	59	51	8	CHAKA KHAN	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
56	53	53	7	SHAQUILLE O'NEAL	YOU CAN'T STOP THE REIGN	21
57	43	46	77	BONE THUGS-N-HARMONY	E. 1999 ETERNAL	1
58	57	60	60	R. KELLY	R. KELLY	1
59	63	68	87	2PAC	ME AGAINST THE WORLD	1
60	64	75	32	LOST BOYZ	LEGAL DRUG MONEY	1
61	55	58	47	FUGEES	THE SCORE	1
62	74	76	15	THE DAYTON FAMILY	F.B.I.	7
63	61	62	31	VARIOUS ARTISTS	SO SO DEF BASS ALL-STARS	9
64	87	81	27	CRUCIAL CONFLICT	THE FINAL TIC	5
65	50	48	66	MARIAH CAREY	DAYDREAM	1
66	62	59	10	VARIOUS ARTISTS	MTV PARTY TO GO — VOLUME 10	50
67	67	74	11	ORIGINOO GUNN CLAPPAZ	DA STORM	10
68	65	64	28	QUAD CITY DJ'S	GET ON UP AND DANCE	23
69	82	90	4	BIG NOYD	EPISODES OF A HUSTLA	69
70	78	84	31	DONELL JONES	MY HEART	30
71	91	79	13	KANE & ABEL	THE 7 SINS	29
72	96	93	16	MC LYTE	BAD AS I WANNA B	11
73	69	77	37	SWV	NEW BEGINNING	3
74	RE-ENTRY	8		ERIC BENET	TRUE TO MYSELF	74
75	RE-ENTRY	27		DJ KOOL	(LET ME CLEAR MY THROAT)	21
76	86	92	12	XZIBIT	AT THE SPEED OF LIFE	22
77	51	34	15	NATALIE COLE	STARDUST	11
78	68	65	12	ASHFORD & SIMPSON WITH MAYA ANGELOU	BEEN FOUND	49
79	RE-ENTRY	30		KENNY LATTIMORE	KENNY LATTIMORE	31
80	92	89	17	SOUNDTRACK	HIGH SCHOOL HIGH	4
81	66	63	62	VARIOUS ARTISTS	JOCK JAMS VOL. 1	33
82	RE-ENTRY	13		BOUNTY KILLER	MY XPERIENCE	27
83	89	85	19	MONTELL JORDAN	MORE...	17
84	RE-ENTRY	3		SWEETBACK	SWEETBACK	76
85	80	95	13	JERU THE DAMAJA	WRATH OF THE MATH	3
86	85	—	32	MONIFAH	MOODS... MOMENTS	4
87	84	70	5	PATTI LABELLE	GREATEST HITS	58
88	RE-ENTRY	32		MASTER P	ICE CREAM MAN	3
89	98	—	28	JAY-Z	REASONABLE DOUBT	3
90	RE-ENTRY	5		VARIOUS ARTISTS	10TH ANNIVERSARY — RAP-A-LOT RECORDS	48
91	79	88	55	LL COOL J	MR. SMITH	4
92	RE-ENTRY	22		UGK	RIDIN' DIRTY	2
93	94	71	18	TINA TURNER	WILDEST DREAMS	26
94	77	—	2	VARIOUS ARTISTS	ALL THAT: THE ALBUM	77
95	81	91	23	A TRIBE CALLED QUEST	BEATS, RHYMES AND LIFE	1
96	83	83	58	SOUNDTRACK	WAITING TO EXHALE	1
97	RE-ENTRY	16		SILKK	THE SHOCKER	6
98	RE-ENTRY	8		GEORGE CLINTON	GREATEST FUNKIN' HITS	46
99	97	98	71	MONICA	MISS THANG	7
100	RE-ENTRY	42		THE TONY RICH PROJECT	WORDS	18

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

U.K. SOULSTER JAZZIE B. FINDS ISLAND HOME FOR SOUL II SOUL

(Continued from preceding page)

find time to act as DJ at a monthly club night called Global Soul, beginning in February at London's Blue Note.

Island signed Soul II Soul once its deal with Virgin Records expired. Jazzie B. says the split with Virgin was not acrimonious. "I always had a good relationship with [the label]," he says. "They are still doing a fantastic job signing and breaking acts, but it's [no longer] the label I signed to. I was really a square peg in a round hole."

By contrast, he describes the

Island deal as an encouragement. "It's one step closer to people who inspired me, such as Bob Marley. The company I'm with has worked with acts from U2 to Tricky. It's a dream come true to be working alongside [Island CEO] Chris Blackwell."

Jazzie B.'s recording deal with Island is significant in that Soul II Soul is an established act, whereas the company traditionally signs acts at an earlier stage of development.

Says 4th & B'way A&R director (U.K.) Julian Palmer, "We don't have to make a place for him; he's one of

the few British artists who made a dent in America beyond just having a single on a soundtrack."

According to Palmer, Jazzie also fits in with Island's tradition of acts crossing Caribbean boundaries. "He brought the U.K., Jamaica, and America together [with his music]," he says.

Soul II Soul's path to international success began with U.K. warehouse parties and sound systems in the mid-'80s. His blend of soul, R&B, and hip-hop attracted the attention of major labels, and in 1989, the

group was signed to Virgin U.K. offshoot Ten Records.

Soul II Soul was the first British R&B act to have an impact in the U.S., with Jazzie B. fanning the flames of early success at clubs and on R&B radio by flying to America with a box containing 1,000 12-inch promotional records.

Says Jazzie, "To have a dreadlocked black man coming over and sounding like an Englishman was a shock to them. Somehow these 12-inch pieces of vinyl... fell into the right hands."

"Volume V: Believe," the act's final album with Virgin, was critically acclaimed in the U.K. and reached the top 10 on U.K. charts. However, the 1995 U.S. release only rose to No. 65 on Billboard's Top R&B Albums chart. Observers suggest that the limited success might have been linked to the departure of the act's original A&R executive, Mick Clark.

"A&R's ethics have changed," says Jazzie. "I miss people like Mick. He [didn't always] say 'yes' to me; he always had his own view."

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'ONE IN A MILLION' by Aaliyah and 'I BELIEVE I CAN FLY' by R. Kelly.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have appeared on the chart multiple times.

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

R&B SINGLES A-Z

- 27 TITLE (Publisher - Licensing Org.) Sheet Music Dist. AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA) (Full Keel, ASCAP) WBM

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top sales hits like 'I BELIEVE I CAN FLY' by R. Kelly and 'FLOATIN' ON YOUR LOVE' by The Isley Brothers.

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

- 60 SITTIN' ON TOP OF THE WORLD (SO SO DEF/COLUMBIA) Ghetto Hoe, ASCAP/WB, ASCAP/Queen Latifah, ASCAP) WBM

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UPCOMING

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BRITS AROUND THE WORLD

Issue Date: Feb. 22

Ad Close: Jan. 21

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

Contact:

Catherine Flintoff
44-171-323-6686



CHILDREN'S ENTERTAINMENT

Issue Date: Feb. 22

Ad Close: Jan. 28

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

Contact:

Jodie Francisco
213-525-2304



DON WAS - 20 YEARS OF MAKING RECORDS

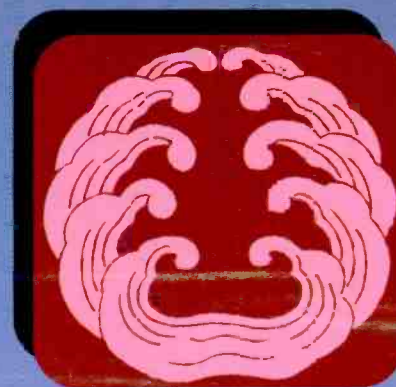
Issue Date: March 1

Ad Close: Feb. 4

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

Contact:

Pat Rod Jennings
212-536-5136



ASIA PACIFIC I

Issue Date: Mar. 1

Ad Close: Feb. 4

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

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K-TEL 35TH ANNIVERSARY

Issue Date: March 8

Ad Close: Feb. 11

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

Contact:
Ken Karp
212-536-5017



NARM

Issue Date: March 15

Ad Close: Feb. 18

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

Contact:
Robin Friedman
213-525-2302



1997 Record Retailing Directory

Publication Date: March 22, 1997

Ad Close: Jan. 22

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

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R&B

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	8	★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★ COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	◆ MC LYTE 1 week at No. 1
2	1	1	15	NO TIME (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	◆ LIL' KIM FEATURING PUFF DADDY
3	3	3	7	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") (C) (D) (T) BUZZ TONE 53263/PRIORITY	◆ MACK 10 & THA DOGG POUND
4	6	8	6	AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA") (C) (T) GEFEN 19410	◆ LL COOL J
5	4	4	11	STREET DREAMS (C) (D) (M) (T) (X) COLUMBIA 78409	◆ NAS
6	9	9	4	GET UP (C) (D) (T) UNIVERSAL 56032	◆ LOST BOYZ
7	5	5	8	ATLIENS/WHEELZ OF STEEL (C) (D) (T) LAFACE 24196/ARISTA	◆ OUTKAST
8	7	6	18	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	◆ WESTSIDE CONNECTION
9	16	17	7	WHAT THEY DO (C) (D) (T) DGC 19407/GEFFEN	◆ THE ROOTS
10	12	12	16	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
11	8	7	9	LUCHINI AKA (THIS IS IT) (C) (T) PROFILE 5458	◆ CAMP LO
12	10	10	40	PO PIMP (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	◆ DO OR DIE (FEATURING TWISTA)
13	11	11	5	SPACE JAM (FROM "SPACE JAM") (C) (D) (T) (X) BIG BEAT/WARNER SUNSET 87018/AG	QUAD CITY DJ'S
14	13	13	32	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
15	15	15	8	LET'S RIDE (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 575774/MERCURY	◆ RICHIE RICH
16	20	23	8	THE FOUNDATION (C) (D) (T) LOUD 64708/RCA	◆ XZIBIT
17	17	16	16	MUSIC MAKES ME HIGH (C) (M) (T) (X) UNIVERSAL 56022	◆ LOST BOYZ
18	14	14	15	SITTIN' ON TOP OF THE WORLD ● (C) (T) SO SO DEF 78426/COLUMBIA	◆ DA BRAT
19	22	20	4	STRESSED OUT (C) (D) (T) (X) JIVE 42420*	◆ A TRIBE CALLED QUEST FEAT. FAITH EVANS
20	18	18	5	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201*/MERCURY	◆ REDMAN FEAT. K-SOLO
21	19	19	10	YOU COULD BE MY BOO (C) (D) RAP-A-LOT/NOO TRYBE 38571/VIRGIN	◆ THE ALMIGHTY RSO FEAT. FAITH EVANS
22	21	21	29	LOUNGIN A (C) (D) (T) DEF JAM 575062/MERCURY	◆ LL COOL J
23	23	24	20	CAN'T KNOCK THE HUSTLE (C) (M) (T) (X) FREEZE/ROC-A-FELLA 53242/PRIORITY	◆ JAY-Z
24	25	27	18	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (C) (D) INTERSCOPE 97008	◆ WARREN G FEAT. ADINA HOWARD
25	27	22	6	RUNNIN' (C) (D) (T) (X) 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH MERCURY/SOLAR 70134/HINES	◆ 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
26	26	26	3	LOVE ME FOR FREE (T) ZOO 34266*/VOLCANO	AKINYELE
27	24	28	26	ELEVATORS (ME & YOU) ● (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	◆ OUTKAST
28	29	31	25	ALL I SEE (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	◆ A+
29	28	25	5	SOUL ON ICE (C) (T) PRIORITY 53258	◆ RAS KASS
30	32	29	24	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	◆ THE 2 LIVE CREW
31	31	30	8	SUKI SUKI NOW (C) (T) (X) ATTITUDE 17029	D.J. TRANS
32	40	37	22	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 24173/ARISTA	◆ GOODIE MOB
33	39	34	10	THE LUMP LUMP (C) (D) (T) LOUD 64690/RCA	◆ SADAT X
34	49	46	25	FREAK OF THE WEEK (C) (T) (X) SALMON 372	◆ DJ POLO FEATURING RON JEREMY
35	30	32	20	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (V) (X) LAFACE 24157/ARISTA	◆ SOUTHSYDE B.O.I.Z.
36	41	36	6	TEAR DA CLUB UP (C) (T) (X) BRUTAL 53260/PRIORITY	THREE 6 MAFIA
37	46	35	7	EVERYBODY'S TALKIN' (C) (T) (X) CORRECT 10210	AL TARIQ (KOOL FASH)
38	35	33	8	RUFF RIDE (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	FRAZE
39	RE-ENTRY	3		SEX (C) (T) (X) CORRECT 10211	◆ GRAV
40	42	39	13	THE LOVE SONG (C) (T) WARNER BROS. 17586	◆ BUSH BABEES FEATURING MOS DEF
41	34	40	17	NO FEAR (C) (T) DUCK DOWN 52343/PRIORITY	◆ ORIGINOO GUNN CLAPPAZ
42	RE-ENTRY	12		MY KINDA N*GGA (C) (T) PENDULUM 58586/EMI	◆ HEATHER B. FEATURING M.O.P.
43	44	42	14	WAKE UP (C) (D) (T) WU-TANG 53238/PRIORITY	◆ KILLARMY
44	38	—	14	ITZSOWEEZEE (HOT) (C) (T) (X) TOMMY BOY 7752	◆ DE LA SOUL
45	RE-ENTRY	44		GET MONEY ▲ (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
46	48	—	8	I JUSWANNACHILL (C) (D) (T) WILD PITCH 19404/GEFFEN	◆ THE LARGE PROFESSOR
47	37	50	21	ILLEGAL LIFE (C) (M) (T) (X) PENALTY 7177/TOMMY BOY	CAPONE-N-NOREAGA
48	33	44	12	THERAPY (C) (D) (T) DUCK DOWN 53250/PRIORITY	◆ HELTAH SKELTAH
49	36	41	24	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (C) (T) BIG BEAT 98045/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
50	RE-ENTRY	12		THE RHYME (T) JIVE 42405*	◆ KEITH MURRAY

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.



Hooked On Blues. BMI songwriter John Lee Hooker, right, gets a congratulations squeeze from BMI TV/film relations director Linda Livingston prior to receiving a Lifetime Achievement Award from the Blues Foundation during a special December dinner ceremony at B.B. King's Blues Club in Los Angeles.

ERYKAH BADU

(Continued from page 20)

grew to understand more, I decided the math's all wrong. I was born complete, and everything I need is already here."

Badu says the label originally wanted to use well-known producers on the project. "But I said, 'No, we've got to keep it like it was,'" she says. "The demo is what got me signed; that's what you were attracted to. So let's do it like that."

To promote and market "Badu-

'I was born complete, and everything I need is here'

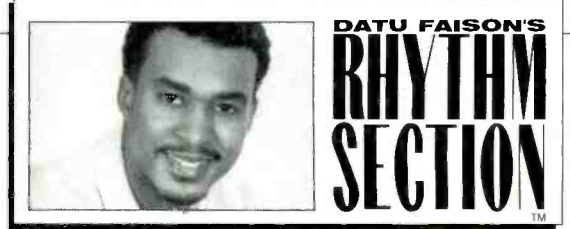
izm," Universal began fertilizing the street about one year ago at the Soul Train Music Awards in Los Angeles. There, Kedar Entertainment serviced a sampler cassette featuring Badu, along with labelmates A+ and DeJa Gruv.

Following that event, Kedar, in conjunction with New York-based Frontline Marketing, distributed white-label vinyl copies of "On & On" to mix shows nationwide. Then Universal president Jean Riggins suggested shipping numbered CD copies of "Baduizm" to "a few hundred industry tastemakers so they could get the whole vibe of what she's about."

Subsequently, a videoclip of "On & On" that was scripted by Badu and based on the film "The Color Purple" was lensed by director Paul Hunter. "Once that was done," Massenbun says, "I serviced BET in person as well as certain local outlets."

Next the company held the Soul Cafe dates. "They worked great for us," Massenbun says. "We got so many good words and positive press out of it."

To further prepare the marketplace for Badu, Universal's street team is also distributing copies of her album to black restaurants and specialty shops.



WOMEN'S LIB: As R. Kelly's "I Believe I Can Fly" (Warner Sunset/Atlantic/Jive) spends its fifth week atop Hot R&B Singles, all contenders posting significant gains in the top 10 come from female artists. Holding at No. 2 on Hot R&B Singles, Toni Braxton's "Un-Break My Heart" (LaFace/Arista), although down at R&B core stores, is able to bullet based on increased airplay. Audience impressions on the single are up 11%, shifting the song 6-5 on Hot R&B Airplay, with 92 monitored stations spinning the track.

Right on the heels of Braxton, En Vogue's "Don't Let Go (Love)" (EastWest/EEG) hops 4-3 on Hot R&B Singles while moving 8-7 on Hot R&B Airplay, with a 16% increase in audience impressions, which now total 33 million. Six new stations began spinning the record, bringing the number of supporters to 86, most notably KBXX Houston, WKKV Milwaukee, KRRQ Lafayette, La., and KKDA Dallas.

At No. 5, Whitney Houston's "I Believe In You And Me"/"Somebody Bigger Than You And I" (Arista) enjoys double pleasure, as both sides show strong increases at radio. Its A-side picks up another 12% in audience impressions, raising total R&B listeners to 24 million, while the B-side shows a 20% improvement in impressions. The single's A-side rises 12-11 on Hot R&B Airplay.

Rounding out the pack, MC Lyte's "Cold Rock A Party" (EastWest/EEG) bounces 11-8 despite slight attrition at retail. Since sales are down across the board following Christmas, the titles that lost the least fared the best. Lyte suffered a loss of less than 5% at R&B core stores in a week when most records took a drop of 20% or more. The single also picked up 12% in audience impressions, moving it 35-32 on Hot R&B Airplay, with 64 stations spinning the track. Lyte also rocks the party on Hot Rap Singles, where she slides 2-1, netting Greatest Gainer.

SWV's previous single, "Use Your Heart" (RCA), continues to be a favorite among programmers and sits at No. 4 on the Hot R&B Recurrent Airplay chart; the trio's latest tune, "It's All About U," enters Hot R&B Singles at No. 37, earning Hot Shot Debut. The song debuts at No. 41 on Hot R&B Singles Sales and holds at No. 58 on Hot R&B Airplay.

BACK TO BACK: Helen Little, assistant PD at WUSL Philadelphia, was the first to tell me how well Dru Hill's "In My Bed" (Island) reacted from the first time she played it and defined the song as a hit. It appears she was accurate with her prediction, as the song races 23-14 on Hot R&B Singles. Radio was the key factor in the move, providing a 66% increase in audience impressions and moving the track 47-27 on Hot R&B Airplay. On Hot R&B Singles Sales, Dru Hill moves 18-8, following a 20% unit increase at R&B core stores. Meanwhile, the act's previous single, "Tell Me," holds on right above the new one, at No. 13 on Hot R&B Singles. If that weren't impressive enough, the group leaps 33-19 on Top R&B Albums, capturing Greatest Gainer.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	3	6	TEAR DA CLUB UP THREE 6 MAFIA (BRUTAL/PRIORITY)
2	5	7	EVERYBODY'S TALKIN' AL TARIQ (KOOL FASH) (CORRECT)
3	1	8	RUFF RIDE FRAZE (BEFORE DAWN/TOUCHWOOD)
4	9	4	SEX GRAV (CORRECT)
5	11	12	INDESTRUCTIBLE REIGN (H.O.L.A. RECORDINGS/ISLAND)
6	8	16	MY KINDA N*GGA HEATHER B. FEAT. M.O.P. (PENDULUM/EMI)
7	2	4	WAITING FOR A GIRL LIKE YOU 4 U (RIP-IT)
8	10	23	PIECE OF CLAY MARVIN GAYE (REPRISE/WARNER BROS.)
9	14	6	HOLDIN' ON GEORGE BENSON (GRP)
10	—	1	LISTEN 2 MI FLOW VILLAIN (STR8 GAME/MBM)
11	4	4	BACK OF THE CLUB PART 2 OTR CLIQUE (ALL NET)
12	12	8	EMOTIONS TWISTA (CREATORS WAY)
13	—	9	LOCKDOWN THE RUDE BOYS (BUCHANAN/BELLMARK)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
14	16	5	THAT'S RIGHT DJ TAZ (SUCCESS)
15	—	1	TREMENDOUS MAMA MYSTIQUE (BULLDOG/FREEZE/PRIORITY)
16	24	6	MASTA PLAN THE LOST TRYBE OF HIP-HOP (RENEGADE/RAGING BULL)
17	15	8	PHENOMENON ONE AND ONE (NEXT PLATEAU)
18	7	13	RISE SANDRA ST. VICTOR (WARNER BROS.)
19	17	12	HOW MANY EMCEES - THE DJ EVIL DEE '96 REMIX BLACK MOON (WRECK/NERVOUS)
20	19	3	LONELY AT THE TOP PARLAY (FULLY LOADED)
21	13	13	THE HEIST DA 5 FOOTAZ (G FUNK/DEF JAM/MERCURY)
22	18	3	WE GOT IT JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
23	—	13	MACK DADDY DISCO AND THE CITY BOYZ (KRUNCH/RIP-IT)
24	21	9	LOWER EASTSIDE DELINQUENT HABITS (PMP/LOUD)
25	—	5	WAITIN BIG JAZ (FREEZE/PRIORITY)

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	2	12	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA 45169 1 week at No. 1	HANNAH JONES
2	3	3	11	BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE	◆ BT FEATURING TORI AMOS
3	4	8	7	THE BOSS ATLANTIC PROMO	THE BRAXTONS
4	1	1	10	UN-BREAK MY HEART LAFACE 24213/ARISTA	◆ TONI BRAXTON
5	7	11	8	NEVER MISS THE WATER REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO
6	6	6	10	ANGEL EASTWEST 63990/EEG	◆ SIMPLY RED
7	14	21	5	GET UP NERVOUS 20216	BYRON STINGILY
8	9	12	8	LIVING IN ECSTASY WAVE 50011	FONDA RAE
9	12	17	8	DE LA CASA MOONSHINE MUSIC 88432	E.K.O.
10	5	5	11	SUGAR IS SWEETER FFR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
11	16	20	8	COLOUR OF LOVE TOMMY BOY 748	AMBER
12	8	9	10	REPORT TO THE FLOOR JELLYBEAN 2516	INNER SOUL FEATURING SONYA ROGERS
13	17	23	7	OOH AAH...JUST A LITTLE BIT ETERNAL 43802/WARNER BROS.	◆ GINA G
14	23	32	5	ULTRA FLAVA DVB 120107/A&M	HELLER & FARLEY PROJECT
15	10	4	14	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON
16	19	22	6	BACK TOGETHER KING STREET 1053	URBAN SOUL FEAT. SANDY B.
17	11	13	10	LA HABANERA URBAN IMPORT	HANDS ON YELLO
18	21	28	6	PARADISE IS HERE REPRISE 43759	CHER
19	24	26	6	SET ME FREE JELLYBEAN 2518	DEEP 6
20	15	18	9	ONLY 4 U CAJUAL 252	CAJMERE
21	27	36	5	COSMIC GIRL WORK 42785	◆ JAMIROQUAI
22	28	39	5	HIGHER EPIC 78476	GLORIA ESTEFAN
23	18	16	9	INDESTRUCTIBLE H.O.L.A. RECORDINGS 341007/ISLAND	◆ REIGN
24	13	7	13	HOLDING ON TO YOUR LOVE KING STREET 1048	STEPHANIE COOKE
25	22	19	9	BECAUSE YOU LOVED ME ARIOLA 42945	SUZANN RYE
26	26	27	7	YOU CAN DO IT (BABY) GIANT STEP/BLUE THUMB 3093/GRP	NUYORICAN SOUL FEAT. GEORGE BENSON
27	29	29	6	LET THE BEAT HIT 'EM COLISEUM IMPORT/PWL	SHERYL JAY
Power Pick					
28	38	—	2	SOUL TO BARE EIGHTBALL 83	JOI CARDWELL
29	25	14	13	SHOUT COLUMBIA 78421	STAXX OF JOY
30	32	45	4	LUNATIX MOONSHINE MUSIC 88435	DOC MARTIN PRESENTS BLAKDOKTOR
31	43	—	2	SAY...IF YOU FEEL ALRIGHT MERCURY PROMO	CRYSTAL WATERS
32	20	10	12	ONE AND ONE DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
33	34	44	5	HE'S ON THE PHONE MCA 55268	SAINT ETIENNE
34	33	38	7	LET'S GROOVE STRICTLY RHYTHM 12485	GEORGE MOREL FEATURING HEATHER WILDMAN
35	30	25	11	OHNO TWISTED 55242/MCA	DANNY TENAGLIA
36	49	—	2	TAKE ME OVER MAXI 2049	HOUSE OF GLASS FEATURING JUDY ALBANESE
37	35	40	8	SHINE THE LIGHT NITEGROOVES 52/KING STREET	CEVIN FISHER
38	39	42	6	HOT & WET (BELIEVE IT) LOGIC 59055	◆ TZANT FEATURING VERA FRANCIS
Hot Shot Debut					
39	NEW	1		PUMPIN' H.O.L.A. RECORDINGS 341009/ISLAND	◆ PROYECTO UNO
40	47	48	4	PRESSURE LOGIC 59056	THE BOMB SQUAD
41	50	—	2	LET FREEDOM RING SVENGALI 96091	PRETTY POISON
42	NEW	1		SAY YEAH JELLYBEAN 2519	STROBE PRESENTS LA CASA GRANDE
43	NEW	1		DON'T CRY FOR ME ARGENTINA WARNER BROS. PROMO	◆ MADONNA
44	40	43	8	LIVE IT COOL (JUST DO IT) PAGODA 281010	LYDIA RHODES
45	NEW	1		TOUCH POPULAR 26035/CRITIQUE	FRANCE JOLI
46	46	46	5	TIME IS UP BYTE IMPORT	CB MILTON
47	NEW	1		DON'T STOP MOVIN' MCA 55301	LIVIN' JOY
48	RE-ENTRY	5		THE GIFT DECONSTRUCTION PROMO/RCA	WAY OUT WEST FEAT. MISS JOANNA LAW
49	NEW	1		MOMENTS... STRICTLY RHYTHM 12489	NOISE MAKER
50	NEW	1		IT'S JUST ANOTHER GROOVE SM/IE 9055/PROFILE	THE MIGHTY DUB KATZ

Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

MAXI-SINGLES SALES

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

SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	8	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA 7 weeks at No. 1	◆ TONI BRAXTON
2	3	7	8	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
3	2	2	5	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201/MERCURY	◆ REDMAN FEAT. K-SOLO
Greatest Gainer					
4	5	4	4	STRESSED OUT/INCE AGAIN (T) (X) JIVE 42420	◆ A TRIBE CALLED QUEST
5	10	9	29	WHERE DO YOU GO (M) (T) (X) ARISTA 13273	◆ NO MERCY
6	7	8	19	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
7	4	5	3	GET UP (T) UNIVERSAL 56032	◆ LOST BOYZ
8	6	3	6	I BELIEVE I CAN FLY (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
9	13	6	7	THIS IS FOR THE LOVER IN YOU (T) (X) EPIC 78444	◆ BABYFACE FEAT. LL COOL J, H. HEWETT, J. WATLEY & J. DANIELS
10	22	34	6	AIN'T NOBODY (T) GEFEN 22229	◆ LL COOL J
11	24	41	5	COLOUR OF LOVE (T) (X) TOMMY BOY 748	AMBER
12	29	25	7	HIGHER/I'M NOT GIVING YOU UP (T) (X) EPIC 78476	◆ GLORIA ESTEFAN
13	43	32	8	SUGAR IS SWEETER (T) (X) FFR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
14	15	22	5	OOH AAH...JUST A LITTLE BIT (T) (X) ETERNAL 43802/WARNER BROS.	◆ GINA G
15	31	42	6	WHAT THEY DO (T) DGC 22227/GEFFEN	◆ THE ROOTS
16	14	12	15	NO DIGGITY (M) (T) (X) INTERSCOPE 95003	◆ BLACKSTREET (FEATURING DR. DRE)
17	17	23	14	PONY (T) 550 MUSIC 78354/EPIC	◆ GINUWINE
18	18	17	12	STREET DREAMS (M) (T) (X) COLUMBIA 78408	◆ NAS
Hot Shot Debut					
19	NEW	1		CAN I GET A WITNESS (T) PERSPECTIVE 587567/A&M	ANN NESBY
20	27	10	15	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	◆ LIL' KIM FEATURING PUFF DADDY
21	20	14	8	DON'T LET GO (LOVE) (M) (T) (X) EASTWEST 63987/EEG	◆ EN VOGUE
22	19	30	3	LOVE ME FOR FREE (T) ZOO 34266/VOLCANO	AKINYELE
23	23	18	13	TOUCH MYSELF (T) (X) ROWDY/LAFACE 35091/ARISTA	◆ T-BOZ
24	11	13	16	NOBODY (T) (X) ELEKTRA 65982/EEG	◆ KEITH SWEAT FEATURING ATHENA CAGE
25	32	33	19	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	◆ AZ YET
26	RE-ENTRY	11		STEELO (T) BIV 10 860557/MOTOWN	◆ 702
27	8	16	32	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
28	12	15	11	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	◆ NEW EDITION
29	RE-ENTRY	9		ONE AND ONE (T) (X) DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
30	RE-ENTRY	8		WHEN BOY MEETS GIRL/DO YOU THINK ABOUT US (T) (X) BAD BOY 79075/ARISTA	◆ TOTAL
31	30	19	33	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
32	46	36	26	DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 186/TOMMY BOY	JOCELYN ENRIQUEZ
33	42	—	8	NEVER MISS THE WATER (T) (X) REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO
34	28	—	2	CAN U FEEL IT (T) (X) DVB 120099/A&M	3RD PARTY
35	NEW	1		FIRESTARTER (T) (X) MUTE/MAVERICK8001/WARNER BROS.	◆ PRODIGY
36	9	26	11	I FELL IN LOVE (T) (X) ROBBINS 72007	ROCKELL
37	40	37	24	STAND UP (T) (X) DVB 120085/A&M	LOVE TRIBE
38	36	—	2	DON'T STOP MOVIN' (T) (X) MCA 55301	LIVIN' JOY
39	25	11	3	I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (M) (T) (X) ARISTA 13294	◆ WHITNEY HOUSTON
40	49	—	18	KEEP PUSHIN' (T) (X) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
41	RE-ENTRY	2		LUCHINI AKA (THIS IS IT) PROFILE 5458	CAMP LO
42	45	35	7	LAND OF THE LIVING (T) (X) CHAMPION 324/RCA	◆ KRISTINE W
43	RE-ENTRY	12		IT'S ALL COMING BACK TO ME NOW (T) (X) 550 MUSIC 78377/EPIC	◆ CELINE DION
44	NEW	1		IT'S ALL ABOUT U (T) RCA 64736	◆ SWV
45	47	—	4	ULTRA FLAVA (T) (X) DVB 120107/A&M	HELLER & FARLEY PROJECT
46	33	43	5	NOTHIN' BUT THE CAVI HIT (T) BUZZ TONE 53263/PRIORITY	◆ MACK 10 & THA DOGG POUND
47	RE-ENTRY	27		YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 24161/ARISTA	◆ TONI BRAXTON
48	16	24	17	I DON'T NEED YOUR LOVE (T) (X) UPSTAIRS 0120	ANGELINA
49	RE-ENTRY	13		YA PLAYIN' YASELF (T) PAYDAY/LONDON 120100/ISLAND	◆ JERU THE DAMAJA
50	RE-ENTRY	5		THE CYPHER: PART 3 (T) VIOLATOR 1576/RELATIVITY	FRANKIE CUTLASS FEAT. ROXANNE SHANTE, BIG DADDY KANE, CRAIG G & BIZ MARKIE

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B.J. Thomas Is Hooked On Gospel 2nd Christian Album Due From Warner Resound

BY DEBORAH EVANS PRICE

NASHVILLE—With the release of “I Believe,” Warner Resound takes the next step in a long-term plan to re-establish B.J. Thomas that also includes a book and Christmas album in the coming year. “I Believe” will be released Feb. 25, following on the heels of last year’s “Precious Memories,” which reconnected Thomas with Christian country and Christian pop audiences.

“It’s part of an overall plan to really try to put B.J. back on the map again,” says Warner Resound VP/GM Barry Landis.

“There are some doorways opening up, and I think this record will begin to open more of them, and the Christmas record then opens more,” Landis continues. “We’re going to have a book, and the Christmas record is going to be tied into the television show. There’s going to be a lot to talk about when we get to that, and this to me is just the next logical step.”

Since emerging in the late ’60s with

the pop hit “Raindrops Keep Fallin’ On My Head,” Thomas has enjoyed success in the country, pop, and Christian music markets. “Hooked On A Feeling” and “(Hey Won’t You Play) Another Somebody Done Somebody Wrong Song” furthered his reputation in the pop field.



THOMAS

In 1977 he signed with Word Records, began recording gospel music, and won a Grammy in 1978 for best inspirational performance with the song “Home Where

I Belong.” In the early ’80s he found success on the country charts with hits such as “Two Car Garage,” “Whatever Happened To Old Fashioned Love,” and “New Looks From An Old Lover.” He also sang “As Long As We’ve Got Each Other,” the theme to the popular TV series “Growing Pains.”

Thomas notes that he has recorded for Warner Bros. off and on for the past

six years. In 1995 he recorded 20 songs for a two-record gospel collection that was originally marketed on television. Then, early last year, when Landis launched the Warner Resound label, Thomas’ “Precious Memories” album, which included half of the songs from the TV package, was among the new label’s initial releases.

“I Believe” is Thomas’ next foray into the Christian market and includes such gospel favorites as “What A Friend We Have In Jesus,” “Rock Of Ages,” and “Love Lifted Me,” as well as “Happy Man,” which Thomas first cut in the ’70s. To be released Jan. 20, “Happy”
(Continued on page 32)



Two Country Queens. Reba McEntire and Terri Clark dropped in on Gary Chapman and his “Prime Time Country” show on TNN. Shown, from left, are Clark, show producer “RAC” Clark, McEntire, and Chapman.

Tubb, Perkins, Holly, Jennings, Jones Among New Book Titles

BY CHET FLIPPO

NASHVILLE—Country music continues to inspire an impressive body of serious literature to amplify the genre, a reminder that the music has grown sturdy enough to deserve and support scholarly works.

Of the current crop of books on country, a good overview is provided by “The Country Reader: Twenty-Five Years Of The Journal Of Country Music” (Country Music Foundation Press & Vanderbilt University Press). That journal, published by the Country Music Foundation (CMF), has been a concise chronicle of country music for 2½ decades. This collection of articles, reviews, and photographs, edited by the CMF’s Paul Kingsbury (with a non-royalty-garnering foreword by yours truly), spans modern and traditional country music and performers, covers the business end, and generally keeps the country music phenomenon in historical perspective.

Historian Nolan Porterfield makes a valuable contribution to the history

of all American music, as well as country, with his biography of a legendary folklorist. “Last Cavalier: The Life And Times Of John A. Lomax” (University of Illinois Press) is a lively and meticulously researched saga of the life and adventures of the complex pioneering folklorist. Lomax almost single-handedly preserved America’s cowboy songs. He saved “Home On The Range” from disappearing and also discovered and introduced to the world the blues singer Lead Belly. Lomax’s broad range of field recordings—he literally rode off on horseback with a giant recording machine strapped on behind—led to the development of the Library of Congress’s song archives.

CMF historian Ronnie Pugh has written the first biography of one of country music’s quixotic legends with “Ernest Tubb: The Texas Troubadour” (Duke University Press). It’s a comprehensive look at the uneven life and career of one of country’s most distinctive stylists and pioneers. There’s drama and triumph in the life
(Continued on page 32)

Townes Van Zandt, Conway Twitty Remembered; A Bigger Extravaganza

FAREWELL TO A TROUBADOUR: The late singer/songwriter extraordinaire Townes Van Zandt (see story, page 10) got a proper Music City send-off Jan. 5 at Belmont Church on Music Row, when an auditorium full of family and friends sang songs and told stories about him.

“I booked this gig 30 years ago,” Van Zandt’s friend and peer Guy Clark said, referring to the shared assumption that Van Zandt lived such a self-destructive life that everyone was surprised he lasted this long. Other old friends paying tribute at the bittersweet service included Steve Earle, Emmylou Harris, Lyle Lovett, Rodney Crowell, Susanna Clark, and Nanci Griffith.

Among the musical performances, Harris and Earle dueted on an ethereal version of Van Zandt’s signature song “If I Needed You,” and she and Crowell joined voices for “Poncho And Lefty.” Griffith introduced the song “Caroline” by noting that when she was 14, her father took her to the Saxon Pub in Austin, Texas, to see the “greatest songwriter Texas ever produced. This is a song that caught my attention that night, because my middle name is Caroline, and this song saved this Caroline from living the life of the Caroline in this song.”

Clark recalled that Van Zandt called her every morning at 8:30 for a chat. “We talked about everything,” she said, “about history and ghosts and angels and his dog and Dylan Thomas.” Clark said that when she tried to talk to him about his drinking, he replied, “Susanna, there are sober people in India.” After the service, Rodney Foster said that Earle told him that when Earle was pretty messed up, he answered his door one day and found a sober Van Zandt, who had come to help him. “Steve said it scared the hell out of him,” Foster said. “He said to Townes, ‘If they sent you after me, then I must be really screwed up!’”

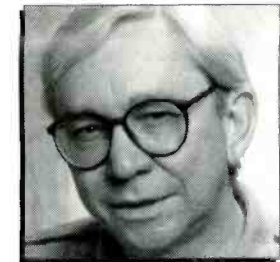
ON THE ROW: The late Conway Twitty will be the subject of several tributes during “Hello Darlin’ Week” on TNN beginning Feb. 10. “Hello Darlin’: A Tribute To Conway Twitty,” at 9 p.m. EST Feb. 10, features Twitty’s hits performed by Vince Gill, Travis Tritt, Sam Moore, and Kathy Mattea, along with remembrances by other artists. Twitty’s longtime collaborator Loretta Lynn’s tribute, “Loretta Lynn & Friends,” airs at 8 p.m. Feb. 11, featuring Faith Hill and Brenda Lee and a segment with Lynn’s late husband, Mooney Lynn. The network presents the documentary “The Life And Times Of Conway Twitty” at 8 p.m. Feb. 12, which chronicles his life and career, with appearances by Loretta Lynn and Charlie Daniels.

The Nashville Entertainment Assn.’s annual Extrava-

ganza, a four-day entertainment conference, has been scheduled for Feb. 19-22 and this year will be greatly expanded. In addition to the numerous music showcases in venues around town, an Artstravaganza will feature showcases for film and video, dance, visual art, and performance art. Further details and entry information are available from the NEA . . . The Country Music Assn.’s 31st annual CMA Awards Show has been set for Sept. 24 at the Grand Ole Opry House, to be shown on CBS starting at 8 p.m. EST.

The Songwriters Guild Foundation’s Building a Songwriting Career ’97 will be held at Nashville’s Union Station Hotel Feb. 7-9. Workshops subjects will include creativity, songwriting techniques, creating demos, legal issues, co-writing, song pitching, and getting paid. A panel of publishers will participate in a song critique.

UPCOMING: Wynonna leads off the new season for the public TV series “Austin City Limits” with an hourlong show Jan. 25. Willie Nelson, Waylon Jennings, Kris Kristofferson, Billy Joe Shaver, and Kimmie Rhodes will appear on “Songwriters Special” Feb. 1. “A Blue-



by Chet Flippo

grass Tribute To Bill Monroe” on Feb. 8 will include classic performances by the late Monroe and his Blue Grass Boys, as well as jams with Ralph Stanley, Jim & Jesse, and Mac Wiseman. “Lyle Lovett & Friends: A Tribute To Walter Hyatt” Feb. 15 will salute the late Nashville writer and performer. David Ball, Jimmie Dale Gilmore, and Junior Brown are among the friends joining Lovett. On Feb. 22, Don Walser, Wayne Hancock, the Derailers, Libbi Bosworth, Dale Watson, and Mary Cutrufello will gather for the “Best Of Austin Country Showcase.”

Longtime Nashville producer and publisher Jerry Crutchfield has entered into a worldwide publishing agreement with Warner/Chappell Music . . . New companies on the Row: Jim Long opens the music-service venture OneMusic Co.; Terry Siegel launches Terry Siegel Productions, specializing in corporate events and sponsorship; and Howard Pitch debuts the talent agency Perfect Pitch Entertainment.

TNN has named Lisa Stewart and Steve Phillips hosts of its new weekly series “This Week In Country Music.” Stewart has hosted shows on TNN and E! Entertainment Television and has performed at Opryland and on TNN’s “Music City Tonight.” Phillips was anchor and sports director at WKRN-TV Nashville. The one-hour Saturday-evening show includes country news and features.



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Billboard TOP COUNTRY ALBUMS

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

JANUARY 18, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	26	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	22 weeks at No. 1 BLUE	1
2	2	2	18	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
3	3	3	10	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
4	5	5	15	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
5	4	4	9	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
6	7	6	100	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
7	8	8	38	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
8	9	12	36	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
9	6	7	37	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
10	10	9	15	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
★ ★ ★ PACESETTER/HEATSEEKER IMPACT ★ ★ ★						
11	16	17	12	KEVIN SHARP 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	11
12	12	15	108	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
13	14	16	41	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
14	13	13	63	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
15	17	20	9	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
16	11	11	19	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
17	25	23	16	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
18	15	14	11	MARY CHAPIN CARPENTER COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
19	19	19	71	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
20	21	22	72	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
21	20	18	59	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
22	22	21	32	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
23	24	27	19	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
24	28	33	15	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	24
25	26	25	28	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	17
26	30	31	50	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
27	29	37	35	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
28	34	36	7	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	28
29	27	28	68	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
30	33	38	30	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
31	23	26	50	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
32	35	42	11	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	17
33	31	34	19	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
34	38	43	16	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
35	RE-ENTRY	19	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12	
36	18	10	9	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT	10
37	51	53	37	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	48	48	26	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	30
39	50	50	47	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
40	55	54	28	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	21
41	39	39	59	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
42	46	47	29	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
43	40	35	15	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	21
44	52	52	69	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
45	57	58	11	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	44
46	56	60	21	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
47	54	59	74	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
48	43	40	9	JOHNNY CASH AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26
49	68	75	3	VARIOUS ARTISTS EMI-CAPITOL 54549 (10.98/16.98)	REAL LUV	49
50	32	24	69	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
51	62	61	16	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	36
52	41	44	77	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
53	66	71	37	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
54	74	—	28	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
55	60	69	92	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
56	RE-ENTRY	5	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56	
57	64	62	100	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
58	63	63	21	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
59	RE-ENTRY	26	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	59	
60	69	65	44	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
61	RE-ENTRY	29	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
62	NEW ▶	1	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	62	
63	72	68	16	THREE HANKS: HANK WILLIAMS, SR., JR., III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
64	RE-ENTRY	45	LONESTAR ● BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11	
65	71	—	57	CLAY WALKER ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
66	RE-ENTRY	65	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5	
67	RE-ENTRY	57	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9	
68	RE-ENTRY	59	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4	
69	75	74	53	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
70	RE-ENTRY	57	ALABAMA ▲ RCA 66525 (10.98/15.98)	IN PICTURES	12	
71	44	29	10	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	18
72	RE-ENTRY	22	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18	
73	RE-ENTRY	26	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12	
74	49	30	9	COLLIN RAYE EPIC 67751/SONY (10.98 EQ/16.98)	CHRISTMAS THE GIFT	23
75	RE-ENTRY	15	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20	

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
JANUARY 18, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	492
2	—	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	135
3	—	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) ■	BRYAN WHITE	81
4	—	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	146
5	—	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	118
6	—	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	129
7	—	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	225
8	8	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	139
9	4	SHANIA TWAIN ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	81
10	—	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	171
11	—	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	112
12	—	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	281
13	5	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	136

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	TOTAL CHART WEEKS
14	10	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	124
15	16	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	179
16	—	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	135
17	17	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	213
18	3	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON	76
19	14	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	482
20	2	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	53
21	12	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	301
22	21	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	376
23	9	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	424
24	—	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	302
25	13	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	128

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

COUNTRY CORNER



by Wade Jessen

JANUARY MELTDOWN: The unusually high bullet count on Billboard's Hot Country Singles & Tracks proves that the deep holiday airplay freeze has ended. Only 21 titles on that chart showed gains last week, and only one of the five new entries was of the nonseasonal variety. This week, our airplay list tells an entirely different story, with all but two titles increasing in spins and several older titles re-entering.

As programmers and promotion staffs return to work, this erratic post-holiday airplay activity should stabilize substantially next week. By our count, there are 15 singles arriving at radio this week, which should give programmers plenty of ammunition to fortify playlists.

Ricochet (Columbia) takes Hot Shot Debut honors at No. 54 on Hot Country Singles & Tracks, with new airplay detected at 32 monitored stations. Meanwhile, **Vince Gill's** "Pretty Little Adriana" (MCA) shows the strongest airplay increase (828 spins), rising 13-10, and **Reba McEntire's** "How Was I To Know" (MCA) wears the most-new-airplay crown (37 stations).

THE SAME, ONLY DIFFERENT: As our new catalog criteria takes effect this week (see story, page 5), 10 titles relocate from Top Country Albums to Top Country Catalog Albums. **Jeff Foxworthy's** "You Might Be A Redneck If..." (Warner Bros.), which appeared at No. 59 on Top Country Albums last week, also moves to the catalog database, but didn't register enough sales to appear on that chart this week. "Super Hits" by **George Jones** (Epic) is a 1987 release that re-enters the catalog chart at No. 24.

The movement of these titles under the new rule allows 10 titles to re-enter Top Country Albums, and another, "Girl Next Door" by **Crystal Bernard** (River North), earns Hot Shot Debut roses at No. 62. Yes, it's the same Crystal Bernard from "Wings" on NBC.

It's noteworthy that despite the addition of such perennial favorites as "Pure Country (Soundtrack)" by **George Strait** (MCA) on Top Country Catalog Albums, **Patsy Cline's** "12 Greatest Hits" (MCA) isn't bumped from the top slot. Cline's 1967 hits package outsells the No. 2 title by 1,000 pieces in its 249th week at No. 1.

MISSING IN ACTION: Since no titles appearing on last week's Top Country Albums posted increases, there is no Greatest Gainer; however "Stars And Stripes Vol. 1" by the **Beach Boys** (River North) re-enters at No. 35, moving 6,000 pieces. Although that set wasn't visible last week, it's the only gainer on this week's list, increasing 1,000 pieces.

Meanwhile, **Kevin Sharp's** "Measure Of A Man" (143/Asylum) earns the Pacesetter trophy for the smallest overall decrease (25%) on Top Country Albums. "Nobody Knows," the lead single from that set, remains at No. 1 on Hot Country Singles & Tracks for a second consecutive week, with heavy airplay (more than 35 spins) detected at WSTH Columbus, Ga., and WMJC Long Island, N.Y.

SINGLE AGAIN: **Shania Twain's** "God Bless The Child" (Mercury Nashville) replaces "Little Bitty" by **Alan Jackson** (Arista) at No. 1 on Top Country Singles Sales. Jackson held that spot for seven consecutive weeks. A shortened version of Twain's song is on "The Woman In Me," and this single is the only extended mix commercially available.

B.J. THOMAS IS HOOKED ON GOSPEL

(Continued from page 30)

Man" will be the first single, and "You Gave Me Love" will be the second.

"I Believe" was produced by Jim Ed Norman and Eric Prestidge. Thomas says they tried to retain the original spirit of the songs. "We really didn't want to do anything different with them or jazz them up," he says. "We wanted to treat the traditional melodies with respect. I really restrained myself in certain areas because I wanted to make sure I didn't over-sing or do too many licks on the songs. My main purpose was to treat these songs with real respect. We loved these songs, so I didn't want to do anything different with them."

Though Thomas has won five Grammy Awards and two Doves, his relationship with the Christian music audience has sometimes been strained. "He went through some real tough times in gospel music and burned a lot of bridges," Landis says. "When I got involved with the first record I was a little bit nervous... but I had dinner with him and his wife Gloria and in the year I've been working with him, have come to love him. He's a very honest, very hard-working, dedicated, gracious, and humble man."

To give buyers of the album a sense of where Thomas stands musically and spiritually, Warner Resound is including a Christian Net magazine article with every cassette and CD, Landis says.

"When he became a Christian in 1976, he adhered to a philosophy where we don't just do Christian music, but music with Christians—a little bit broader arena, taking it more to the masses," Landis says. "B.J. was there 20 years ago when he became saved, [but] the idea back in 1976 was when you get saved, you don't sing your old songs. You don't sing the pop and rock-'n'-roll; you put away the old life, and all things become new."

"B.J. just believed they were all a part of his life and all things people wanted to hear. He sang 'Raindrops' right next to 'Home Where I Belong.' He would mix all those songs together, and the Christian audiences at that time didn't receive that."

Thomas acknowledges those were extremely difficult times and says he and Gloria, his wife and manager, even received death threats. "I've always [sang] all kinds of music," he says. "I never felt like I had to go through any approval system before I could do

gospel music. I don't feel like traditional Christians own gospel music or own Christian music. I think that judgmental attitude is very hypocritical, and it keeps people from expressing their faith as openly as they would if they didn't feel they'd come under attack."

Thomas, Landis, and others all agree the climate is much better. Bob Elder, senior buyer for the Grand Rapids, Mich.-based Family Bookstores, says that Christian bookstore consumers are now more accepting.

"One thing that really surprised me was how well Kenny Rogers' Christmas album did in the Christian bookstores," Elder says. "It was slow starting, but when it hit, it took off and we had very little resistance to it... And Charlie Daniels—the lyrics on his Christian albums have straightforward Christian content. If you read anything written on him, to him it's not a change from where he's been, and he still sings his old stuff. So I think the market has matured. The consumer is less sensitive to that than they have been in the past."

NEW BOOK TITLES

(Continued from page 30)

of this honky-tonk pioneer, whose life ended tragically.

Country music's rockabilly years are covered in three new books. Elvis rival and "Blue Suede Shoes" rocker Carl Perkins tells his remarkable life story in "Go Cat Go: The Life And Times Of Carl Perkins" (Hyperion Books). Unfortunately, his story is somewhat muted by the arch approach taken by his co-author, David McGee, who graciously observes that "lest the reader be confused, Carl did not set pen to paper—or fingers to keyboard, as it were—but his active participation was so substantial as to warrant him being given a co-author credit."

More successful as a broad portrait of the rockabilly years is a book also titled "Go Cat Go" but subtitled "Rockabilly Music And Its Makers" by Craig Morrison (University of Illinois Press). It's especially recommended as an introduction to the genre.

Normally solid music biographer Philip Norman steps onto somewhat shaky ground with his new biography of Buddy Holly, "Rave On" (Simon &

Elder says Thomas' new album stands a good shot of success. "It's gonna depend on the music. It's up to him to put together a project people are looking for," he says. "I have no problem in supporting him... Christian country has had a good year over the past year, and I'm looking for more product to expand that category."

Landis plans to push "I Believe" to both the Christian and mainstream retail communities and thinks this will be a good year for Thomas. "He's been a forerunner to a lot of what contemporary Christian music is about. We've got a whole plan together that includes writing a book about his life story and [the] album at Christmas; that is really what we're building toward. This record is just one more piece to the puzzle to keep educating people about B.J. and keep his name in front of people and let them hear what he's about."

Booked by the Bobby Roberts Agency, Thomas maintains a busy touring schedule across the U.S. Next fall he'll embark on the 1997 Holy Land Celebration tour Nov. 10-18.

Schuster). To Norman's credit, he does uncover solid new evidence proving once and for all that Holly's Sven-gali, Norman Petty, was cheating him. Britisher Norman's judgment, however, is slippery on U.S. soil. As one example, he makes much of Holly's Nashville recording sessions at Bradley's Barn in 1956. At that time, Bradley's Barn would not exist for many years.

Holly's one-time bass player Waylon Jennings went on to become a giant of modern country. His autobiography "Waylon" (Warner Books) is among the best country books ever. Jennings' co-author, rocker Lenny Kaye, proves to be a perfect foil for Jennings, and the result is a candid account of the exuberant Jennings' blue days and black nights. All warts are exposed, and it makes for some very lively reading indeed.

Very sobering but slightly disappointing is the autobiography of Jennings' contemporary George Jones, "I Lived To Tell It All" (Villard Books). Apparently neither Jones nor his co-author Tom Carter has enough octane to fully portray his colorful life.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
61 455 ROCKET (Irving, BMI/Cracklin', BMI/Bug, BMI)	
66 AIN'T GOT NOthin' ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/I.E. Robinsons, ASCAP) WBM	
29 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Twang, ASCAP) HL/WBM	
49 ALL OF THE ABOVE (Ten Ten Tunes, ASCAP/Ten Ten, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI) HL	
20 AMEN KIND OF LOVE (MCA, ASCAP) HL	
33 ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM	
65 ANOTHER YOU (EMI April, ASCAP)	
3 BURY THE SHOVEL (Warner-Tamerlane, BMI) WBM	
63 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowchess, ASCAP/Arms Songs, ASCAP) WBM	
62 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM	
56 DO YOU WANNA MAKE SOMETHING OF IT (Little Big Town, BMI/American Made, BMI/BMG, ASCAP/Trailer Trash, ASCAP/Slow Train, ASCAP) HL/WBM	
54 EASE MY TROUBLED MIND (Sony/ATV Tree, BMI/Moline Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinetic Diamond, ASCAP/Curb, ASCAP)	
50 EMOTIONAL GIRL (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI)	
68 EVEN IF IT'S WRONG (Bobbex, BMI/Five Towers, BMI/Castle, BMI)	
8 EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM	
51 EVERY COWBOY'S DREAM (Sony/ATV Tree, BMI/That's A Smash, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Mike Curb, BMI) HL/WBM	
73 EVERYTHING I LOVE (Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI)	
19 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM	
70 FOREVER AND A DAY (Mighty Nice, BMI/Laudersongs, BMI/W.B.M., SESAC/Dynda Jam, SESAC)	
2 FRIENDS (That's A Smash, BMI/Mike Curb, BMI) WBM	
55 GOD BLESS THE CHILD (Loon Echo, BMI/Zomba, ASCAP) WBM	
14 HALF WAY UP (Blackened, BMI) WBM	
60 HAVE WE FORGOTTEN WHAT LOVE IS (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM	
35 HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM	
7 HER MAN (Irving, BMI/Colter Bay, BMI) WBM	
67 HE'S ON THE WAY HOME (Hamstein Cumberland, BMI)	
38 HIGH LOW AND IN BETWEEN (Tom Collins, BMI) WBM	
39 HOLDIN' (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI)	

HL/WBM	
40 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL	
15 I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) WBM	
75 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP)	
41 I MEANT TO DO THAT (Peer/music, BMI/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM	
6 IS THAT A TEAR (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM	
9 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP/WB, ASCAP) HL/WBM	
48 IT'S OVER MY HEAD (Sony/ATV Tree, BMI/Mr. Bubba, BMI) HL	
47 I WOULDN'T BE A MAN (BMG Songs, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL	
25 KING OF THE MOUNTAIN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL	
53 KISS THE GIRL (Walt Disney, ASCAP/Wonderland, BMI) HL	
12 LET ME INTO YOUR HEART (Why Walk, ASCAP)	
30 LIKE THE RAIN (Blackened, BMI) WBM	
13 LITTLE BITTY (Hallnote, BMI) WBM	
59 LOVE WORTH FIGHTING FOR (EMI April, ASCAP/K-Town, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI/Warner-Tamerlane, BMI/Mac Truck, BMI) HL/WBM	
71 MACARENA (COUNTRY VERSION) (Rightsongs, BMI/SGAE, ASCAP) WBM	
52 MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Bufallo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL	

16 A MAN THIS LONELY (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL	
22 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, BMI) WBM	
4 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM	
23 ME TOO (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL	
58 MORE THAN I WANTED TO KNOW (ARM, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI)	
1 NOBODY KNOWS (Hitco, BMI/Joe Shade, BMI/Longitude, BMI/D/Jonsongs, BMI/EMI Blackwood, BMI) CLM/HL	
64 ONCE I WAS THE LIGHT OF YOUR LIFE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	
5 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM	
37 POLITICS, RELIGION AND HER (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Solid For A Song, ASCAP) HL/WBM	
36 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM	
10 PRETTY LITTLE ADRIANA (Benefit, BMI) WBM	
72 PRIVATE CONVERSATION (Polygram Int'l, ASCAP/Lylesongs, ASCAP)	
57 REMEMBER WHEN (Warner-Tamerlane, BMI/Casa Vega, BMI/Flying Dutchman, BMI/Words By John, ASCAP/WB, ASCAP) WBM	
18 RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM	
31 SHE DREW A BROKEN HEART (Log Rhythm, BMI) HL	
27 SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations,	

ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM	
28 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP) HL	
11 THAT OL' WIND (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM	
17 THAT'S ANOTHER SONG (High Steppe, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM	
42 THAT'S HOW I GOT TO MEMPHIS (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL	
46 THAT WOMAN OF MINE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL	
34 UNCHAINED MELODY (Frank, ASCAP)	
74 WE ALL GET LUCKY SOMETIMES (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Chrysalis, ASCAP/Stone Angel, ASCAP) HL/WBM	
26 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM	
24 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM	
69 WHEN COWBOYS DIDN'T DANCE (Music Genesis, ASCAP/Pepe Morchips, BMI)	
45 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM	
21 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI) WBM	
43 WOULD I (Starstruck Writers Group, ASCAP) HL	
32 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM	
44 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM	

Billboard **HOT COUNTRY** SINGLES & TRACKS

JANUARY 18, 1997

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 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 ***						
1	1	2	17	NOBODY KNOWS C. FARRIN (J. RICHARDS, D. DUBOSE)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	1
2	2	4	14	FRIENDS C. PETOCZ (J. HOLLAND)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87019	2
3	4	3	18	BIG LOVE T. BROWN (M. CLARK, J. STEVENS)	◆ TRACY BYRD (C) (D) (V) MCA 55230	3
4	5	5	15	MAYBE WE SHOULD JUST SLEEP ON IT J. STROUD, B. GALLIMORE (J. LASETER, K. K. PHILLIPS)	◆ TIM MCGRAW CURB ALBUM CUT	4
5	3	1	17	ONE WAY TICKET (BECAUSE I CAN) W. C. RIMES, C. HOWARD (J. RODMAN, K. HINTON)	◆ LEANN RIMES CURB ALBUM CUT	1
6	6	9	12	IS THAT A TEAR T. LAWRENCE, F. ANDERSON (J. JARRARD, K. BEARD)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87020	6
7	7	8	22	HER MAN M. WRIGHT, B. HILL (K. ROBBINS)	◆ GARY ALLAN (V) DECCA 55227	7
8	8	12	11	EVERYBODY KNOWS G. FUNDIS (M. BERG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	8
9	10	13	16	IT'S A LITTLE TOO LATE T. BROWN (M. CHESNUTT, S. MORRISSETTE, R. SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55231	9
10	13	14	11	PRETTY LITTLE ADRIANA T. BROWN (V. GILL)	VINCE GILL (V) MCA 55251	10
11	11	7	17	THAT OL' WIND A. REYNOLDS (L. REYNOLDS, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	4
12	12	11	16	LET ME INTO YOUR HEART J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	11
13	9	6	13	LITTLE BITTY K. STEGALL (T. T. HALL)	◆ ALAN JACKSON (C) (V) ARISTA 13048	1
*** AIRPOWER ***						
14	16	17	8	HALF WAY UP J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	14
15	15	16	14	I CAN'T DO THAT ANYMORE S. HENDRICKS, F. HILL (A. JACKSON)	◆ FAITH HILL (V) WARNER BROS. 17531	15
*** AIRPOWER ***						
16	18	19	7	A MAN THIS LONELY D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. L. JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	16
*** AIRPOWER ***						
17	19	18	14	THAT'S ANOTHER SONG B. J. WALKER, JR., K. LEHNING (J. P. DANIEL, M. POWELL, D. PINCOCK, J. MEDDERS)	◆ BRYAN WHITE ASYLUM ALBUM CUT	17
18	20	20	13	RUNNING OUT OF REASONS TO RUN S. BUCKINGHAM, D. JOHNSON (G. TEREN, B. REGAN)	◆ RICK TREVINO (C) (V) COLUMBIA 78331	18
19	14	10	16	THE FEAR OF BEING ALONE R. MCENTIRE, J. GUESS (W. ALDRIDGE, B. MILLER)	◆ REBA MCENTIRE (V) MCA 55249	2
20	21	22	15	AMEN KIND OF LOVE J. STROUD, D. MALLORY (T. BRUCE, W. TESTER)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	20
21	24	23	9	WHERE CORN DON'T GROW D. WAS, T. TRITT (R. MURRAY, M. A. SPRINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	21
22	23	24	15	MAYBE HELL' NOTICE HER NOW D. MALLORY, N. WILSON (T. JOHNSON)	◆ MINDY MCCREARY FEAT. LONESTAR'S RICHELLE MCDONALD (V) BNA 64650	22
23	25	25	9	ME TOO N. LARKIN, T. KEITH (T. KEITH, C. CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	23
24	22	21	22	WHAT IF JESUS COMES BACK LIKE THAT P. WORLEY, E. SEAY, J. HOBBS (P. BUNCH, D. JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	21
25	26	27	5	KING OF THE MOUNTAIN T. BROWN, L. BOONE (P. NELSON, L. BOONE)	GEORGE STRAIT (V) MCA 55288	25
26	27	35	6	WE DANCED ANYWAY C. FARRIN (M. BERG, R. SCRUGGS)	◆ DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	26
27	28	33	7	SHE'S TAKEN A SHINE C. HOWARD (G. BARNHILL, R. BACH)	◆ JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	27
28	29	30	12	SHE WANTS TO BE WANTED AGAIN D. JOHNSON (S. D. JONES, B. HENDERSON)	◆ TY HERNDON (C) (D) (V) EPIC 78482	28
29	30	31	13	ALL I DO IS LOVE HER D. JOHNSON (S. EWING, W. PATTON)	◆ JAMES BONAMY (C) (V) EPIC 78396	29
30	31	34	20	LIKE THE RAIN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64603	1
31	38	46	5	SHE DREW A BROKEN HEART E. GORDY, JR. (J. MCELROY, N. MCELROY)	PATTY LOVELESS (V) EPIC 78451	31
32	33	36	13	YOU CAN'T STOP LOVE T. BROWN, J. NIEBANK (M. STUART, KOSTAS)	MARTY STUART (V) MCA 55270	32
33	32	32	20	ANOTHER YOU, ANOTHER ME R. CROWELL, B. SEALS (T. SEALS, W. JENNINGS)	◆ BRADY SEALS (C) (D) (V) REPRISE 17615	32
34	37	45	5	UNCHAINED MELODY W. C. RIMES (A. NORTH, H. ZARET)	LEANN RIMES CURB PROMO SINGLE	34
35	34	41	7	HEARTBROKE EVERY DAY D. COOK, W. WILSON (B. LABOUNTY, C. KING, R. VINCENT)	LONESTAR (V) BNA 64348	34
36	36	37	15	POOR, POOR PITIFUL ME K. STEGALL, C. WATERS (W. ZEYON)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	5
37	39	40	11	POLITICS, RELIGION AND HER K. STEGALL (T. MARTIN, B. HILL)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
38	35	38	14	HIGH LOW AND IN BETWEEN C. CHAMBERLAIN, K. STEGALL (D. KENT, H. CAMPBELL)	◆ MARK WILLS (C) (V) MERCURY NASHVILLE 578004	33
39	40	47	6	HOLDIN' M. D. CLUTE, T. DUBOIS, DIAMOND RIO (K. GARRETT, C. WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	39
40	50	61	4	HOW WAS I TO KNOW R. MCENTIRE, J. GUESS (C. MAJESKI, S. RUSS, S. SMITH)	REBA MCENTIRE MCA ALBUM CUT	40
41	43	42	10	I MEANT TO DO THAT J. LEO (L. G. CHATER, K. CHATER, P. BRANDT)	◆ PAUL BRANDT (V) REPRISE 17493	41
42	44	44	11	THAT'S HOW I GOT TO MEMPHIS C. YOUNG, B. CHANCEY (T. T. HALL)	◆ DERYL DODD COLUMBIA ALBUM CUT	42
43	41	28	16	WOULD I K. LEHNING (M. WINCHESTER)	◆ RANDY TRAVIS (V) WARNER BROS. 17494	25
44	56	57	12	YOU JUST GET ONE M. BRIGHT, K. BEAMISH (D. SCHLITZ, V. GILL)	JEFF WOOD IMPRINT ALBUM CUT	44
45	52	55	5	WHEN I CLOSE MY EYES B. BECKETT (M. A. SPRINGER, N. MUSICK)	KENNY CHESNEY (V) BNA 64726	45
46	45	51	6	THAT WOMAN OF MINE B. BECKETT (D. COOK, T. MENSV)	NEAL MCCOY (C) ATLANTIC 87045	45
47	49	48	12	I WOULDN'T BE A MAN T. SHAPIRO (M. REID, R. M. BOURKE)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	45
48	54	53	5	IT'S OVER MY HEAD D. COOK (W. HAYES, C. RAINS, B. ANDERSON)	WADE HAYES (C) (V) COLUMBIA 78486	48
49	59	58	4	ALL OF THE ABOVE J. STROUD, B. GALLIMORE (J. ROBBIN, C. WATERS)	TY ENGLAND (V) RCA 64676	49
50	66	—	2	EMOTIONAL GIRL K. STEGALL, C. WATERS, T. CLARK (R. BOWLES, T. CLARK, C. WATERS)	TERRI CLARK MERCURY NASHVILLE ALBUM CUT	50
51	58	63	7	EVERY COWBOY'S DREAM M. WRIGHT (R. AKINS, R. BOUDREAU, K. WILLIAMS)	RHETT AKINS (V) DECCA 55291	51
52	62	64	19	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
53	61	66	13	KISS THE GIRL G. BURR (A. MENKEN, H. HASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	53
*** Hot Shot Debut ***						
54	NEW	—	1	EASE MY TROUBLED MIND R. CHANCEY, E. SEAY (M. GARVIN, C. WATERS, T. SHAPIRO)	◆ RICOCHET COLUMBIA ALBUM CUT	54
55	48	52	8	GOD BLESS THE CHILD R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 578748	48
56	69	59	10	DO YOU WANNA MAKE SOMETHING OF IT B. GALLIMORE, T. MCGRAW (B. DIPIERO, T. ANDERSON)	JO DEE MESSINA CURB ALBUM CUT	53
57	68	60	10	REMEMBER WHEN J. LEO (R. VEGA, M. CLARK, J. BETTIS)	◆ RAY VEGA (C) (D) (V) BNA 64652	56
58	NEW	—	1	MORE THAN I WANTED TO KNOW J. STROUD, W. WILSON (B. REGAN, M. NOBLE)	◆ REGINA REGINA GIANT ALBUM CUT/REPRISE	58
59	73	70	14	LOVE WORTH FIGHTING FOR M. BRIGHT (M. BEESON, S. LE MAIRE, K. HOWELL)	◆ BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	49
60	RE-ENTRY	—	11	HAVE WE FORGOTTEN WHAT LOVE IS B. WATSON, D. RHYNE (B. DEAN, C. BERNARD)	◆ CRYSTAL BERNARD (C) RIVER NORTH 163015	57
61	NEW	—	1	455 ROCKET B. WISCH, K. MATTEA (G. WELCH, D. RAWLINGS)	◆ KATHY MATTEA MERCURY NASHVILLE ALBUM CUT	61
62	RE-ENTRY	—	15	CHEROKEE BOOGIE J. NUYES, M. JANAS (M. MULLICAN, C. W. REDBIRD)	◆ BR5-49 (V) ARISTA 13039	44
63	RE-ENTRY	—	15	BURY THE SHOVEL J. STROUD (C. JONES, C. ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	18
64	RE-ENTRY	—	16	ONCE I WAS THE LIGHT OF YOUR LIFE T. WILKES, P. WORLEY (H. PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78336	60
65	NEW	—	1	ANOTHER YOU P. MCMACKIN (B. PAISLEY)	DAVID KERSH CURB ALBUM CUT	65
66	RE-ENTRY	—	15	AIN'T GOT NOTHIN' ON US C. PETOCZ (W. MOBLEY, J. ROBINSON)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044	15
67	NEW	—	1	HE'S ON THE WAY HOME J. STROUD, K. BEAMISH, T. TOLIVER (R. WILSON, T. MARTIN)	TONY TOLIVER (V) CURB 56042/RISING TIDE	67
68	NEW	—	1	EVEN IF IT'S WRONG J. NUYES, M. JANAS (G. BENNETT)	◆ BR5-49 (V) ARISTA 13061	68
69	RE-ENTRY	—	13	WHEN COWBOYS DIDN'T DANCE D. COOK, W. WILSON (R. MCDONALD, T. K. GREEN)	◆ LONESTAR (D) (V) BNA 64638	45
70	NEW	—	1	FOREVER AND A DAY M. WRIGHT, B. HILL (J. LAUNDERDALE, F. DYCUS)	◆ GARY ALLAN (V) DECCA 55289	70
71	RE-ENTRY	—	5	MACARENA (COUNTRY VERSION) S. ROUSE (S. ROUSE, R. MCCOY, A. ROMERO MONGE, R. RUIZ)	THE GROOVEGRASS BOYZ (C) (D) IMPRINT 18007	70
72	NEW	—	1	PRIVATE CONVERSATION L. LOVETT, B. WILLIAMS (L. LOVETT)	LYLE LOVETT CURB ALBUM CUT/UNIVERSAL	72
73	NEW	—	1	EVERYTHING I LOVE K. STEGALL (H. ALLEN, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	73
74	RE-ENTRY	—	15	WE ALL GET LUCKY SOMETIMES S. HENDRICKS, L. PARNELL (G. NICHOLSON, J. SCOTT)	LEE ROY PARNELL (V) CAREER 13044	46
75	NEW	—	1	IF SHE DON'T LOVE YOU B. BECKETT (T. BRUCE, M. BEESON)	BUFFALO CLUB RISING TIDE 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. © 1997, Billboard/BPI Communications.

Billboard **Top Country Singles Sales**

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

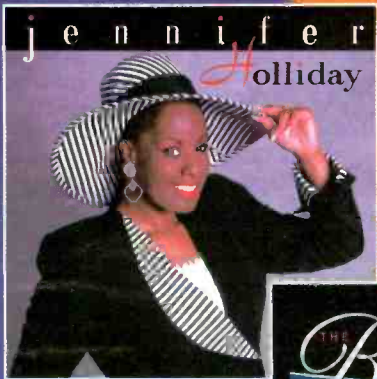


JANUARY 18, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	3	3	10	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN 1 week at No. 1
2	4	5	6	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
3	2	2	31	BLUE CURB 76959	LEANN RIMES
4	1	1	12	LITTLE BITTY ARISTA 13048	ALAN JACKSON
5	5	4	19	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
6	8	7	18	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
7	9	11	5	IS THAT A TEAR ATLANTIC 87020/AG	TRACY LAWRENCE
8	6	9	5	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ
9	7	6	12	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
10	12	10	23	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
11	11	12	26	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
12	10	8	19	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
13	14	16	15	BIG LOVE MCA 55230	TRACY BYRD

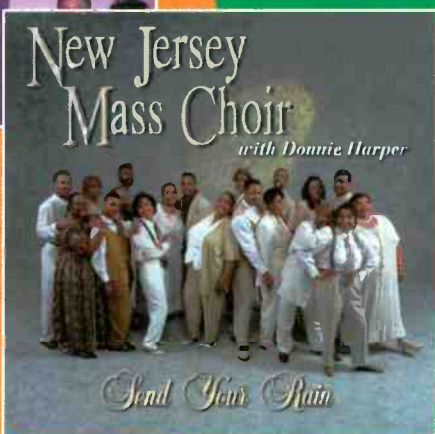
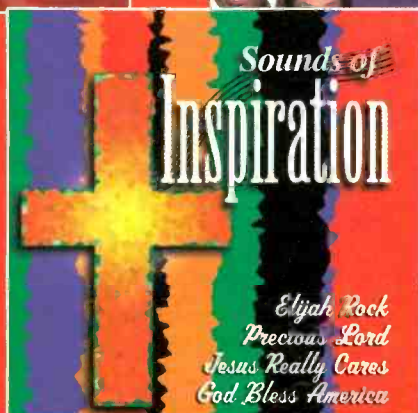
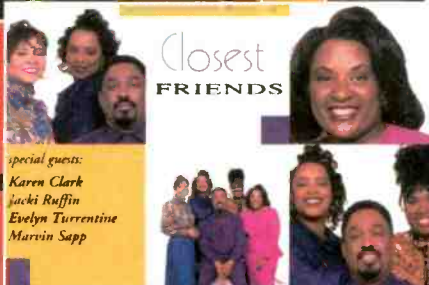
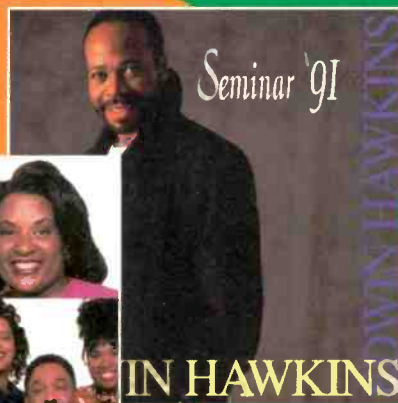
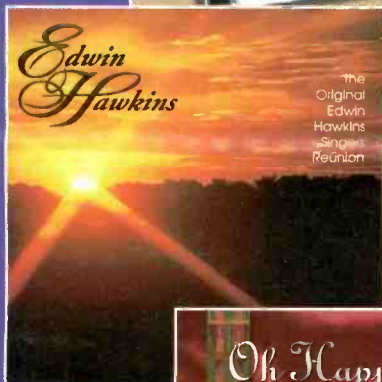
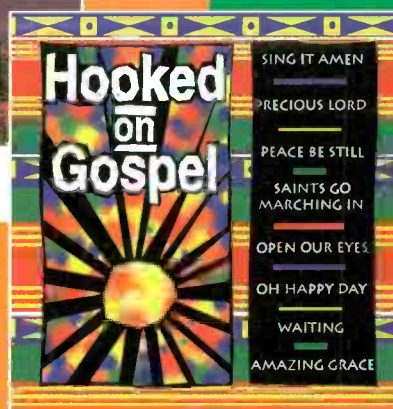
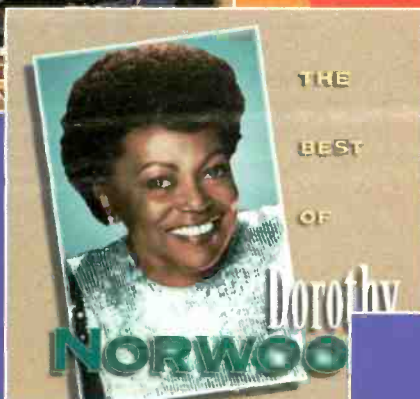
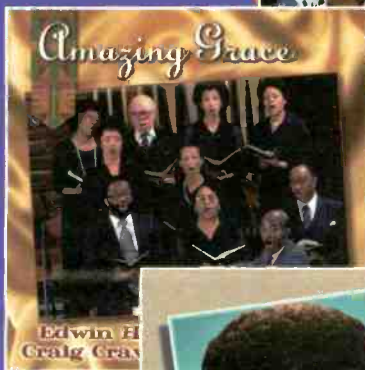
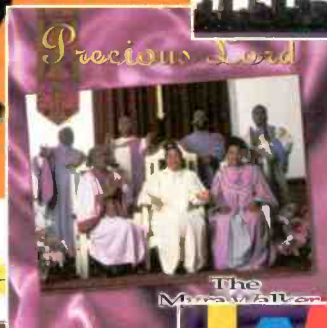
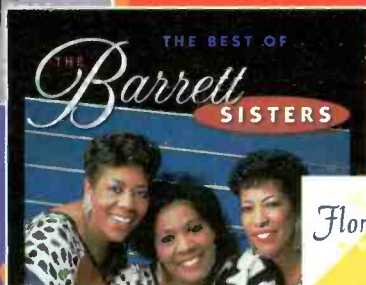
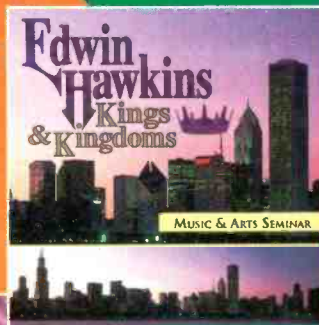
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	14	31	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
15	17	18	4	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX) MERCURY NASHVILLE 578786	SHANIA TWAIN
16	15	13	15	AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
17	16	15	24	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
18	20	22	9	LET ME INTO YOUR HEART COLUMBIA 78453/SONY	MARY CHAPIN CARPENTER
19	19	21	14	MAMA DON'T GET DRESSED UP FOR NOTHING ARISTA 13043	BROOKS & DUNN
20	18	—	2	A MAN THIS LONELY ARISTA 13066	BROOKS & DUNN
21	NEW	—	1	HAVE WE FORGOTTEN WHAT LOVE IS RIVER NORTH 163015	CRYSTAL BERNARD
22	23	25	26	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
23	RE-ENTRY	—	27	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
24	25	20	21	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
25	RE-ENTRY	—	15	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN

Records with the greatest sales gains this week. ◆ Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.



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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	4	36	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT 6 weeks at No. 1	WHATCHA LOOKIN' 4
2	2	84	JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
3	3	10	VARIOUS ARTISTS SPARROW 1562/CHORDANT WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	
4	6	59	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
5	7	17	POINT OF GRACE WORD 9694	LIFE LOVE & OTHER MYSTERIES
6	8	18	STEVEN CURTIS CHAPMAN SPARROW 1554/CHORDANT	SIGNS OF LIFE
7	1	10	KENNY ROGERS MAGNATONE 4711/WORD	THE GIFT
8	9	40	ANDY GRIFFITH ● SPARROW 1440/CHORDANT HS I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	
9	11	46	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
10	35	2	AVALON SPARROW 1485/CHORDANT HS	AVALON
11	13	10	BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
12	15	11	ANOINTED MYRRH 7006/WORD HS	UNDER THE INFLUENCE
13	17	33	JACI VELASQUEZ MYRRH 6995/WORD HS	HEAVENLY PLACE
14	20	14	SUSAN ASHTON SPARROW 1458/CHORDANT HS	A DISTANT CALL
15	14	5	OUT OF EDEN GOTECE 3826/WORD HS	MORE THAN YOU KNOW
16	23	7	MXPX TOOTH & NAIL 1060*/DIAMANTE HS	LIFE IN GENERAL
17	27	57	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	
18	16	28	4HIM BENSON 4321 HS	THE MESSAGE
19	5	5	TRANS-SIBERIAN ORCHESTRA LAVA 92736/WCD HS CHRISTMAS EVE AND OTHER STORIES	
20	19	46	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
21	24	13	RAY BOLTZ WORD 9937 HS	NO GREATER SACRIFICE
22	12	14	SANDI PATTY WORD 9649 HS	O HOLY NIGHT!
23	10	10	VARIOUS ARTISTS SPARROW 1556/CHORDANT EMMANUEL: A MUSICAL CELEBRATION OF THE LIFE OF CHRIST	
24	21	72	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
25	26	14	CRYSTAL LEWIS MYRRH 5036/WORD HS	BEAUTY FOR ASHES
26	28	92	POINT OF GRACE WORD 9445 HS	THE WHOLE TRUTH
27	37	7	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 46392/WCD HS	FAVORITE SONG OF ALL
28	29	28	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS	GOD
29	30	10	RON KENOLY INTEGRITY 10812/WORD HS	WELCOME HOME
30	NEW▶		BRYAN DUNCAN MYRRH 7009/WORD	BLUE SKIES
31	38	7	TAKE 6 WARNER ALLIANCE 46447/WCD	BROTHERS
32	36	4	THE KRY FREEDOM 3405/MALACO	WHAT ABOUT NOW
33	RE-ENTRY		RAY BOLTZ WORD 9641 HS	THE CONCERT OF A LIFETIME
34	34	44	THIRD DAY REUNION 0117/WORD HS	THIRD DAY
35	RE-ENTRY		RICH MULLINS REUNION 0116/WORD HS	SONGS
36	RE-ENTRY		VARIOUS ARTISTS WARNER ALLIANCE 46224/WCD TRIBUTE - THE SONGS OF ANDRAE CROUCH	
37	RE-ENTRY		DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
38	32	62	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
39	39	38	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
40	RE-ENTRY		VARIOUS ARTISTS FOREFRONT 5156/CHORDANT	SELTZER

○ 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. © 1997, Billboard/BPI Communications.

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Artists & Music

HIGHER GROUND



by Deborah Evans Price

LOOKING TO 1997: 1996 was an eventful year in Christian music, characterized by sales and acquisitions—among them, EMI buying ForeFront, Zomba acquiring Reunion, Gaylord Entertainment purchasing Word—and major changes in label personnel, such as Darrell Harris vacating the president's post at Star Song and Terry Hemmings opting not to continue as president of Reunion under the new regime. It was a year marked by upheaval and triumph, as Jars Of Clay continued to conquer mainstream audiences and garnered a platinum album, dc Talk signed a worldwide deal with Virgin, and key acts like Steven Curtis Chapman, Point Of Grace, and 4HIM had strong-selling releases.

Word president Roland Lundy acknowledges that the industry is undergoing a few growing pains, but says he's excited about Word's new relationship with Gaylord. "I'm really optimistic about 1997 and about my partnership with Gaylord," Lundy says.

Lundy was pleased with fall sales. His optimism is shared by those on the retail front. In spite of some shake-ups at the labels, Bob Elder, senior buyer for the Grand Rapids, Mich.-based Family Bookstores chain, says that their increasing emphasis on youth-oriented product signals growth. "Christian contemporary music went through some paradigm shifts in 1996," he says, "and some paradigm shatters [sic]. That's going to pave the way for wider acceptance of music for youth. We've still got a long way to go, but I think you'll see some major strides toward that in '97."

Elder adds that he hopes to see more new acts breaking in 1997.

EMI Christian Music Group president/CEO Bill Hearn agrees. "[Breaking new acts is] going to be a big priority for

us in 1997," he says. "I think it's back to fundamentals and basics in artist development and merchandising. I'm still very concerned over our industry's overall inability to break artists really big on a frequent basis. We aren't doing enough as an industry to build the consumer base for Christian music, and '97 has to see some breakthrough artists. If you look around the industry—the WOW compilations, the Christmas compilation ['Emmanuel'], the specialty projects and albums—you see the same artists on every one of these records."

Many believe that in order to achieve those ends, the Christian music industry needs to be more aggressive. "We [need to] get better promotion on a national level," says Gotee Records president Joey Elwood. "I think we are really good at local grass-roots marketing, but on a national promotions level we are terrible. Hopefully, we will work to secure better avenues to promote our product."

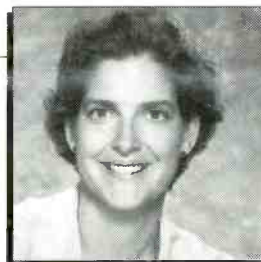
Elwood says there needs to be a shift in emphasis from distribution to promotion. "We are so distribution-based that we supply the market and try to create demand to pull those units out of the store. In the general market, [the labels] create the demand and then supply the demand because they are promotions-based, and that's how they grow."

In regards to the state of affairs at Christian labels, many will be carrying unfinished business into the new year. Reunion was still looking for a label chief at press time, and at another Nashville-based major, rumors of a sale continue to circulate. Platinum recently announced a reorganization after purchasing Intersound.

Late in 1996, EMI Christian Music Group underwent a major restructuring. Hearn predicts "continued consolidation" in 1997. "I think the industry hasn't finished its grand re-structuring scheme, whatever that is," he says. "The industry is still trying to figure out exactly what's the best way for it to operate for it to be effective in the 21st century. For EMI Christian Music Group, 'Focus, focus, focus' is our 1997 theme."

Despite the challenges facing the Christian music industry, an undercurrent of cautious optimism prevails. "Overall, I think we are in a good position, but I think we have to focus and come together as an industry and decide what we want to do and what we want to be," Elwood says. "I want to be optimistic, and I think there is growth in our industry."

Classical KEEPING SCORE



by Heidi Waleson

A SUNNY SPOT: Tired of winter yet? How about a week (Jan. 19-25) in Miami Beach, Fla., where Michael Tilson Thomas and his New World Symphony (NWS) are hosting "Jazz In The Classics—An In-Context Event." The festival is billed as a "multimedia presentation" incorporating two orchestral concerts (the unsurprising repertoire includes Gershwin's "Rhapsody In Blue," Stravinsky's "Ebony Concerto," and music by Bernstein, Milhaud, George Antheil, John Adams, and David Rakson), a chamber concert, and a "Musical Xchange," aka musical "informances" by NWS musicians.

After the festival, the orchestra will record a disc of orchestral music from the event for RCA Red Seal. This will be the second festival-recording combination deal for these forces: RCA made its first NWS/Tilson Thomas recording, "Alma Brasileira," after a Villa-Lobos festival in January 1996; it will be out Tuesday (14).

The "Jazz In The Classics" event was created with support from the John S. And James L. Knight Foundation's "Magic Of Music" initiative, which challenges orchestras to intensify their audiences' experience of symphonic music. The festival will thus include on-stage commentary and musical demonstrations, plus art exhibits, lectures, and displays. The Lincoln Theater lobby is to be transformed into

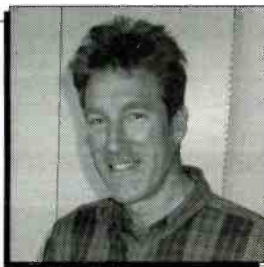
a three-dimensional scene bringing American jazz styles of the '20s, '30s, and '40s to life, with a "Swing Era" street dance to be held outside the theater following the Jan. 25 concert.

BIRTHDAY GREETINGS: Some major composer anniversaries occur this year, including Schubert's 200th birthday, and Vox appears to be the first with celebrations. This month, the label puts out five new Vox Boxes of Schubert's music. One (three CDs) includes the six Latin Masses and the Deutsche Messe, featuring Martin Behrmann, the Spandauer Kantorei, and Berlin's Bach Collegium. Three more Vox Boxes (two CDs each) have the complete piano sonatas, performed by Walter Klein. The fifth presents an assortment of chamber music performed by Gyorgy Pauk, Peter Frankl, Susanne Lautenbacher, and others.

Vox is making a special offer with the release: Any consumer who buys four of the five new boxes can receive another Schubert Vox Box free by returning the reply card in the package. The offer is good for the new boxes or the five older ones, which include piano music performed by Frankl, chamber music for piano and strings, string quartets, and two boxes of orchestral works. These last stretch the point a bit, as they are coupled with music by Strauss, Mahler, and Mendelssohn.

TANGO ON TOP: Astor Piazzolla's music continues to capture new fans, and the newest addition to his recorded canon is a disc of two-piano arrangements created by Pablo Ziegler, who spent 10 years as the pianist in Piazzolla's quintet. Ziegler has teamed up with the classical pianist Emanuel Ax; their lively "Los Tangueros" (Sony Classical) comes out Tuesday (14), with the two artists also playing a concert at New York's Knitting Factory on that date.

The repertoire was certainly a switch for Ax. "Pablo had to coach me on the rhythmic side," he says. "It's a matter of feeling things not as phrase-directed. In classical music, you have three elements that control you during a performance." (Continued on next page)



by Jim Macnie

ECHO: You asked for concept, here's concept. The Blue Note Cover Series is set to issue its first three titles March 11. Though the titles are not reissues, the music contained on each should be well known to those listeners in their late 30s and early 40s. Guitarist **Fareed Haque's** "Deja Vu," saxophonist **Everette Harp's** "What's Going On," and the **Charlie Hunter Quartet's** "Natty Dread" offer modern takes on classic pop albums from the early '70s.

It's a move partially geared to seduce those listeners whose dedication to, or knowledge of, jazz is marginal—the familiarity of the iconic pop material being an extra nudge for the buyer. I bet it works.

The tone of the discs varies, of course. Harp's smooth horn style glides around **Marvin Gaye's** soul opus with a quiet storm romantic streak. Haque's update of **Crosby, Stills, Nash & Young's** So Cal testament flits through all sorts of sounds. And Hunter's virtuosity dominates his take on **Bob Marley's** tuneful skanking. The inherent tinge of novelty should bust open some radio space for the titles.

By the by, Haque's update is not the first time that an improviser has interpreted **Crosby, Stills & Nash: Miles Davis** made a bittersweet flame burn through "Guinevere" on "Circle In The Round."

Blue Note saw another of its artists, **Cassandra Wilson**, achieve an unexpected breakthrough with a similar inspiration. Also resonant is a recent precursor of the Cover Series: "Strawberry Fields," produced by **Bob Belden** for the Japanese market, is a various-artists update of Fab Four nuggets out in the U.S. on Blue Note.

Another parallel marketing idea from the label is "Blue Note Plays Sinatra," a well-programmed various-artists hodgepodge that streeted in the spring. To a degree, it was retail welcome mat for the label's first big title of '97, **Joe Lovano's** sure-to-be-discussed "Celebrating Sinatra," out Jan. 19. While we're on the subject, **Will Friedwald's** bio of the Hoboken, N.J., homeboy, "Sinatra: The Art Of The Song," hit the racks in late December via Scribner.

RIP: **Ronnie Scott**, the British nightclub owner and musician, died at home Dec. 23, at the age of 69. An inquest regarding the cause of death was opened and adjourned to a full hearing scheduled for Feb. 7. Scott was born in 1927 and began his professional career in his teens. By 1944 he was part of trumpeter **Johnny Claes'** group.

During this time, he also had many gigs entertaining patrons aboard trans-Atlantic ocean liners. The Queen Mary took him to New York during one such job, and there he was swept away by the virtuosic bop sound of **Charlie Parker** and **Dizzy Gillespie**. Back in Britain during the early '50s, he helmed an ensemble called the **Jazz Couriers**, sharing leadership duties with tenor saxist **Tubby Hayes**.

His famous nightclub, **Ronnie Scott's**, opened in 1959. Over the ensuing decades it became London's equivalent of New York's Village Vanguard, sustaining itself during myriad changes in the jazz sound and scene. From then on, his international persona was due as much to the club as it was to his musicianship, but even in the modern era Scott worked with superb improvisers such as trumpeter **Kenny Wheeler**, saxophonist **John Surman**, and drummer **Tony Oxley**.

With a sound that was molded from influential tenor players, especially **Zoot Sims**, the so-called "grand old man of British jazz" played throughout the '80s and early '90s. A year ago, a gum disease caused the extraction of all his teeth, and his saxophone work was halted. With the fitting of a plate, Scott recently was playing again. He was scheduled to appear at the club on Christmas Eve.

KEEPING SCORE

(Continued from preceding page)

mance—harmony, melody, and rhythm. Very often we pianists think melodically and harmonically, so we go to the top of the phrase and then come down, and sometimes we give short shrift to the heartbeat underneath. In music like **Piazzolla's**, you need to think there's a percussion section going all the time under your phrasing."

Meanwhile, **Gidon Kremer's** "Homage À Piazzolla" (Nonesuch) has achieved pop sales levels in Germany, Austria, and Japan. A November European tour by Kremer and his tango group resulted in sold-out concerts; in December, the ensemble began recording a second volume of **Piazzolla**, joined by singer **Milva** and Brazilian guitarists

Sergio and Odair Assad. Later in 1997, through an agreement with American Clave Records, Nonesuch will release the three recordings that **Piazzolla** made for the label from 1986-88: "Zero Tango Hour," "La Camorra," and "The Rough Dancer And The Cyclical Night (Tango Apasionado)." The first two recordings feature **Piazzolla's** quintet.

END NOTE: **Robert Mann**, who founded the **Juilliard String Quartet** in 1946 and currently serves as its first violinist, will retire from the group at the end of the 1996-97 season. He will be succeeded in the first chair by the quartet's second violinist, **Joel Smirnoff**.

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★ Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
1	1	62	GREATEST HITS ▲ EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE 22 weeks at No. 1
2	3	32	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
3	2	22	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67999	VARIOUS ARTISTS
4	4	61	LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. [RS]	KENNY WAYNE SHEPHERD
5	7	8	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [RS]	PEGGY SCOTT-ADAMS
6	5	29	JUST LIKE YOU OKEH 67316/EPIC [RS]	KEB' MO'
7	9	23	BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY	COREY STEVENS
8	12	25	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
9	14	45	PHANTOM BLUES PRIVATE MUSIC 82139	TAJ MAHAL
10	13	38	LIVE! THE REAL DEAL BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE [RS]	
11	11	40	THE ALLIGATOR RECORDS 25TH ANNIVERSARY COLLECTION ALLIGATOR 110/111	VARIOUS ARTISTS
12	15	18	ESSENTIAL BLUES 2 HOUSE OF BLUES 161183	VARIOUS ARTISTS
13	RE-ENTRY		ESSENTIAL BLUES HOUSE OF BLUES 161149	VARIOUS ARTISTS
14	RE-ENTRY		CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
15	RE-ENTRY		SOME RAINY MORNING MERCURY 526867	ROBERT CRAY

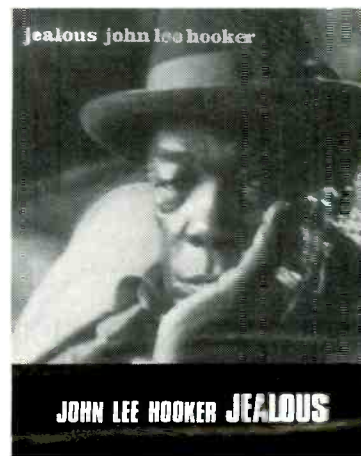
TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	4	17	MY XPERIENCE BLUNT/VP 1461*/TVT [RS]	BOUNTY KILLER 10 weeks at No. 1
2	3	78	BOOMBASTIC ▲ VIRGIN 40158*	SHAGGY
3	2	9	STRICTLY THE BEST SEVENTEEN VP 1489*	VARIOUS ARTISTS
4	1	85	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
5	12	2	JOYRIDE VP 3103*	VARIOUS ARTISTS
6	7	26	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
7	6	9	STRICTLY THE BEST EIGHTEEN VP 1490*	VARIOUS ARTISTS
8	10	3	MAESTRO VP 1486*	BEENIE MAN
9	11	32	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
10	9	60	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
11	5	33	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
12	14	77	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [RS]	BUJU BANTON
13	13	61	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
14	8	35	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
15	15	21	LOVE FROM A DISTANCE VP 1480*	BERES HAMMOND

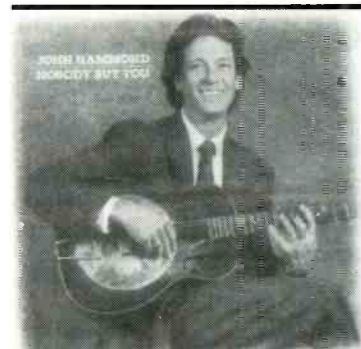
TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	30	RIVERDANCE CELTIC HEARTBEAT 82816/AG [RS]	BILL WHELAN 4 weeks at No. 1
2	3	93	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG	GIPSY KINGS
3	2	13	CELTIC CHRISTMAS II WINDHAM HILL 11192	VARIOUS ARTISTS
4	6	12	RED HOT + RIO ANTILLES 533183/VERVE	VARIOUS ARTISTS
5	4	14	SANTIAGO RCA VICTOR 68602	THE CHIEFTAINS
6	7	7	WORLD CHRISTMAS METRO BLUE 36928/CAPITOL	VARIOUS ARTISTS
7	10	22	SPIRITCHASER 4AD 46230/WARNER BROS.	DEAD CAN DANCE
8	9	43	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
9	RE-ENTRY		THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
10	5	9	A CELTIC HEARTBEAT CHRISTMAS CELTIC HEARTBEAT 82929/AG	VARIOUS ARTISTS
11	11	15	CELTIC SPIRIT NARADA 63929	VARIOUS ARTISTS
12	14	13	GREEN LINNET RECORDS THE TWENTIETH ANNIVERSARY COLLECTION GREEN LINNET 106	VARIOUS ARTISTS
13	13	99	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
14	RE-ENTRY		CESARIA EVORA NONESUCH 79379/AG [RS]	CESARIA EVORA
15	15	29	CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS

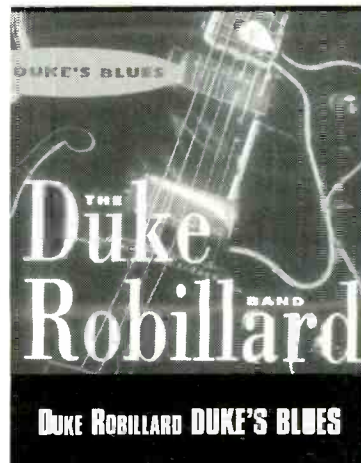
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD.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



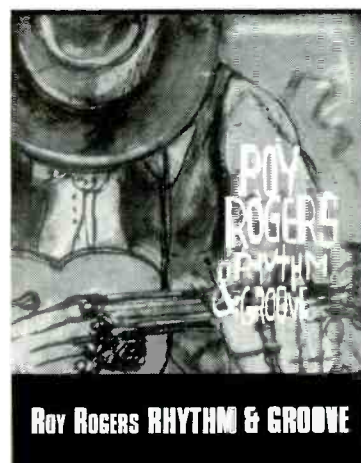
HIS LAST RELEASE BEFORE HIS GOOD ALBUM THE HEALER, JEALOUS RECEIVED THE W.C. HAMBLY AWARD FOR BEST TRADITIONAL BLUES ALBUM.



1987'S NOBODY BUT YOU PRECEDES A STRING OF NICELY ACCLAIMED POINTBLANK RELEASES.



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"MANY GUITARISTS Dabble IN SLIDE GUITAR, BUT THE NUMBER OF MODERN MASTERS CAN PROBABLY BE COUNTED ON ONE HAND—ROY ROGERS IS SOLELY ONE OF THEM." GUITAR PLAYER

pointblank

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What Does It Take To Break A Hit?

RADIO VS. RETAIL: A little more than a year ago, I wrote about the lack of new talent breaking in the U.S. Latino market. Well, lo and behold, domestic Latino labels, most of which always seem to think radio is the most immediate link to big record sales, did a bang-up job of securing airplay for a host of new acts. Convincing proof is found in one statistic: 16 of the 40 titles that appear on this issue's Hot Latin Tracks chart are by new artists. In 1996, 37 artists made their debut on Hot Latin Tracks.

But for all of their prowess at promoting new acts at radio, the domestic labels were less efficient at retail last year. Of the aforementioned 37 new acts, a mere 13 hit The Billboard Latin 50 retail chart. Only two of those 13 artists—Sony Discos' Colombian pop upstart **Shakira** and PolyGram Latino's *my caliente norteña* act **Grupo Limite**—were consistent top 10 chart performers on The Billboard Latin 50.

In fairness, one new artist whose product debuted late in 1995 on The Billboard Latin 50—Fonovisa's fast-rising pop balladeer **Enrique Iglesias**—also should be noted as a newcomer who has proven staying power in the upper echelons of The Billboard Latin 50.

But the bottom line, as has often been stated before in this column, is that the relationship between radio airplay and retail sales in the U.S. Latino market is muddy, at best. The one shred of commonality shared by the trio of hot new stars was that their maiden albums contained a leadoff single that was a monster hit. Even less prosperous—but still successful—newcomers such as EMI Latin's **Bobby Pulido**, **Jennifer y Los Jetz**, and **Los Mismos** saw album sales greatly amplified by out-of-the-box hit singles.

For the overall U.S. Latino market there are precious (and conflicting) few clues regarding radio's impact at retail. For instance, only 11 of Fonovisa's 47 acts that entered the Hot Latin Tracks chart in 1996 also charted on The Billboard Latin 50. By contrast, 16 of Sony's 23 artists that hit Hot Latin Tracks also reached The Billboard Latin 50. Nonetheless, Fonovisa finished fourth in the 1996 Top Billboard Latin 50 Labels category, ahead of Sony, which was sixth.



by John Lannert

Some retail folk in the U.S. Latino industry have long said that if the domestic Latino labels expended as much energy with their retail accounts as they do with radio PDs, then they could realize more bang for their radio investments. **David Massry**, president of 18-store Ritmo Latino, the largest independent Latino retailer in the U.S., was not among the retailers commenting about the labels' relationship with retail chains. But he points out that after Fonovisa embarked on an extensive retail campaign with his chain several weeks back for Iglesias' self-titled disc, the artist's album sales took off.

Indeed, according to SoundScan, sales of "Enrique Iglesias" rose 13% during the week after Christmas, when its retail thrust was in full swing. By comparison, when "Trapecista" became Iglesias' record-setting fifth No. 1 single Dec. 7, sales of "Enrique Iglesias" actually declined 8%.

It often has been said by many Latino record execs that most albums need to yield four or five singles before activity heats up at retail. It helps even more, they have said, if the act is a strong concert attraction.

Evidence, though scarcely scientific, suggests otherwise. Neither Shakira nor Grupo Limite yielded a bevy of hit singles from their debuts. And neither Shakira nor Iglesias has yet launched concert tours. Excluding crossover stars such as **Julio Iglesias**, **Gloria Estefan**, and the **Gipsy Kings**, it seems an enduring hit album in the Latino market need only possess a blockbuster radio single, along with a vigorous retail initiative.

In the future, Latino imprints might find retail even more important than radio, especially if Latino radio PDs adopt a time-honored habit of Anglo PDs: The latter will not add a single until its album is moving units at the stores.

GETTING CAUGHT UP: BMG has

signed Argentina rock act **Los Fabulosos Cadillacs**... England's white-hot pop vocal act **Boyzone** has cut a solid English-language version of **Enrique Iglesias'** smash single "Experiencia Religiosa" that will be included on the upcoming Latin American release of its latest album, "A Different Zone" (Polydor). Titled "Mystical Experience," the ballad was suggested to the group by **Manolo Diaz**, president of PolyGram Latin America... Group W Satellite Communications has named **Loreyne Alicia** marketing director of Latin America. She previously was regional marketing director of American International Group... Sony Discos' Tejano act **Fama** is looking for a drummer to replace **Rubén Enriquez**. Call 713-674-9774... **Dave Massry**, president of Latino indie retail chain Ritmo Latino, is seeking regional managers for both the East Coast and West Coast. Call 908-922-1141... Talented mariachi songstress **Ixya Herrera** is in the studio cutting an English-language record that is being produced by **Linda Ronstadt**.

DON'T CRY FOR JULIO: Despite critical slaps from many of Argentina's tango mavens, **Julio Iglesias'** "Tango" (Columbia) was the top seller in November in that country, according to Argentina's recording trade group CAPIF.

Following are the top 10 sellers in November. Please note that this listing is based on record company shipment figures, not retail sales.

1. "Tango," **Julio Iglesias** (Sony).
2. "Luna Nueva," **Diego Torres** (BMG).
3. "Quién?," **Riquelme** (EMI).
4. "Hasta Luego," **Los Rodríguez** (Warner).
5. "Say No More," **Charly García** (Sony).
6. "Baladas En Español," **Roxette** (EMI).
7. "Despedazado Por Mil Parte," **La Renga** (PolyGram).
8. "Nada Es Igual...," **Luis Miguel** (Warner).
9. "Xuxa Dance," **Xuxa** (PolyGram).
10. "Jagged Little Pill," **Alanis Morissette** (Warner).

MICKY'S LUCKY 7: Warner Mexico's **Luis Miguel** continues to mine platinum in Argentina, according to CAPIF. His 1996 release "Nada Es Igual..." has been certified seven times platinum in November, while his 1995 double-CD live disc, "El Concierto," has been certified triple platinum.

Following are the rest of the November certifications issued by CAPIF. Gold discs are awarded for album shipments of 30,000 units; platinum albums are for shipments of 60,000.

PLATINUM

"Nada Es Igual..." (seven times platinum), **Luis Miguel** (Warner).
 "La Carretera" (five times platinum), **Julio Iglesias** (Sony).
 "El Concierto" (triple platinum), **Luis Miguel** (Warner).
 "Pavarotti & Friends For War Child," various artists (PolyGram).
 "Si El Norte Fuera El Sur," **Ricardo Arjona** (Sony).
 "Luna Nueva," **Diego Torres** (BMG).

(Continued on next page)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				*** No. 1 ***	
1	1	2	7	MARCO ANTONIO SOLIS FONOVISA	ASI COMO TE CONOCI M.A.SOLIS (M.A.SOLIS)
2	2	1	10	ENRIQUE IGLESIAS FONOVISA	TRAPECISTA R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)
3	3	3	10	LOS TIGRES DEL NORTE FONOVISA	NO PUDE ENAMORARME MAS E.HERNANDEZ (T.BELLO)
4	4	4	11	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S. LOPEZ (VALENZI)
5	7	5	4	JOE LUCIANO FONOVISA	EL BAILE DE LA BOTELLA J.TARODO, J.ALVARAZ (E.SACRAMENTO, WILLYS)
6	9	15	6	GRUPO MOJADO FONOVISA	PIENSA EN MI L.LOZANO (D.MAIO, Z.RIBEIRO, M.SOARES)
7	6	7	9	LOS MISMOS EMI LATIN	NI COMO AMIGOS LOS MISMOS (M.E.CASTRO)
8	5	6	15	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J.CARRILLO (ALAZAN)
9	8	9	5	GRUPO MANIA SONY	LINDA EH H.SERRANO (E.CRESPO)
10	16	16	7	GILBERTO SANTA ROSA SONY	NO QUIERO NA' REGALA'O J.LUGO, G.SANTA ROSA (P.VASQUEZ)
11	12	8	15	SELENA EMI LATIN	SIEMPRE HACE FRIO J.HERNANDEZ, Q.PRODUCTIONS (C.SANCHEZ)
12	13	14	5	LAURA PAUSINI WEA LATINA	LAS COSAS QUE VIVES A.CERRUTI, D.PARISINI (CHEOPE, G.CARELLA, GDES, G.DESTEFANI)
13	11	13	14	ANA BARBARA FONOVISA	YA NO TE CREO NADA J.AVENDANO LUHRS (M.E.CASTRO)
14	14	17	5	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	POTPOURRI DE QUIQUE NOT LISTED (E.IGLESIAS, R.MORALES, C.GARCIA ALONSO)
15	19	12	6	EDNITA NAZARIO EMI LATIN	LLOVIENDO FLORES E.NAZARIO, K.C.PORTER (R.BARRERAS)
				*** AIRPOWER ***	
16	18	23	4	LOS ANGELES AZULES DISA/EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (J.MEJIA AVANTE)
17	15	10	10	LUIS MIGUEL WEA LATINA	COMO ES POSIBLE QUE A MI LADO L.MIGUEL, K.CIBRIAN (L.MIGUELA, A.SENSI, K.CIBRIAN)
18	17	38	4	DANIELA ROMO FONOVISA	MATAME D.VAONA (D.ROMO, DIVAONA)
19	23	27	5	BANDA EL RECODO FONOVISA	COSTUMBRES G.LIZARRAGA (J.GABRIEL)
20	25	31	5	KARIS COMBO	ESA NENA NO ME QUIERE NOT LISTED (NOT LISTED)
21	10	11	9	BRONCO FONOVISA	EL GOLPE TRAIADOR BRONCO, M.A.SANCHEZ (R. LOPEZ GARZA)
22	21	21	16	LOS TEMERARIOS FONOVISA	CUANDO FUJISTE MIA A.ANGEL ALBA (A.ANGEL ALBA)
23	24	37	11	LOS REHENES FONOVISA	SECRETOS QUE NO SE CUENTAN J.TORRES, S.GUZMAN (J.TORRES, S.GUZMAN)
24	34	36	3	RICARDO ARJONA SONY	REPUTACION R.ARJONA (R.ARJONA)
25	22	32	9	GRUPO BRYNDIS DISA/EMI LATIN	POR ESTAR PENSANDO EN TI L.PCHAVEZ (M.POSADAS)
26	33	35	3	BOBBY PULIDO EMI LATIN	SE MURIO DE AMOR E.ELIZONDO (H.RAMON)
27	20	19	8	NOEMY FONOVISA	MENTIRAS J.CAVAZOS, F.ZUNIGA (L.FATAELLO, D.ROMO)
28	29	29	3	BANDA MACHOS FONOVISA	SE LO DEJO A DIOS B.LOMELE (G.CARDENAS)
29	27	24	4	ALEJANDRO FERNANDEZ SONY	MONO NEGRO PRAMIREZ (M.MONTERROSOS)
30	28	20	13	CRISTIAN FONOVISA	ESPERANDOTE D.FREIBERG (A.B.QUINTANILLA III, R.VELA)
31	26	26	4	PEDRO FERNANDEZ POLYGRAM LATINO	DESEOS Y DELIRIOS (CORAZON) H.PATRON (L.BARBOSA, A.L.RUBENS ALARCON, G.CARBALLO)
32	32	39	4	LOS ACOSTA DISA/EMI LATIN	CONTRA EL DRAGON S.ACOSTA (R.ACOSTA, E.ACOSTA, A. LOPEZ)
33	RE-ENTRY	2		JULIO IGLESIAS COLUMBIA/SONY	TANGO RUIZ (C.CENZI, E.DONATE, S.SANCHEZ, J.C.MARABINO, CATAN, V.VILLODRO, P.QUINONES, E.MARON, G.C.MATO)
34	36	—	2	SHAKIRA SONY	ANTOLOGIA L.FOCHOA, S.MEBARAK (S.MEBARAK, L.FOCHOA)
35	NEW	1		LOS TUCANES DE TIJUANA EMI LATIN	LA CHONA NOT LISTED (M.QUINTERO LARA)
36	30	28	4	LETTY GUAL FONOVISA	TE AMARE A ESCONDIDAS LETTY GUAL Y EXPRESSO (R.BELLESTER)
37	NEW	1		GRUPO TENTACIO LUNA/FONOVISA	SOLO UN SUEÑO A.DE LUNA (J.CLANTON)
38	RE-ENTRY	5		SPARX FONOVISA	EL CORRIDO DE JUANITO T.MORRIE (T.MORRIE)
39	NEW	1		JESSICA ARIOLA/BMG	NECESITO UNA PERSONA M.CORREA (H.JIMENEZ)
40	RE-ENTRY	3		MANNY MANUEL MERENGAZO/RMM	EN ESTE MOMENTO R.CAMILO, J.QUEROL (M.ECHEVARRIA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	17 STATIONS	55 STATIONS
1 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	1 GRUPO MANIA SONY LINDA EH	1 MARCO ANTONIO SOLIS FONOVISA ASI COMO TE...
2 EDNITA NAZARIO EMI LATIN LLOVIENDO FLORES	2 GILBERTO SANTA ROSA SONY NO QUIERO NA'...	2 LOS TIGRES DEL NORTE FONOVISA NO PUDE...
3 ENRIQUE IGLESIAS FONOVISA TRAPECISTA	3 JERRY RIVERA SONY LUNA Y MIL VECES	3 MICHAEL SALGADO JOEY PALOMITA BLANCA
4 RICARDO ARJONA SONY REPUTACION	4 KARIS COMBO ESA NENA NO ME QUIERE	4 GRUPO MOJADO FONOVISA PIENSA EN MI
5 SHAKIRA SONY ANTOLOGIA	5 TITO ROJAS M.P. AMIGO	5 LOS MISMOS EMI LATIN NI COMO AMIGOS
6 GRUPO MANIA SONY LINDA EH	6 JOHNNY RIVERA RMM DAME LA OPORTUNIDAD	6 GRUPO LIMITE POLYGRAM LATINO EL PRINCIPE
7 EROS RAMAZZOTTI ARISTA/BMG LA AURORA	7 REY RUIZ SONY ESO DIGO YO	7 JOE LUCIANO FONOVISA EL BAILE DE LA BOTELLA
8 KARIS COMBO ESA NENA NO ME QUIERE	8 FRANKIE RUIZ POLYGRAM RODVEN (I CAN'T GET NO)...	8 PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN POTPOURRI...
9 CRISTIAN FONOVISA ESPERANDOTE	9 JESSICA ARIOLA/BMG NECESITO UNA PERSONA	9 SELENA EMI LATIN SIEMPRE HACE FRIO
10 GILBERTO SANTA ROSA SONY NO QUIERO NA'...	10 MANNY MANUEL MERENGAZO/RMM EN ESTE MOMENTO	10 BANDA EL RECODO FONOVISA COSTUMBRES
11 LUIS MIGUEL WEA LATINA COMO ES POSIBLE QUE A...	11 ALEX D'CASTRO POLYGRAM RODVEN UN TENOR PARA...	11 ENRIQUE IGLESIAS FONOVISA TRAPECISTA
12 FRANCO DE VITA SONY SI QUIERES DECIR ADIOS	12 LOS SABROSOS DEL MERENGUE M.P. LA...	12 LOS ANGELES AZULES DISA/EMI LATIN COMO TE...
13 JULIO IGLESIAS COLUMBIA/SONY TANGO	13 LUIS DAMON WEA LATINA ME NIEGO A ESTAR SOLO	13 ANA BARBARA FONOVISA YA NO TE CREO NADA
14 MANNY MANUEL MERENGAZO/RMM EN ESTE MOMENTO	14 LA MAKINA J&N/EMI LATIN GOZANDO HASTA...	14 BRONCO FONOVISA EL GOLPE TRAIADOR
15 JESSICA ARIOLA/BMG NECESITO UNA PERSONA	15 SERGIO VARGAS BARCO'S/BMG NI TU NI YO	15 BOBBY PULIDO EMI LATIN SE MURIO DE AMOR

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

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NOTAS

(Continued from preceding page)

GOLD

- "Ballbreaker," AC/DC (Warner).
- "Quién?," Riquelme (EMI).
- "Aspen 102.3/Clásicos," various artists (Warner).
- "20 Grandes Exitos," Jorge Cafrune (Sony).
- "Fiesta De Boi Bumba," Carrapicho (BMG).
- "Luna Nueva," Diego Torres (BMG).

CORRECTION: Due to a production error, two titles in CAPI's October awards list that appeared in the Dec. 7, 1996, issue appeared with incorrect labels. The correct labels for Aerosmith's double-platinum album "Big Ones" and Nirvana's gold album "In Utero" should have read BMG/MCA.

CHART NOTES: The holiday season has finally come to an end for titles on The Billboard Latin 50, especially Julio Iglesias' No. 1 album "Tango" (Columbia/Sony). In the past two weeks, sales of "Tango," which still holds a comfortable lead over Selena's No. 2 entry, "Siempre Selena" (EMI Latin), have cratered more than 80%.

One note: Changes to Billboard's criteria for its catalog charts have resulted in changes to The Billboard Latin 50 (see story, page 3). You may have noticed that certain albums on that chart, such as Gloria Estefan's "Mi Tierra" (Epic/Sony) and Selena's "Amor Prohibido" (EMI Latin), no longer appear there. These titles now make up a new Latin catalog retail chart that will not be published in Billboard, but it will be available to subscribers of the Billboard Information Network.

There is little change at radio, with Marco Antonio Solís' "Así Como Te Conoce" (Fonovisa) now topping both Hot Latin Tracks and the regional Mexican chart.

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 34 ANTOLOGIA (Sony Discos, ASCAP)
 - 1 ASI COMO TE CONOCI (Crisma, SESAC)
 - 17 COMO ES POSIBLE QUE A MI LADO (Copyright Control)
 - 16 COMO TE VOY A OLVIDAR (Copyright Control)
 - 32 CONTRA EL DRAGON (Copyright Control)
 - 19 COSTUMBRES (BMG Songs, ASCAP)
 - 22 CUANDO FUISTE MIA (ADG, SESAC)
 - 31 DESEOS Y DELIRIOS (CORAZON) (Copyright Control)
 - 5 EL BAILE DE LA BOTELLA (NA BOQUINHA DA GARRAFA) (Copyright Control)
 - 38 EL CORRIDO DE JUANITO (Striking, BMI)
 - 21 EL GOLPE TRAIADOR (BMG Songs, ASCAP)
 - 8 EL PRINCIPE (Sony Music, ASCAP)
 - 4 EN ESTE MOMENTO (Copyright Control)
 - 20 ESA NENA NO ME QUIERE (Copyright Control)
 - 30 ESPERANDOTE (Phat Kat, BMI/Lone Iguana, BMI/EMI Blackwood, BMI)
 - 35 LA CHONA (Copyright Control)
 - 12 LAS COSAS QUE VIVES (Copyright Control)
 - 9 LINDA EH (Sony Discos, ASCAP)
 - 15 LLOVIENDO FLORES (Copyright Control)
 - 18 MATAME (Fonometric, SESAC)
 - 27 MENTIRAS (Colgems-EMI, ASCAP)
 - 29 MONO NEGRO (Copyright Control)
 - 39 NECESITO UNA PERSONA (Copyright Control)
 - 7 NI COMO AMIGOS (Copyright Control)
 - 3 NO PUDE ENAMORARME MAS (TN Ediciones, BMI)
 - 10 NO QUIERO NA' REGALA'O (Morro, BMI)
 - 4 PALOMITA BLANCA (Zomba Golden Sands, ASCAP)
 - 6 PIENSA EN MI (Copyright Control)
 - 25 POR ESTAR PENSANDO EN TI (Edimonsa, ASCAP)
 - 14 POTPOURRI DE QUIQUE (Unimusic, ASCAP/Fonometric, SESAC)
 - 24 REPUTACION (Sony Discos, ASCAP)
 - 23 SECRETOS QUE NO SE CUENTAN (Edimonsa, ASCAP)
 - 28 SE LO DEJO A DIOS (Jam, BMI)
 - 26 SE MURIO DE AMOR (Copyright Control)
 - 11 SIEMPRE HACE FRIO (Peermusic, BMI)
 - 37 SOLO UN SUEÑO (JUST A DREAM) (Embassy, BMI)
 - 33 TANGO (Copyright Control)
 - 36 TE AMARE A ESCONDIDAS (Copyright Control)
 - 2 TRAPECISTA (Fonometric, SESAC)
 - 13 YA NO TE CREO NADA (Fonometric, SESAC)

THE Billboard Latin 50SM

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	7	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO			
2	2	9	SELENA	EMI LATIN 53585	SIEMPRE SELENA			
3	3	29	LOS DEL RIO	ARIOLA 37587/BMG	MACARENA NON STOP			
4	5	62	ENRIQUE IGLESIAS	FONOVISA 0506	ENRIQUE IGLESIAS			
5	4	93	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS			
6	6	21	LUIS MIGUEL	WEA LATINA 15947	NADA ES IGUAL...			
7	8	44	SHAKIRA	SONY 81795	PIES DESCALZOS			
8	7	79	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX			
9	9	12	GRUPO LIMITE	POLYGRAM LATINO 533302	PARTIENDOME EL ALMA			
10	14	5	GRUPO MANIA	SONY 82019	ESTA DE MODA			
11	10	77	SELENA	EMI 34123/EMI LATIN	DREAMING OF YOU			
12	11	6	PEDRO FERNANDEZ	POLYGRAM LATINO 534120	DESEOS Y DELIRIOS			
13	15	11	MANNY MANUEL	MERENGZO 82034/RMM	AUTENTICO			
14	23	68	RICKY MARTIN	SONY 81651	A MEDIO VIVIR			
15	26	15	LAURA PAUSINI	WEA LATINA 15726	LAS COSAS QUE VIVES			
16	21	7	GILBERTO SANTA ROSA	SONY 82020	ESENCIA			
17	12	10	MICHAEL SALGADO	JOEY 8558	DE BUENAS RAICES			
18	25	39	OLGA TANON	WEA LATINA 13667	NUEVOS SENDEROS			
19	17	24	MARCO ANTONIO SOLIS	FONOVISA 0512	EN PLENO VUELO			
20	16	67	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS			
21	18	73	MARC ANTHONY	RMM 81582	TODO A SU TIEMPO			
22	35	18	RICARDO ARJONA	SONY 82011	SI EL NORTE FUERA EL SUR			
23	31	37	LOS TIGRES DEL NORTE	FONOVISA 6049	UNIDOS PARA SIEMPRE			
24	27	16	LOS MISMOS	EMI LATIN 53581	JUNTOS PARA SIEMPRE			
25	22	35	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR			
★ ★ ★ GREATEST GAINER ★ ★ ★								
26	50	7	GISSELLE	RCA 40851/BMG	A QUE VUELVE			
27	39	64	THALIA	EMI LATIN 36850	EN EXTASIS			
28	13	43	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA			
29	24	16	BOBBY PULIDO	EMI LATIN 38229	ENSENAME			
30	20	36	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA			
31	28	6	DI BLASIO	ARIOLA 41828/BMG	GRANDES EXITOS			
32	37	11	VARIOUS ARTISTS	MAX 2027	LATINOS IN DA HOUSE			
33	40	20	JERRY RIVERA	SONY 82017	FRESCO			
34	44	2	ALEJANDRO FERNANDEZ	SONY 82080	MUY DENTRO DE MI CORAZON			
35	32	4	JAY PEREZ	SONY 82083	NO LIMITS			
36	47	8	AMANDA MIGUEL	POLYGRAM LATINO 0184	AMAME UNA VEZ MAS			
★ ★ ★ HOT SHOT DEBUT ★ ★ ★								
37	NEW		INDIA	RMM 82041	MEGA MIX			
38	48	6	CHAYANNE	SONY 82058	VOLVER A NACER			
39	49	15	BRONCO	FONOVISA 6052	HOMENAJE A LOS GRANDES GRUPOS			
40	33	51	LUIS MIGUEL	WEA LATINA 11212	EL CONCIERTO			
41	34	80	JULIO IGLESIAS	SONY 81604	LA CARRETERA			
42	RE-ENTRY		VICTOR MANUELLE	SONY 81733	VICTOR MANUELLE			
43	RE-ENTRY		ILEGALES	ARIOLA 32416/BMG	ILEGALES			
44	30	6	VARIOUS ARTISTS	J&N 54726/EMI LATIN	MERENHITS '97			
45	29	12	EMILIO	EMI LATIN 37765	QUEDATE			
46	RE-ENTRY		TITO ROJAS	M.P. 6199	HUMILDEMENTE			
47	38	14	ANA GABRIEL	SONY 82013	VIVENCIAS			
48	RE-ENTRY		ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ			
49	RE-ENTRY		LOS HURACANES DEL NORTE	FONOVISA 6053	VERDADES NORTENAS			
50	RE-ENTRY		LOS TUCANES DE TIJUANA	EMI LATIN 36384	MUNDO DE AMOR			
			POP	TROPICAL/SALSA	REGIONAL MEXICAN			
1	JULIO IGLESIAS	COLUMBIA/SONY	1	GRUPO MANIA	SONY	1	SELENA	EMI LATIN
2	LOS DEL RIO	ARIOLA/BMG	2	MANNY MANUEL	MERENGZO/RMM	2	SIEMPRE SELENA	POLYGRAM
3	ENRIQUE IGLESIAS	FONOVISA	3	GILBERTO SANTA ROSA	SONY	3	PEDRO FERNANDEZ	POLYGRAM
4	GIPSY KINGS	NONESUCH/AG	4	GLORIA ESTEFAN	EPIC/SONY	4	MICHAEL SALGADO	JOEY
5	LUIS MIGUEL	WEA LATINA	5	MARC ANTHONY	RMM	5	LOS TIGRES DEL NORTE	FONOVISA
6	SHAKIRA	SONY	6	GISSELLE	RCA/BMG	6	LOS MISMOS	EMI LATIN
7	VARIOUS ARTISTS	ARIOLA/BMG	7	JERRY RIVERA	SONY	7	GRUPO LIMITE	POLYGRAM
8	SELENA	EMI/EMI LATIN	8	INDIA	RMM	8	BOBBY PULIDO	EMI LATIN
9	RICKY MARTIN	SONY	9	VICTOR MANUELLE	SONY	9	JENNIFER Y LOS JETZ	EMI
10	LAURA PAUSINI	WEA LATINA	10	VARIOUS ARTISTS	J&N/EMI	10	ALEJANDRO FERNANDEZ	SONY
11	OLGA TANON	WEA LATINA	11	TITO ROJAS	M.P.	11	JAY PEREZ	SONY
12	MARCO ANTONIO SOLIS	FONOVISA	12	LA MAKINA	J&N/EMI	12	BRONCO	FONOVISA
13	RICARDO ARJONA	SONY	13	JESSICA	ARIOLA/BMG	13	EMILIO	EMI LATIN
14	THALIA	EMI LATIN	14	CARLOS VIVES	POLYGRAM	14	ALEJANDRO FERNANDEZ	SONY
15	GIPSY KINGS	NONESUCH/AG	15	JUAN LUIS GUERRA	440	15	LOS HURACANES DEL NORTE	FONOVISA

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. IS indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Studio Action

ARTISTS & MUSIC

Waste Makes Business For LaCerta

BY PAUL VERNA

Capitalizing on the need for waste management services in the blank-media industry, Boston-based LaCerta Group has carved a niche for itself as a specialty recycling operation catering to tape manufacturers, materials suppliers, and large-scale end-users of media storage.

Founded in 1993 by former BASF engineer Ali Lotfi and his brother Mory, also an engineer, the company has already removed millions of pounds of materials from the waste stream of the industry. By the middle of this year, LaCerta aims to bring its handling capacity to 40 million pounds per year.

"Currently, there is no other company in the market which offers such a recycling program," says Ali Lotfi. "We de-manufacture through better use of technology and innovation. Additionally, we are currently recycling more than 5 million data cartridges per year. We also recycle CDs, 9-track computer tape, audio and videocassettes, bulk packaging material, and other products."

LaCerta can handle "all magnetic media, from VHS cassettes to data cartridges to computer reels to diskettes and CDs and so on," according to Lotfi. The company also does "data destruction," i.e., erasing and physical destruction of data for companies that are converting to new media or that simply no longer need old records. Also, in cases of over-production of entertainment-based products, some companies do not want their surplus to enter the secondary market and therefore need to bulk-destroy inventory, according to Lotfi.

Among the materials recovered by LaCerta are polycarbonate, polystyrene, polyester, polypropylene, polyethylene, and ABS, according to a statement from the company.

In addition to its Boston plant—which employs approximately 35 people and will undergo a large-scale expansion this year—LaCerta plans to open a facility in Virginia that will specialize in magnetic tape recycling.

Lotfi says Virginia would be a convenient area for such an operation because most manufacturers and users of polyester (one of the chief byproducts of magnetic tape recycling) are in the South.

Aside from clothing and carpeting applications, polyester could be recycled into packaging material—a key asset to some of the companies that generate the waste in the first place. "We can produce packaging material for some of our customers through their own waste stream," says Lotfi.

The amount of material that can be recovered from any given data product varies, according to Lotfi. "In many areas, we recover better than 90% of the material," he says. "But usually there are labels or stickers that prevent us from recovering certain portions."

One of LaCerta's burgeoning areas is data retrieval, a market the company happened upon almost accidentally. Lotfi says, "One day I walked into a data media center at a banking facility, and I saw someone trying to crack open a data cartridge with a hammer. However, using a hammer, floor, door, or other object to open a data cartridge is a safety hazard not only to the person but to the data. I designed a hand-operated cracking unit based on the larger, automated machine we have back at our recycling facility."

The Data Recovery Cracker, as the company calls the product, was so successful that LaCerta has sold nearly 15 into the marketplace and plans to market it even more aggressively this year. Among the clients who have purchased Crackers are 3M, Amoco, State Street Bank, and First National Bank of Chicago, according to Lotfi.

Named after the LaCerta Galaxy—which contains three stars named after Lotfi family members who died in an auto accident—the company was launched when BASF closed its North American manufacturing facility in 1992. The Lotfi brothers saw an opportunity in the recycling market and decided to start their business. Their first major job was recycling an

overflow of defective inventory from BASF, which has since remained a major customer of LaCerta.

So far, the company has relied on word-of-mouth referrals. However, starting this month, LaCerta plans to open an Internet World Wide Web site and create brochures and mailers for the industry. In addition, Lotfi says, LaCerta will probably attend trade shows like REPLItch and Comdex as an exhibitor, which it hasn't done yet.

Commenting on LaCerta's contribution to environmental relief, Lotfi says, "We're eliminating a great amount of material that would otherwise..."

(Continued on next page)



Secada, Jam & Lewis Take Flyte. EMI Records artist Jon Secada, center, recorded three tracks of his upcoming, self-titled release at Flyte Tyme Studios in Minneapolis with the hit-making production team of Jimmy Jam, left, and Terry Lewis.

32 Proves To Be A Prodigious Number For Producer/Label Head Joel Dorn

BY JIM BESSMAN

NEW YORK—A seasoned music man who made his mark as Atlantic Records' house producer during the label's heyday in the '60s, Joel Dorn has since established himself as a highly coveted independent producer and compiler.

With the launch last year of his M.S.-distributed 32 Records, Dorn has found a home for his eclectic production palette,

PRO
FILE

which ranges from new recordings by the likes of the Jazz Passengers to reissues of catalog material from jazz, R&B, and blues greats.

Dorn received accolades recently for his production of an Atlantic Jazz/Rhino Records seven-disc John Coltrane box, as well as for catalog titles for Columbia, GRP, and other labels.

32 Records launched with titles by Kenny Vance, Mose Allison, Horace Silver, the Robert Miller Band, Roomful Of Blues, and Charles Mingus and will expand this year via genre-specific labels also named for Dorn's favorite athletes' uniform number.

In April, Dorn plans to launch the 32 Jazz subsidiary with "For The Love Of Monk," an album of Thelonious Monk compositions recorded by artists on 32's recently acquired Muse and Landmark catalogs, with some previously unreleased Monk performances.

Representative entries also forthcoming are an Ike & Tina Turner set on 32 R&B; a Jose Feliciano disc on 32 Pop; and blues anthologies culled from Muse and the Trix country/blues catalog, which Dorn also owns with his 32 partner Robert Miller.

Dorn also looks to put out Kenny Barron and Morgana King boxed sets "consisting of things we own and things we license," he says, "in something of the style" of his Atlantic Jazz boxes compiled for Rhino.

"We're going to completely deconstruct and reconfigure Muse and use it as a platform for the new 32 labels," adds Dorn, who notes that while the first flight of 32 Records titles included reissues, catalog will now come out solely on the new 32 lines, often mixed with extensive outside-licensed material. Freshly minted recordings will now be released via 32 Records.

Two upcoming titles are particularly illustrative: On 32 Records comes "Individually Twisted" from the Jazz Passengers, featuring Deborah Harry and guest artist Elvis Costello, which Dorn calls "a Spike Jones meets Mingus" act that satisfies his eclectic criteria for new releases from that label. Dorn produced that project, which is due late in the first quarter.

From 32 Jazz, meanwhile, comes "Songs That Made The Phone Light Up," which comprises licensed material harking back to Dorn's formative years as a college jazz DJ in his hometown of Philadelphia.

"Certain songs were never hits, but we got calls for them all the time," he recalls, citing Oscar Brown Jr.'s "Brother, Where Are You," Lou Rawls' "World Of Trouble," and Carmen McCrae's "I'm Always Drunk In San Francisco" as highlights of "Songs That Made The Phone Light Up."

It was during his 1961-67 DJ stint in Philly that Dorn, whose producer heroes were Phil Spector and Leiber and Stoller, began his career in record production. Early credits included Hubert Laws, Sonny Stitt, and Rahsaan Roland Kirk, and after establishing a relationship with his mentor, Atlantic Records co-founder Nesuhi Ertegun, Dorn joined Atlantic as Ertegun's assistant in 1967. Dorn quickly rose through the ranks, eventually becoming house producer and producing Grammy-winning records by Roberta Flack,



DORN

Keith Jarrett, and Gary Burton, as well as landmark recordings by Bette Midler, Mongo Santamaria, Donny Hathaway, and the Allman Brothers.

Going indie in 1974, Dorn produced the likes of Don McLean, Asleep At The Wheel, the Neville Brothers, and Leon Redbone. In the late '80s, he collected some 250,000 hours of previously unreleased live recordings by American artists spanning all categories and founded Night Records, which released live performances by such jazz players as Cannonball Adderley, Kirk, and Eddie Harris.

"I've dabbled in labels before, but this time it's really a business!" says Dorn, who named his 32 label family after the number worn by such legendary athletes as Jim Brown, Magic Johnson, and Sandy Koufax. "It's like starting a second life, though I'm still doing work I like to do: an eclectic blend of projects, chasing stuff I like. We'll put out some of the Muse and Landmark titles [on 32 Jazz], remastered with new covers and liner notes and affordably priced at \$8.98. We want people to be able to buy these things—especially with the problems at retail now."

Larger 32 Jazz configurations will be priced affordably as well, Dorn notes. A two-disc packaging of Kronos Quartet's Bill Evans and Thelonious Monk albums on Landmark will go for \$16.98, while regular two-disc slip-cased boxed set compilations will sell for \$19.98. Single-disc "twofers," two albums on one CD, will be \$12.98, while a "Series 70" tag will grace \$11.98 discs with at least 70 minutes of music of single artists compiled from 32's varied catalog holdings.

"Again, we want to get great music, package it attractively, and, more than anything, make it affordable," says Dorn. "I remember when I was a kid and a music junkie, and working in the factories and doing physical-labor jobs. I had my \$2.98 at the end of the week to go buy a record, and I used to run to the

(Continued on next page)



Keeping The Music Playing. Maureen McGovern recorded her latest album, "The Music Never Ends—The Lyrics Of Alan And Marilyn Bergman," at Capitol Recording Studios in Hollywood, Calif., with producer Ettore Stratta. Pictured, from left, are Stratta, musical director Mike Renzi, McGovern, saxophone player Tom Scott, and Capitol engineer Leslie Jones.

AUDIO TRACK

NEW YORK

INTERSCOPE RECORDS artist **Ron Sexsmith** finished tracking his upcoming album at the Magic Shop with producer **Mitchell Froom**, engineer **Tchad Blake**, and assistant **Joe Warda**. Also at the Magic Shop, **Cibo Matto** tracked with engineer **Mario Caldato** for a Warner Bros. release with band member **Yuka Honda** producing; producers **Sean Slade** and **Froom** recorded with the **Mighty Mighty Bosstones** for a Mercury Records release; and Sony Music artist **David Poe** tracked his major-label debut with **T Bone Burnett** producing, **Susan Rogers** engineering, and **Juan Garcia** assisting.

Room With a View has added a Solid State Logic 9000 J Series console that will be used for music mixing, according to owner/president **Alessandro Ceconi**. "With the SSL 9000 J, we wanted to be on the cutting edge of the mixing market in New York," he says. The facility's credits include the **Dave Matthews Band's** "Crash," which was mixed by **Tom Lord Alge** on the studio's SSL 4000. Other top producers who have worked at the New York studio include **Jerry Harrison**, **Lou Giordano**, **Michael Beinhorn**, **Dave Bianco**, **Brian Malouf**, **Kevin Killen**, and **Tony Maserati**. Recently, Grammy-winning producer **Russ Titelman** worked on a **Milton Nascimento** project there.

LOS ANGELES

AT SOUND CITY in Van Nuys, Columbia Records act **Kula Shaker** tracked in Studio A with producer/engineer **Steven Harris** and assistant **Billy Bowers**. Also at Sound City, producer/engineer **Sylvia Massy** tracked the debut solo album by **Red Hot Chili Peppers** bassist **Flea** for Warner Bros., with **Steve Perkins** of **Porno For Pyros** on drums and **Gred Fidelman** assisting. Other artists recently working at Sound City include **Bruce Dickinson** of **Iron Maiden** fame and **Lenny Kravitz**.

NASHVILLE

WOODLAND STUDIOS hosted Rising Tide artist **Keith Sewell** for a tracking session produced by **Emory Gordy Jr.** and engineered by **Russ Martin**. Following is a roundup of other activity at the famed Music City facility: **Sarah Masen** tracked and overdubbed with producer **Charlie Peacock** and engineer **Shane Wilson** for Peacock's production company; **Victoria Shaw** overdubbed for a

Warner Bros. album with producer **Stuart Colman** and engineer **Eric Paul**; **Ricky Skaggs** tracked a self-produced Atlantic Records project with engineer **Alan Schulman**; **Diane Durrett** mixed her self-produced Glass House Records album with engineer **Jeff Tomei**; **Sawyer Brown** mixed with producer **Mac MacAnally** and engineer **Brian Tankersley** for TKO Management; **Travis Tritt** mixed for GBT Music with Tankersley producing and engineering; and **Jill Sobule** mixed her upcoming Atlantic album with producers **Brad Jones** and **Robin Eaton** and engineer **Roger Moutenot**.

At Sound Emporium, **David Ball** worked on a Warner Bros. movie soundtrack with producer **Josh Leo**, engineer **Ben Fowler**, and assistant **Matt Andrews**; **Chris Duarte** tracked a Silvertone project with producer/engineer **David Z** and assistant **Andrews**; and **Ryan Reynolds** tracked and overdubbed an Imprint Records album with producer **Steve Fishell**, engineer **Mike Poole**, and assistant **Andrews**.

OTHER LOCATIONS

PRODUCER **Brendan O'Brien** mixed and sequenced the upcoming **Matthew Sweet** album for Zoo Entertainment at Doppler Sound in Atlanta; other recent activity at the studio includes sessions by 57 Records/Columbia artist **David Harris**, Columbia artist **Dionne Farris**, and Word Records' the **Rev. Milton Brunson & the Thompson Community Singers**. . . Toronto-based LiveWire Remote Recorders closed a busy 1996 with its longest road trip of the year. The company's truck traveled 1,200 miles to the Halifax Metro Centre to record a TV special starring **Anne Murray** for Nashville's High Five Productions; guest musicians included fellow Canadians **Bryan Adams** and **Jann Arden**. LiveWire also taped a Murray show in Montreal that featured a rare hometown appearance by **Celine Dion**. LiveWire has just added a pair of Genelec 1031a speakers, two vintage Neve 1084 preamps, a vintage Teletronix LA-2A tube limiter, a Urei 1176LN compressor, and the te electronic M2000 Wizard Reverb. . . At WarZone Recorders, **Pink Noise Test** mixed its Interscope debut album with producer **Van Christie** and engineer **Jason McNinch**. Also at WarZone, **Sister Machine Gun** tracked material for its upcoming **Wax Trax!/TVT** release with Christie engineering and **Aaron O'Mara** assisting. . . At Victory Recording

Studios in Philadelphia, the Masters at Work production team of "Little" **Louie Vega** and **Kenny "Dope" Gonzalez** recorded live strings for a **Braxtons** project with arranger/conductor **Vincent Montana Jr.** Elsewhere in the City of Brotherly Love, Sonic Recording Studios added a live PA and monitor system from Turbo-Sound in Studio A. The all-wood room measures nearly 2,000 square feet and features 19-foot ceilings.

Studio D in Sausalito, Calif., recorded music for the "Nash Bridges" Christmas episode. Musical director **George Michalski** assembled a band featuring **Neal Schon** and **Ross Valory** of **Journey**, **Carmine Apice** of **Vanilla Fudge** and **Rod Stewart's** band, **E-Street** saxophonist **Clarence Clemmons**, and comedian **Cheech Marin** on vocals; **Joel Jaffe** engineered.

M.O.B. Tonstudios in Hamburg hosted U.K. producer **Andrew Eldritch** (of **Sisters Of Mercy** fame), who worked on an upcoming release by **Scoda Blush** for the Soulecity label; **Blank Fontana** engineered. Also at M.O.B., **BMG** acts **Grape Fruit Moon** and **South Indian Tea Company** worked with producer **Daniel Keller** and engineer **Fontana**.

Please send material for Audio Track to **Paul Verna**, Pro Audio/Technology Editor, *Billboard*, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboard-group.com.



Tony Bennett's Fine Day At Clinton. Living legend Tony Bennett stopped at Clinton Recording Studios in New York to track his contribution to the "One Fine Day" soundtrack, "What A Difference A Day Makes," with engineer **Joel Moss** and the **Ralph Sharon Trio**. Shown standing, from left, are **Moss**, manager **Danny Bennett**, **Tony Bennett**, bassist **Doug Richeson**, and pianist **Sharon**. Seated is drummer **Clayton Cameron**.

32 PROVES TO BE A PRODIGIOUS NUMBER

(Continued from preceding page)

record store Friday night and look around for a \$1.98 mono or \$2.98 stereo record. And I remember how people don't have a lot of disposable income, but if you give good music at the right price in an appealing package—that's pretty much what it's all about."

Besides his 32 labels, current **Dorn** projects include a **Ramsey Lewis** package for **GRP**, a **Newport Jazz Festival** historical anthology for **Rhino** in conjunction with festival founder **George Wein**, and a new **Patricia Kaas** album for **Columbia**—which he's co-producing with his son **Adam**, with son **Ryan** engineering.

"Every day I work with **Adam** and

Ryan," **Dorn** says, "and my son **David** does publicity for **Rhino**, so I get to work with three of my four sons!" Son **Mike**, he adds, is "sane" and manages a furniture-store chain in Philadelphia.

Also ahead is a series of releases in conjunction with the **Library of Congress**, which established an archive of **Dorn's** work last year. "The first project will center on music from **World War II**," notes **Dorn**. "But it's a very involving process, since they have 110 million music entries! Talk about the **Library of Congress**, and it's like saying, 'Are you thirsty?' and then saying, 'Drink the Pacific Ocean!'"

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 11, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	I BELIEVE I CAN FLY R. Kelly/ R. Kelly (Warner Sunset/Atlantic/Jive)	NOBODY KNOWS Kevin Sharp/ C. Farren (Asylum)	DON'T SPEAK No Doubt/ Matthew Wilder (Trauma/Interscope)	BLOW UP THE OUTSIDE WORLD Soundgarden/ Soundgarden (A&M)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Elgueta	BATTERY STUDIOS (Chicago, IL) Stephen George	EMERALD STUDIOS (Nashville, TN) Ed Seay	GRANDMASTER RECORDERS (Hollywood, CA) Phil Kaffel	STUDIO LITHO/BAD ANIMALS (Seattle, WA) Adam Kasper
RECORDING CONSOLE(S)	SSL A4000	SSL 4000E with G Series Computer	SSL 4064E	Neve 8028	Custom API/ SSL 4064G + Ultimatum
RECORDER(S)	Sony 3348	Otari MTR 90 II	Sony PCM 3348	Studer A827	Studer 800/827
MASTER TAPE	Ampex 467	3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	CHICAGO RECORDING CO. (Chicago, IL) R. Kelly, Stephen George	SCHNEE STUDIOS (N. Hollywood, CA) Bill Schnee	CACTUS STUDIOS (Hollywood, CA) David Holman, Paul Palmer	BAD ANIMALS (Seattle, WA) Adam Kasper
CONSOLE(S)	SSL 4000G with AT&T Disq Digital Mixer Core	Neve VR72	Schnee Custom Made	Custom	SSL 4064G + Ultimatum
RECORDER(S)	Sony 3348	Studer A827	MCI JH24	Stephens 821B	Ampex ATR 100
MASTER TAPE	Ampex 467	Ampex 499	Scotch 996	3M 996	Ampex 499
MASTERING Engineer	HIT FACTORY Herb Powers	HIT FACTORY Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	CMS DIGITAL Robert Vosgien	A&M Dave Collins
CD/CASSETTE MANUFACTURER	BMG	WEA	PDO/HTM	UNI	PDO/HTM

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

WASTE MAKES BUSINESS FOR LACERTA

(Continued from preceding page)

wise get into the landfill, and we're putting it to good use. Plus, whatever we do, we do it in an environmentally safe way. We don't generate any toxic waste. We've put a lot of effort to make sure everything we do is green."

He says some of the waste created by magnetic media products is not only bulky but also potentially hazardous to the environment. "By preventing so much of it from going to the landfills, we reduce the risk of

environmental contamination."

LaCerta estimates that Americans consume 1 billion prerecorded audio and videocassettes, 1 billion computer diskettes, and 350 million blank videocassettes annually. "The magnetic media industry generates enough waste to keep a small army occupied with its disposal. LaCerta Group has become that small army by addressing the industry's need to recycle the waste instead of disposing the waste in the landfills," says **Lotfi**.

Songwriters & Publishers

ARTISTS & MUSIC

BMG Hosts Worldwide Managing Directors' Confab

Under the twin themes of "Moving On Up" and "Making Things Happen," BMG Music Publishing Worldwide recently hosted its second worldwide managing directors' conference in Faro, Portugal. Sixty-nine people attended, including firm executives from 24 countries. Besides president Nicholas Firth, others on hand included Strauss

Zelnick, president/CEO of BMG Entertainment North America, and major partners in global representation, including Steven Howard, managing director of the Zomba Music Group; Ita Martin of Fiction Records; Irwin Robinson, chairman/CEO of Famous Music Publishing Cos.; and writer/producer Pete Waterman.



Attendees gather at the Carnival in Rio dinner at the Sheraton Algarve Pine Cliffs.



From left, Randy Roe, president of Leiber and Stoller; Peter Vee, managing director of BMG Africa Music Publishing; Elwyn Raymer, VP of gospel music, BMG Music Publishing/Nashville; Irene Ho, director of media and production at BMG Music Publishing Hong Kong Ltd.; Keiko Hida, director/international at BMG Music Publishing Japan Inc.; Stanley Schneider, VP of legal and business affairs at BMG Music Publishing Worldwide (New York); Mario Cantini, managing director of BMG Gruppo Editoriale; Connie Ambrosch, VP of copyright and international at Leiber and Stoller; and writer/producer Peter Waterman.



Pedro Guerra of Spain, a songwriter/artist signed to BMG Music Publishing, performs at a special showcase at the Sheraton Algarve Pine Cliffs.



Shown, from left, at the welcoming party are Steven Howard, managing director of Zomba Music Group; Lars Karlsson, managing director of BMG Music Publishing Scandinavia AB; and Willi Schlosser, creative director of BMG UFA Musikverlage.



From left, Mario Cantini, managing director of Italy's BMG Gruppo Editoriale; Mimma Guastoni, managing director of Italy's Casa Ricordi; and Nicholas Firth, president of BMG Music Publishing Worldwide.



Nicholas Firth, center, president of BMG Music Publishing Worldwide, presents the first President's Awards to GM Marcos Do Prado Juca, left, of Brazil's Editora Musical BMG Arabella, and Hartwig Masuch, managing director/VP of Germany's UFA Musikverlage.



From left, Ita Martin of Fiction Records; Rita Chambers, assistant to BMG Music Publishing Worldwide president Nicholas Firth; Connie Ambrosch, VP of copyright and international at Leiber and Stoller; Michael Eaton, U.K. entertainment attorney; and Carol Lipkin, president of finance and administration at BMG Music Publishing Worldwide.



Celebrating at the Carnival in Rio dinner, from left, are Art Ford, VP of film and television music at BMG Music Publishing (Los Angeles); Simon Mortimer, GM of film, television, and library at BMG Music Publishing Ltd. (U.K.); and Eric Michon of the audiovisual department for film/TV at BMG Music Publishing France.



Shown at the Carnival in Rio dinner, from left, are Andrew Jenkins of BMG Music Publishing International Ltd.; Ron Solleveld, VP/international at BMG Music Publishing Worldwide (New York); and Toze Brito, GM of Portugal's BMG Edicoes Musicais Lda.

NO. 1 SONG CREDITS

TITLE WRITER PUBLISHER

THE HOT 100

UN-BREAK MY HEART • Diane Warren • Realsongs/ASCAP

HOT COUNTRY SINGLES & TRACKS

NOBODY KNOWS • Joseph Richards/Don DuBose • Hitco/BMI, Joe Shade/BMI, Longitude/BMI, D'Jonsongs/BMI, EMI Blackwood/BMI

HOT R&B SINGLES

I BELIEVE I CAN FLY • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT RAP SINGLES

COLD ROCK A PARTY • MC Lyte/Rashad Smith/Bernard Edwards/Nile Rogers • Brooklyn Based/ASCAP, BMG/ASCAP, Bernard's Other/BMI, Sony/ATV Songs/BMI, Tommy Jymy/BMI, Warner-Tamerlane/

BMI, EMI April/ASCAP, Justin Combs/ASCAP

LATIN 50

ASI COMO TE CONOCI • Marco Antonio Solis • Crisma/SESAC

Extras Galore On 'King And I,' Composers Laserdisc Boxes

MOSTLY SINGING, ALL GRAND: If laserdisc fans believe studios are biding their time until DVD finally reaches retail bins, they needn't be too concerned.

Boxed sets from MGM/UA Home Video and FoxVideo, both distributed by Image, were released in December. For "MGM Composers Collection," MGM/UA has scoured its vaults and other sources to uncover more music—outtakes and otherwise—than the final prints offered.

For the 40th anniversary edition of Rodgers and Hammerstein's "The King And I," FoxVideo has found many worthwhile stills from the original 1951 Broadway production and the 1956 film version and put together a contemporary historic review by interviewing folks who were there when both projects were created.

Needless to say, the feature films involved in these MGM/UA and FoxVideo projects have been given the technological works in presenting them in their full, original, movie-palace glory.

But music is the thing for Words & Music, so let's get on with the songs and the stalwarts who sing them.

"MGM Composers Collection" offers lavish biographies of songwriters Jerome Kern ("Till The Clouds Roll By," 1947), Richard Rodgers and Lorenz Hart ("Words And Music," 1948), and Sigmund Romberg ("Deep In My Heart," 1953). "Deep In My Heart," to note just one bit of worthy technological news, is making its second appearance (as are the other musicals) on laserdisc, but, unlike the others, it now has a stereo soundtrack and is in letterbox format.

The features, three of many musicals based on the lives of composers made by MGM in the '40s and '50s, are short on biographical accuracy, and one is not to assume any chronological relationship between the songs as presented in these movies and the actual point in the songwriters' careers when they were written.

It could be said that more historical truth is to be gained by the appearances of the '40 and '50s pop stars in all three films than in the fanciful portrayal of the writers' lives. In all three

instances, the films create characters who never existed in the lives and careers of the writers.

The amount of stellar talent in the three projects is enormous and includes musical film stars of the day.

There are four outtakes of Perry Como, who plays a fictional friend of Rodgers and Hart, singing "You're Nearer" from "Words And Music." The song is beautifully sung by Como, but in each take he is quite stiff.

Failing to make the final cut of "Deep In My Heart" was opera singer Helen Traubel's charming version of the engaging "Dance My Darlings." Judy Garland is also shown to good advantage in a dropped scene from "Till The Clouds Roll By," singing "D'Ya Love Me?"

After his career with Hart ended in the early '40s, Rodgers began a his-

toric collaboration with Oscar Hammerstein, including "The King And I" in 1951. Making its second laserdisc appearance is the 1956 movie version, one of the

best adaptations of a Broadway musical ever, featuring the show's original King, Yul Brynner.

The pristine print is accompanied by an excellent, forthright documentary and analog track commentary on the show and its stars, plus stills from the Broadway and Hollywood versions. Also included is a 24-carat-gold-layered CD containing never-before-released material from the movie. There are no video outtakes, however. Also, it would have been a good idea to present two songs, in demo form if need be, that were cut from the original Broadway production and are mentioned in the narrative.

Come what may, these boxed sets are ready for the day when DVD or any other new video format emerges.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. **Smashing Pumpkins**, "Mellon Collie And The Infinite Sadness."
2. **Jim Brickman**, "By Heart."
3. "Grateful Dead Anthology—Vol. II."
4. "Neil Young Guitar Anthology."
5. **Rush**, "Test For Echo."



by Irv Lichtman

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Tower Targets South America Store Expansion Also Planned For Asia

BY JOHN FERGUSON

LONDON—Tower Records is set to sweep into South America as part of its global expansion plans for 1997.

The U.S.-based retail giant has targeted Argentina as its first South American territory but is also looking to move into three other countries on the continent. Stan Goman, senior VP of retail operations, says that Asia will remain a key area for the chain, but in Europe, growth is likely to remain slow.

Goman says, "We are going to see a lot of growth in Asia—the region right now is close to [making up] half our business—and we are going to see a lot of growth in South America. We have also got some big stores in the U.S. coming in 1997."

Although he did not rule out further European openings in 1997, he adds, "The costs of doing business [here] are incredibly high. When you don't have a good base in Europe, like an HMV and a Virgin does, it is hard."

All told, Tower will be looking to

open 15 stores internationally this year.

Goman says that the first Tower outlet in South America—a joint venture with a local company—is under construction in Buenos Aires and that Tower is in negotiations for a second site in the city. In addition, Tower has signed agreements for franchise stores in Colombia, Venezuela, and Ecuador.

Piracy remains a major concern in South America, but Goman does not believe that will affect Tower's prospects in the region. "South America is a good spot for record stores because buying music, owning music, is deeply ingrained in their culture. Piracy is prevalent everywhere—in Asia, in Europe. It is a fact of life these days."

Asia is another key growth area. In Japan, where Tower currently has 38 stores, the chain has unveiled plans for

(Continued on page 45)



The Golden Touch. British recording artist Newton basks in the glory of an Australian gold award for his single "Sometimes When We Touch," a top 10 hit there via Festival Records. Newton is signed to Britain's Dome Records. Pictured, from left, are Dome managing director Peter Robinson, Newton, Festival marketing director Barry James, Festival managing director Bill Eeg, Festival A&R director Kerry Fitzgerald, and the performer's manager, Gary Laycock.

newsline...

THE U.K.'S two main authors' bodies, the Performing Right Society (PRS) and the Mechanical Copyright Protection Society (MCPS), have named the management team that will oversee their planned amalgamation (Billboard, Dec. 7, 1996). The team's members are all existing PRS or MCPS directors. Those handling revenue matters will be John Axon (performance licensing), Graham Churchill (mechanical licensing), Diana Derrick (international), and Mark Isherwood (broadcasting). Responsible for resources are Terri Anderson (planning and corporate communications), David Lester (legal affairs), Pablo Lloyd (finance), John Rathbone (corporate development), Karen Robertson (resources), John Rowe (information technology), and Godfrey Rust (data services).

BMG BERLIN, the newest A&R arm of BMG Entertainment International in the German-speaking territories, has signed singer, musician, producer, and TV presenter Stefan Raab to its Hansa Musik Production company as an artist and producer. BMG says Hansa and Raab are working together on plans for a joint-venture label that will release Raab's recordings and work from new artists.

THE NINTH International Live Music Conference has been set for March 7-9 at London's Inter-Continental Hotel. The event, which is for the global concert industry, each year attracts about 600 people from 35 countries.

KOCH INTERNATIONAL has joined forces with London-based audio post-production house Magmasters to create a new spoken-word label, Magmasters Spoken Entertainment, centered on TV tie-ins and classic films. Launch products are based on the British TV hits "London's Burning" and "Upstairs, Downstairs." Film-based releases will include "Psycho" and the James Bond movies "Moonraker" and "The Man With The Golden Gun."

Report Recommends Forming Board To Boost Irish Music Biz

BY KEN STEWART

DUBLIN—The setting up of an Irish music board is one of the key recommendations of what promises to be the most influential report in the history of the Irish music industry.

"Access All Areas," which is also known as the FORTE (Force to Examine) report, was commissioned by the minister for arts and culture, Michael D. Higgins, and is the work of a 25-member task force that met regularly for 18 months, with the assistance of two ministry officials, Noel Delany and Colin Stokes.

Committee chairman Maurice Cassidy, managing director at 57th Street Productions, who believes that the report will set the agenda for the industry, says the minister asked the committee "to examine the potential for employment [in the music industry] and to identify and review any factors that might be inhibiting [its] development. [The report] has raised the entire profile of the industry and has placed it firmly where it belongs: at the very heart of our cultural and economic life." Minister Higgins views the contents

of the report as "a possible blueprint for the development of the industry. The core recommendation, to establish a music board, is particularly interesting, especially the concept that the board should be a partnership between government and the industry—to be jointly funded.

"I believe this concept of partnership, if it can be translated into realistic commitments on both sides, will help in the debate that would have to take place with my cabinet colleagues in order to give effect to the recommendation."

The minister adds that he had asked the task force to report to him on an interim basis in relation to fiscal matters before this year's budget and that "I am happy to report that I was able in the budget to initiate action on one of the major recommendations: the extension of the Business Expansion Scheme tax incentive to the music industry."

Members of the task force included John Sheehan, managing director of Sony Music Ireland; Freddie Middleton, managing director of BMG

(Continued on page 45)

German Charts Dominated By EMI Music Acts

BY WOLFGANG SPAHR

HAMBURG—EMI Music dominated both the German album and singles charts in 1996, according to the latest research from trade publication Der Musikmarkt.

The magazine's chart analysis showed EMI claimed 22.82% of entries on the singles charts last year and 26.14% of album chart entries. PolyGram was the second most successful major, with market shares of 19.08% for singles and 19.55% for albums.

(Continued on next page)

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BMG Ricordi Sharpens Domestic Focus Label Strengthens A&R Dept. After Restructuring

BY MARK DEZZANI

ROME—BMG Ricordi is to beef up its domestic A&R activities following a major restructuring of the company.

The reorganization of Italy's local BMG affiliate began with the acquisition of the country's largest independent music and publishing group, Ricordi, in August 1994 and ended with the recent layoff of 50 staffers throughout its four divisions. The changes also reflect the parent company's global streamlining activities.

BMG Ricordi's A&R activities are slated for renewal next, with a focused regional policy being implemented by BMG Records' newly appointed managing director, Adrian Berwick. He has appointed a A&R director, Roberto Gasparini, who previously occupied the same role at EMI Italy. Berwick says that the company's new A&R policy will involve more direct signings. "We are looking to prioritize our own signings and are currently terminating five licensing deals. Licensing from independent labels is useful but [the licenses themselves] must be under constant renewal. We want to sign and develop our own talent base and own the rights to what we sell," he says.

Licensing deals that will be continued include BMG's relationship with singer/songwriter Lucio Dalla's Bologna-based Pressing label, of which BMG owns an undisclosed minority stake, and the Psycho, Aspirine, and Anagramma labels.

For BMG Records' emergent talent pool, Berwick has given singer/songwriter Angela Baraldi a more defined rock profile and brought in Alberto Pirelli, manager and producer of Italy's most successful rock act, Litfiba, to produce Baraldi's latest album, "Lubrificanti" (RCA). A number of pop acts have also been directly signed, including all-girl threesome Tre In Punto, pop reggae singer Marella, electronic dance pop act Leonora, and eclectic humorist group Latte E I Suoi Derivati.

"We are trying to regionalize our A&R as much as possible," adds Berwick. "We already have our main office in Rome, offices in Milan, and our relationship with Dalla's Pressing label covers Bologna. We are now looking at other regional centers, including Naples." Other projects in the pipeline are a new dance label from Milan and a reshaping of the group's alternative sublabel Inter-noise.

Other significant appointments made by Berwick include Giovanni Arcovito, brought in as marketing director from Polydor Italy, and Arianna Daloja, who becomes promotion director for international and domestic repertoire. BMG's former promotion director, Michelle Mondella, has taken up an external role as a consultant for the company. Giorgio Perris, ex-marketing director at BMG Records, has taken up the managing director position at Ricordi Records based in Milan.

Berwick's arrival at BMG coincided with a streak of chart-top-

ping albums from BMG's own signings and licensed product. BMG's biggest success this year has been Eros Ramazzotti's "Dove C'e Musica" album (DDD), which has sold more than 1.2 million copies domestically since its release in May '96 and is heading toward 5 million copies worldwide, according to the company. Other major successes include Dalla's latest album "Canzoni" (Pressing), Giorgia Strano's "Il Mio Destino" (La Cocinella), Elio E La Storie Tese's "Eat The Phikis" (Aspirine), and Take That's "Greatest Hits" (RCA); according to the company, BMG labels have occupied the No. 1 spot for all but three weeks between April and November.

BMG Ricordi recently announced a record turnover of \$196 million (300 billion lire) with pretax profits at almost \$30 million for the fiscal year ending in June 1996 for the entire group in Italy. The group's two record companies, BMG Records and Ricordi Records, claim a 30% combined market share in Italy.

BMG Ricordi CEO Franco Reali says that the final, difficult phase of restructuring was completed last month. "Our restructuring phase ended at the end of November with 50 redundancies. We avoided union problems through negotiation and co-operation," says Reali. He adds that 400 employees now remain spread throughout BMG Records' four divisions: BMG Records, which includes the RCA, Arista, and Ariola labels, covers domestic and international repertoire; the Ricordi label focuses exclusively on domestic repertoire; video/interactive; and sales/catalog. Two other companies, BMG Publishing Italy and classical publishing company Casa Ricordi, are also part of the group but operate autonomously.

McLaughlin, Walker Named Regional Chiefs At HMV

LONDON—Music retail chain HMV has created two new regional managing director positions in a management restructuring within the group.

Brian McLaughlin, who heads the U.K. operation, is named managing director of HMV Europe, while HMV Japan chief Chris Walker is appointed managing director of HMV Asia-Pacific.

According to the group, the new appointments will allow greater territorial focus as well as the sharing of resources between the various arms of the retail chain.

McLaughlin will retain his U.K. responsibilities, but in his new role he will oversee HMV Germany,

HMV Ireland, and the home-shopping service HMV Direct. He says, "We have a well-established business in Ireland and have begun trading very successfully in Germany. Thus I am looking forward to this exciting challenge."

Walker will continue to oversee the Japanese arm of the retail group and will also take responsibility for HMV

Australia and HMV Chinese Asia. Both McLaughlin and Walker will report to HMV group CEO Stuart McAllister. JOHN FERGUSON



Spanish Rockers Take Break 2 Top Bands On Temporary Hiatus

BY HOWELL LLEWELLYN

MADRID—Two of Spain's leading rock bands, Héroes Del Silencio and Los Rodríguez, have gone quiet—but they still look set to make noise in 1997.

Spain's groovy pop/rock scene took a double blow last fall when both bands announced that they were taking a break from the music business. However, Héroes Del Silencio and Los Rodríguez insist that the splits are only temporary and that, in any case, the members will be working on solo projects in 1997.

Los Rodríguez leader Andrés Calamaro is already planning a solo album, and his Héroes counterpart, Enrique Bunbury, expects his band's members to be working on individual projects during the temporary hiatus.

Héroes, Spain's most successful band internationally in the '90s, were the first to announce their semire-



HEROES DEL SILENCIO

tirement, with Bunbury saying in October that the band would remain silent for at least two years. However, the band has signed a new seven-album deal with EMI.

Héroes have enjoyed considerable success in much of Europe, especially Germany, Austria, Switzerland, and Italy, even though they sing only in Spanish. The mystical/hard rock outfit has a growing following on the other side of the Atlantic.

"Our private lives are more important than music," said Bunbury before the new deal was announced and after 12 years of almost constant recording and touring. "We decided to stop for a couple of years to bring to an end this endless cycle of compose, record, tour. It was almost impossible for us to have a personal life."

EMI Spain's head of international exploitation, Borja Aguirreche, says the band's last album, "Avalancha," has sold more than 500,000 units worldwide since its release last year and is now selling well in Latin America.

Bunbury says that while the group is inactive, he would like to produce Latin American bands. "Pop over there is enjoying an excellent moment," he observes.

Los Rodríguez's members, meanwhile, announced that they would be taking a long holiday but say, "As we are not married, this is not a divorce."

The four-piece band announced its decision in November. It recently released an album of live versions of its greatest hits, "Hasta Luego," which reached No. 4 on the charts here.

(Continued on next page)

GERMAN CHARTS DOMINATED BY EMI ACTS

(Continued from preceding page)

For the singles charts, the market shares of the other majors were BMG (18.62%), Warner (14.52%), and Sony (13.30%). With regard to the album charts, the lineup was as follows: BMG (17.31%), Warner (16.38%), and Sony Music (14.24%).

The most successful independent company of 1996 was edel with a 4.84% share of the single charts and 2.71% of albums, ahead of Zyx with 4.09% (singles) and 0.95% (albums).

The top 10 repertoire labels for the single charts were BMG Ariola (15.67%), EMI Electrola (9.93%), WEA (8.94%), Columbia (7.86%), Motor (7.73%), Intercord (7.2%), Virgin (5.69%), EastWest (5.58%), Epic (5.38%), and Polydor (5.13%).

For the album charts, the most successful repertoire companies were EMI Electrola (15.98%), BMG Ariola (15.83%), Columbia (7.38%), WEA (6.87%), Intercord (5.84%), Polydor (5.53%), EastWest (5.41%), Polymedia (4.92%), Mercury (4.91%), and Virgin (4.32%).

The top 10 singles of 1996 were "Killing Me Softly" by the Fugees

(Sony); "Children," Robert Miles (Motor); "Macarena," Los Del Rio (BMG); "Insomnia," Faithless (Intercord); "Lemon Tree," Fool's Garden (Intercord); "I Can't Help Myself," the Kelly Family (EMI); "They Don't Care About Us," Michael Jackson (Epic); "Coco Jambo," Mr. President (WEA); "Where Do You Go," No Mercy (BMG); and "Wannabe," Spice Girls (Virgin).

The top 10 albums of the year were "Bravo Hits 13," various artists (EMI); "Bravo Hits 14," various artists (EMI); "The Score," the Fugees (Sony); "Kuschelrock 10," various artists (Sony); "Jagged Little Pill," Alanis Morissette (WEA); "Dove C'e Musica," Eros Ramazzotti (BMG); "Bravo Hits 12," various artists (WSM); "Opium Fuers Volk," Die Toten Hosen (East-West); "Backstreet Boys," Backstreet Boys (Rough Trade); and "Load," Metallica (Mercury).

The most successful music publishers for the single charts of Musikmarkt in 1996 were Warner/Chappell (23.78%), EMI Music (14.27%), BMG UFA (11.32%), PolyGram Music (9.06%), and Intro (6.90%).



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REPORT RECOMMENDS FORMING BOARD TO BOOST IRISH MUSIC BIZ

(Continued from page 43)

Records Ireland; Riobaird MacGorain, secretary of the International Federation of the Phonographic Industry; Mairin Sheehy, production editor at Hot Press magazine; Tommy McCabe, director of Irish Business Employers' Confederation (IBEC); Keith Donald, director of MusicBase; Brendan Graham, chairman of the Irish Music Rights Organisation; musician Eleanor McEvoy; composer Bill Whelan; Barbara Galavan, managing director of Mother Music; Deirdre O'Neill, manager of Sun Recording Studio; and Derry O'Brien, managing director of Network Ireland Television.

The 152-page document draws attention to the importance of the provision of "imaginative and practical" educational courses, access to sound business and legal advice, and energetic support from state agencies in promoting music by Irish artists.

Following are some of the task force's main recommendations:

- The establishment of a music board to develop and advance strategic policies for the development of the industry and to provide direct support for targeted sectors.

- The setting up of a national listen-

ing library, to be known as the Graham Music Library, in memory of music journalist Bill Graham, who died in May 1996.

- An employment register that would provide, through MusicBase, a database of industry professionals available for work.

- The introduction of a home recording royalty.

- Increased radio and TV exposure for Irish music and examination of the possibility of an international broadcasting service to bring Irish music to the world.

- An artist's exemption scheme, which would grant tax-free status to individuals whose work is deemed original and creative and with cultural and artistic merit, should be extended to arrangers and producers.

- The establishment of tax incentives for A&R activities and music sponsorship.

- As a priority, Ireland must aim to become the European base for multimedia production and transmission facilities.

- The Irish government must continue efforts to secure international agreements on copyright to cover new

areas, such as the Internet.

- Music should be taught in all primary schools to a level that ensures that all students enter secondary school with a general knowledge and appreciation of all music forms.

While Ireland has achieved a high international profile for its music, the report notes that the Irish music industry may be a victim of its own success because of the perception that "music does not need the supports that we would normally associate with other industries. Over the years, this has led to a basic lack of infrastructure, management training, education, etc.

"Irish successes in the international music markets are largely the fruit of extraordinary individual determination and talent, rather than the result of a coherent national strategy."

FORTE identifies Ireland as "the fifth-highest provider of international [pop/rock] hit records" and says that six artists—U2, the Cranberries, Enya, Sinéad O'Connor, Chris DeBurgh, and Van Morrison—have combined global sales of 124.5 million units, with "a minimum retail turnover of \$2 billion [1.25 billion Irish pounds]." The IBEC's McCabe says that he

welcomes the report, but that he is concerned at what he sees as a major gap in FORTE's coverage relating to copyright. "This was excluded from the group's terms of reference, as copyright is handled through a different government department," he says. "The IBEC music industry group is strongly promoting the reform of Ireland's 36-year-old copyright act, which is not being dealt with by any specific agency at present. Without enforceable

rights to receive royalties from the performance, recording, and dissemination of their work, composers, performers, and record producers cannot garner the full financial benefit from the music which they create.

"Without progress in this area, much of the good which the FORTE proposals could bring would be appropriated by pirates and bootleggers. It is essential that copyright reform be dealt with."

TOWER TARGETS SOUTH AMERICA

(Continued from page 43)

a massive new store in Tokyo in 1998 (Billboard, Nov. 16). In South Korea, Tower has four franchised stores with local firm Ilkyung Ltd., and Goman says he expects that total will increase.

"We have a franchise in Thailand [in conjunction with the Narin Narula Group], where we will be adding some more stores, and we are working on a franchise in the Philippines, which will be our first there," Goman adds.

Despite the growing international strength of chains such as Virgin,

HMV, and Blockbuster, Goman maintains that there is still plenty of scope for Tower's expansion. However, Europe continues to pose difficulties for the company.

"Where we really have problems finding locations are in Europe," admits Goman, "because there are not a lot of big spaces and the rents are incredibly high. You have to do a lot of volume to make that money, and right now, just like everywhere else in the world, the record store is under a lot of

pressure from mass merchants, non-traditional carriers, flea markets. Then you have online and mail-order services, so there is a lot of competition out there."

The unveiling of the 1,000-square-meter store in central Birmingham was Tower's first opening in the U.K. in almost five years, and the chain has yet to crack continental Europe.

"It has been slow growth because it has been so darn expensive to do business here and find the right spots," says Goman. "In France, the labor issues are in my mind a big issue. In Germany, you have high rents and low hours to sell. Unless you have been in business in Germany for a long time and you are in some really good rents, you can't operate. Then you have the Eastern Bloc, which is really interesting, but the economies are slow."

Goman believes the situation could change in Europe if massive suburban shopping centers, such as Thurrock Lakeside just outside of London, become more established. "People who live in the suburbs in cities in Europe are so used to 'going into town.' Shopping is more of an adventure. I think in a couple of years, if you see trends in Europe where suburbanites are shopping and living in their own areas, I think you will start to see some expansion of retailers like us in Europe."

However, Goman stresses that this does not mean expansion is on hold in Europe. "I wouldn't rule that out. We are location driven, and we are bombarded by location opportunities every day. For example, we have been trying to open up in Paris for years, and we are waiting for the right deal to come along.

"We have a right to be more of a national chain in the U.K., and that is what we would like to do," he adds. "We are looking at Northern Ireland, and then there are areas like Scandinavia where there are opportunities as well."

SPANISH ROCKERS TAKE BREAK

(Continued from preceding page)

Calamaro says that although the group's members are saying "hasta luego" for a while, "some day, we'll play together again." The band has four big-selling albums in Spain and Argentina, the last being "Palabras Más, Palabras Menos" (More Words, Fewer Words) in 1995.

Calamaro—one of two native Argentines in the band, along with guitarist Ariel Roth—reveals that he

plans to record "an important album" in Spain this winter.

Calamaro adds that although it will be a solo project, he will not join Spain's bulging ranks of singer/songwriters. "For me, the only thing that exists is rock, even though I sing tangos from my home country," he says. "I am committed to rock and blues in Spanish. Life is very short, and I want to take full advantage."

Arcade Buys Flarenasch Label

Dutch Indie Co. Expands French Presence


PARIS—Dutch independent record company Arcade has acquired, via its French affiliate Arcade Music Company France, indie label Flarenasch for an undisclosed amount.

Arcade has been distributing the label in France since 1995. In a statement, Arcade's parent company, Wegener Arcade, says, "The activities of Flarenasch represent an excellent complement to those developed by Arcade Music Company France. In addition to its contribution to the further strengthening and

expansion of Arcade in France, the acquisition also offers good opportunity for exploiting market potential in the French-speaking sectors of Belgium and Switzerland."


Formed in the early 1980s by Alain Puglia, Flarenasch has a catalog of about 1,000 recordings by such acts as Françoise Hardy, Michel Fugain, Images, and Demis Roussos. Its most recent chart success has been comedy duo Les Chevaliers Du Fiel.

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HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 01/13/97				GERMANY (Media Control) 01/07/97				U.K. (Chart-Track) 01/06/97				FRANCE (SNEP/IFOP/Tite-Live) 01/04/97							
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES					
1	NEW	YOU ARE THE ONE	VARIOUS ARTISTS	AVEX TRAX	1	1	TIME TO SAY GOODBYE	SARAH BRIGHTMAN & ANDREA BOCELLI	EASTWEST	1	1	2 BECOME 1	SPICE GIRLS	VIRGIN	1	1	FREED FROM DESIRE	GALA	SCORPIO
2	2	A WALK IN THE PARK	NAMIE AMURO	AVEX TRAX	2	5	UN-BREAK MY HEART	TONI BRAXTON	ARIOLA	2	NEW	SATAN LIVE	ORBITAL	INTERNAL	2	2	SAY YOU'LL BE THERE	SPICE GIRLS	VIRGIN
3	3	STEADY SPEED	TOYS FACTORY		3	2	VERPISS DICH	TIC TAC TOE	RCA	3	NEW	PROFESSIONAL WIDOW	TORI AMOS	ATLANTIC/EASTWEST	3	3	AICHA	KHALED	BARCLAY
4	1	PRIDE	MIKI IMAI	FOR LIFE	4	4	WHO WANTS TO LIVE FOREVER	DUNE	VIRGIN	4	14	EASY TERROVISION	TOTAL VEGAS		4	5	EVERLASTING LOVE	WORLDS APART	EMI
5	5	CAN'T STOP FALLIN' IN LOVE	GLOBE	AVEX TRAX	5	3	QUIT PLAYING GAMES (WITH MY HEART)	BACK-STREET BOYS	JIVE/ZOMBA	5	NEW	I CAN MAKE YOU FEEL GOOD	KAVANA	NEMESIS	5	4	PARTIR UN JOUR	2 BE 3	EMI
6	4	SHAKE	SMAP	VICTOR	6	6	ONE AND ONE	ROBERT MILES FEATURING MARIA NAYLER	MOTOR MUSIC	6	NEW	PEOPLE HOLD ON	LISA STANSFIELD VS. DIRTY RÖTTERS	ARISTA	6	10	AIL . . . TCHAAA!	LE FESTIVAL ROBLES	VERSAILLES
7	10	KOREGA WATASHINO IKIRUMICHI	PUFFY	EPIC	7	8	WHEN I DIE	NO MERCY	ARIOLA	7	7	DON'T CRY FOR ME ARGENTINA	MADONNA	WARNER BROS./WEA	7	9	I NEED YOU	3T	EPIC
8	NEW	DON'T YOU SEE!	ZARD	B-GRAM	8	7	DIE LANGSTE SINGLE DER WELT	WOLFGANG PETRY	ARIOLA	8	3	ONE AND ONE	ROBERT MILES FEATURING MARIA NAYLER	DECONSTRUCTION	8	13	JE TE PRENDRAI NUE DANS LA SIMCA 1000	LES CHEVALIERS DU FIEL	FLARENAS
9	15	YELLOW YELLOW HAPPY	POCKET BISCUITS	TOSHIBA EMI	9	10	BREATHE	PRODIGY	INTERCORD	9	9	STEP BY STEP	WHITNEY HOUSTON	ARISTA	9	7	BAILANDO	PARADISIO	CNR
10	8	ALONE	MAYO OKAMOTO	TOKUMA JAPAN	10	NEW	DON'T SPEAK	NO DOUBT	MCA	10	6	ALL BY MYSELF	CELINE DION	EPIC	10	11	WHAT'S LOVE GOT TO DO WITH IT	WARREN G	
11	6	YES—FREE FLOWER	MY LITTLE LOVER	TOYS FACTORY	11	12	I WANT YOU BACK	N SYNC	ARIOLA	11	2	UN-BREAK MY HEART	TONI BRAXTON	LAFACE/ARISTA	11	8	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS	EASTWEST
12	16	GOMENNE . . .	MARIKO TAKAHASHI	VICTOR	12	NEW	I HAVE A DREAM	D.J. QUICKSILVER	ARCADE	12	8	BREATHE	PRODIGY	XL RECORDINGS	12	17	SHAME ON U	OPHELIE WINTER	EASTWEST
13	18	KOIGOKORO	NANASE AIKAWA	CUTTING EDGE	13	11	PAPARAZZI	XZIBIT	RCA	13	NEW	IN YOUR CAR	KENICKIE	PREMIER	13	6	WANNABE	SPICE GIRLS	VIRGIN
14	NEW	SHIROI KUMONO YOUNI	SARUGANSEKI	COLUMBIA	14	17	WHY DON'T YOU DANCE WITH ME	FUTURE BREEZE	MOTOR MUSIC	14	5	A DIFFERENT BEAT	BOYZONE	POLYDOR	14	15	BAD BOYS DE MARSEILLE	AKHENATON	VIRGIN
15	NEW	DENEN KOJI TAMAKI	SONY		15	15	BREAK IT UP	SCOOTER	EDEL	15	10	HORNY	MARK MORRISON	WEA	15	12	NO WOMAN NO CRY	FUGEES	SONY
16	12	RAKUEN	YELLOW MONKEY	FUN HOUSE	16	14	NO DIGGITY	BLACKSTREET FEATURING DR. DRE	MCA	16	NEW	TRICKY KID	TRICKY	4TH + B'WAY	16	14	JE SERAI LA	TERI MOISE	VIRGIN
17	7	DEAR . . . AGAIN	KHOMI HIROSE	VICTOR	17	9	ZEHN KLEINE JAGERMEISTER	DIE TOTEN HOSEN	EASTWEST	17	NEW	THE GREATEST FLAME	RUNRIG	CHRYSALIS	17	NEW	VISION OF LIFE	DOWN LOW	POLYGRAM
18	13	GEKIJO	SIZUKA KUDOH	PONY CANYON	18	NEW	2 BECOME 1	SPICE GIRLS	VIRGIN	18	NEW	SAY WHAT YOU WANT	TEXAS	MERCURY	18	18	REVER	MYLENE FARMER	POLYDOR
19	17	COMASON NO. 1	ULFULS	TOSHIBA EMI	19	13	EVERY BABY	KELLY FAMILY	EMI	19	NEW	OFFSHORE	CHICANE	EXTRAVAGANZA	19	NEW	THE MESSAGE	NAS	SONY
20	14	LEGEND OF WIND	TRF	AVEX TRAX	20	NEW	DA BEAT GOES	RED 5	EMI	20	NEW	ALBUMS			20	NEW	POPULAR	NADA SURF	WEA
1	1	MAX	MAXIMUM	AVEX TRAX	1	1	ALBUMS			1	1	SPICE GIRLS	SPICE GIRLS	VIRGIN	1	3	WORLDS APART	EVERYBODY	EMI
2	6	YELLOW MONKEY	TRIAD YEARS ACT 1	COLUMBIA	2	6	ANDREA BOCELLI	BOCELLI	POLYGRAM	2	3	BEAUTIFUL SOUTH	BLUE IS THE COLOUR	GO!	2	1	SPICE GIRLS	SPICE GIRLS	VIRGIN
3	4	TOSHINOBU KUBOTA	LA LA LA LOVE THANG	SONY	3	7	TONI BRAXTON	SECRETS	ARIOLA	3	13	ROBERT MILES	DREAMLAND	DECONSTRUCTION	3	2	CELINE DION	LIVE À PARIS	COLUMBIA
4	5	L'ARC-EN-CIEL	TRUE	KYOKO SONY	4	2	TIC TAC TOE	TIC TAC TOE	RCA	4	2	CELINE DION	FALLING INTO YOU	EPIC	4	4	FUGEES	THE SCORE	SONY
5	13	GLAY	BELOVED	PLATINUM	5	3	KELLY FAMILY	ALMOST HEAVEN	EMI	5	NEW	MANIC STREET PREACHERS	EVERYTHING MUST GO	EPIC	5	5	MYLENE FARMER	ANAMORPHOSEE	POLYDOR
6	3	FUMIYA FUJII	STANDARD	PONY CANYON	6	14	DIE SCHLUMPF	VOLL DER WINTER	EMI	6	7	BOYZONE	A DIFFERENT BEAT	POLYDOR	6	7	MICHAEL JACKSON	HISTORY: PAST, PRESENT & FUTURE—BOOK 1	EPIC
7	2	SYARANQ	GOLDEN Q	BMG VICTOR	7	9	SPICE GIRLS	SPICE GIRLS	VIRGIN	7	8	ALANIS MORISSETTE	JAGGED LITTLE PILL	MAVERICK/REPRISE	7	8	NOIR DESIR	666667 CLUB	BARCLAY
8	7	TMN	TIME CAPSULE—ALL THE SINGLES	EPIC/SONY	8	8	DIE TOTEN HOSEN	IM AUFTRAG DES HERRN . . .	EASTWEST	8	NEW	VARIOUS ARTISTS	THE ULTIMATE PARTY ANIMAL	GLOBAL TV	8	10	JULIO IGLESIAS	TANGO	COLUMBIA
9	10	B'Z	FRIENDS II	ROOMS	9	4	CELINE DION	FALLING INTO YOU	COLUMBIA	9	NEW	JAMIROQUAI	TRAVELLING WITHOUT MOVING	SONY S2	9	11	CELINE DION	FALLING INTO YOU	COLUMBIA
10	8	T-BOLAN	BALLADS	ZAIN	10	10	BACKSTREET BOYS	BACKSTREET BOYS	JIVE/ZOMBA	10	NEW	KULA SHAKER	K	COLUMBIA	10	6	JOHNNY HALLYDAY	DESTINATION VEGAS	MERCURY
11	NEW	GLOBE	GLOBE	AVEX TRAX	11	13	ZUCCHERO	THE BEST OF ZUCCHERO	POLYGRAM	11	6	SIMPLY RED	GREATEST HITS	EASTWEST	11	12	LES ENFOIRES	LA SOIREE DES ENFOIRES 96	WEA
12	NEW	U A 11	VICTOR		12	5	SOUNDTRACK	EVITA	WEA	12	7	VARIOUS ARTISTS	HITS 97	WARNER/GLOBAL/SONY	12	18	SOUNDTRACK	LE BOSSU DE NOTRE-DAME	SONY
13	9	VANESSA WILLIAMS	ALFIE—THE BEST OF VANESSA WILLIAMS	MERCURY MUSIC	13	12	PHIL COLLINS	DANCE INTO THE LIGHT	WEA	13	14	OASIS	(WHAT'S THE STORY) MORNING GLORY?	CREATION	13	9	EDDY MITCHELL	MR. EDDY	POLYDOR
14	17	VARIOUS ARTISTS	MAX 3	SONY	14	16	WOLFGANG PETRY	ALLES ARIOLA		14	9	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL MUSIC! 35	EMI/VIRGIN/POLYGRAM	14	13	CRANBERRIES	TO THE FAITHFUL DEPARTED	ISLAND
15	NEW	STEVIE WONDER	GREATEST HITS	POLYDOR	15	11	ENIGMA	LE ROI EST MORT, VIVE LE ROI!	VIRGIN	15	18	VARIOUS ARTISTS	MINISTRY OF SOUND—THE ANNUAL II	MINISTRY OF SOUND	15	NEW	KHALED SAHRA	POLYGRAM	
16	NEW	NAMIE AMURO	SWEET 19 BLUES	AVEX TRAX	16	17	EROS RAMAZZOTTI	DOVE C'E MUSICA	ARIOLA	16	4	ROBSON & JEROME	TAKE TWO	RCA	16	NEW	ENIGMA	LE ROI EST MORT, VIVE LE ROI!	VIRGIN
17	NEW	SPITZ	INDIGO CHINEISEN	POLYDOR	17	NEW	NO MERCY	MY PROMISE	ARIOLA	17	5	FUGEES	THE SCORE	COLUMBIA	17	NEW	JAMIROQUAI	TRAVELLING WITHOUT MOVING	SONY
18	NEW	NANASE AIKAWA	RED	CUTTING EDGE	18	NEW	NO DOUBT	TRAGIC KINGDOM	MCA	18	17	ORIGINAL SOUNDTRACK	TRAINSPOTTING	EMI	18	17	LE FESTIVAL ROBLES	BEN MON COCHON	VERSAILLES
19	20	NAOMI TAMURA	THANX A MILLION	POLYDOR	19	15	FUGEES	THE SCORE	COLUMBIA	19	10	VARIOUS ARTISTS	THE BEST 60'S ALBUM IN THE WORLD . . . EVER!	2 VIRGIN	19	20	PASCAL OBISPO	SUPERFLU	EPIC
20	11	YUMI ARAI	THE CONCERT WITH OLD FRIENDS	TOSHIBA EMI	20	20	ANDREA BOCELLI	VIAGGIO ITALIANO	POLYGRAM	20	NEW	OCEAN COLOUR SCENE	MOSELEY SHOALS	MCA	20	14	DIVERS	STARMANIA	WEA

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Alison Smith. Contact 171-323-6686, fax 171-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD

CONTINUED

EUROCHART 01/09/97			MUSIC & MEDIA			SPAIN (TVE/AFYVE) 12/28/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX	1	1	BREATHE PRODIGY CAROLINE			
2	2	UN-BREAK MY HEART TONI BRAXTON	2	3	PILDO DAVID PASTIS & DAVID BUENRI MAX MUSIC			
3	7	2 BECOME 1 SPICE GIRLS VIRGIN	3	4	THIS GROVE FREE MAX MUSIC			
4	3	BREATHE PRODIGY XL RECORDINGS	4	7	ONE TIME DEVIL'S DJS MAX MUSIC			
5	5	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE	5	6	EXTRAS-A-2 EX-3 GINGER			
6	4	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	6	10	DSIGNAL VOL. 2 DSIGNAL GINGER			
7	6	FREED FROM DESIRE GALA DO IT YOURSELF	7	8	DJ. SKUDERO & DR. WHO EXTASIA REMIX BIT MUSIC			
8	8	WORDS BOYZONE POLYDOR	8	5	NUMBER ONE ALEXIA BLANCO Y NEGRO			
9	9	VERPISS DICH TIC TAC TOE RCA	9	2	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN			
10	10	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE	10	NEW	BELLISIMA—I HAVE A DREAM DJ QUICKSILVER CNR/ARCADE			
ALBUMS			ALBUMS					
1	1	SPICE GIRLS SPICE VIRGIN	1	1	SPICE GIRLS SPICE VIRGIN			
2	2	CELINE DION FALLING INTO YOU EPIC/COLUMBIA	2	2	JULIO IGLESIAS TANGO SONY			
3	8	TONI BRAXTON SECRETS LAFACE/ARISTA	3	3	ROSANA LUNAS ROTAS MCA			
4	3	SIMPLY RED GREATEST HITS EASTWEST	4	4	ANA MIGUEL, VICTOR & SERRAT EL GUSTO ES NUESTRO ARIOLA			
5	4	KELLY FAMILY ALMOST HEAVEN KEL-LIFE/EMI	5	5	ROSARIO MUCHO POR VIVIR EPIC			
6	6	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN	6	6	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX			
7	5	FUGEES THE SCORE COLUMBIA	7	8	LAURA PAUSINI LAS COSAS QUE VIVIR DRO			
8	NEW	ZUCCHERO THE BEST OF POLYDOR	8	7	LOS RODRIGUEZ HASTA LUEGO DRO			
9	9	CELINE DION LIVE A PARIS EPIC/COLUMBIA	9	9	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF HISPAVOX			
10	NEW	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR	10	NEW	LUZ PEQUEÑO Y GRANDES EXITOS HISPAVOX			

MALAYSIA (RIM) 01/07/97			PORTUGAL (Portugal/AFP) 01/07/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI	1	1	DELFINOS SABER A MAR BMG ARIOLA
2	5	SOUNDTRACK SPACE JAM WARNER	2	3	PEDRO ABRUNHOSA & BANDEM TEMPO POLYDOR
3	2	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER	3	7	VAYA CON DIOS BEST OF ARIOLA
4	4	CELINE DION FALLING INTO YOU SONY	4	4	MARIA JOAO PIRES CHOPIN NOCTURNOS DEUTSCHE GRAMMOPHON
5	NEW	SUDIRMAN DWIDEKAD EMI	5	2	RIO GRANDE RIO GRANDE EMI
6	3	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	6	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	9	TONI BRAXTON SECRETS BMG	7	10	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.
8	8	VARIOUS ARTISTS DANG DANGDUT WARNER	8	NEW	CARLOS PAREDES NA CORRENTE EMI
9	7	KENNY G THE MOMENT BMG	9	5	SPICE GIRLS SPICE VIRGIN
10	6	ENIGMA LE ROI EST MORT, VIVE LE ROI! EMI	10	NEW	SIMPLY RED GREATEST HITS EASTWEST

SWEDEN (GLF) 12/20/96			DENMARK (IFPI/Nielsen Marketing Research) 01/02/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	UN-BREAK MY HEART TONI BRAXTON ARISTA	1	2	ROSES ARE RED AQUA MCA
2	2	BREATHE PRODIGY MNW/LR	2	3	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA
3	1	DON'T SPEAK NO DOUBT TRAUMA/INTERSCOPE	3	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
4	4	WORDS BOYZONE POLYDOR	4	4	STEP BY STEP WHITNEY HOUSTON BMG ARIOLA
5	8	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	5	NEW	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
6	7	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON	6	1	BREATHE PRODIGY MD
7	NEW	ORIGINAL CAST RINGAREN I NOTRE DAME EGMONT	7	NEW	NO WOMAN NO CRY FUGEES SONY
8	6	FREE LIKE A FLYING DEMON E-TYPE STOCKHOLM	8	8	COCO JAMBOO MR. PRESIDENT WARNER
9	9	CALLING YOUR NAME E-TYPE STOCKHOLM	9	NEW	QUIT PLAYING GAMES BACKSTREET BOYS ZOMBA/JIVE
10	5	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL XM/METRONOME	10	NEW	SHOW ME THE WAY MR. PRESIDENT WARNER
ALBUMS			ALBUMS		
1	1	VAYA CON DIOS THE BEST OF ARIOLA	1	1	LENE SIEL MINE FAVORITTER CMC
2	5	ORIGINAL CAST KRISTINA FRAN DUVEMALA MONO MUSIC	2	3	SPICE GIRLS SPICE VIRGIN
3	4	SMURFARNA SMURFHITS 1 CNR	3	6	VAYA CON DIOS BEST OF BMG
4	3	KISS GREATEST HITS MERCURY	4	5	CELINE DION FALLING INTO YOU SONY
5	2	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER	5	7	TONI BRAXTON SECRETS BMG ARIOLA
6	8	HASSAN TILLVARATAGNA EFFEKTER—VOL. 5 SILENCE	6	NEW	ROY ORBISON THE VERY BEST OF VIRGIN
7	9	GOTEBORGS DOMKYRKAS GOSSKOR DAGEN AR KOMMEN NAXOS	7	9	OSTKYST HUSTLERS FULD AF LOGN SONY/PLADE-COMPAGNIET
8	6	TOMAS LEDIN T ANDERSON	8	4	DIVERSE JUL KRUMMERNES REPLAY
9	7	MARIE FREDRIKSSON I EN TID SOM VAR EMI	9	10	SIMPLY RED GREATEST HITS WARNER
10	NEW	SPICE GIRLS SPICE VIRGIN	10	NEW	THOMAS HELMIG GROOVY DAY BMG ARIOLA

NORWAY (Verdens Gang Norway) 01/01/97			FINLAND (Seura/IFPI Finland) 01/05/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T SPEAK NO DOUBT MCA	1	1	ANNA MULLE PISKAAP APULANTA LEVY
2	4	UN-BREAK MY HEART TONI BRAXTON BMG	2	2	BREATHE PRODIGY XL RECORDINGS/SM
3	3	I CAN'T HELP MYSELF KELLY FAMILY EMI	3	3	OMA ROTTA PUNAISET MESSIAAT LEVY
4	10	2 BECOME 1 SPICE GIRLS VIRGIN	4	6	ERITTAIN HYVA MASCARA POLYDOR
5	6	WHEN YOU'RE GONE CRANBERRIES POLYGRAM	5	7	NUMBER ONE ALEXIA DANCE POOL/SONY
6	2	BREATHE PRODIGY MD	6	4	MAMA SAID METALLICA VERTIGO/MERCURY
7	5	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA	7	NEW	FIRESTARTER PRODIGY XL RECORDINGS
8	7	BOHEMIAN RHAPSODY BRAIDS WARNER	8	10	NTI GROVE ALKAKONE/RCA/BMG
9	9	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	9	NEW	666 WAYS TO LOVE HIM/HIS INFERNAL MAJESTY RCA/BMG
10	8	WHAT'S LOVE GOT TO DO WITH IT? WARREN G FEATURING ADINA HOWARD MCA	10	NEW	ONE & ONE ROBERT MILES DECONSTRUCTION
ALBUMS			ALBUMS		
1	2	SPICE GIRLS SPICE VIRGIN	1	2	SMURFFIT TANSSLHITIT VOL. 1 EMI
2	1	CELINE DION FALLING INTO YOU SONY	2	1	EPPU NORMAALI REPULLINEN HITTEJA POKO
3	NEW	NO DOUBT TRAGIC KINGDOM INTERSCOPE	3	3	VANESSA-MAE THE VIOLIN PLAYER EMI
4	5	KELLY FAMILY ALMOST HEAVEN EMI	4	NEW	NO DOUBT TRAGIC KINGDOM INTERSCOPE/BMG
5	9	TOTO GREATEST HITS SONY	5	6	MR. PRESIDENT UPN AWAY—THE SPECIAL ALBUM WARNER/WEA
6	NEW	SMURFENE SMURFEHITS EMI	6	4	SPICE GIRLS SPICE VIRGIN
7	8	ROD STEWART IF WE FALL IN LOVE TONIGHT WEA	7	5	ALKAKONE TOLSEEN MAAILMAAN RCA
8	4	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN	8	8	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
9	NEW	CRANBERRIES TO THE FAITHFUL DEPARTED POLYGRAM	9	9	VAN HALEN BEST OF VOLUME 1 WARNER BROS./WEA
10	NEW	TONI BRAXTON SECRETS LAFACE/ARISTA	10	10	TOTO LEGEND—THE BEST OF COLUMBIA

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

MADAGASCAR: A controversial new album from one of the most influential Malagasy bands is set to stir up a 50-year-old political controversy in this former French colony located in the Indian Ocean off the coast of East Africa. The album, "Son Egal" (Xenophile) by Tarika, deals with the brutal suppression of a 1947 uprising against the French (who colonized the island in 1885), in which thousands died and many more were tortured. The French, in collaboration with some local politicians, used troops from Senegal against the Malagasy tribes, and although Madagascar eventually attained independence in 1960, the sad events of half a century ago have remained almost a taboo subject. The Senegalese have been demonized, and Malagasy parents still warn their children that the "blacks from Senegal" (who are much darker-skinned than most of the local tribes) will eat them alive if they misbehave. Hanitra Rasoanaivo, the leader of Tarika, conceived the album, which will be released in Europe on Monday (13) as a plea for reconciliation. She traveled through remote parts of Madagascar collecting long-suppressed stories about the 1947 uprising, and the result is a set of moving yet danceable songs performed on traditional instruments. Many of the songs call for unity between the Malagasy and their black brothers and sisters from West Africa. Simon Emmerson of Realworld/Virgin's Afro-Celt Sound System was recruited to produce the album, and, in a further symbol of reconciliation, Senegalese musicians from Baaba Maal's band also play on it. Several of the songs attack the corruption of present-day politicians. "The album is going to stir a lot of things up," says Hanitra. "I will probably not be liked back home at all." But elsewhere, the album looks to be one of the biggest world music sellers of the new year and will be supported by a European tour in March. NIGEL WILLIAMSON

NETHERLANDS: Britpop is about to be exported from the lowlands of Holland. Amsterdam group Shamus, fronted by Liverpool, England-born Ross Curry (formerly of Spo-Dee-O-Dee), has released a debut album with the message "Move over Noel and Liam, U.K. here we come!" stamped all over it in a reference to Oasis' Gallagher brothers. The recording sessions for "Doolally" took place in Rockfield Studios in Monmouth, Wales, the same spot where Oasis cut "What's The Story" Morning Glory?" Produced by Simon Dawson (whose previous credits include the Stone Roses' "Second Coming") with assistance from a number of British session players, the album boasts a sound quality that is easily a match for the best that Britpop has to offer. Preceded by the first single, "The Light," the album was released in December in the Benelux countries on music publisher Peermusic Holland's label Pressure. The second single, "Simple Song," sounds like the best bet for a future hit. Peermusic is currently negotiating foreign licensing and distribution deals, and the band is maintaining a busy touring schedule at home. ROBERT TILLI



BELGIUM: One of the most remarkable rock bands to have emerged from this country in the early '70s was Machiavel, an inventive four-piece group that combined melodic rock with guitar-driven power pop. "Eurorock" was the name invented to describe Machiavel's music along with that of various European bands of the time, including King Crimson (U.K.), P.F.M. (Italy), and Tai Phong (France). In 1978 Machiavel became the first Belgian band to play the 8,500-capacity Forest National venue, and hits such as "Rope Dancer," "Over The Hill," and "Fly" have since become standards here. Now, 20 years after the band was formed, EMI Belgium has released a Machiavel retrospective, featuring the cream of the band's five albums. Coming at a time when Southern Belgian acts are barely able to survive, "The Very Best Of Machiavel" has sold more than 11,000 copies in less than two months. A six-date concert tour, culminating in a show at the recently renovated Ancienne Belgique in Brussels, was a sellout. MARC MAES

IRELAND: Brian Kennedy's album "A Better Man" was one of the major hits by an Irish artist during 1996, with sales of 45,000 units. It marked the first big success for BMG Ireland following a move last May to new offices in Dublin city center. Managing director Freddie Middleton saw the Belfast singer/songwriter supporting Van Morrison at Dublin's Point theater last spring and was so impressed with the audience's reaction to Kennedy's new material that he arranged for the Irish release of "A Better Man" to be moved up to late 1996 from early 1997. Although most of the material was written by Kennedy with several collaborators, his new single, due soon, will be his version of "Put The Message In The Box" by Karl Wallinger of World Party. KEN STEWART



DENMARK: If you want to reach the kids, you have to speak their language—literally. That's the thinking behind a Danish Broadcasting Co. (DR) project to give young people something worthwhile to listen to in Danish. "We have to find music to play for our program," says Peter Amelung, program head of Børneradio (Kids' Radio) at DR. "But sometimes it's difficult to find new Danish music with Danish lyrics, so we asked some musicians if they would whip up something suitable." The result is "Rimlig Rar, Rimlig Raa" (Kinda Nice, Kinda Naughty), a CD released on EMI-Medley featuring a dozen artists playing new songs, written and performed with the station's half-million young listeners in mind. The musicians taking part include rock bands Strawberry Slaughterhouse and Sharing Patrol, rappers Reme and Al Agami, and Nikolaj Peyk from Østkyst Hustlers. "I think the CD is an important album for teenagers and youngsters, because it represents new Danish music," says EMI-Medley product manager Martin Ohrt. "It's a platform for Danish artists, guaranteed to reach a broad audience. The artists can experiment a bit without feeling the pressure of having to live up to expectations from the previous album." With lyrics that include an ode to the joys of breaking wind, parents may find the tone of the CD to be a bit more naughty than nice, but one hopes the kids will understand. CHARLES FERRO

Space: The Next Frontier For Universal Records

FIRST THEY nurtured "The Garden." Now they're letting loose "Spiders."

Universal Records is proving to be one of the most adventurous new U.S. labels in spotting talent from international markets with strong potential in America.

Australia's **Merril Bainbridge**, signed to Universal in the U.S., has been lodged in the top 10 of the Hot 100 Singles chart for several weeks with her alluring hit "Mouth," which has propelled action on the Heatseekers albums chart of the singer's debut album, "The Garden."

On Tuesday (14), Universal releases "Spiders," the debut album by the eclectic indie U.K. act **Space**, a Liverpool group that already has enjoyed two hit singles and gold album sales (100,000 units) in Britain since cracking the U.K. chart last summer. The setup for the U.S. arrival of "Spiders" has been

taking place in recent weeks, with activity from London to Dublin and from San Francisco to Boston.

London independent Gut Records scored a hit last summer in Britain with Space's single "Female Of The Species" and followed it up with "Neighbourhood." Sales of "Spiders" broke the 100,000-unit mark in less than a month after the album's September release in the U.K. Meanwhile, as Heatseekers feature editor **Doug Reece** recently reported (Billboard, Dec. 14, 1996), music director **Aaron Axelsen** at modern rock outlet KITS San Francisco gave Space its first shot in the U.S., spinning "Neighbourhood" and "Female Of The Species" during speciality shows and at his club Pop Scene.

"He was responsible for turning [Universal Records president] **Daniel Glass** on to the record," says **Steve Leeds**, Universal's senior VP of promotion, who has been working the act since the label signed the band for America. While WFNX Boston and KLYY Los Angeles also gave early airplay to Space, Universal spread the word during the fall via import copies of "Female Of The Species" to college and modern rock stations in selected markets. "The record has been surpassing my expectations," says Leeds of the early response. KROQ Los Angeles is one of the latest outlets to add the single.

In November, Universal flew in guests to see a showcase by the band in Dublin. Space's live shows have been enthusiastically received by the fickle U.K. music press, evidence of a musical bent that is pure pop laced with an offbeat imagination, a style that "comes from a lot of different sources," says Leeds. With a focus on marketing Space

through independent tastemaker retailers, Universal is also offering an early purchase incentive by packaging the first 15,000 copies of "Spiders" as a double-CD jewel box. Those copies will include the album and the multitrack U.K. single of "Female Of The Species," which includes songs not on the album. Listeners also ought to check out the unlisted 15th track that shows up at the close of the U.S. album; it's the title song "Spiders," which doesn't appear on the British CD.

Prior its first series of club dates in the U.S., Space is due to perform at the Gavin Seminar in New Orleans next month. The band is expected to play at Tipitina's and unleash "Female Of The Species" on a crowd of radio programmers on Valentine's Day, appropriately enough.

Acknowledging the competition at radio from upcoming releases by modern rock staples such as

U2, Leeds says Universal is still psyched about the prospects for Space in America. "In a world where people are going to gravitate to 'automatic' hits," he says of the big-name competition, "this is refreshing and different."

BORDER CROSSINGS: WEA Records in the U.K. has released the new self-titled album from Sweden's **Popsicle**, which has previously gone top 10 in the band's home market. Produced by **Nicholas Frisk** of **Atomic Swing**, the edgy pop effort is the band's third release since 1992 and is a collection that marks the group as part of the country's wave of emerging alternative acts with definite global appeal... Wearing the influences of classic pop—from the **Raspberries** to the **Beach Boys**—proudly on its sleeve, Glasgow, Scotland's **Superstar** released the delightful and boldly titled debut EP "Greatest Hits Vol. 1" on Creation Records in Britain in 1994. The Scottish band, led by songwriter **Joe McAlinden**, is returning to the scene with a mini-album, "18 Carat," on the Camp Fabulous label in March and is ripe for exposure outside the U.K.... The first CMT Live! tour, featuring **Steve Earle** and the **Delephants**, opens in Glasgow Jan. 22 and will cover more than 10 European markets through March.

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

Mint Refreshes Vancouver Scene 6-Year-Old Label Takes Growth Slowly

BY LARRY LeBLANC

TORONTO—Any suggestion that Mint Records has entered the music industry mainstream amuses **Bill Baker**, who founded the Vancouver-based, alternative-styled grass-roots label six years ago with partner **Randy Iwata**.

"It's hilarious anybody would think that," says Baker. "We're proud of the level of achievement we've made, but we certainly haven't arrived at that stage yet. Randy still lives at home, and I only take a small salary to pay my rent and groceries."

However, with a total of 16 albums, nine singles, and four EPs released to date, and an impressive roster, including such Vancouver-based bands as **Cub**, **Huevos Rancheros**, the **Smugglers**, **Duotang**, and **Maow**, Mint is getting closer to being a part of the music industry establishment.

In 1996, with eight albums, Mint issued more product than it has yet in a one-year span. Three titles—"Get



CUB

Outta Dodge" by **Huevos Rancheros**, "Smash The Ships And Raise The Beams" by **Duotang**, and the label compilation "Team Mint"—were released in the last 90 days of the year. "That's quite a stretch for us," says Baker. "We're now trying to sell those."

The label, which the partners operate with six part-time staffers from offices in Vancouver and Toronto, is distributed in Canada by three independent distributors: **Skratch Distribution**, **Fab**, and **Outside Music**. Mint is distributed in the U.S. by seven firms, including **K Records**, **Caroline Records Distribution**, and **Revolver U.S.A.** In Europe and Japan, Mint is handled by **Caroline**.

"Mint has done well in the [Canadian] alternative community because they've done it with humor and style," says **Tom Harrison**, music critic of **The Vancouver Province**.

"A number of Mint releases get played here," says **Steve MacIsaac**, PD of **Dalhousie University's CKDU** Halifax, Nova Scotia. "They have a number of groups that people who do shows here really connect to."

Baker notes that the label's recordings receive most of their airplay from college stations. "Cumulatively, **Cub** is our best-selling act," Baker says, with four singles and three albums. He adds that the biggest-selling record the label has ever put out is **Lou Barlow & Friends' "Another Collection Of Home Recordings,"** released in 1994 as a CD/two 7-inch vinyl record, which has sold 13,000 units. "I'd be disappointed today if something we released sold less than 5,000 copies," he says.

Baker and Iwata formed Mint in 1991. The two had met five years earlier while working at the University of British Columbia's respected FM radio station **CITR**. Both were English literature students at the Vancouver-based university, working toward Bachelor of



From left, Bill Baker and Randy Iwata.

Arts degrees. Iwata was **CITR's** PD; Baker was the station's volunteer coordinator and production manager of its monthly publication **Discorder**.

What drew them closer was their intense interest in alternative music. "We were both avid collectors of local independent music," says Baker.

Before the emergence of Seattle as an international musical force, a vibrant Seattle/Vancouver/Victoria gig circuit had existed. Once the Seattle scene exploded in the early '90s with **Nirvana**, **Soundgarden**, **Pearl Jam**, and others, this scene quickly evaporated, says Baker, resulting in Canadian acts being practically shut out of Seattle clubs.

"You could go down to Seattle and see your friends play, and conversely, Seattle bands like the **Fastbacks**, the **Farts**, **Green River**, and **Mudhoney** played Vancouver all of the time," says Baker. "However, when the **Sub Pop/Seattle grunge** thing happened, it quickly became a different scene. Every crappy [Seattle] band that crawled out of the basement could find a gig in Seattle, but [Canadian] bands couldn't find anywhere to play there."

According to Baker, Vancouver's music scene has been in the "doldrums" since the early '90s. "That whole [late '80s] era was a high period, and then the Seattle thing slowed the cycle down, and there was a dead zone here for a while," he says. "However, the musical scene here is picking up again. We're seeing a lot more exciting bands now."

With Vancouver traditionally being supportive of local independent bands and labels, including **Netzwerk Productions** and **Zulu Records**, the city was an ideal place to start Mint. Baker says **Sub Pop's** early success was an inspiration. "What fascinated Randy and I was that **Sub Pop** took a kind of music that wasn't traditionally marketable and applied a hip and very savvy marketing angle to it," Baker says.

While the pair was still working at **CITR**, Mint released its debut recording, the 7-inch green-vinyl "The Mint Is A Terrible Thing To Taste," featuring **Tankhog** and **Windwalker**.

By the time Mint released **Windwalker's "Rainstick"** album in 1992, Baker and Iwata had severed their ties with **CITR**. "Our main motivation was the fact that we were slitting our own throats by being there," says Baker. "Nobody would play our records [there] as long as we were part of the station. Justifiably, they felt it might be perceived as a conflict of interest."

Initially, Baker and Iwata operated Mint from Baker's apartment before opening an office in late 1991. "We started working out of a closet at my place, which proved to be unworkable," says Baker. "Eight months after we put the company together, we had a little one-room office with two desks, a tele-

phone, and a bunch of records in it."

Early on, Mint took sizable steps toward becoming known outside Vancouver by pacting a Canadian distribution deal with Montreal-based **Cargo Distribution** in 1991 and a U.S. distribution deal with **K** in 1992. "We realized early on there was only so much we could do in Vancouver," says Baker. "You can't run a record company while only selling records to 300 people locally."

While recognizing the label's limitations, Baker touts the merits of an act being with a smaller label like Mint, which, he says, can offer a more supportive, hands-on environment for artists than a bigger label can.

"We're all very close to one another, and there is a family approach to doing things here," says Baker. "There is a certain level of exposure or success we can competently provide to an artist, and that level has increased vastly from when we started."

A personal watershed for the two



THE SMUGGLERS

owners was when, after releasing **Pluto's** infectious, pop-oriented debut album, "Cool Way To Feel," in 1994, Mint lost the group to **Virgin Records** of Canada, which reissued the album with additional tracks in June of last year (**Billboard**, July 20, 1996).

"The Pluto situation turned out to be a very positive experience," says Baker. "We only had them signed for one album, so it was a cut-and-dried thing when it came time for them to split to **Virgin**, and we're certainly not bitter. However, we used to sign acts for one album; [after Pluto] we now sign for three albums."

An additional boost for Mint has been its tie-in since 1995 with **Berkeley, Calif.-based Lookout Records**. The two labels have participated in several co-venture releases featuring their acts, starting with **Cub** and **Potatomen** being featured on the "Split" EP in 1995. Additionally, Mint has distributed **Lookout** recordings in Canada by the **Mr. T Experience**, **Pansy Division**, and the **Groovie Ghoulies**.

"We found people with a very similar vision to us," says Baker about **Lookout**. "By the time we hooked up with them, we were having more success with promoting records in Canada. We were able to say, 'Your records are virtually unknown in Canada. Let's set what happens if we promote them.' It's been a great relationship."

The goal for Mint in the future is to further establish the label in North America and foreign markets. "At this point, we can release a record, and there are people that will, if not buy it, take an interest in it just because we put it out," says Baker. "Once in a while I'll get a letter from someone from **Newfoundland** or **Kingston [Ontario]** telling me that Mint is their favorite label. It's so exciting to me that somebody I don't know has an opinion of what we do."

CANADA

THE BILLBOARD SPOTLIGHT

Canada

Border Crossings

Alanis, Celine, Shania... Just Some Of The Canadians Gaining Worldwide Recognition As Industry Earns Respect At Home

BY LARRY LeBLANC

Global successes of Canadian superstars Celine Dion, Alanis Morissette, Shania Twain and Bryan Adams, as well as the impressive international achievements of Jann Arden, Terri Clark, Deborah Cox, Paul Brandt and Roch Voisine, have resulted in a jubilant mood prevailing within Canada's music community.

"Canadian artists have exploded, and their successes have helped put Canada on the map as an A&R source," says Rick Camilleri, president of Sony Music Entertainment (Canada).

Until recently, Adams was the leading figure in Canadian music, due to his international presence, orbiting in a galaxy all his own. However, his global success went mostly unappreciated at home because, traditionally, Canadians have rarely cheered the international achievements of homegrown talent. However, Canadians have enthusiastically, and uncharacteristically, embraced the latest wave of international triumphs.

HOME TEAM VICTORY

"How long has it taken for Canadians to accept that Canada can have international stars?" asks Doug Chappell, president of Mercury/Polydor. "For so many of our artists to be recognized at home as international stars is almost as important, to me, as their individual international recognition."

There is, of course, the continuing and sizable foreign achievements of such veteran pop and rock acts as Rush, k.d. lang, Barenaked Ladies, Crash Test Dummies, Sarah McLachlan, Cowboy Junkies, Jane Siberry, Snow, Sloan, Holly Cole, Leonard Cohen and Anne Murray. Now there is an international emergence of such newcomers as Amanda Marshall, Hayden, Our Lady Peace, Philosopher Kings, the Inbreds, Harem Scarem, Pluto, Bil Naked and Moist.

"Not only is there depth [with Canadian talent internationally] now, but it's across musical genres," points out Denise Donlon, director of music programming for the MuchMusic video channel. "Years ago, [Canadian foreign successes were] primarily in pop rock. Now, almost every musical genre is represented."

Internationally prominent Canadians in non-pop fields include Loreena McKennitt, Ferron, Bruce Cockburn (recently signed to Rykodisc in the U.S.), Kate and Anna McGarrigle, James Keelaghan, Paul Horn, Jesse Cook and takadja in roots-based music; Raffi, Susan Hammond (of Classical

Kids), Fred Penner, and Sharon, Lois & Bram in children's music; Oscar Peterson, John Stetch and Diana Krall in jazz; Michael Jones and William Ellwood in new age; Ben Heppner in opera; Olra Hamoy in classical; Walter Ostanek in polka; and DJ John Acquaviva in dance.

BIGGEST OF THE BIG

Certainly, several of the most striking international music stories in the past year belong to Canadians: Dion, Morissette, Twain, Brandt and Arden.

Celine Dion's fourth English-language album, 1996's "Falling Into You" on Columbia Records (550 Music outside Canada), released last March, sold 1.3 million units in Canada by year's end and 17 million units worldwide. It is the follow-up to the 28-year-old's 1994 album, "The Colour Of My Love," which has sold 1.5 million units in Canada and 14 million units worldwide.

Meanwhile, Dion's 1995 French-language "D'eux" continues to shatter sales records here and abroad. It has sold 630,000 units in Canada to date—unprecedented for a French-language album—and 6 million copies worldwide, becoming the best-selling French album of all time. Dion's concert album, "Live A Paris," released in November 1996, has sold 175,000 units in Canada and 1 million units worldwide.

"Celine's sales are right off the map," says Camilleri. "In the last six years in Canada, her catalog has sold 5.5 million albums in Canada."

The Canadian double-diamond certification [2 million units] of Maverick Records' "Jagged Little Pill," released in June 1995, is a significant milestone for both the Canadian music industry and for Alanis Morissette, who won four Grammys and five Junos in 1996. Spending 12 weeks at No. 1 on The Billboard 200, it is only the sixth album to exceed sales of 2 million units in Canada—and the only one by a Canadian artist to do so. The album has racked up global sales of 23 million units, according to Stan Kulin, president of Warner Music Canada.

"The album's continuing sales surprised me," admits Kulin. "When Alanis was [in Canada] for the Junos last March, we were on the verge of going diamond [1 million units]. Her manager Scott Welch said we'd sell well over diamond. I said to myself, 'Maybe we'll be at 1.3 million.' Here it is at 2.1 million units and still selling."

"At the same time," adds Kulin, "Paul Brandt's album ['Calm Before The Storm'] will be a double-platinum [200,000 units] album in Canada. 'He obviously will have a long career.'"

Canadian sales of Shania Twain's sophomore Mercury album, "The Woman In Me," released in February 1995, have now reached 10 million worldwide, 1.7 million in Canada, making it the top-selling country album in Canada by a Canadian artist. "I've never been associated with an album this big," admits Chappell. "I don't know where the end is. It's going to sell 2 million; it's just a matter of when."






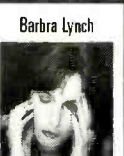






A&M Records had banked on Jann Arden's sophomore release, "Living Under June," providing the Calgary-based singer-songwriter with a U.S. breakthrough, and it happened. Released in Canada in August 1994, and in the U.S. in February 1995, the album has sold 350,000 units in Canada and 1.4 million worldwide, according to John Reid, president of A&M/Island/Motown Canada.

Meanwhile, the Tragically Hip, the definitive Canadian rock act of the decade, continues to consistently deliver big-selling albums. The latest is "Trouble At The Henhouse," the band's sixth album, released in early 1996. "We're at 500,000 [units], and it continues to move," says Ross Reynolds, president of Universal Music, Canada.

Continued on page 52

Most Likely To Succeed

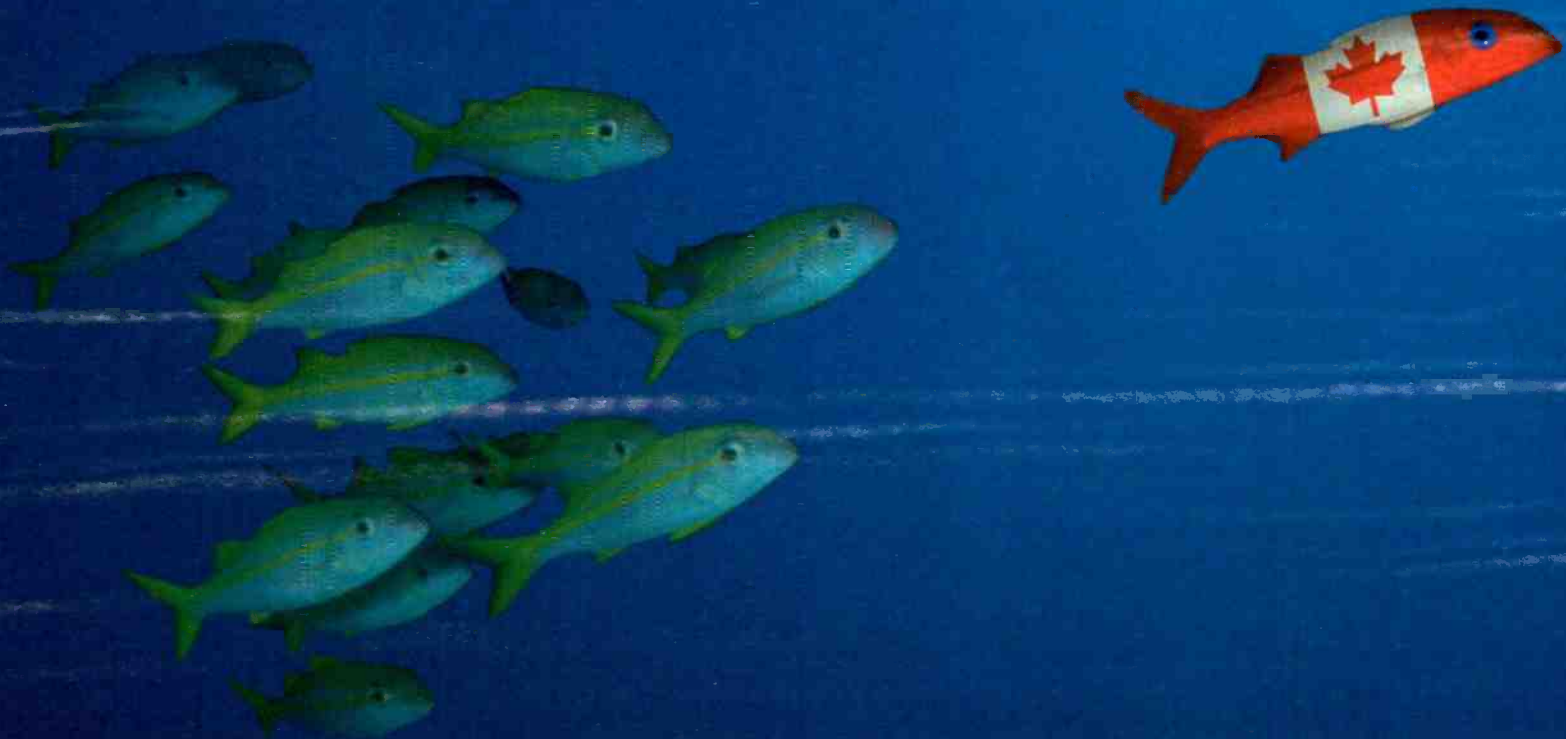
Canadian correspondent Larry LeBlanc spotlights the Canadian signings who show the greatest promise of breaking internationally, as well as some up-and-comers who deserve greater recognition within Canada.

	ACT	LABEL	STYLE	COMMENTS
MAJOR LABELS	Amanda Marshall 	Epic	Pop	Sales of last year's eponymous Epic debut album have soared beyond the 1 million mark worldwide, according to Rick Camilleri, president of Sony Music Entertainment (Canada), and Marshall was featured on the soundtrack of the Kevin Costner film "Tin Cup." It's not surprising that this powerful-voiced Toronto singer is being tipped for international superstardom. A sophomore follow-up is expected in the spring.
	Holly McNarland 	Universal Music	Alternative	McNarland was a 1996 talent pick in the "major independent" category for her powerful EP "Sour Pie," originally issued by Paradise Alley Productions. This brash Vancouver-based singer-songwriter is bound to cause a stir with her debut album to be released in early 1997 on MCA Records in Canada and on Universal Records in the U.S.
	Our Lady Peace 	Epic	Alternative Rock	"Clumsy," the long-awaited follow-up to Our Lady Peace's 1994 debut album, "Naveed," will be released by Columbia Records in the first quarter of 1997.
MAJOR INDEPENDENTS	Sara Craig 	Attic	Pop Alternative	Craig's second Attic release, "Miss Rocket," was produced by Chris Tsangarides (The Tragically Hip, Concrete Blonde) at London's Metropolis Studio. It follows up the sweet-voiced singer's critically well-received 1994 "Sweet Exhaust" album.
	Rusty 	Handsome Boy	Alternative Rock	The edgy "Sophomoric," due to be released in early February by one of Canada's leading independent labels, is the Toronto band's follow-up to its debut album, "Fluke," which received considerable grassroots attention in North America in 1995.
	Barbra Lynch 	Duke Street	Folk/R&B	Characterized by articulate, highly personalized lyrics and smoky vocals, this eponymous debut by a 10-year veteran of Toronto's bar scene is a gem-like wonder. Unfortunately, it's not yet available outside Canada.
SMALL INDEPENDENTS	Lara Fabian 	Arpege Musique	Pop	Powerful-voiced Fabian is one of the top female singers in the French-speaking province of Quebec. The Belgian-born singer's album "Pure" was released last October and shot to platinum (100,000 units) within weeks. In 1996, Fabian boosted her profile in Canada by contributing to both the English and French soundtrack versions of Disney's "The Hunchback Of Notre Dame."
	Lenni Jabor 	Liquid Records	Folk Pop	While waitressing in a Toronto cafe, this singer-songwriter met members of I Mother Earth. After catching her performance locally, the band raved about her to its manager, Liquid Record president Robert Luhtala. Equally impressed by Jabor's performance and songwriting skills, he signed her. Smart.
	Philip Sayce Group 	Hypnotic	Blues/Rock	The eponymous release from the Philip Sayce Group displays such influences as Jimi Hendrix, and Stevie Ray Vaughan and is impressive due to some outstanding songwriting and stylish rock guitar by the trio's frontman, Sayce.
GRASSROOTS	Kinnie Starr 	Violet Inch Records	Pop Alternative	How can one not be charmed by a 24-year-old Vancouverite who plays a Fender Stratocaster named Ethel? Kinnie Starr produced her own 11-song album, "Tidy," which was released last August. It cohesively blends spoken-word, blues, gospel, hip-hop and rock.
	Oh Susanna 	None	Roots Country	"Leonard Cohen meets Hank Williams" is an apt description for Oh Susanna, the Vancouver singer-songwriter, born Susan Ungerleider. Her low-fi seven-song cassette has already attracted intense A&R interest from Canadian and U.S. labels.
	Gord Johnson 	Sign Post Music	Folk	Released in September 1996, Johnson's "Stubble And Hay" album showcases some of the best songwriting in Canada since the '70s folk era of Gordon Lightfoot, Leonard Cohen, Bruce Cockburn and Murray McLachlan.



Clockwise from left: Celine Dion, Barenaked Ladies, Ashley MacIsaac, Alanis Morissette.

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Talented Directors Meet High Expectations, Low Budgets And New Outlets

BY JEFF BATEMAN

Underrated internationally and underpaid at home, Canadian music-video directors are buoyed these days by glimmers of light on the horizon. Their collective reputation is on the rise, thanks to two acclaimed directors: Toronto's Floria Sigismundi, whose startling clip for Marilyn Manson's "The Beautiful People" generated a call from David Bowie and an invitation to shoot his latest video, and Steven Goldmann (Billboard, April 13, 1996), the Montreal, Quebec, native widely credited with reinventing the Nashville look through his videos for Shania Twain, Martina McBride and Pam Tillis et al.

TELEVISION APPEARANCES

More importantly, a mother lode of new business will theoretically develop in tandem with the nation's first adult-contemporary video channels. MuchMoreMusic will be a sister operation of the CHUM Ltd. contemporary video service MuchMusic. In Quebec, CHUM and Radiomutuel Inc. will run the francophone Musimax. Both could be on air as early as September.

While the audience reach for these stations will likely be minimal at the outset, their arrival will be good news for Canadian icons like Anne Murray, Burton Cummings and Bruce Cockburn, all of whom appeared on behalf of MuchMoreMusic at license hearings last May. Since 1994, MuchMusic has virtually frozen out many adult-oriented acts while zooming in tightly on its core youth audience. "The lack of [a VH-1-type station] in Canada has hurt," says Jim Campbell, VP of artist and international marketing at BMG Music Canada. Campbell believes MuchMoreMusic will revitalize careers and signal a new wave of artist signings, just as the New Country Network has jump-started the domestic country scene.

"I wouldn't say [MuchMusic] has narrowed, I'd say you can barely see through the crack anymore," argues Michael Rosen, a pioneering video producer in Canada and now president of Hoodoo Films in Toronto. "Some well-established artists are rightly afraid that if they spend any amount on a video, they're pissing it away. The sooner we get [a new channel] the better."

MORE FOR YOUR MONEY

Even with a new avenue of exposure, the domestic video business will remain a matter of squeezing the most creative juice out of relatively miserly budgets. While many independent videos are made for under \$15,000 (Canadian), the average multinational video budget here is little more than twice that figure. Expenditures occasionally jump to the \$50,000-to-\$100,000 range for artists with top-priority status and foreign-release commitments, though the bigger fees frequently go to American directors like Matt Mahurin (who directed "She's A Freak" for Bloody Chiclets), Tiran George (Moist, I Mother Earth) and Ken Fox (the \$250,000 U.S. clip for the Crash Test Dummies' "He Liked To Feel It").

"You don't spend more than \$30,000 on a video for the Canadian market unless you're an idiot—the economics don't allow it," states Chip Suiterland, manager of Sloan and the Rankin Family.

A finer point is put on the same blunt logic by Catherine McRae, Sony Music Canada manager of creative services. "Our decisions are very prudent," she explains. "Market size allows us to spend only a fraction of what's spent in Europe and America." Sony's keenly anticipated sopho-

BORDER CROSSINGS

Continued from page 50

However, despite selling substantial numbers of albums in Canada, rock acts like the Tragically Hip, Tom Cochrane, I Mother Earth, 54:40, the Watchmen, Colin James, the Odds, the Tea Party, Corey Hart, Susan Aglukark and Base Is Bass, and most of Canada's country acts, including Michelle Wright, Prairie Oyster, Charlie Major and the Rankin Family, have not fared as well outside Canada.

"There are [Canadian] acts that may not travel well but do very well within Canada and, perhaps, in one or two other territories abroad," says Kulin. "We'd all like these acts to break in the U.S. but, having said that,

more album from Toronto band Our Lady Peace is supported with a \$60,000 video for the single "Superman's Dead." "That's a healthy, realistic sum for a multi-platinum Canadian band launching a record in this territory," says McRae. "It will hopefully give us a video we can use in working the band internationally."

Certainly, there is no shortage of novice filmmakers eager to paint their video masterpiece with whatever funds they can wrangle. "We're seeing a whole crop of amazing people emerging," says Denise Donlon, director of music programming at MuchMusic. She cites Toronto's Black Walk Productions as a hotbed of young talent and places relative newcomers like Sigismundi, Javier Aguilera, Andrew McNaughton, Stephen Scott, George Vale, Eric Yealand and Derek Horn at the cutting edge of video creativity.

Of the 2,564 videos received by MuchMusic for the 12 months ending June 30, 1996, 668 were from Canadian artists and 633 were made in Canada by domestic videomakers. Donlon has no aesthetic dilemmas when slotting homegrown clips into the programming flow. "More so than the foreign videos we get, Canadians have had to be more creative by eking quality product out of small budgets," she explains. "That pushes the envelope in ways that we find fresh and very exciting."

Nonetheless, bottom-line realities generate frustration. "It's something we live with and understand, but it's hard," says Jannie McInnes, a producer at Revolver Film Co. in Toronto. "You're doing what should be three-day shoots in two days, the creative department is taxed to the limit, you're always short of crew. Inevitably, there's a point in a director's career where they want to work on a bigger scale."

MOVING ON

Since directors usually pocket about 10% of a budget, it's no surprise that most are content to develop a reputation and signature style before moving on to the lucrative fields of television, film and commercial production. "We got into videos to develop our craft, and that remains the best justification for doing them today," says Braun Famon, executive producer for Red Motel Pictures Corp. The Calgary firm is home to Jeth Weinrich, one of Canada's top video auteurs of the '90s. While his credits include Jann Arden, Van Halen and Candlebox, Weinrich primarily makes his living from advertising shoots for such U.S. clients as Southwest Airlines and First National Bank. Advertising jobs also supplement the video income of Curtis Wehrfritz, another top-ranker who has delivered award-winning clips for Leonard Cohen, The Tea Party and Philosopher Kings.

While U.S. film and television producers have been drawn north in overwhelming numbers by a weak Canadian dollar and solid technical crews, the same logic hasn't resulted in a music-video gold rush. "After years and years of marketing incredible talent in the States, I've discovered that American labels are still more comfortable dealing with directors in New York or L.A.," explains Allen Weinrib, executive producer at Revolver Films. "The backyard syndrome is a hard one to overcome." ■

it's still quite an achievement what they're doing here."

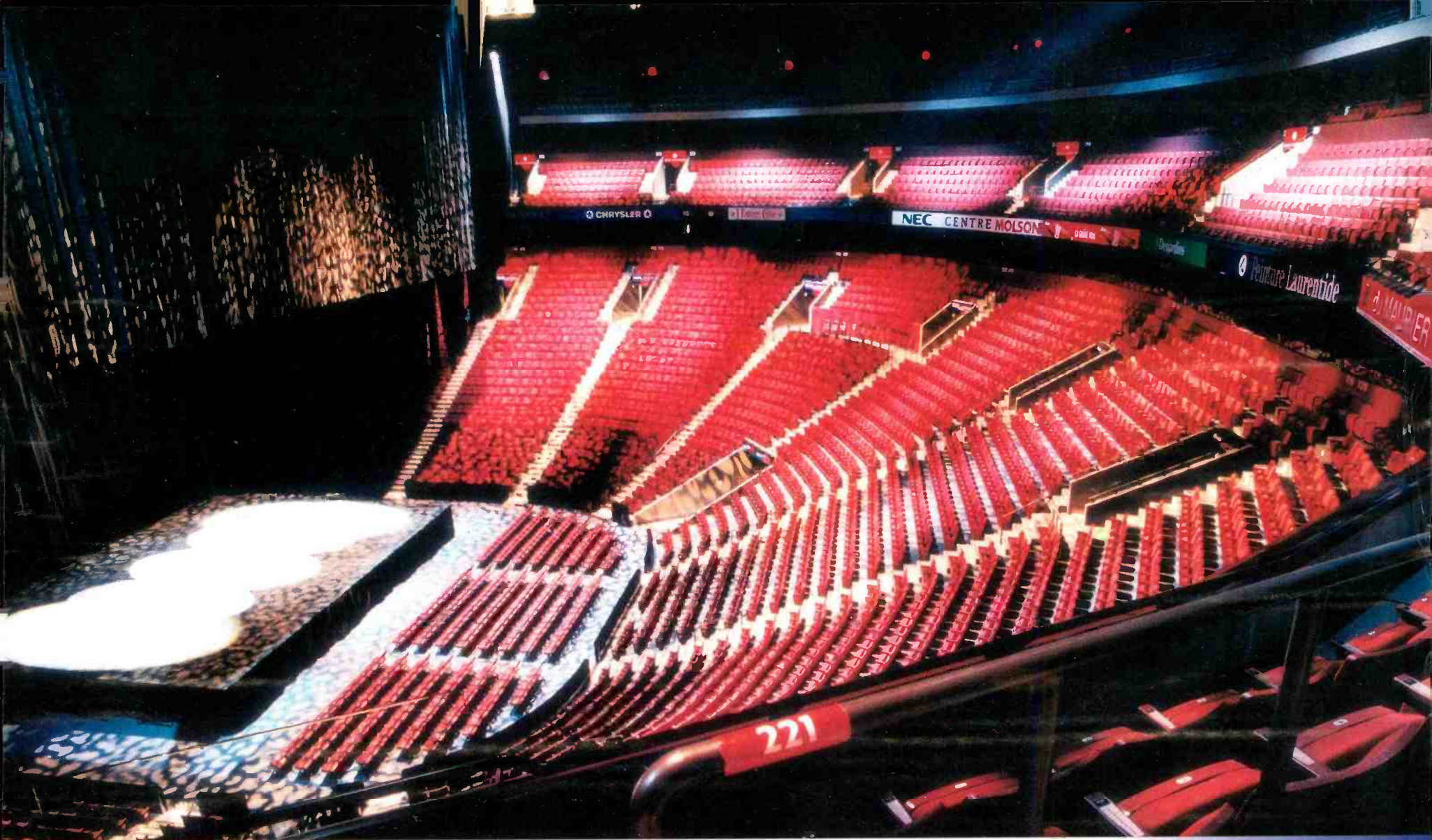
The isolation factor is, perhaps, even more defined in the mostly French-speaking province of Quebec, where, despite the international breakthroughs of Dion and Voisine, recordings by top-tier francophone artists, mostly on independent labels, such as Lara Fabian, Kevin Parent, Eric Lapointe, Les Colocs, Daniel Belanger, La Bottine Souriante, Richard Seguin and Gino Reno, do not sell outside of the province, and go unnoticed in France.

One sign of Canadians being intrigued by their cultural roots is the strong domestic interest in Celtic-based music performed by such folk-based performers as Loreena McKennitt, Ashley MacIsaac, Natalie

Continued on page 56



From top: Anne Murray, Bruce Cockburn.



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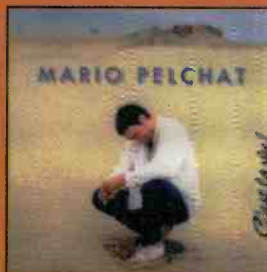
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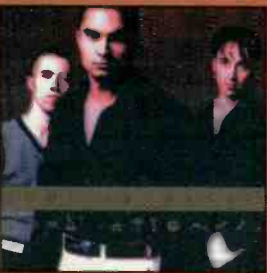
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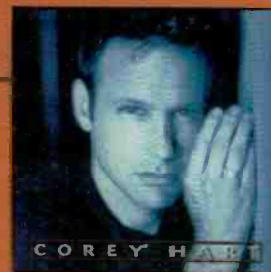
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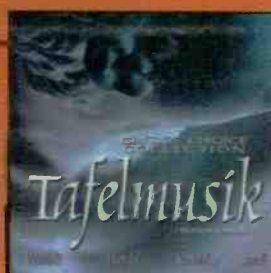
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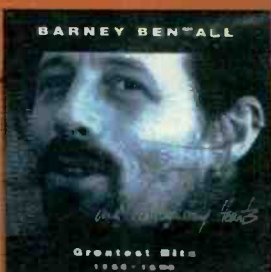
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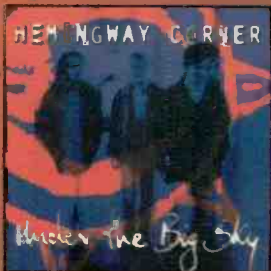
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Thank you for believing in me!*



Elvis

Canada Pioneers The North American Digital-Radio Frontier

Testing And Education Prepare The Country To Strike Up The L-Band

BY CHRISTOPHER JONES

With digital-radio test sites now up and running in Toronto, Montreal, Ottawa and Vancouver, Canadian broadcasters are turning their attention to the second, and perhaps most important, phase of launching this new format: selling it to marketers and the listening public.

Delegates to October's Canadian Association of Broadcasters (CAB) convention in Edmonton, Alberta, got a taste of the new medium with the unveiling of a "virtual receiver," a computer simulation of the services and CD-quality sound promised by radio's brave new wave. Provided it is embraced by consumers, who will need to invest in a new generation of radio receivers, digital audio broadcasting (DAB) will radically transform radio services by early in the next century.

But Canada's broadcasters aren't waiting for the new millennium. By the time DAB receivers come to market in fall '97, the country's major radio properties will already be simulcasting both analog and digital signals, ready to cash in on the format's "datacasting" enhancements, such as instant weather, traffic and transit reports, personal paging, electronic yellow pages and a wealth of other on-demand services.

"Think of it as a wireless connection to the information highway," says Duff Roman, a veteran Toronto broadcaster and VP of Digital Radio Research Inc. (DRRI), a consortium of Canada's largest private and public broadcasters that is steering the country's drive to digital.

PIONEER DAYS

Canada is something of a pioneer in the digital-radio field, at least in North America, where it has led the charge to adopt the Eureka 147 system, a standard developed in Europe and endorsed by the International Telecommunications Union (a U.N. body devoted to the development of international standards). Eureka 147 operates outside the traditional AM and FM broadcast bands in what is called the L-Band (between 1452 and 1492 megahertz). The L-Band is large enough to provide slots for all existing Canadian AM and FM operators, with some room left over for new players, says Roman, who is also co-chair of CAB's digital radio roll-out committee.

"And that's what scares the hell out of the Americans," he adds, by way of explaining why U.S. broadcasters have rejected Eureka 147 and the L-Band option. "There was a great fear that if AM and FM were on an equal playing field, technically, that the equity value of their FM properties would be dramatically impacted. They determined that they'd dedicate their resources to finding an in-band solution that would preserve the status quo—in other words, provide a digital FM signal that would be slightly better than a digital AM signal, within existing coverage areas, using existing plants and equipment."

David Layer, an engineer with the National Association of Broadcasters, based in Washington, D.C., acknowledges that coverage

areas and proprietary interests are a factor in the U.S., but the fundamental reason for seeking an in-band solution, he says, "is that the spectrum simply isn't available in the U.S. as it is in Canada, where the government consciously set aside that amount of spectrum required for Eureka 147."

As for the equalization of AM and FM in Canada, "it's a non-issue here," says Roman, "because most of us are joint operators. For us, it's just a matter of managing our resources better, using our AMs to offer some diversity to our listenership."

GROUP RATES

Lower basic-resource requirements are a principal reason Canada has been so fervent in its support for Eureka 147. Because the system is structured to deliver signal codes in groups or "pods" of five (each pod occupying 1.5 megahertz of L-Band spectrum), broadcasters can share expenses, and start-up costs are much lower than those associated with launching an AM or FM station. Another benefit is that digital transmitters require a fraction of the power needed to transmit analog signals.

"The test site we're operating off Toronto's CN Tower, serving all of the Greater Toronto area," notes Roman, "uses a variation of between 100 and 200 watts of total power, versus the 50,000 watts required for AM or 40,000 for FM. We're looking at a savings of tens of thousands of dollars in electricity costs alone."

But lower costs are really just an ancillary benefit. The main reason broadcasters, and not just those in Canada, are scrambling to get aboard the digital bandwagon is fear. As Tony Viner, president and CEO of Rogers Broadcasting, told a communications conference in Toronto earlier this year, "Every facet of the entertainment and communications industries is going digital and reaping the benefits. The rate of change in our competitive environment could easily leave an analog industry behind."

Says Roman, "We can't afford not to be digital. If we hold on to analog, the message we'll be sending is that radio is an inferior technology." ■

BORDER CROSSINGS

Continued from page 52

MacMaster, the Rankin Family, the Barra MacNeils, John McDermott, the Irish Descendants and Rawlins Cross, as well as such rock-based acts as Spirit Of The West, Captain Tracktor, the Mahones and Great Big Sea.

Performing a mix of Gaelic and traditional Cape Breton fiddle tunes, colorful MacIsaac recently has become one of Canada's top-selling acts. His explosive 1995 Ancient Music/A&M album, "Hi™ How Are You Today," has sold 230,000 units in Canada to date, according to Reid.

Boosted by support from MuchMusic and its Quebec French-language counterpart, MusiquePlus, and key retail chains such as HMV Canada, Sam The Record Man, Archambault, A&B Sound and Sunrise Records, as well as by a college and club circuit, Canada's independent sector continues to be a potent A&R source.

While such labels as Network Productions, Attic, True North, Duke Street, Handsome Boy, Hi-Bias, Plus 8, Hypnotic, Beat Factory Music, Liquid, Groundswell, Zulu, murderrecords and Iron Music Group are distributed nationally by multinationals, such grassroots labels as Sonic Unyon, Random Sound, Mint, Amatish, Sabre Toque, Gritty City, Rockin' Rod Records, Plectrum, Outside Music, Mag Wheel Records, Mo'Funk, Borealis and Equinox have been able to build national profiles of their rosters as well.

Among the most promising independent talent now in Canada are Rusty, Kinnie Starr, Sara Craig, Barbra Lynch, Rhymes With Orange, Earthtones, the Reggae Cowboys, Furnaceface, Cub, Duotang, Philip Sayce, Gord Johnson, the Molly Blooms, Lenni Jabour, Legion Of Green Men, Big Rude Jake, Smoother, the Wyrd Sisters, Sunfish, Salmonblaster, Len and Oh Susanna.

Unquestionably, the most anticipated release by a Canadian artist in 1997 will be by Sarah McLachlan on the Vancouver-based independent, Network Productions (Arista outside Canada) due in June. With McLachlan performing 30 to 35 U.S. dates with Lilith Fair, in a unique female-headlined music festival tour in the summer, the album could be one of the year's top-sellers. McLachlan's last official studio album, 1994's "Fumbling Towards Ecstasy," has sold 1.4 million copies in the U.S., according to SoundScan.

"Sarah's album will be massive," predicts Terry McBride, president of Network Productions and manager of McLachlan, Barenaked Ladies and Moist.

This year will see a lot of traffic for domestic releases, and with the launches of the AC-based video services, Much More Music and its French-language counterpart, Musicmax, Canadian artists will be even more visible at home.

CORPORATE COMMENTARY

◆ "In the first quarter, Our Lady Peace ["Clumsy" on Columbia] is an enormous priority," says Sony's Camilleri. "They are poised to explode internationally. Amanda Marshall's debut album [released in Canada October 1995] has sold more than 300,000 units in Canada, 1 million units [worldwide], and we're hoping to have a new album in September by her. There will also be releases by Philosopher Kings, Tara Lyn Hart

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Canada

It's Canada Country

Plenty Of Talent, But Success Still Depends On Nashville Acceptance

BY JOHN P. McLAUGHLIN

Five years ago, when Michelle Wright was the definition of Canadian country-music success, who could have foretold the three-pronged Canuck phenomenon of Terri Clark, Paul Brandt and the extraordinary Shania Twain on the country world stage?

"We planned double-platinum [worldwide sales], and I thought we were really going out on a limb," says Doug Chappell, president of Mercury/Polydor, Canada, of his original forecast for Twain's Nashville launch of "The Woman In Me."

Chappell calculates that total sales are now over 10 million units, including 1.7 million in Canada. Together with his estimate for Twain's labelmate Terri Clark's eponymous first album selling just short of platinum (1 million) in the U.S. and almost double-platinum (200,000) in Canada and her second, "Just The Same," turning gold (50,000 Canada; 500,000 U.S.) in both countries after just a few weeks, Chappell is understandably upbeat about Canadians in country music.

Nashville traditionally has not been receptive to Canadian country music. But Twain's, Clark's and Brandt's successes have some in the Canadian industry now thinking—just maybe—they've finally arrived. Is this true?

"I don't think it has anything to do with being Canadian," says Alan

Kates, the Nashville-based manager for Canadian acts Prairie Oyster and Charlie Major. "It has to do with being talented. The Canadian Country Music Awards—the one day a year Canadians celebrate—essentially are celebrating [Canadian artists'] American success. Most country acts in Canada can't make a living, as far as I know. You have to break through to be successful."

The big problem with any burgeoning music act in Canada is reaching a population roughly equal to that of California, spread across some 4,000 miles. Recording, promotional and touring costs are prohibitive even for acts like Farmer's Daughter, Jason McCoy and Cindy Church, who are signed to domestic label deals, let alone independent artists like Rick Tippe.

"It can be done if you keep recording budgets low and have moderate success," says Randy Stark, VP of marketing and promotion for Warner Music Canada. "Then we can certainly recoup, and the artist can make a bit of money."

Still, the U.S. music market always beckons. While Twain and Clark were both signed directly to Nashville record deals—effectively making them another American product to Mercury Canada—Stark was one of the principals behind Paul Brandt's co-venture deal between Warner Canada and Warner Nashville.

"What we wanted to do," Stark says, "was create a real partnership where we both had a vested interest and could share a project. Paul was a natural. There was interest in Nashville, and we certainly wanted our Canadian artist to succeed."

Vancouver-based manager Bruce Allen, who now handles Bryan Adams, Anne Murray and Martina McBride, insists he wouldn't even consider Canada in trying to launch a new country artist.

"I would go down to Nashville and make a deal there," says Allen. "I would have the artist live there and immerse themselves in the country business, because the center of the country business is Nashville, Tennessee."

Allen further insists a hit track record in Canada is all but irrelevant on the world stage. "What does a Canadian rep mean? It doesn't mean a lot of records, and it certainly doesn't mean a lot of ticket sales," he says. "How many times did George Fox win [CCMA] vocalist of the year? And Charlie Major? Those awards didn't open the doors in Nashville at all, never have."

"Initially, a success story in Canada helps open the door in the U.S.,"



Clockwise from top: Shania Twain, Paul Brandt, Charlie Major, Terri Clark.

counters Ed Harris, Universal Music, Canada's director of country marketing. "It becomes part of a developing story that might attract the ears of an A&R guy down there. Does it ensure success in the U.S.? Obviously not."

Shania Twain's former manager, Mary Bailey, sees in Canadian country music "a gold mine only starting to be tapped." Says Bailey, "We have brought an invasion of Canadian talent to the global market, and major labels have turned their heads north and allowed a lot of labels in Canada, the majors, to start signing acts and developing them."

Bailey and others in Canada credit Ken Bain, BMG Music Canada's national video/country radio promotions manager, as the original point man for much of the contemporary development of Canadian country. He brought BMG artists Charlie Major and Prairie Oyster and the Nashville-signed Michelle Wright on stream some five years ago.

"We started hitting country radio just like pop radio," says Bain. "I think we fueled the fire for a lot of people. We showed them this is a format that can really work. But we were really lucky; we had three killer acts. The snowball just kept going, and I think it makes a difference. Nashville will listen now." ■

BORDER CROSSINGS

Continued from page 56

and Mario Pelchat this year."

◆ "I'm enthused about debut albums by Holly McNarland and MAde," says Universal Music's Reynolds. "MAde's album will be released in late February, and Holly's album will come in late March [on Universal Music in the U.S.]. We'll also have releases by Laura Smith and Age Of Electric in February, Headstones in March, and a second-quarter release by [country singer] Jason McCoy. We expect to enjoy really good sales from all of those artists."

◆ "We're feeling very good, both domestically and internationally, about current releases by Bloody Chiclets ["Presenting...Bloody Chiclets"] and Jacksoul ["Absolute"]," says Paul Alofs, president of BMG Music Canada. "We'll try and build the [sales] story here before [trying] to break out internationally. We also feel that Mrs. Torrance has great potential in Europe."

◆ Says Reid, "We're going to break Big Sugar ["Hemi-Vision" released in Canada September 1996] internationally this year. We're over platinum [100,000 units] in Canada. We will have a new Jann Arden album in the third quarter and a new Ashley MacIsaac record for the fourth quarter."

◆ "We're now doing major promotions for albums by the Odds, and Natalie MacMaster," says Warner's Kulin. "We also have albums this year by the Waltons and Wide Mouth Mason, as well as solo albums by [Blue Rodeo principals] Jim Cuddy and Greg Keelor."

◆ "Internationally, [albums by] I Mother Earth, Moist, Anne Murray and Dream Warriors are priorities with us," says Deane Cameron, president of EMI Music Canada. "Domestically, we have releases in 1997 from Ron Hynes, Change Of Heart, Bob Snider, King Cobb Steele, Dayna Manning, Econoline Crush and Tea Party."

◆ "This is a big domestic year for us," says Mercury/Polydor's Chappell. "Our two new signings, Zuckerbaby and Nancy Dumais, will have releases in the first quarter. We also expect releases from the Rainbow Butt Monkeys and Barstool Prophets in either the second or third quarter."

NORTHERN INVESTMENTS

Despite the current unprecedented visibility of Canadian artists internationally, label executives complain of frustrations with their U.S. affiliates in securing releases of their rosters. Furthermore, they point out that overseas affiliates primarily look to the American label or U.S. market acceptance before reacting positively to Canadian product.

"We pour a lot of money into projects, looking for a few of them to catch fire [internationally] while we wait for a U.S. release," says Cameron. "[Sony Music Canada's] Camilleri has the best track record [internationally] right now. He's signing acts, and they're happening internationally."

Camilleri notes that Dion's global success has been providing a launchpad for such Sony Music Canada acts as Marshall, Our Lady Peace, the Philosopher Kings and Chantal Kreviazuk. "When an artist like Celine has the success she has, our affiliates take notice that it came out of Canada," he says.

What's becoming increasingly evident to many insiders here is that Canadian companies must take a more dominant role—and far more financial risk—in the future to insure that their rosters will make an impact internationally, particularly in the U.S.

"[Canadian labels] are now going to have to make a greater financial investment [to secure international markets]," Kulin agrees. "One approach is to do joint-ventures, particularly with our U.S. labels, which is what we're doing more and more. However, Canadians also have to pay more attention to developing relationships [with foreign affiliates]. Today, you don't work just the U.S. There are huge markets outside of the U.S."

Many industry figures remain unconvinced that Canadian affiliates of multinationals will dig any further into their pockets to further sales of Canadian music internationally.

McBride, who has recently worked feverishly, and successfully, at repositioning Barenaked Ladies in the U.S. marketplace, says, "[Canadian labels] will only go half the distance [financially]. When they see they've got to put in \$2 million or \$3 million to take [an artist] all the way, they shy away." ■

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Indies No. 1 In Total Album Market Share For First Time; WEA Is No. 1 In 'Current' Share

BMG Tops In Singles, R&B Albums; WEA For Country Albums

BY ED CHRISTMAN

NEW YORK—For the first time in the history of the modern music business, independent distributors and labels reached the No. 1 spot in total U.S. album market share, which includes both current and catalog album sales. However, WEA was king of the hill in "current" U.S. album market share in 1996.

During the year, WEA garnered 20.9% in market share for currents, which excludes sales from albums considered to be catalog. But the independent distribution sector trailed closely, posting a 20.3% slice of the current pie in 1996.

In distributing singles, BMG Distribution was the No. 1 U.S. vendor, with a whopping 27.8% market share last year. And in album genres, WEA came in at the top for country market share, while BMG ruled the roost for R&B market share.

The market-share rankings are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts on all formats and configurations. SoundScan tracks

sales at stores that account for approximately 85% of U.S. music sales and then projects totals for the entire U.S. market.

SoundScan determines "current" market share by including all 1996 sales of an album, provided that those sales have occurred within the first 15 months of its release (12 months for classical and jazz albums).

Market share for albums and singles each include all formats and genres available in the respective configuration. The market share for country and R&B consists of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres.

For the first time, Billboard's market share data does not include total market share, which combines singles and album sales. Beginning this year, SoundScan has stopped calculating total market share, and although it computed that total through the end of 1996, it has stopped providing Billboard with that data.

The 1996 market-share totals are for the year beginning Jan. 1 and ending Dec. 29; the 1995 totals are for the year beginning Jan. 2 and ending Dec. 31. All totals mentioned in this story and on the market-share charts use rounded figures.

In current album market share, WEA retained the lead, finishing the year with 20.9%, down from the 22.6% it posted the previous year.

Helping WEA nail down the top spot was Alanis Morissette's "Jagged Little Pill," which was the best-selling album of 1996, selling 7.4 million units, as tallied by SoundScan. That album was the No. 3-selling title in 1995, when it moved 4.2 million units.

Other top-selling albums distributed by WEA included Metallica's "Load," Tracy Chapman's "New Beginning," LeAnn Rimes' "Blue," Hootie & the Blowfish's "Fairweather Johnson" and "Cracked Rear View," and Keith Sweat's self-titled album.

For the second year running, the independent sector finished as the No. 2 distributor in current album market share. Collectively, independent distributors garnered a 20.3% share, down almost a percentage point from 21.2% in 1995. Top-selling independently distributed albums include Bone Thugs-N-Harmony's "E. 1999 Eternal" and Coolio's "Gangsta's Paradise."

Although it finished as the No. 3 distributor in current album market share for the third year running, Sony Music generated an increase of more than two percentage points in 1996, when it had a 15.3% share vs.

13.1% in 1995.

Last year, Sony distributed three of the top five best-selling albums: Celine Dion's "Falling Into You," the Fugees' "The Score," and Mariah Carey's "Daydream." Other top-selling albums distributed by Sony include Oasis' "(What's The Story) Morning Glory," Nas' "It Was Written," and Rage Against The Machine's "Evil Empire."

Also posting market-share increases in 1996 were BMG and Uni, which finished No. 4 and No. 5 in current album market share, respectively.

BMG saw its market share move from 11.2% in 1995 to 12.5% last year. Among BMG's top-selling albums in 1996 were Toni Braxton's "Secrets," the "Waiting To Exhale" soundtrack, the Dave Matthews Band's "Crash," Kenny G's "The Moment," Brooks & Dunn's "Borderline," and Alan Jackson's "The Greatest Hits Collection."

Uni, meanwhile, went from 9.8% in 1995 to 11.42% last year. Among the best-selling titles distributed by Uni were No Doubt's "Tragic Kingdom," which finished the year as the No. 4 album, having sold 4.4 million units; 2Pac's "All Eyez On Me"; Bush's "Sixteen Stone" and "Razorblade Suitcase"; Makaveli's "The Don Killuminati: The 7 Day Theory"; and George Strait's "Blue Clear Sky."

PolyGram Group Distribution (PGD), on the other hand, fell out of

its fourth place ranking in 1995, when it had a 11.6% share, to sixth place last year with 11.36%. PGD's best-selling titles in 1996 included Shania Twain's "The Woman In Me" and 311's self-titled album.

Also losing market share in 1996 was EMI Music Distribution (EMD), which fell into last place after losing more than two percentage points from its 1995 score, when it was No. 6. EMD's 1996 current album market share was 8.2%; in 1995 it was 10.4%. The best-selling album distributed by EMD, which last year was known as Cema Distribution, was the Smashing Pumpkins' "Mellon Collie And The Infinite Sadness."

INDIES OUTPACE WEA

For total U.S. album market share, the indie sector collectively garnered 21.2%, slightly outpacing perennial market leader WEA, which finished 1996 with a 21.1% share. In moving to the head of the class, the independent sector rode a wave that began in 1992, when the group collectively had about 11%-12% in market share. By 1994, the independent sector had commanded 16.5% of U.S. album market share, and in 1995 that total grew to 20.6%.

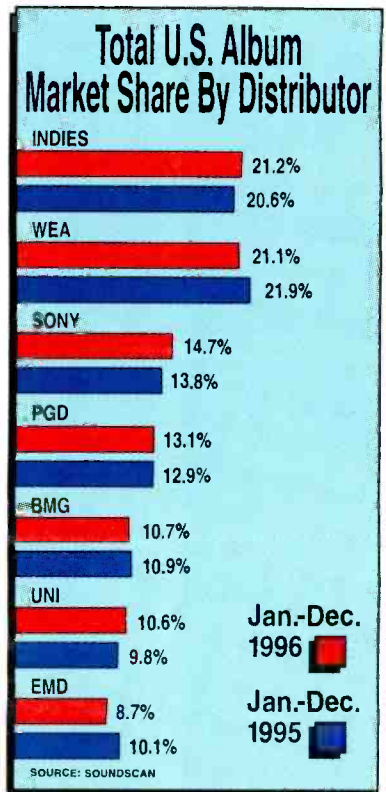
Boosting the performance of the independent sector was its strength in classical and rap albums, where indies earned the distinction of being the No. 1 distributor for both genres. Independent labels also led the industry in distributing titles that made the Heatseekers album chart.

Although it slipped to No. 2 this year in total album market share, with a 0.8 percentage point decrease from last year, WEA displayed strength in a number of areas in addition to "current" album market share. These include landing the No. 1 ranking for country albums, alternative rock albums, and hard rock albums.

Sony Music Distribution finished 1996 as the No. 3 U.S. album distributor, with a 14.7% slice of the total album share pie. That performance was up more than two percentage points up from what the company posted in 1995, when it had 13.8%.

Sony's performance was boosted by No. 2 showings in both current album market share and in rap albums. PGD came in fourth in total album market share, with 13.1%, up slightly from the previous year's 12.9%. PGD was the No. 2 album distributor in the following genres: hard rock, R&B, jazz, and classical.

For the third year in a row, BMG came in No. 5 in total album market share, finishing the year with 10.7%; the company had 10.9% in the previous year, and in 1994 BMG's share



was 11.8%.

BMG's performance was boosted by a strong showing in jazz albums, where it was the No. 1 distributor in both categories. BMG Distribution edged out Uni, which garnered a 10.6% share in 1996. That total was up slightly from the 9.8% share the company posted in 1995.

In addition to being the No. 2 distributor in country albums, Uni also earned that distinction for alternative rock albums in 1996. Uni's performance was boosted considerably by the fourth-quarter performance of Interscope, which in one week during that period claimed the top four spots on The Billboard 200.

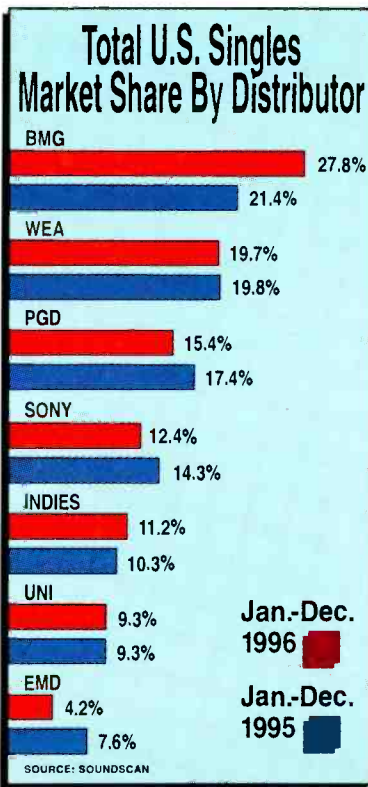
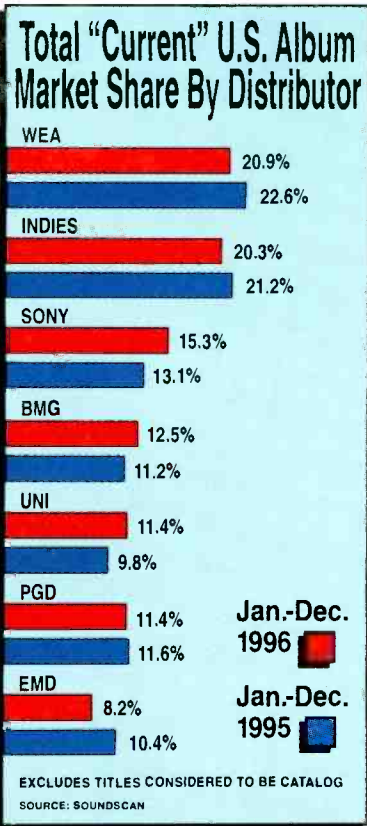
'MACARENA' RULES

In singles market share, BMG exploded in 1996, garnering a 27.8% share, up more than six percentage points from the 21.4% the company posted in 1995, when it was also the No. 1 singles distributor. In 1996, the company distributed the best-selling single of 1996: "Macarena" (Bayside Boys Mix) by Los Del Rio, which moved 3.7 million units, according to SoundScan. Including that single, BMG snared seven of the top 15 singles in 1995.

WEA came in second place with a 19.7% score, four percentage points higher than the No. 3 singles distributor, PGD, which closed out the year with 15.4%. Coming in three percentage points behind PGD, but one rung lower in the rankings, was Sony. Last year, Sony garnered a 12.4% share, down from the 14.3% it had in the previous year, when it was the No. 2 distributor.

The indie sector held steady in the No. 5 singles spot, finishing the year with 11.2%. In the previous year, it was No. 5 with a 10.3% performance.

(Continued on page 65)



BEST-SELLING RECORDS OF 1996

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



Albums (Over 1 Million)

Title-Artist-Label/Distributing Label	Units Sold
JAGGED LITTLE PILL- Alanis Morissette-Maverick/Reprise/Warner Bros.	7,400,000
FALLING INTO YOU- Celine Dion-550 Music/Epic	6,000,000
THE SCORE- Fugees-Ruffhouse/Columbia	4,500,000
TRAGIC KINGDOM- No Doubt-Trauma/Interscope	4,400,000
DAYDREAM- Mariah Carey-Columbia	3,000,000
ALL EYEZ ON ME- 2Pac-Death Row/Interscope/Island	3,000,000
LOAD- Metallica-Elektra/EEG	3,000,000
SECRETS- Toni Braxton-LaFace/Arista	2,900,000
THE WOMAN IN ME- Shania Twain-Mercury Nashville	2,800,000
(WHAT'S THE STORY) MORNING GLORY?- Oasis-Epic	2,600,000
NEW BEGINNING- Tracy Chapman-Elektra/EEG	2,600,000
SOUNDTRACK- Waiting to Exhale-Arista	2,600,000
E. 1999 ETERNAL- Bone Thugs-N-Harmony-Ruthless/Relativity	2,500,000
BLUE- LeAnn Rimes-Curb	2,500,000
SIXTEEN STONE- Bush-Trauma/Interscope	2,300,000
FAIRWEATHER JOHNSON- Hootie & the Blowfish-Atlantic	2,000,000
KEITH SWEAT- Keith Sweat-Elektra/EEG	2,100,000
CRASH- Dave Matthews Band-RCA	2,000,000
MELLON COLLIE AND THE INFINITE SADNESS- Smashing Pumpkins-Virgin	1,900,000
CRACKED REAR VIEW- Hootie & the Blowfish-Atlantic	1,700,000
THE DON KILLUMINATI: THE 7 DAY THEORY- Makaveli-DeathRow/Interscope	1,700,000
THE MOMENT- Kenny G-Arista	1,700,000
GANGSTA'S PARADISE- Coolio-Tommy Boy	1,600,000
IT WAS WRITTEN- Nas-Columbia	1,600,000
EVIL EMPIRE- Rage Against the Machine-Epic	1,600,000
BORDERLINE- Brooks & Dunn-Arista	1,600,000
THE GREATEST HITS COLLECTION- Alan Jackson-Arista	1,600,000
BLUE CLEAR SKY- George Strait-MCA Nashville	1,500,000
311-311- Capricorn/Mercury	1,500,000
RAZORBLADE SUITCASE- Bush-Interscope	1,500,000
R. KELLY- R. Kelly-Jive	1,500,000
ANTHOLOGY 2- Beatles-Apple/Capitol	1,400,000
THE PRESIDENTS OF THE UNITED STATES OF AMERICA- Presidents Of The United States Of America-Columbia	1,400,000
TO THE FAITHFUL DEPARTED- Cranberries-Island	1,300,000
THA DOGGFATHER- Snoop Doggy Dogg-Death Row/Interscope	1,300,000
TIGERLILY- Natalie Merchant-Elektra/EEG	1,300,000
BAD HAIR DAY- Weird Al Yankovic-Scotti Bros.	1,300,000
HOME AGAIN- New Edition-MCA	1,300,000
TINY MUSIC . . . SONGS FROM THE VATICAN GIFT SHOP- Stone Temple Pilots-Atlantic	1,300,000
ROMEO + JULIET- Soundtrack-Capitol	1,300,000
FRESH HORSES- Garth Brooks-Capitol Nashville	1,200,000
PIECES OF YOU- Jewel-Atlantic	1,200,000
RELISH- Joan Osborne-Blue Gorilla/Mercury	1,200,000
ANOTHER LEVEL- BLACKstreet-Interscope	1,200,000
MR. SMITH- LL Cool J-Def Jam/Mercury	1,200,000
GARBAGE- Garbage-Almo Sounds/Geffen	1,200,000
DOWN ON THE UPSIDE- Soundgarden-A&M	1,200,000
SPACE JAM- Soundtrack-Atlantic	1,200,000
THE MEMORY OF TREES- Enya-Reprise/Warner Bros.	1,200,000
NO CODE- Pearl Jam-Epic	1,200,000
VOLUME 2- Jock Jams-Tommy Boy	1,100,000
SET IT OFF- Soundtrack-EastWest/EEG	1,100,000
THE PREACHER'S WIFE- Soundtrack-Arista	1,100,000
VOL. 1—BEST OF- Van Halen-Warner Bros.	1,100,000
CRAZYSEXYCOOL- TLC-LaFace/Arista	1,000,000
SWEET DREAMS- La Bouche-RCA	1,000,000

All figures are rounded off to nearest hundred thousand.

Singles (Over 500,000)

Title-Artist-Label/Distributing Label	Units Sold
MACARENA (BAYSIDE BOYS MIX)- Los Del Rio-RCA	3,700,000
HOW DO U WANT IT/CALIFORNIA LOVE- 2 Pac-Death Row/Interscope/Island	1,700,000
TWISTED- Keith Sweat-Elektra/EEG	1,600,000
NO DIGGITY- BLACKstreet-Interscope	1,600,000
YOU'RE MAKIN' ME HIGH/LET IT FLOW- Toni Braxton-LaFace/Arista	1,500,000
C'MON N' RIDE IT (THE TRAIN)- Quad City DJ's-Quadrasound/Big Beat/Atlantic	1,400,000
BECAUSE YOU LOVED ME- Celine Dion-Epic	1,300,000
LOUNGIN- LL Cool J-Def Jam/Mercury	1,300,000
NOBODY KNOWS- Tony Rich Project-LaFace/Arista	1,300,000
UN-BREAK MY HEART- Toni Braxton-LaFace/Arista	1,300,000
ALWAYS BE MY BABY- Mariah Carey-Columbia	1,200,000
NOBODY- Keith Sweat-Elektra/EEG	1,200,000
GIVE ME ONE REASON- Tracy Chapman-Elektra/EEG	1,100,000
IT'S ALL COMING BACK TO ME NOW- Celine Dion-Epic	1,100,000
DOWN LOW (NOBODY HAS TO KNOW)- R. Kelly-Jive	1,100,000
LAST NIGHT- Az Yet-LaFace/Arista	1,100,000
SITTIN' UP IN MY ROOM- Brandy-Arista	1,000,000
ONLY YOU-112- Bad Boy/Arista	1,000,000
NOT GON' CRY- Mary J. Blige-Arista	900,000
YOU'RE THE ONE- SWV-RCA	900,000
ONE SWEET DAY- Mariah Carey & Boyz II Men-Columbia	900,000
PONY-Ginuwine-Epic	900,000
I CAN'T SLEEP (BABY IF I)- R. Kelly-Jive	900,000
I LOVE YOU ALWAYS FOREVER- Donna Lewis-Atlantic	800,000
COUNT ON ME- Houston/Winans-Arista	800,000
KISSIN' YOU- Total-Bad Boy/Arista	700,000
WHY I LOVE YOU SO MUCH- Monica-Rowdy/Arista	700,000
WHERE DO YOU GO- No Mercy-Arista	700,000
WOO-HAH!! GOT YOU ALL IN CHECK- Busta Rhymes-Elektra/EEG	700,000
ELEVATORS (ME & YOU)- OutKast-LaFace/Arista	700,000
1, 2, 3, 4 (SUMPIN' NEW)- Coolio-Tommy Boy	700,000
DON'T LET GO (LOVE)- En Vogue-EastWest/EEG	700,000
CHANGE THE WORLD- Eric Clapton-Reprise	700,000
ALL THE THINGS (YOUR MAN WON'T DO)- Joe-Island	700,000
THIS IS FOR THE LOVER IN YOU- Babyface-Epic	600,000
MACARENA- Los Del Rio-Ariola/BMG Latin	600,000
MOUTH- Merril Bainbridge-Universal	600,000
PO PIMP- Do Or Die-Rap-A-Lot/Noo Trybe/Virgin	600,000
IRONIC- Alanis Morissette-Maverick/Reprise	600,000
DOIN IT- LL Cool J-Def Jam/Mercury	600,000
TELL ME- Dru Hill-Island	600,000
IF YOUR GIRL ONLY KNEW- Aaliyah-Blackground/Atlantic	600,000
I'M STILL IN LOVE WITH YOU- New Edition-MCA	600,000
TOUCH ME TEASE ME- Case-Spoiled Rotten/Def Jam/Mercury	600,000
I BELIEVE I CAN FLY- R. Kelly-Warner Sunset/Atlantic/Jive	600,000
HIT ME OFF- New Edition-MCA	600,000
WHAT KIND OF MAN WOULD I BE- Mint Condition-Perspective/A&M	600,000
KEEP ON KEEPIN' ON- MC Lyte-EastWest/EEG	600,000
GET MONEY- Junior M.A.F.I.A.-Undeas/Big Beat/Atlantic	500,000
EXHALE- Whitney Houston-Arista	500,000
LADY-D' Angelo-EMI	500,000
THEME FROM MISSION: IMPOSSIBLE- Mullen/Clayton-Mother/Island	500,000
HAY- Crucial Conflict-Pallas/Universal	500,000
WHO DO U LOVE- Deborah Cox-Arista	500,000
GANGSTA'S PARADISE- Coolio-MCA	500,000
BLUE- LeAnn Rimes-Curb	500,000
BE MY LOVER- La Bouche-RCA	500,000
FALLING- Montell Jordan-Def Jam/Mercury	500,000
UNTIL IT SLEEPS- Metallica-Elektra/EEG	500,000
FASTLOVE- George Michael-Geffen/DreamWorks	500,000
MISSING YOU- Brandy/Tamia/Knight/Khan-EastWest/EEG	500,000

All figures are rounded off to nearest hundred thousand.

Morissette Tops Best-Selling Sets Of '96 With 'Pill'

'Macarena' Grabs No. 1 Single With 3.7 Million

NEW YORK—The best-selling album of 1996, Alanis Morissette's "Jagged Little Pill," was also the third best-selling album of the previous year. Last year, according to SoundScan, it sold 7.4 million units in the U.S.; in 1995, it moved 4.2 million units, for a total of 11.6 million albums sold in two years.

Morissette's album, on Warner Bros.' Maverick imprint and distributed by market-share leader WEA, outsold the No. 2 album of last year by 23%. In second place was Celine Dion's "Falling Into You," which is on Epic and distributed by Sony Music.

WEA, whose current album market share was 20.9%, distributed seven of the top 20-selling albums. Besides "Jagged Little Pill," they were "Load," Metallica, at No. 7; "New Beginning," Tracy Chapman, at No. 11; "Blue," LeAnn Rimes, at No. 14; "Fairweather Johnson," Hootie & the Blowfish, at No. 16; "Keith Sweat," at No. 17; and "Cracked Rear View," Hootie & the Blowfish, at No. 20. "Cracked Rear View" was the top-selling album of 1995, with 7 million units sold; in 1996, it moved 1.7 million copies.

The highest-ranking album by an independent distributor (indies' current market share was 20.3%, second to that of WEA) was "E. 1999 Eternal" by Bone Thugs-N-Harmony, at No. 13. That title was distributed by RED Distribution.

In all, 56 albums sold more than 1 million units each last year, compared with 64 that passed the 1 million mark in 1995. Eighteen albums sold more than 2 million units in 1996; the year before, 21 crossed that threshold.

The top-selling single by far last year was "Macarena" (Bayside Boys Mix) by Los Del Rio. The song, which started a worldwide dance craze, sold 3.7 million copies in the U.S., more than twice as many as the No. 2 single. The single is on RCA and distributed by BMG.

In second place, at 1.7 million units sold, was the two-sided hit "How Do U Want It"/"California Love" by 2Pac, the rapper who died of gunshot wounds in September. The single was released by Death Row/Interscope and distributed by PolyGram Group Distribution. 2Pac had the 21st best-selling single of 1995, "Dear Mama."

Sixty-one singles sold more than 500,000 units last year, a big increase from 33 in 1995 and 40 in 1994.

The accompanying best-seller lists were based on sales data from SoundScan for the period from Jan. 1 through Dec. 29, 1996. The lists differ from the year-end charts in the Dec. 28, 1996, issue of Billboard because a different time period was used to compile the information for that issue.

DON JEFFREY

Peppermint's K.W.C. Facing Sale To Music Network

K.W.C. MANAGEMENT, which has been operating its 26-store Peppermint chain under Chapter 11 protection, is in the process of selling the web to the Music Network, according to documents filed with U.S. Bankruptcy Court in Atlanta.

K.W.C., you might remember, was originally operating about 12 Peppermint outlets and grew to its current size in August 1995, when it bought the 14-unit Starship chain from the Music Network.

But by January '96, when payments were due for inventory purchased for the holiday selling season, it became apparent that K.W.C. had bitten off more than it could chew. Due to a cash-flow problem, product payments were slow or, in some cases, nonexistent.

Despite that difficult situation, K.W.C. managed to make its way until Sept. 16, when it threw in the towel and filed for Chapter 11 protection. Almost immediately, the court, encouraged by the creditors committee, ordered K.W.C. president **Al Carter** to shop the chain.

In the meantime, K.W.C. has been unable to get credit from any of the majors, all of which, except BMG Distribution, have been selling to K.W.C. on a cash basis. BMG has refused to do business with the troubled company since it filed, and recently, PolyGram Group Distribution (PGD) also stopped dealing with K.W.C. Since those majors are no longer selling to K.W.C., the creditors committee and other interested parties are worried that the value of the company will deteriorate greatly. So in order to preserve the value of the chain and assure a higher recovery for the creditors, K.W.C. has filed a motion asking the court to approve the sale to Music Network as soon as possible.

On Dec. 19, Music Network signed a letter of intent to buy the company, according to court documents. The hearing on the motion was set for Monday (13) (beyond press time). While others have entered into confidentiality agreements with Peppermint, the offer from Music Network is the highest and best offer received, according to the documents. Presumably, if anybody else is interested and can make a better offer, they will be in court on Monday and will say so.

In addition to being the original operators of the Starship chain, Music Network—the principals of which are **Michael Parkerson** and **Michael Goldwasser**—operates a one-stop in Atlanta and a singles rackjobbing business.

The acquisition agreement with K.W.C. calls for Music Network to pay for its assets by taking on \$4 million in debt payable to Finova, the company that financed Carter's purchase of Starship as well as supplying its revolving credit facility. According to sources, K.W.C. owes Finova \$5.5 million, and the trade is owed \$3 million.

Of the \$4 million in debt Music Network is taking on, \$2 million will be in the form of a 10-year promissory note to Finova, with 8% interest. In the first year, Music Network only has to make interest payments and not pay back any principal.

As for collecting the other \$2 million from Music Network, Finova has structured a participation deal whereby the financial firm will be paid 50% of the net operating income generated by the

Peppermint stores in excess of \$1.5 million per year. The participating payments continue until June 30, 1999, unless the \$2 million due is satisfied earlier; the court documents state. But if the \$2 million is not satisfied by that date, it appears as if Music Network won't have to make any more payments to Finova.

In buying some of K.W.C.'s assets, Music Network will also assume some of Peppermint's liabilities, but that wasn't spelled out in the court documents. Also, as part of the deal, Music Network will hire Carter as a consultant.

Finova, meanwhile, has agreed to pay \$300,000 for distribution among K.W.C.'s unsecured creditors and another \$200,000 for payment of professional fees and taxes for the debtor. The creditors' distribution will likely result in a recovery to creditors of about 10 cents on the dollar.

Surprisingly, K.W.C.'s one-stop operation, One-Stop Music House, is not mentioned in the court documents. But the documents seem to imply that after the sale of Peppermint, the rest of K.W.C.'s operations will be liquidated, and proceeds will likely be used to pay off legal fees and other obligations incurred due to the Chapter 11 proceedings. Calls to K.W.C. and Music Network weren't returned.

BLOCKBUSTER has begun a \$12 million advertising campaign that represents the retailer's first combined effort linking its music and video stores. The campaign, "One World, One Word:

Blockbuster," introduces the company's new logo, which features the Blockbuster name but not the word "video." The campaign was developed by the chain and the Kansas City, Mo.-based ad agency Bernstein-Rein. The ads debuted during the football bowl games New Year's Day.

NARM PLANS: The National Assn. of Recording Merchandisers (NARM) says that the Rock and Roll Hall of Fame and Museum's traveling exhibit, On Tour, will be part of NARM's 39th annual convention March 8-11 at Marriott's Orlando (Fla.) World Center. Baker & Taylor, along with Hall of Fame licensees, is sponsoring the exhibit.

MAKING TRACKS: Joe Parker, VP of sales at EMI Records, will become senior VP of sales/distribution at Independent National Distributors Inc. He will be replaced by **Rich Kudolla**, formerly senior VP of sales at Columbia. **Ann Guanci**, previously New England regional sales manager for Allegro, has joined Big Daddy as national accounts manager. **David Miller**, director of singles sales at MCA, will become national director of sales at Red Ant. He will be replaced by **Allyson Cuneo**, formerly singles sales specialist for PGD in Los Angeles.

Connie Bambace, national account manager for Valley Record Distributors, has become president and head of sales at the New York-based Proper Sales and Distribution, an independent distribution, whose operations include the Never Record Group, a techno/dance/alternative label.

Assistance in preparing this column was provided by Don Jeffrey.

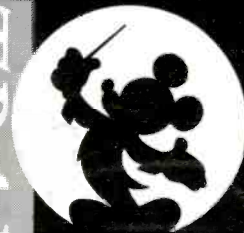
RETAIL TRACK

by Ed Christman



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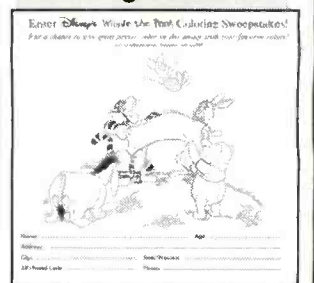


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Duncan Browne Steps Down As DNA President

AND NOW THE LATE NEWS: In late December, after the year-end issue of Billboard had been put to bed, Declarations of Independents received a call from Distribution North America (DNA) president **Duncan Browne**, who informed us that he had resigned from his post.

Browne's company is in the process of ownership changes: Valley Record Distributors in Woodland, Calif., should soon close its purchase of the 50% of DNA held by Rounder Records (Billboard, Dec. 21, 1996).

In explaining his decision to depart the company, Browne maintained that his reasons were primarily geographical and not related to differences over philosophy or business practices. The veteran distribution exec has long been based in Massachusetts and has no desire to relocate to Northern California, which will now be home to DNA.

In 1993, Browne chose not to move to Minneapolis when the REP Co., in which Rounder was then partnered, consolidated its interests in that city (Billboard, Oct. 2, 1993); he stayed on in Cambridge and went on to helm

Eleventh Dream Day. This superfine trio, which features **Rick Rizzo**, **Douglas McCombs** (who is also a member of the terrific Thrill Jockey band **Toraise**), and **Janet Beveridge Bean** (who also records with Thrill Jockey's **Freakwater**), has never gotten a fair commercial shake, despite several excellent indie releases and three solid Atlantic albums. This guitar-powered band has continued to mature, and "Eighth" covers sonic terrain ranging

from reflective ("For A King") to brazen ("Motion Sickness"). This is a poised and winning entry.

"The Kropotkins" is the moniker that banjoist/violinist **Dave Soldier** has given to his sublime string-band album on Koch Records. Soldier's unique sextet, which also includes mandolin, acoustic guitar, and sometimes two sets of drums, is fronted by Memphian **Lorette Velvette**, a former member of the **Panther Burns** posse. Velvette, who

has cut a couple of outstanding solo albums for foreign labels, is a revelation; her drawling, almost conversational style breathes life into material ranging from country blues by **Fred McDowell** and **Bukka White** to the group's startling originals (including one with lyrics drawn from the Rig Veda, an ancient Indian sacred text). Refreshing and strikingly original stuff.

Boy, did we miss the boat on the

Picketts. But it's still not too late to check out "Euphonium," the second Rounder album by this stellar Seattle roots quintet (yup, no grunge here). The band, which features the vocals of **Christy McWilson**, has been adroitly produced by **Steve Berlin** of **Los Lobos**; high points of this extremely consistent set include the original "Night Fell," a country-styled number worthy of **Merle Haggard**, and a cover

(Continued on next page)



by Chris Morris

Rounder Distribution, which was later renamed DNA.

Browne, who has worked within the Rounder organization for years, says his future lies with the company, where he will probably take the reins as label GM. "I'm not sure how long I'll be staying on with the [DNA] transition process," he says, though he is currently working with Valley executives to ensure a smooth changeover.

Browne says his duties at DNA will likely be split between Valley VP of purchasing **Ron Phillips** and VP of sales **Ken Alterwitz**. "Functionally, most of the stuff will stay the same," he adds.

RECORD DERBY: It's that time of year when Declarations of Independents digs into the dangerously tall stacks of CDs on the desk to audition new and upcoming releases and catch up on some gems that got misplaced in the shuffle.

Those who know **Alejandro Escovedo** from his ornate, introspective solo albums will get a jolt from "The Pawn Shop Years," the debut album from Escovedo's hard rock band **Buick MacKane**, which arrives Feb. 25 on Rykodisc. The Austin, Texas, singer/guitarist gives full rein to his love of gnarly rock'n'roll in his smoking quartet. Highlights include "Wandering Eye," a full-tilt number that bears a family resemblance to "Foggy Notion," the **Velvet Underground** tune that was often covered by Escovedo's old band, **the True Believers**, and a rafter-toppling rendition of **the Stooges'** fun-house-wrecking "Loose." Bitchin'!

Due any day now from Thrill Jockey Records in Chicago is "Eighth," the latest by the Windy City's redoubtable

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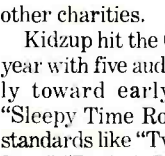
Canada's Kidzup Puts Charity First With Its Music

UP, UP, AND AWAY: In a recent video installation of Child's Play, we profiled Braun Film & Video, which was donating profits from its video project "Let's Explore . . . Furry, Fishy, Feathery Friends" to the charitable HugsAmerica Fund. Now we'll tell you about a Canadian producer of children's audio that, as part of its design, kicks a percentage of profits from its entire line back to charity.



DAJANI

Based in Westmount, Quebec, Kidzup Productions Inc. was founded in 1994 by Montreal-area musicians **Wendy Wiseman** and **Sari Dajani**, and Wiseman's husband, **Mark Diamond**. Forty percent of the company is owned by the trio's Kidzup Foundation, which in 1996 donated \$10,000 among the Juvenile Diabetes Foundation, UNICEF, the Children's Wish Foundation of Canada, and other charities.



WISEMAN

Kidzup hit the Canadian market this year with five audio titles, geared mostly toward early-childhood demos. "Sleepy Time Rock-A-Byes" includes standards like "Twinkle, Twinkle Little Star," "Rock-A-Bye Baby," "Hush Little Baby," and "Brahms' Lullabye." "Animal Nursery Rhyme Time" consists of contemporary arrangements of favorite Mother Goose verses. "Rock-A-Tot" includes 14 original uptempo kids' songs; "Bodywise" is an exercise album set to rock, rap, salsa, and dance music. "Let's Talk Music," the sole release aimed at 6-year-olds and up, features original songs about grade-school-age areas of interest like the environment,



by *Moira McCormick*

computers, self-esteem, and saying no. The entire collection is also available in French, sung by Dajani (Wiseman and Dajani perform the English-version lyrics). Plus, according to Wiseman, a Spanish version is in the works. Each title retails for less than \$10.

Wiseman says U.S. distribution is being looked into for the Kidzup line, which has sold almost 30,000 units in Canada. A three-tiered, 36-piece retail display is available from Kidzup.

TOONED UP: Theme songs from 50 classic cartoons are compiled on Kid Rhino's "Toon Tunes," which streets March 4. Included are themes from more than 60 years' worth of cartoons, such as "Popeye The Sailor," "The

Woody Woodpecker Show," "Top Cat," "Howdy Dood," "Speed Racer," and "Theme From The Simpsons." The liner notes, by kids' music collector **Greg Ehrbar**, feature cartoon trivia.

KIDBITS: "Animals Songs" is the latest release from the Guilford, Conn.-based American Melody, performed by label founder **Phil Rosenthal**. Rosenthal, formerly with the bluegrass group **Seldom Scene**, is joined by family members and other guest artists . . . Awash with gorgeous, haunting airs is "The Celtic Lullaby," from Ellipsis Arts (No Problem Productions of Jersey City, N.J.). Performed by various artists, the songs come from Ireland, the Isle of Man, Nova Scotia, Scotland, and Wales (from whence comes our favorite, "Suo Gan," theme song of **Steven Spielberg's** underrated, wondrous film "Empire Of The Sun") . . . Kudos to **Joe Scruggs**, who has captured a Cable Ace Award for best original song for "Bahamas Pajamas." The uproarious ditty, which features a pair of screwball parrots messing up the lyrics and first appeared on Scruggs' album of the same name (on Shadow Play Records of

Austin, Texas), aired in video form on the Learning Channel. Last year's recipient of the award was **Barbara Streisand** . . . Author/illustrator **Janell Cannon's** lovely, humorous book about a seemingly orphaned fruit bat, "Stellaluna," is now an audio release by storyteller **David Holt** on High Windy Audio of Fairview, N.C.

"Shanah Tovah: A Good Year—Songs For Jewish Holidays" is the latest from singer/songwriter **Debbie Friedman** (Sounds Write Productions of San Diego) . . . **The Chicago Children's Choir** has released a stirring set recorded during the group's 1996 tour of South Africa. "Can You Hear The People Sing," which includes traditional African numbers along with the works

of modern American composers like **George Gershwin** and **Leonard Bernstein**, is available from the Chicago-based choir . . . The latest from **Mr. Al** is "Kids Wanna Rock" (Child Like Consulting of Royal Palm Beach, Fla.) . . . "Children's Songs Of Virtue" (Peter Pan Records of Newark, N.J.) is a compilation of inspirational songs like "The Wind Beneath My Wings," "Somewhere Out There," and "All You Need Is Love" . . . The latest unabridged audiobooks from Listening Library in Old Greenwich, Conn.: **Jack Prelutsky's** "Monday's Troll," **Bruce Coville's** Book Of Monsters, **Elizabeth Winthrop's** "The Castle In The Attic," **Judy Blume's** "Tales Of A Fourth Grade Nothing," and **Betsy Byars' "Tarot Says Beware."**

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

of the **Who's** "Baba O'Riley" played and sung in the manner of **Richard & Linda Thompson**. Hunt this one down.

You may have seen **Whiskeytown** mentioned in **Chet Flippo's** recent lead story on alt.country (Billboard, Dec. 28, 1996). This Raleigh, N.C.-based band emerges as one of the tougher entries in the genre on its album "Faithless Street," from Cary, N.C.-based Mood-Food Records. If **Hank Williams** and the **Replacements** drank together and then decided to do a little collaborative

writing, the results might be tunes like **Whiskeytown's** "Too Drunk To Dream" or "Top Dollar." This good 'un's not just for the no-depression crowd.

Jamie Propp and **Adam Chalk** came up with a neat idea on "Subplay" (As Is Entertainment)—they scoured the subway stations of New York and recorded the itinerant musicians they found there. The resourceful producers uncovered a dizzying variety of styles in the tunnels, from jazz and R&B to folk and even world beat. Our personal favorites include soulful shouter **Roger Ridley** and singer/songwriter **Kathleen Mock**. No telling if the next stop will be stardom for any of these performers, but this is a tasty slice-of-life package.

Finally, we recommend a couple of sets from the reissue realm. Memphis Archives' "James Reece Europe's 369th U.S. Infantry 'Hell Fighters' Band" collects the almost impossibly rare sides cut by Europe's black U.S. Army group in 1919, shortly before the bandleader was murdered by a member of his outfit. Europe, who was a close associate of the early African-American show-music composers **Eubie Blake** and **Noble Sissle**, led his versatile orchestra through a repertoire that included dance tunes, World War I-era standards, and primitive jazz numbers. This unprecedented compilation is a seminal look at jazz's roots.

For years, guitar freaks have been circulating tapes of a 1978 set by neo-rockabilly singer **Robert Gordon** and the late guitar marvel **Danny Gatton**. This truly legendary performance at the Berkeley Square in Berkeley, Calif., has now been officially released by **Apharretta, Ga.-based NRG Records**, with Gatton's apt nickname, "The Humbler," as its title. Gordon, as ever, attacks the rockabilly standards with abandon, but it's Gatton's devastating technical display that sets this package apart from other retro-rock forays. "The Humbler" was truly the baddest of axe-slinging badmen.

Billboard®

JANUARY 18, 1997

Top Kid Audio™

			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	11	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
2	6	9	SING-ALONG WALT DISNEY 60922 (10.98 Cassette)	TOY STORY
3	2	6	SING-ALONG WALT DISNEY 60910 (10.98 Cassette)	101 DALMATIANS (LIVE ACTION)
4	3	27	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
5	7	61	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
6	5	6	READ-ALONG WALT DISNEY 60248 (6.98 Cassette)	101 DALMATIANS: LUCKY CHRISTMAS
7	9	13	READ-ALONG WALT DISNEY 50217 (6.98 Cassette)	101 DALMATIANS
8	8	50	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
9	11	12	ALVIN & THE CHIPMUNKS SONY WONDER 63392/EPIC (9.98/13.98)	CLUB CHIPMUNK-THE DANCE MIXES
10	4	72	VARIOUS ARTISTS ● WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
11	14	32	READ-ALONG WALT DISNEY 60268 (6.98 Cassette)	THE HUNCHBACK OF NOTRE DAME
12	13	10	MICHAEL JORDAN KID RHINO 72497/RHINO (9.98 Cassette)	SPACE JAM: AUDIO ACTION-ADVENTURE
13	12	18	SING-ALONG WALT DISNEY 60882 (10.98 Cassette)	DISNEY'S CHRISTMAS
14	16	56	READ-ALONG ▲* WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
15	10	72	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
16	RE-ENTRY		VARIOUS ARTISTS KID RHINO 72494/RHINO (9.98/15.98)	FOR OUR CHILDREN TOO!
17	20	6	VARIOUS ARTISTS WALT DISNEY 60914 (9.98/15.98)	MOUSE HOUSE
18	18	39	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
19	RE-ENTRY		READ-ALONG WALT DISNEY 60256 (6.98 Cassette)	LION KING: BRIGHTEST STAR
20	21	14	VARIOUS ARTISTS WALT DISNEY 60915 (10.98/16.98)	DISNEY'S MUSIC FROM THE PARK
21	19	32	SING-ALONG WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
22	15	72	BARNEY ▲* BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
23	22	26	SING-ALONG WALT DISNEY 60898 (10.98 Cassette)	DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1
24	24	39	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
25	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD

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. © 1997, Billboard/BPI Communications, and Soundscan, Inc.

KID NOTES

Kids Haven't Had It This Good In A Million Years!

The new series *Cave Kids Adventures* features those prehistoric preschoolers, Pebbles and Bamm-Bamm, and their nanny, Dino. Aimed at preschool viewers, the series delivers messages of friendship, loyalty, sharing, and teamwork through everyday fun and games!

Eight episodes of *Cave Kids* will air on public television stations in 65 percent of the country, including all Top 10 markets. Half the stations began airing the series in October and others will begin in January; the Cartoon Network will start airing episodes after that.

Cave Kids Sing-Along is the accompanying music piece to the series with seven songs, including five featured in the series via kiddie music videos! The Kid Rhino "soundtrack" tag is included at the end of every episode! The package features a colorful booklet with lyrics to all the songs at a price point parents will love!

Street date, February 4, 1997 - R4 72523
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INDIES NO. 1 IN TOTAL ALBUM MARKET SHARE

(Continued from page 60)

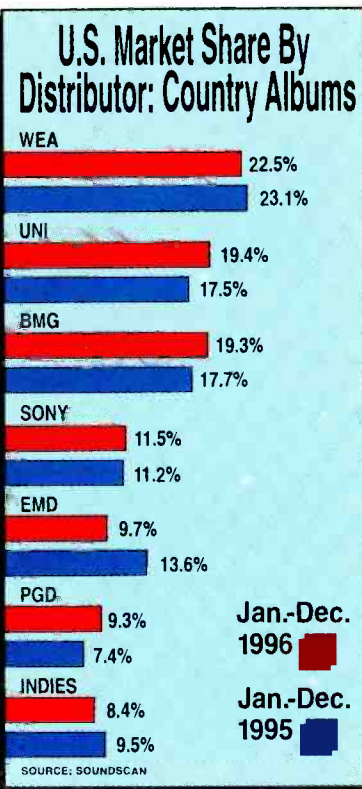
Rounding out the rankings were Uni, which came in sixth, and EMD in last place. Uni posted a 9.3% share, the same percentage it had in the previous year, while EMD scraped together a 4.2% share in 1996, down from the 7.6% it had in the previous year.

In country album rankings, WEA was helped into the top spot by LeAnn Rimes' debut album, which scanned 2.5 million units in 1996. The No. 2 distributor, Uni, climbed almost two percentage points and one place in the rankings from its 1995 performance of 17.5%, when it finished third.

Although BMG fell one spot in the country rankings, moving from second in 1995 to third this year, it gained 1.6 percentage points in market share to finish 1996 with a 19.3% tally.

In coming in fourth place in the country rankings, Sony enjoyed a slight increase in market share, finishing 1996 with 11.5% vs. 11.2% in 1995. Sony's best-selling country album in 1996 was Collin Raye's "I Think About You."

EMD traded places with Sony in 1996, coming in fifth place, down nearly four percentage points from the 13.6% showing it posted in the previous year, when it was the fourth-largest distributor of coun-



try albums. Its best-selling country album last year was Garth Brooks' "Fresh Horses."

PGD continued to make strides in increasing its country album market share. Since 1994, the distributor's market share has grown from 4.7% to last year's 9.3%, when it finished in sixth place. The independent sector finished last place, losing slightly more than a percentage point to finish 1996 with 8.4%.

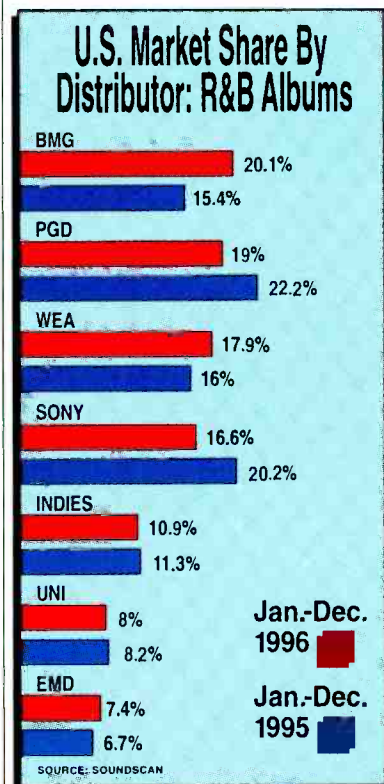
TOP R&B ALBUMS

In landing the top spot in distributing R&B albums in 1996, BMG posted its second market share increase in a row. From 1994 to 1995, the company enjoyed an increase of slightly more than one percentage point, moving from 14.3% to 15.4%; in 1996 it almost achieved a five percentage point jump. In addition to the Toni Braxton album and the "Waiting To Exhale" soundtrack, its best-selling R&B titles included R. Kelly's self-titled album, TLC's "CrazySexyCool," and La Bouche's "Sweet Dreams."

PGD dropped slightly more than three percentage points from 1995's industry-leading 22.2% in R&B album market share. Its 1996 share gave it the No. 2 slot, the position it also held in 1994, when it had a 19.8% share.

WEA finished in third place for distribution of R&B albums, ending 1996 with a 17.9% market share, up from the 16% it garnered in 1995. Sony, meanwhile, fell more than three percentage points, garnering 16.6%, a decline from 1995's 20.2%.

The independent sector backpedaled slightly in R&B market share, going from 11.3% in 1995 to 10.9% last year, but the group maintained a fifth-place ranking in both years. Uni's 8% market share was down slightly from the previous year's total of 8.2%, while EMD came in last with a 7.4%. But that performance was slightly better than the company's market share of 6.7% in the previous year.



Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	2	SOUNDTRACK [®] POLYDOR 8275095/A&M (10.98/16.98)	GREASE 4 weeks at No. 1	183
2	1	KENNY G [▲] ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM	40
3	3	MANNHEIM STEAMROLLER [▲] AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	29
4	—	METALLICA [▲] ELEKTRA 611137/EEG (10.98/15.98)	METALLICA	282
5	4	MARIAH CAREY [▲] COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	35
6	12	BEASTIE BOYS [▲] DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	279
7	9	BOB MARLEY AND THE WAILERS [▲] TUFF GONG 8462107/ISLAND (10.98/17.98)	LEGEND	395
8	—	BOB SEGER & THE SILVER BULLET BAND [▲] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	115
9	—	EAGLES [▲] Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	113
10	—	HOOTIE & THE BLOWFISH [▲] ATLANTIC 826137/AG (10.98/16.98) HS	CRACKED REAR VIEW	130
11	—	DAVE MATTHEWS BAND [▲] RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	117
12	—	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	10
13	—	CELINE DION [▲] 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	150
14	16	JOURNEY [▲] COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	383
15	10	PINK FLOYD [▲] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	419
16	19	METALLICA [▲] ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	355
17	15	PINK FLOYD [▲] CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1033
18	32	STEVE MILLER BAND [▲] CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	298
19	31	JAMES TAYLOR [▲] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	327
20	42	ABBA [▲] POLYDOR 517007/A&M (10.98/17.98)	GOLD	108
21	—	TOM PETTY AND THE HEARTBREAKERS [▲] MCA 10813 (10.98/17.98)	GREATEST HITS	155
22	17	RAGE AGAINST THE MACHINE [▲] EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	128
23	39	VAN MORRISON [▲] POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	318
24	29	JIMMY BUFFETT [▲] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	310
25	—	NIRVANA [▲] DGC 24425*/Geffen (10.98/17.98)	NEVERMIND	253
26	50	TRACY CHAPMAN [▲] ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	96
27	—	KENNY G [▲] ARISTA 18646 (10.98/16.98)	BREATHLESS	215
28	—	JANIS JOPLIN [▲] COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	254
29	—	ENIGMA [▲] CHARISMA 86224/NIRGIN (10.98/16.98)	MCMXC A.D.	289
30	20	JIMI HENDRIX [▲] MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	160
31	33	METALLICA [▲] MEGAFORCE 60396/EEG (9.98/15.98)	RIDE THE LIGHTNING	309
32	34	METALLICA [▲] ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	327
33	—	TLC [▲] LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	100
34	—	SOUNDTRACK [▲] MCA 11103* (10.98/16.98)	PULP FICTION	108
35	—	PEARL JAM [▲] EPIC 47857 (10.98 EQ/16.98) HS	TEN	251
36	25	PATSY CLINE [▲] MCA 12* (7.98/12.98)	12 GREATEST HITS	272
37	35	SARAH MCLACHLAN [▲] NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	121
38	—	QUEEN [▲] HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	210
39	27	THE SMASHING PUMPKINS [▲] VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	146
40	24	ORIGINAL LONDON CAST [▲] POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	338
41	—	KORN [▲] IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	65
42	—	MADONNA [▲] SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	218
43	—	NINE INCH NAILS [▲] TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	277
44	—	COUNTING CROWS [▲] DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	119
45	—	SOUNDTRACK [▲] COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	209
46	28	THE BEATLES [▲] CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	138
47	—	SEAL [▲] ZTT 26627/WARNER BROS. (9.98/13.98)	SEAL	64
48	—	ENYA [▲] REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	239
49	47	THE DOORS [▲] ELEKTRA 61996/EEG (10.98/16.98)	GREATEST HITS	127
50	30	ENYA [▲] REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	304

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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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.
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The Enter*Active File

MERCHANTS & MARKETING

MMX Kicks Off Computer Push For '97

BY BRETT ATWOOD

LOS ANGELES—Following slower-than-anticipated holiday sales, the computer industry is moving aggressively forward with a new generation of multimedia computers with higher processing power and premium prices in the coming weeks. Many analysts say that holiday sales of PCs were hurt by consumers who delayed their purchases until the arrival of these new computer technologies, such as Intel's P55C Pentium processor with MMX technology and DVD-ROM drives.

The computer industry is closely watching how consumers react to the first batch of PCs containing Intel's Pentium processor with MMX, which made its retail debut Jan. 8.

The MMX chip improves the quality of multimedia graphics and ani-



mation, as well as the playback of video and audio without the use of additional accelerator cards. However, MMX-enabled PC users will only experience significant computer-performance benefits with software that is written specifically for the computer. MMX adds a 10%-20% performance boost on existing software and an approximate 60% increase on MMX-specific software, according to Intel director of marketing for graphics Jon Khazam, who has been responsible for the overall management of MMX.

Intel's Pentium processor with MMX technology will be more than \$400 for the 200 megahertz version and more than \$300 for the 166 megahertz version and is expected to fall below \$300 and \$200, respectively, by the end of the year. Other chip makers, including Cyrix and Advanced Micro Devices, are also readying MMX-compatible Pentium processors.

Almost all major PC manufacturers, including Compaq, Dell, and AST,

are shipping hardware with the new chip this month. The first generation of MMX-enabled Pentium computers are selling for \$1,500-\$2,500. Intel will continue to sell Pentium processors without MMX until 1998, according to Khazam.

Demand for Pentium computers is expected to remain steady, as prices continue to decline. Budget-priced Pentium PCs, which sell for about \$1,000, are already available from several manufacturers, including Hewlett-Packard.

"Consumers will be making a choice between power and price," says Emily Green, an analyst for Forrester Research. "The first to adapt to MMX will be gamers, since it enhances graphics-intensive multimedia applications. But there needs to be more software, and the development community did not receive specifications on MMX until the second quarter of 1996."

Among the first MMX titles are several high-end multimedia games, souped-up reference titles, and graph-



Intel unveiled its Pentium P55C processor chip with MMX technology on Jan. 8. Almost all computer manufacturers are supporting the new technology.

ics utility programs.

Imagination Pilots' "Eraser—Turnabout," which is the video game sequel to the Arnold Schwarzenegger film "Eraser," uses MMX to enhance its use of full-screen, full-motion video. The game uses the MMX-enhanced Indeo Video Interactive 4.1 engine to enable multiple video streams to play simultaneously without any break in game play.

Ubisoft's "Pod," which will ship in April, is a futuristic 3D racing game that uses MMX to add dynamic lighting effects, such as lens flare, and Dolby Surround sound.

"Since 'Pod' uses many different complex calculations at the same time, MMX allowed us to simplify the coding process," says Greg Sarrail, project manager for Ubisoft. "As a result, it allowed us to program extras, such as Surround sound, lens flares, and a frame rate of 30 [frames per second]. Including all of those things into the same game would have bogged down a system without MMX."

Some companies, such as Sierra, are taking a "wait and see" approach to MMX software development until there is a significant installed-hardware base.

Some analysts say that the niche market of 3D graphic-accelerator add-on boards is vulnerable as a result of the introduction of MMX, since MMX-enhanced software offers a comparable performance boost without the added hardware.

Green describes MMX as "another effort by Intel to consolidate the processing power of the PC... Intel wants to keep a lock on the processing of its data instructions on the computer... [which is] part of their general strategy to stay in control of the PC and create demand for their processors."

Higher-end graphics-accelerator cards, such as those created by Nvidia or S3, will still add significant performance enhancements to Pentium computers with MMX technology, according to Khazam.

In addition to MMX, several other computer technologies will be debuting in the coming months. Notably, DVD-ROM-equipped computers are set to bow in the first quarter. Intel is preparing to unveil its accelerated graphics-port technology by midyear, which will improve the performance of multimedia computers by expanding the memory bandwidth allocated to data that moves between the processor and memory chips.

By the end of March, Intel is expected to begin shipping its next-generation P6 processor, whose working title is Klamath.

Win A Computer On Marx Web Site

RICHARD MARX.COM: Musician Richard Marx has opened his own official World Wide Web site at <http://www.richardmarx.com>. But unlike most artist-themed sites, this one offers more than the expected biography and discography. In association with the National Academy of Recording Arts and Sciences (NARAS) and Apple Computer, the site hosts a "Grammy in the Schools" promotion that aims to provide new computers to schools and inspire new careers in the arts.

Web visitors can win new computers for their schools by submitting a photograph, painting, story, or poem that is inspired by any of five complete Marx songs contained on the site in the Shockwave audio format. Winning entries for each of the five songs will be included in the next Marx album. In addition, aspiring songwriters can enter their compositions for possible inclusion on a forthcoming Marx/NARAS promotional release.

The site also contains a fan chat room and info on Marx's forthcoming Capitol album, "Flesh & Blood."

BITS 'N BYTES: Wanderlust Interactive has signed an agreement to acquire Western Technologies for 800,000 shares of common stock. The deal includes Western subsidiaries Adrenalin Entertainment and Smith Engineering, as well as Western's consumer-products division. Wanderlust, which made its debut with the 1996 CD-ROM release "The Pink Panther's Passport To Peril," will bring its original content to other toy and electronics products... Intermedia is now integrating Macromedia's Shockwave into its offline browser Communicator. Among the first music-themed content providers are Atlantic Records and Addicted To Noise... David Bowie's 50th birthday was celebrated on the Internet Jan. 8 with five rare tracks made available for 24 hours only in the RealAudio format. Among the rarities were the original single version of "Rebel Rebel"; a 1971 cover version of Chuck Berry's "Round And Round"; an acoustic version of "The Man Who Sold The World"; a live recording of "Scary Monsters"; and an alternate remix of his new single, "Little Wonder"... EntertainmentNet's Disco-Rama is the first entertainment "channel" for Marimba's offline browser Castanet. Users of Castanet can "tune in" to the '70s-themed service, which features the music, film, sports, and culture of the decade.

The music of NBC's drama "Homicide: Life On The Street" is added to <http://www.nbc.com>. "Rhythm Of The Street" contains information on the series and its soundtrack, which includes tracks from Garbage, Tom Waits, Cowboy Junkies, and Collective Soul... A new report by Forrester Research indicates that 53% of U.S. homes will have PCs by the year 2001, which is up from today's 38% penetration rate. Consumer PC sales will rise from 10 million in '96 to 17 million in 2001, says Forrester analyst Emily Green. The lower-middle-income segment, which consists of households with annual incomes of \$25,000-50,000, is the largest untapped opportunity for computer makers, according to the study.

Coldcut Dishes Out More Multimedia U.K. Sampling Pioneers Prepare New Set, CD-ROM

BY BRETT ATWOOD

A decade after the release of its first single, "Say Kids What Time Is It?," U.K.-based music sampling pioneer Coldcut has segued into the computer age with a new string of multimedia art and music projects.

The duo, which broadcasts a mix show on KISS-FM London each Saturday night, has already released several music-themed multimedia discs and maintains a left-of-center World Wide Web site to promote its music.

"Ten years ago, we were about making records by taking bits off of other records," says Matt Black, who along with Jonathon More comprises Coldcut. "That has since mushroomed into sampling and sequencing for the DIY dance culture—but it is not just about music. The natural partner is vision and experiments in multimedia."

The act integrates video sampling into many of its live DJ gigs and has included a full-length videoclip on its new enhanced CD single "Natural Rhythm."

For the fast-paced clip, Coldcut samples video segments from a TV documentary on nature and reassembles footage of various insects.

The duo also has interactive plans for its forthcoming album, "Let Us Play," due in June. However, rather than attempt to create an ECD, Black says that the CD will be packaged with a bonus CD-ROM at no additional charge to the consumer.

"Most [ECDs] have been mainly crap up to now," says Black, who has a background in computers and biochemistry. "I'm not surprised that people haven't gone for them. There isn't enough space on an ECD for the content we want to include."

While the multimedia content for the CD-ROM is still being developed, Black says that it will likely include a



COLD CUT

screen saver, full-screen music videos, and interactive music.

The album and multimedia content will also feature more political themes than in previous works, according to Black.

In the U.S., the duo is perhaps best known for its role in launching the career of Lisa Stansfield. The singer made her chart debut as the featured vocalist on Coldcut's 1989 single "People Hold On." Other international hits have included "Stop This Crazy Thing," "Doctorin' The House," and "The Only Way Is Up."

Coldcut is also known for its remixing and production work on tracks by Eric B. & Rakim, Yazz, James Brown, Queen Latifah, Eurythmics, INXS, Blondie, and the Fall.

In 1990, Coldcut formed its own label, Ninja Tune/NTone, which releases electronic and trip-hop music by a number of underground U.K. acts, including DJ Food, London Funk Allstars, and Up Bustle And Out. Coldcut released its own music through Big Life and Arista Records until 1994.

Black and More are also members of Hex, a "multimedia pop" group that records for NTone.

Hex's first single, "Global Chaos"/"Digital Love Opus 1," was released in 1992. The song was taken from the computer program "Global Chaos," which Hex created for the ill-fated Commodore CDTV system. The pioneer music CD-ROM combined rave-style visuals with techno and ambient

interactive visuals, as well as a computer game. Subsequent music multimedia projects have included the CD-i releases "eSCAPE," "HedCrash," and "AntiStatic," and the PC CD-ROM releases "Digital Dreamware" and "Digital Love."

Coldcut and Hex are also actively involved in the Web site Pipe (<http://www.obsolete.com/pipe>), which contains detailed information and music samples from Ninja Tune/NTone acts.

Pipe also contains downloadable sounds for users to sample and integrate into their own music. A humorous disclaimer on the Web page says: "Anyone wants to sue us for sampling them: please funk off as we don't have any money. Cheers. Anyone samples the above and has a big hit—watch out for the lawyers—we didn't do it—there was an earthquake—we were somewhere else—etc. etc."

In addition, the site contains Quick-Time music videos, computer-generated art, and links to several music and art sites.

Though Pipe directs consumers to make purchases through direct mail or at music retail, it will eventually be used to sell new releases directly to the consumer, according to Black.

Pipe also contains nonmusic content, such as the first draft of Rob Pepperall's book "The Post Human Manifesto," which examines "Post Humanity," an exploration of the evolution of the human species through new medical, technical, cultural, and aesthetic developments. Among the general observations in the manifesto: "All technological progress of Human society is geared toward the redundancy of the Human species as we currently know it"; "The Future never arrives"; and "Intelligent Agents will be the religious authorities of the Information Age. We will ask them to interpret the Chaos of the God machines for us."



Radio Daze. Lynne Stewart, the lovely Miss Yvonne of "Pee-wee's Playhouse," was the center of attention during a recent visit with Brian Phelps, left, and Mark Thompson, hosts of "The Mark And Brian Show" on KLOS-FM Los Angeles. The children's TV series, which collected numerous awards during its network run, is available on cassette from MGM/UA Home Entertainment. "Playhouse" has rung up respectable sales since arriving in stores late last year.

Black Titles Find Year-Round Market Vendors Expand Beyond Black History Month

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Once relegated to Black History Month in February, videos targeted to African-Americans are finding year-round business. Vendors now think they can bank on black cinema sell-through, particularly '70s "blaxploitation" movies.

The genre got a big boost with the fall '96 arrival of a clutch of titles timed for holiday and Black History Month sales, when audience awareness is at its highest, according to HBO Home Video marketing director Janet Rolle. HBO, a sell-through newcomer, started by pitching its three-

tape, \$49.95 Perspectives Collection to direct-response buyers before attempting retail. The trio, including "The Tuskegee Airmen," "America's Dream," and "The Josephine Baker Story," celebrate the achievements of African-Americans.

HBO wants to ease its way into a campaign for titles that were originally priced to rent. "Basically, we're using the model typical for this kind of programming," Rolle adds. HBO has already planned additions to its black-oriented line this year. Meanwhile, newcomer Simitar Entertainment in Minneapolis is shipping its first seven African-American titles this month.

More experienced hands aren't waiting to expand their franchises. Metromedia Entertainment Group Home Video pumped up its rental release "Original Gangstas" by simultaneously shipping 16 black action movies at \$9.98 suggested list. Xenon Entertainment, which boasts of having the largest collection of black audience titles in North America, chipped in with three early Melvin Van Peebles titles, on video for the first time: "Sweet Sweetback's Baadasssss Song," "Story Of A 3-Day Pass," and "Don't Play Us Cheap."

And there is more: Music Video Products Home Entertainment's "A Celebration Of Kwanzaa," at \$9.99, and American Home Entertainment's series on boxing legends Muhammad Ali, George Foreman, Joe Frazier, Ken Norton, and Larry Holmes. This month, Republic Entertainment brings out five titles, priced from \$9.98 to \$14.98, including "Freedom



Metromedia has successfully repriced many of its African-American features to under \$10 suggested list.

Road," "Separate But Equal," and "Zooman."

The supply is in response to growing—and very specific—demand. "We have a lot of [African-American] titles that sell quite well, but they're really in all different genres. You can't lump a tape on Martin Luther King in with 'Superfly,'" notes Borders Books and Music video buyer Patti Russo.

"One thing I have noticed is that major theatrical movies with African-American stars, like 'Waiting To Exhale' and 'The Nutty Professor,' are selling extremely well. I think as a result, there's a bit more awareness out there; studios looked at their cat-

(Continued on next page)

Diamond's 'Cops' In Hot Pursuit Of Reality Niche; Dorfman Exits MEG

SELLING 911: Reality videos are so popular it's almost unreal. Following the sales siren of the "Cops: Too Hot For TV" series, Los Angeles-based Diamond Entertainment last month began delivering its initial take on street warriors. More is on the way.

Diamond's "Real Cops In Action" comprises two 30-minute tapes at \$9.98 suggested list. The price is half that sought by Music Video Products Home Entertainment for "Too Hot," but quality hasn't been reduced, according to **Mike Holzman**, president of Diamond's newest facet, its FunTime division, which is introducing a line of more expensive family entertainment titles. "This isn't some cheapie off the back of the truck," he says. "The tapes are dubbed in standard play."

Holzman estimates that Diamond has shipped 70,000 sets and is shooting for 150,000-200,000 before the next "Real Cops" arrives in two to three months. Most accounts are delivered directly, which accounts for Diamond's presence at the Consumer Electronics Show in Las Vegas Jan. 9-Sunday (12), where mass merchants roam the aisles.

"This kind of reality product is flying out the door," Holzman notes. The folks who produced "Too Hot" for Music Video Products would agree; they've set up a new venture, Real Entertainment in Santa Monica, Calif., to distribute—not license—the Amazing Video Collection.

Diamond is exploiting a trend first tapped by the British, who have sold cassettes of surgeons at work and backstairs couplings recorded by in-store cameras. "You're not going to see that kind of stuff," Holzman says, "but I'm not going to pretend it's not going to be hard edge."

Some viewers, he cautions, might be put off by the language and the way police "typically operate. There is apprehension by force."

Diamond has contracted with the producers of TV's "911 Emergency" for "Real Cops," which will follow drug busts, etc., in big cities. The taped-in-action Miami police force gave its OK for the first release, but Diamond is taking the extra precaution of blurring the face of the perpetrator on the cassette box.

Holzman, who joined Diamond in May to head up FunTime, is going counter to the parent company's under-\$10 pricing strategy. On the heels of two Christmas-themed titles, he will introduce "Blinky Bill—The Mischievous Koala" this month at \$14.98 suggested list. It's meant to plug a gap: Diamond's lack of "front-line premium product" for family entertainment.

But before the Australian-made "Blinky Bill" is established at retail, Holzman plans to take an occasional step down to \$12.98. "We're going to respond as best we can to

declining price points," he says. Holzman will introduce one "significant" family feature and rental title each per quarter, the latter of which is also new to the publicly held Diamond, which grossed about \$11 million last year. "Retailers simply are not responding to independent rental product like they used to," he notes, so FunTime is offering two copies of a **Katharine Hepburn/Anthony Quinn** movie, "This Can't Be Love," for the price of one, \$92.95.

FunTime should contribute about \$4 million to Diamond's total of \$17 million-\$18 million in revenue in calendar '97, Holzman predicts. He's off to the National Assn. of Television Programming Executives convention, seeking more properties.

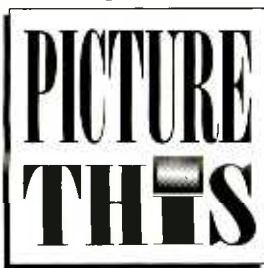
PARTING COMPANY: Our Dec. 21, 1996, column on Metromedia Entertainment Group's turnaround offered some hints foreshadowing the year-end departure of home video executive VP **Herb Dorfman**.

But the subtext still didn't mitigate the surprise of Dorfman's resignation after 9½ years with a company that was running on empty much of that time. Orion Home Video—its name until recently—stayed alive largely because of his ability to milk revenues from a small catalog, particularly the oft-released "Dancing With Wolves," and to develop Major League Baseball and Japanese animation. Indeed, Dorfman provided vital cash flow during a fallow period when Orion Pictures' survival was in doubt.

But things changed, not least of which being his title. It went from president of Orion Home Video to executive VP of Metromedia Entertainment Group Home Video. (The old billing appeared elsewhere in the trade press; we double-checked to confirm the shift.) At the same time, Metromedia Entertainment president **Len White** is taking a bigger role in the home video unit, which he hopes will be "pre-eminent" among vendors a step below the studios.

Until Dorfman is replaced, most likely from the outside, White is overseeing an expanding venture that will add titles from the recently acquired independents Motion Picture Corp. of America and MCEG, from Metromedia's American International Pictures catalog, and from his first theatrical releases in five years. Sometime during the transition, Dorfman and White parted company.

"Under the new structure, we were not in sufficient agreement as to how home video would go forward," says Dorfman. "I have too much respect for the company and for Len, so I decided to step down." He's considering several options. "One thing I can assure you, I plan to be part of the video industry."



by Seth Goldstein

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The British Are Coming, Thanks To BBC Worldwide

BY SETH GOLDSTEIN

NEW YORK—The U.S. and U.K., separated by a common language, at least can share a video heritage. In recent years, there has been an increasing flow of nontheatrical titles from the other side of the Atlantic, helping redress the balance weighted in favor of Hollywood.

Indeed, 1996 was easily the best ever for BBC Worldwide America, says president Sarah Frank. BBC Worldwide and distributor CBS/Fox Video struck gold with the Wallace And Gromit series, which briefly outsold Warner Home Video's "Twister" in New York's Virgin Megastore.

"It was very exciting," says Frank. "Twister" ultimately blew away the quirky Claymation cartoons, but Frank is ecstatic about her numbers nonetheless. CBS/Fox had delivered more than 300,000 copies of "The Wrong Trousers" by the end of the year, 150,000 of "A Close Shave" (the most recent release), and 85,000 of the three-tape set.

The ability of Wallace And Gromit to snag vital shelf space during the holiday season has helped BBC Worldwide stamp its brand on retail. Exposure is further helped by PBS, which broadcast "A Close Shave" last month. "It's a wonderful platform," Frank says.

Cable has been equally potent, launching "Absolutely Fabulous" into the special-interest stratosphere. Frank estimates sales of the series at 500,000 tapes, and still rising.

She and CBS/Fox have actively pursued a brand-name strategy since early 1995, nearly a decade after the first BBC titles began appearing in stores. The payoff is apparent to

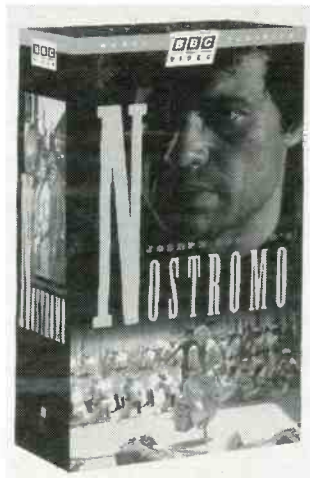
Frank: "Our sales have really taken off. There is pent-up consumer demand" for catalog titles unavailable until now, such as a lengthy 1972 version of "War And Peace," starring Anthony Hopkins.

A newly packaged multicassette "Elizabeth R," starring Glenda Jackson, has delivered more than 13,000 units at \$149 suggested list. "Fawly Towers," another benchmark for the BBC, is also getting prepped for re-release on cable and video. "We've tapped a loyal audience," says Frank, adding, "I don't think we've had any failures. The BBC name is enough even if you didn't watch the program."

Retailers are starting to feel the same way. Frank says Borders Books & Music is one of several chains that have created permanent BBC video sections, the sine qua non of brand acceptance. "And they're happy with it," she maintains. Others, such as Suncoast Motion Picture Co., have done "a wonderful job" without committing space.

One reason to become a BBC loyalist is the Beeb's 75th anniversary this year, which should generate considerable television and retail hoopla. BBC Worldwide already has a celebratory title in mind, the Masterpiece Theatre production of Joseph Conrad's "Nostromo," which, at \$20 million, is the network's most expensive. It is airing on PBS this month, and Frank hopes to release the video soon afterward.

The price tag has theatrical overtones, but BBC Worldwide avoids getting too big for its britches. Frank wants to carve a wide niche. However, "we have to be realistic," she emphasizes. "We have to pick our shots."



BBC will have a production of "Nostromo" on video to help celebrate its diamond jubilee.

BLACK TITLES FIND YEAR-ROUND MARKET

(Continued from preceding page)

alogs and [reproduced] older titles."

Tower Video buyer Cliff McMillan has seen a surge in blaxploitation sales. "We've carried them for quite some time, and they do well," he says. "A book came out last year on blaxploitation films, and I think that helped. Then 'Original Gangstas' came out theatrically and did about \$20 million at the box office, and that sparked a lot of interest in the older black action titles. Xenon in particular has been acquiring a lot of that product and putting out titles, like 'Sweetback,' that were long unavailable."

The interest is contagious. Rodney Jackson, the newly hired video buyer at Virgin Megastore in New York, plans to set up a black cinema section. "Previously I was at HMV, and we had one that did very well," he says. The same is true for Trans World Entertainment, which used audio sales data

to help select video retail sites.

The sections have been "extremely successful for us," says Trans World video buyer Mark Galeo. "Many of the '70s black exploitation films do well, as do black history titles." Trans World adds current releases to make for "a good looking section," Galeo says. "People know where to shop."

Retailers aren't advised to segregate the titles, but neither should they drop them into the mainstream. Placement can be tricky, say suppliers who tread carefully to avoid disappointments like "Brother Minister: The Assassination Of Malcolm X."

(Continued on next page)

FOR THE RECORD

ShelfTalk will resume next week.

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	10	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
2	2	6	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
3	3	8	THE NUTTY PROFESSOR ◊	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
4	4	8	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
5	6	14	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
6	7	32	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
7	5	12	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
8	9	19	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
9	10	24	COPS: TOO HOT FOR TV! ◊	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
10	NEW ▶		MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
11	8	8	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
12	16	12	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
13	13	6	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
14	15	2	THE LAND BEFORE TIME IV	MCA/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	19.98
15	14	54	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video Warner Home Video M201011	Animated	1996	NR	14.95
16	12	13	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR	14.95
17	11	11	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
18	17	12	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
19	20	196	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
20	26	21	A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
21	24	8	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
22	27	13	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
23	28	188	TOP GUN	Paramount Home Video 15396	Tom Cruise Kelly McGillis	1986	PG	5.99
24	22	8	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
25	19	15	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
26	37	2	PLAYBOY: GIRLS OF SOUTH BEACH	Playboy Home Video Uni Dist. Corp. PBV0802	Various Artists	1996	NR	19.98
27	21	83	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
28	39	2	PLAYBOY: 21 PLAYMATES VOLUME II	Playboy Home Video Uni Dist. Corp. PBV0808	Various Artists	1996	NR	19.98
29	36	9	GOLDENEYE	MGM/UA Home Video Warner Home Video 905495	Pierce Brosnan	1995	PG-13	19.98
30	25	7	THE 1996 WORLD SERIES	Major League Baseball Prod. Orion Home Video 91096	Various Artists	1996	NR	19.98
31	30	8	MR. BEAN: MERRY MISHAPS	PolyGram Video 8006367753	Rowan Atkinson	1996	NR	19.95
32	18	6	BEAVIS & BUTT-HEAD: DO CHRISTMAS	MTV Music Television Sony Music Video 49807	Animated	1996	NR	14.98
33	23	13	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
34	31	12	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.95
35	34	306	THE SOUND OF MUSIC ◆	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
36	40	27	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
37	29	6	BRUCE SPRINGSTEEN: BLOOD BROTHERS	Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	1996	NR	19.98
38	38	40	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment Live Home Video 27309	Animated	1989	NR	12.98
39	32	9	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Home Video 11889	Chevy Chase	1989	PG-13	19.98
40	33	7	HEAT	Warner Home Video 14192	Robert De Niro Al Pacino	1995	R	24.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	14	★ ★ NO. 1 ★ ★ LES MISERABLES: 10 TH ANNIVERSARY CONCERT MCA Home Video 88703	Various Artists	LF	24.95
2	2	9	ENLARGED TO SHOW DETAIL PolyGram Video 4400439253	311	LF	19.95
3	4	7	THE COMPLETE WOMAN IN ME PolyGram Video 4400450893	Shania Twain	LF	9.95
4	5	7	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
5	7	10	VIDEO HITS: VOLUME 1 Warner Reprise Video 3-38428	Van Halen	LF	19.98
6	18	157	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
7	3	18	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
8	8	31	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
9	21	9	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
10	6	12	THE ROLLING STONES ROCK & ROLL CIRCUS ABKCO Video 3878110033	Various Artists	LF	24.98
11	20	7	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
12	13	7	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
13	25	7	...THERE AND THEN Epic Music Video Sony Music Video 50151	Oasis	LF	19.98
14	12	6	TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN PolyGram Video 4400452653	Nirvana	LF	19.95
15	11	82	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
16	9	9	CRANK IT UP Warner Reprise Video 3-38460	Jeff Foxworthy	SF	9.98
17	27	8	THE HOME VIDEO Geffen Home Video Uni Dist. Corp. 51787	Garbage	LF	12.98
18	14	36	CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084	Luciano Pavarotti	LF	9.99
19	23	148	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
20	24	13	MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148	Alice In Chains	LF	19.98
21	16	62	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
22	10	99	THE COMPLETE BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
23	15	158	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
24	26	22	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
25	32	47	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
26	17	115	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
27	31	40	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
28	39	77	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
29	22	22	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
30	28	107	LIVE! TONIGHT! SOLD OUT! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
31	30	59	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
32	19	13	TICKET TO NEW YEAR'S Monterey Home Video 31988	Grateful Dead	LF	29.95
33	33	13	ROAD MOVIE Warner Reprise Video 3-38443	R.E.M.	LF	19.98
34	RE-ENTRY		THREE TENORS: ENCORE New Line Home Video Turner Home Entertainment 75933	Carreras-Domingo-Pavarotti	LF	19.95
35	29	33	VIDEO LIBRARY ● Scotti Bros. Video 75268-3	Weird Al Yankovic	LF	14.98
36	RE-ENTRY		THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	9.95
37	RE-ENTRY		LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimi Hendrix	LF	19.98
38	RE-ENTRY		UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
39	RE-ENTRY		RAINBOW BRIDGE (UNCUT) Rhino Home Video 72248	Jimi Hendrix	LF	19.95
40	40	109	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.

BLACK TITLES

(Continued from preceding page)

Originally due in January from Entertainment Marketplace, the title was withdrawn after the agreement collapsed. Documentarian Jack Baxter is trying to find another distributor.

Pricing is a key. Metromedia, which began releasing black urban/adventure titles in 1987, has reduced prices to less than \$10 as a way to gain shelf space.

"The biggest opportunity to grow this business is in the black neighborhoods of America. But it is also the biggest challenge, because it is difficult to get to the local retail marketplace," said Metromedia former executive VP Herb Dorfman in an interview before he left the company in late December. "There's only so much opportunity to sell this product in suburban America. What we really have to do is reach the subset of retailers who service the black community."

Vendors have to do their homework, Dorfman added. "We work with mass-merchant buyers, explain our product,



Mary Catherine, left, DeAndrea Crismon, and Dorian Harewood are featured in MVP's "Kwanzaa" tape.

and say, 'We know . . . you have a strong black population that supports your stores. You need to give us shelf space in that area.' The answer is always a resounding yes. You have to be able to find that target audience, an area where mass merchants identify their demographic as an urban mix."

Metromedia has found unusual outlets. "For example," Dorfman said, "our videos do extraordinarily well in mail-order catalogs for black hair-care products and clothing. As far as that might sound, black consumers are very loyal to retailers and catalogs that service their needs."

"If you can reach that customer with videos that appeal to him, whether it's urban adventure titles or our three-pack Martin Luther King special, there's a high level of loyalty and continued purchases among customers." Metromedia's best-selling title is "Cooley High," which has sold "in the six figures," according to Dorfman.

Xenon CEO S. Leigh Savidge says his ploy is to create an in-store stand-up "black cinema display" of sell-through titles to draw attention. Like Metromedia, Xenon studies local demographics before approaching a store.

In the right location, "we'll put 16 titles, three deep," Savidge says. "Black consumers traditionally walk into retail locations where the dominant theme is white mainstream merchandise. Many consumers don't realize this product is on video. So for a customer who's not expecting to find this, to see a big display of these titles

(Continued on next page)

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	2	9	★ ★ ★ No. 1 ★ ★ ★ ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
2	1	6	INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
3	8	4	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
4	3	8	THE NUTTY PROFESSOR ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
5	6	4	THE CABLE GUY (R)	Columbia TriStar Home Video 82428	Jim Carrey Matthew Broderick
6	4	8	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
7	5	6	STRIPTease (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
8	9	13	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
9	7	5	DRAGONHEART (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery
10	10	12	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
11	NEW ▶		TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo
12	NEW ▶		CHAIN REACTION (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
13	11	9	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
14	NEW ▶		THE ISLAND OF DR. MOREAU (PG-13)	New Line Home Video Turner Home Entertainment N4444	Marlon Brando Val Kilmer
15	12	10	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
16	14	10	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
17	18	14	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
18	13	2	THE CROW: CITY OF ANGELS (R)	Miramax Home Entertainment Buena Vista Home Video 8947	Vincent Perez Mia Kirshner
19	17	15	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
20	15	10	MULTIPLICITY (PG-13)	Columbia TriStar Home Video 82443	Michael Keaton Andie MacDowell
21	NEW ▶		THE FRIGHTENERS (R)	MCA/Universal Home Video Uni Dist. Corp. 82830	Michael J. Fox
22	16	12	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney
23	NEW ▶		MATILDA (PG)	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman
24	19	9	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
25	20	11	FEAR ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg
26	22	8	SPY HARD (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8289	Leslie Nielsen Andy Griffith
27	21	6	THE PHANTOM (PG)	Paramount Home Video 328503	Billy Zane Kristy Swanson
28	NEW ▶		A FAMILY THING (PG-13)	MGM/UA Home Video 905535	Robert Duval James Earl Jones
29	NEW ▶		A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
30	26	8	MRS. WINTERBOURNE (PG-13)	Columbia TriStar Home Video 11663	Shirley MacLaine Brendan Fraser
31	23	10	DON'T BE A MENACE TO SOUTH CENTRAL DRINKING YOUR JUICE IN THE HOOD (R)	Miramax Home Entertainment Buena Vista Home Video 8099	Shawn Wayans Marlon Wayans
32	28	7	COLD COMFORT FARM (PG)	MCA/Universal Home Video Uni Dist. Corp. 82959	Kate Beckinsale Joanna Lumley
33	27	16	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
34	25	7	THE PALLBEARER (PG-13)	Miramax Home Entertainment Buena Vista Home Video 8944	David Schwimmer
35	29	22	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
36	33	4	VIRUS (PG-13)	Vidmark Entertainment 6480	Brian Bosworth
37	39	2	BIRD OF PREY (R)	Cabin Fever Entertainment 188	Jennifer Tilly
38	24	8	STEALING BEAUTY (R)	FoxVideo 0411485	Sinead Cusack Jeremy Irons
39	31	6	KAZAAM (PG)	Touchstone Home Video Buena Vista Home Video 8294	Shaquille O'Neal
40	34	11	JAMES AND THE GIANT PEACH (PG)	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

BLACK TITLES FIND YEAR-ROUND MARKET

(Continued from preceding page)

is quite compelling."

Savidge adds, "The thing that's exciting about this area is that consumer demand vastly exceeds the willingness of retail to market and merchandise this product. It's a challenge, but one that offers an incredible opportunity." Xenon's 1996 revenue was \$4 million-\$5 million, double that of 1995, thanks largely to sell-through, he says.

Despite this demand, lack of a strategy can hurt. Chilmark Entertainment, formed by William Yarbro Jr. and Brad Johnson in April '96, offers black movies from the '30s to the '70s by mail. But simply having the product wasn't enough.

Chilmark's only means of publicizing itself so far has been a link to an African-American World Wide Web site (<http://www.afro.net>), and Yarbro admits, "We have not received a lot of response. We're finding that the Internet is not really a good source for selling this kind of product. Now we're in a strategy stage—we have to either come up with the money to do a direct-response ad or explore



Xenon's distinctive "black cinema" merchandising unit carries as many as three copies each of 16 titles.

other avenues."

A sharper focus has helped some catalogers to a better start. In November 1995, Fusion Video launched the BET catalog, in conjunction with BET, to tap the growing interest in African-American titles. "It seemed to be the right time," says production coordinator Joe Filic, who oversees thrice-annual mailings to 80,000 households.

He's cautious about calling it a success. "Any new catalog that we've started has taken three or four [mailings] just to get the name recognition," says Filic. "We'll have to look a few catalogs down the road to know for sure. It's still new."

While many African-American releases have graduated to year-round promotions, several vendors still concentrate on Black History Month. New Video in New York—which has "Nothing Like A Man" and A&E biographies of Malcolm X, Colin Powell, Sammy Davis Jr., and others—is an example.

"We have seven or eight titles for February, and we start promoting them to buyers in October," says New Video president Steve Savage. "We offered 5% off those titles if they were ordered within a narrow window. We've also done a lot of marketing to public libraries and to catalogs like Columbia House and Critic's Choice.

"The idea is to draw attention to Black History Month and get retailers to think, 'This is how I'll market product every February.'"

Others with African-American titles not given special treatment can expect to ride the growth curve. Among them, Shanachie offers "Midnight Ramble," a documentary about pioneering black filmmakers, and PBS Home Video has "Eyes On The Prize," "Against The Odds: The Artists Of The Harlem Renaissance," and a biography of Frederick Douglass.

Director Van Peebles sees video as a new horizon for black cinema. "Until recently the only outlets were movies

and TV, and, for better or worse, they had very preconceived notions about what the public would want to see," he says. "That's been very much a sore point over the years in distributing these films.

"Now that the video market has grown, it's become economically viable to get a significant percentage of your revenue back through the video release. I think video may just be the wave of the future for these films."

Firm Gives Data On Who's Buying 'Mission: Impossible'

BY SETH GOLDSTEIN

NEW YORK—Early sales of Paramount Home Video's "Mission: Impossible" further underscore the trend of releasing adult titles direct to sell-through, made apparent with Warner's "Twister" (Billboard, Dec. 7, 1996).

According to data collected by Alexander & Associates, a New York-based research and consulting firm, more than 58% of so-called "first buyers" did not have a child at home, compared with 55.6% of VCR households. Alexander defines a first buyer as someone who purchased the title during the first two weeks of its release—in this instance, Nov. 13-26, 1996.

Children skewed higher in age in Alexander's telephone survey. Twenty-one percent of "Mission" buyers had a teenager aged 12-17; 19.2% had a child 6-11; and 16.9% had a child under 6.

Nearly all direct-to-sell-through titles had been pitched to family audiences until last year, when the studios upped the age bracket to include features such as "Mission" and Universal Studios Home Video's "The Nutty Professor." Some trade

observers think Paramount and Universal would have done significantly better pricing both titles to rent before reducing suggested list to \$19.95 six months later—a conundrum that has always puzzled home video executives.

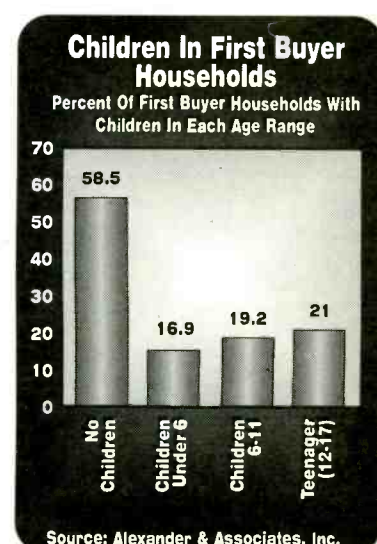
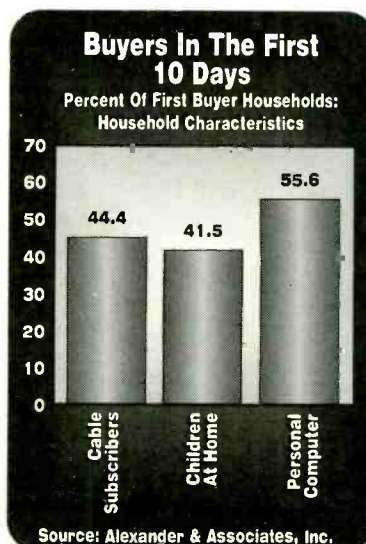
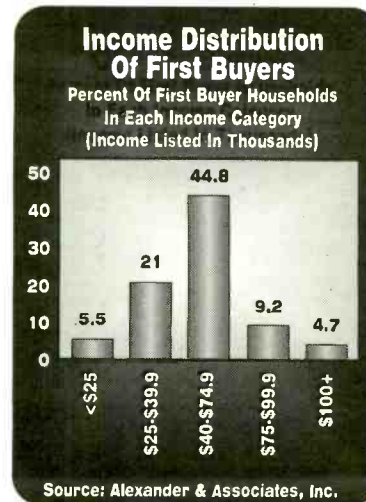
"Mission" sold some 740,000 copies in the first two weeks, with another 1.6 million in the rental pipeline, says Alexander. Overall, the title is considered to have been a disappointment, falling well short of the 8 million cassettes Paramount hoped to deliver into consumers' hands.

"The Nutty Professor," on the other hand, has exceeded industry expectations. Taking advantage of the lift provided by several award nominations, Universal launches a second television campaign for the title, Monday (13)-Friday (18).

Alexander gleaned other information about "Mission" buyers:

- In keeping with the high-tech theme, more of the buyers owned personal computers but fewer had cable subscriptions than the norm, 39% and 68.1%, respectively.

- They were wealthier than the VCR population, only 35.7% of which earns more than \$35,000 a year.



Billboard

JANUARY 18, 1997

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★ ★ NO. 1 ★ ★	
1	1	7	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98
2	2	35	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
3	3	9	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
4	7	354	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
5	12	43	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
6	16	79	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
7	4	21	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
8	5	185	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
9	NEW▶		PINSTRIPES DESTINY Orion Home Video 96012	19.98
10	10	29	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98
11	8	23	MLB UNBELIEVABLE! Orion Home Video 95009	14.98
12	6	7	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98
13	NEW▶		NHL OVERTIME FoxVideo (CBS/Fox) 8357	14.98
14	RE-ENTRY		MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
15	14	31	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98
16	15	89	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL♦ PolyGram Video 8006319053	19.95
17	RE-ENTRY		DORF GOES FISHING◊ Victory	19.95
18	RE-ENTRY		MONDAY NIGHT MADNESS: THE VERY BEST OF MONDAY NIGHT FOOTBALL FoxVideo (CBS/Fox) 5484	19.98
19	9	261	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
20	18	107	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153	19.95
HEALTH AND FITNESS™				
			★ ★ NO. 1 ★ ★	
1	1	13	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
2	2	13	THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3	19.98
3	6	53	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
4	7	81	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
5	5	11	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
6	12	7	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
7	4	11	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
8	3	11	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
9	8	27	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
10	10	55	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
11	11	7	THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 49805	12.98
12	9	139	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
13	13	37	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98
14	19	165	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT◊ GoodTimes Home Video 7032	19.99
15	14	11	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
16	RE-ENTRY		THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
17	RE-ENTRY		RICHARD SIMMONS: DISCO SWEAT GoodTimes Home Video	9.99
18	15	21	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.98
19	18	99	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
20	RE-ENTRY		CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 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, Peabody Hotel, Memphis. 901-495-3300.

Jan. 19-23, **MIDEM**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 21, **Innovators, Instigators And Motivators: Artists Who Are Changing The Face Of R&B**, presented by the NARAS Los Angeles chapter, House of Blues, West Hollywood, Calif. 310-392-3777.

Jan. 25, **"How To Get A Record Deal From A To Z"**, New Yorker Hotel, New York. 212-688-3504.

FEBRUARY

Feb. 3-6, **ComNet Conference And Exposition**, various locations, Washington, D.C. 800-545-EXPO.

Feb. 7, **Deadline** for submissions to the 1997 Audie Awards, sponsored by the Audio Publishers Assn. 310-372-0546.

Feb. 7-9, **"Building A Songwriting Career"**, presented by the Songwriters Guild, Union Station Hotel, Nashville. 615-329-1782.

Feb. 8, **28th Annual Image Awards**, Pasadena Civic Center, Pasadena, Calif. 213-938-2364.

Feb. 9-12, **MILIA**, 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.

Feb. 24, **MusiCares Person Of The Year Dinner, Concert And Silent Auction Honoring Phil Collins**, Waldorf-Astoria, New York. 310-392-3777.

Feb. 26, **Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

MARCH

March 5-8, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 8, **How To Start & Grow Your Own Record Label**, Holiday Inn, Brookline, Mass. 508-526-7983.

March 8-11, **National Assn. Of Recording Merchandisers Annual Convention**, Marriott Hotel, Orlando, Fla. 609-596-2221.

March 9, **Promoting & Marketing Music Toward The Year 2000**, Holiday Inn, Brookline, Mass. 508-526-7983.

March 14, **Deadline** for entries in the 1997 International Print & Radio Advertising competition, presented by New York Festivals. 914-238-4481.

March 22-25, **Audio Engineering Society Convention**, MOC Center, Munich. 212-661-8528.

March 22-26, **Winter Music Conference**, Fontainebleau Hilton Resort & Towers, Miami. 954-563-4444.

APRIL

April 29-May 1, **Fifth Annual Direct Response Television West Expo & Conference**, Long Beach Convention Center, Long Beach, Calif. 714-513-8463.

April 30-May 2, **1997 Radio Only Management Conference**, Phoenixian, Scottsdale, Ariz. 609-424-6800.

GOOD WORKS

CD AIDS VICTORY: KYSR (Star 98.7) Los Angeles presented a \$40,000 check to actress **Victoria Principal** and other board members of Victory Over Violence, which provides funds for the L.A. County Domestic Violence Council. Star 98.7 produced a compilation featuring 14 acts, who donated their music, that was sold exclusively at Southern California Blockbuster Music stores. The funds will go directly to providing nursing care for women and children in a Los Angeles County battered women's shelter. The CD featured previously unavailable live acoustic performances by the **Dave Matthews Band**, **Jann Arden**, and **Dishwalla**; an unreleased B-side by **Hootie & the Blowfish**; and songs by **Natalie Merchant**, the **Cranberries**, **Jewel**, and the **Gin Blossoms**. Contact: **Mona Lapides** at 818-955-7000.

MORE LOVE THAN EVER: Songs of Love Inc. is a nonprofit organization that has provided 250 songs written specifically for gravely ill children and young adults. **John Beltzer**, a songwriter and president of the organization, formed the charity in memory of his twin brother, **Julio Beltzer**, a song-

writer who committed suicide in 1984 at the age of 24. His last effort was "Songs Of Love." A 20-song compilation, including that song, will be released, with proceeds going to the organization. An 800 number, 800-960-SONG, has been set up for fund-raising.

LIFELINES

BIRTHS

Boy, **Gabriel Milo**, to **Carl Rosen** and **Judy Weinmann**, Dec. 13 in New York. Father is a copy editor for *Billboard* and *Airplay Monitors*.

Girl, **Blake Lindsay**, to **Wayne** and **Abby Chernin**, Dec. 26 in Livingston, N.J. Father is VP of sales for *Island Records*.

Boy, **Harry**, to **Peter Dean** and **Emma Diggory**, Dec. 29 in London. Father is a *Billboard* contributing editor based in the U.K.

Boy, **Brendan Patrick**, to **Bill** and **Claire McNally**, Dec. 31 in Portland, Ore. Father is sales manager for *Burnside Records* and operations manager for *Music Millennium*.



Great Expressions. PMP/Loud/RCA recording artist **Adriana Evans** recently led a creativity workshop at New York's Public School Repertory, one of 30 such events sponsored by the Bertelsmann USA World of Expression Scholarship Program. The program, which is endorsed by the New York City Board of Education, awards \$100,000 annually to public high school seniors who demonstrate exceptional creative abilities in prose or song writing. Individual winners receive between \$1,000 and \$10,000. The deadline for entries this year is March 1. Pictured in the back row, from left, are Public School Repertory students **Sylvia Rosado** and **Alisha Godette**; **Mary Moore**, director of black music publicity, *RCA Records*; **Colin Sutton**, director of marketing, *PMP*; **Mishawn Williams**, marketing assistant/video coordinator, *PMP*; **Evans**; **Tom Bellino**, coordinator of program research and development, *Young Audiences of New York*; **Daryl Ware**, Repertory music teacher; **Suzanne Youngerman**, director of program research and development, *Young Audiences of New York*; **Carole Sylvan**, resident artist, *Young Audiences of New York*; and student **Oliver Reed**. In the front row, from left, are producer **Dred Scott** and **Jerry Korman**, resident artist, *Young Audiences of New York*.

DEATHS

Marilyn Lipsius, in her early 50s, of leukemia, Dec. 27 at Sloan-Kettering Memorial Hospital in New York. Lipsius was VP of corporate relations for *RCA Records*, reporting to label president **Bob Jamieson**. In her nine-year career at *RCA*, she held various publicity positions. She is survived by her husband, **Philip Fitzpatrick**; her mother, **Selma Lipsius**; two sisters, **Judy Underberg** and **Laura Hrubis**; and two stepchildren, **Eric** and **Nicole**. After a funeral service in Manhattan Dec. 30, the burial took place in Mt. Hope Cemetery in Hastings, N.Y. Her husband has requested that donations in Lipsius' memory be made to the Hematopoietic Cell Kinetic Fund, Rockefeller Research Building, Room 401, 430 E. 67th St., New York, N.Y. 10021. Checks should have the following notation: In memory of **Marilyn Lipsius**.

Johnny Heartsman, 59, following a stroke, Dec. 27 in Sacramento, Calif. Heartsman, an early proponent of the Bay Area blues style of the '50s and '60s, recorded six solo albums, including 1991's "The Touch" on *Alligator*. He was also a sideman on numerous blues and R&B discs. He made a number of appearances at the Chicago and San Francisco blues festivals, as well as at festivals in Europe and Japan. He is survived by his companion, **Sandy Sutor**; son **Jarrett**; daughter **Melody**; stepson **Eric Haerberle**; and four grandchildren.

Hagood Hardy, 59, of cancer, Jan. 1 in Hamilton, Ontario. Hardy, a

composer, arranger, vibraphonist, pianist, and percussionist, composed and recorded music for jingles, TV, radio, and films. Born in Angola, Ind., and raised in Toronto, Hardy played with **Gigi Gryce**, **Herbie Mann**, **Martin Denny**, and **George Shearing** in the '60s. His best-known composition, "The Homecoming," written as a *Salada Tea* jingle in 1972, was released in Canada by Hardy's label, *Isis Records* in 1975, later by *Attic Records*, and became an international hit. Released in the U.S. on *Capitol Records*, the song reached No. 6 on the *Billboard* Top Easy Listening chart and No. 41 on the *Hot 100* Singles chart. Hardy was named instrumental artist of the year in 1976 by *Billboard* and received Canadian *Juno Awards* for composer and instrumental artist in 1975 and for instrumental artist in 1976. Hardy wrote scores for the feature films "Second Wind," "Rituals," and "Klondike Fever." In 1985, he won a *Gemini Award* in Canada for best musical score for CBC-TV's "Anne Of Green Gables." He was also a recipient of the *Order of Canada*, the highest honor awarded to a citizen. Hardy is survived by his wife, **Martha**; sons **David** and **Christopher**; and daughters **Sarah** and **Jennifer**.

Townes Van Zandt, 52, of a heart attack, Jan. 2 in Mount Juliet, Tenn., near Nashville (see story, page 10).

Larry Wilson, 55, of heart failure, Jan. 4 in Toronto. An announcer and newscaster, Wilson worked at *CHUM Toronto* for two decades before moving to the Dominican Republic in 1988. He returned to Toronto in 1996. He is survived by his daughter, **Heather-Sue Quinn**, and two sons, **Kevin** and **Steven**.

NEW COMPANIES

Grass Roots Media is a publicity company founded by **Traci Thomas**, a former publicist with *Myers Media*. *Grass Roots Media* specializes in bluegrass, country, and roots music. The firm represents *Sugar Hill Records*, whose roster includes **Tim O'Brien**, the *Bad Livers*, **Guy Clark**, and **James McMurtry**, and *Rebel Records'* **Blue Highway**. P.O. Box 24239, Nashville, Tenn. 37202-4239; phone 615-248-6900; fax 615-248-6902; E-mail groots@mindspring.com.

No Records has been formed and has released its first disc by **Jimmi-beetles Rock Theater**. 2685 Coney Island Ave., 2nd Floor, Brooklyn, N.Y. 11235; phone 718-368-0644.



Rock & Wrap Wraps Up. The *Second Chance Foundation* hosted a gift-wrapping party attended by stars and executives from the music, film, and television industries at the *Hollywood Athletic Club*. The gifts, which were later distributed throughout the Los Angeles area by a number of charities, included donations from many record companies and musical artists, including **Garth Brooks**. The *Second Chance Foundation* assists people who have survived extraordinary physical hardships by providing a means to pursue their dreams. Pictured proudly displaying some of the results of their efforts, from left, are actors **Billy Zane** and **David Carradine**; former L.A. area news anchor and *Rock & Wrap* co-host **Bree Walker**; singer/*Second Chance* founder **Kelli Lidell**; and actresses **Lela Kenzel** ("Mad About You") and **Mary Mara** ("Nash Bridges").

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ MARY ANN FARLEY

Daddy's Little Girl
 PRODUCERS: Alan Douches & Mary Ann Farley
 Deko 1008

Downtown New York-based singer/songwriter Mary Ann Farley debuts with an album that showcases her sharp songwriting, her ear for clever arrangements, and a voice that runs the gamut from a vulnerable quaver to a full-throated wail—sometimes in the same line. Highlights include dramatic opener “Blindsided,” the moving title track, the catchy “My Bare Hands,” and the powerful acoustic ballad “I Lie A Little.” Whether supported by a full band or just her guitar, Farley comes across as a vital new talent. Material is suitable for triple-A and college outlets. Contact: 212-252-4477.

SEPTEMBER 67

Lucky Shoe
 PRODUCERS: John Morand & David Lowery
 The Enclave 24385 31902

Late-'96 release on Tom Zutaut's start-up label is the debut outing by alternative rock female duo September 67, featuring guitarist/vocalist Shannon Worrell and drummer/vocalist Kristin Asbury. Material ranges from the melodic rocker “Busy Building,” to soulful acoustic ballad “Setting The Old House On Fire,” to catchy “What's Wrong With Alice,” to the country-flavored title track. Co-produced by Camper Van Beethoven and Cracker leader David Lowery, the album deserves consideration at college, triple-A, and modern rock outlets.

NANCY LAMOTT

What's Good About Goodbye?
 PRODUCER: David Friedman
 Midder Music 006

Felled by cancer in December 1995 at the age of 43, this stellar cabaret singer is represented here by sessions held in 1993 and 1994. Hers was a throaty, expressive voice, and it was put to sensitive use on such ballads as the title song by Harold Arlen and Leo Robin, which is among several in the neglected class, as are Burton Lane and Alan Jay Lerner's “Too Late Now” and Arthur Schwartz and Howard Dietz's “Something We Never Had Before.” There is also an upbeat “Downtown” and “Don't Get Around Much Anymore” and a reprise of producer Friedman's “We Live On Borrowed Time,” which is making some progress at becoming a standard itself. The world of classy pop songs lost one of its finest voices, which, gratefully, the technology of recordings has preserved.

VARIOUS ARTISTS

Incurably Romantic
 PRODUCER: Bruce Yeko
 Original Cast 9619

Some of the top talents from the world of cabaret are on hand in this collection of songs with the common denominator of lyricist Martin Charnin as one of the material's creators (some of the songs also have music by Charnin, best remembered as the lyricist for “Annie”). The material mostly stems from unproduced musicals or revues, and among the 17 selections there are charmers. But the prizes for beauty go to

SPOTLIGHT



BJORK

Telegram
 PRODUCERS: various
 Elektra 61897

This album of remixes of Bjork's “Post” album is more than a series of new treatments of familiar tunes. It is a complete recasting of the album in new—and wildly entertaining—musical settings, from Evelyn Glennie's “exhaust pipes” rendition of “My Spine” to the Brodsky Quartet's strings treatment of “Hyperballad” to Outcast's electrifying “Enjoy.” Other highlights include Deodato's characteristically lush arrangement of “Isobel,” a version of “I Miss You” featuring a rap by Rodney P of London Posse, and Dillinja's dreamy “Cover Me.” The material is ripe for club spinning and for airplay on adventurous modern rock and college outlets. An album that sheds new light on the compositional genius of an artist who is more renowned for her singular voice and offbeat sensibilities than for the sheer quality of her writing.

two numbers: the haunting “Suddenly The Sunrise,” with a melody by Harold Arlen and a wonderful performance by Deborah Lippman, and “Love,” a lovely laundry list of love's mysterious definitions with a melody by Charles Strouse from “Annie Warbucks,” performed dynamically by Terri White. Other top participants include Margaret Whiting, Laurie Beechman, Andrea McArdle, and Andrea Marcovicci.

JAZZ

★ VARIOUS ARTISTS

Jazz Celebration—A Tribute To Carl Jefferson
 PRODUCER: John Burk
 Concord Jazz 7005
 Carl Jefferson was a jazz fan and suc-

SPOTLIGHT



VARIOUS ARTISTS

The Original Soundtrack Recording: Everyone Says I Love You

PRODUCER: Dick Hyman
 RCA/Victor 09026 68756

Always a music-conscious director, Woody Allen more than ever indulged his passion for pop, jazz, and big-band standards on his latest film, which happens to be his first musical. Furthermore, Allen and music director Dick Hyman managed to wrangle surprisingly good vocal performances from some of the film's stars, including Alan Alda (“Looking At You”), Billy Crudup (“Cuddle Up A Little Closer”), Goldie Hawn (“I'm Thru With Love”), Ed Norton (“Just You, Just Me” and “My Baby Just Cares For Me”), Julia Roberts (“All My Life”), and Tim Roth (“If I Had You”). Allen himself turns in a passable version of “I'm Thru With Love.” More than a mere showcase for actors-turned-singers, however, “Everyone Says I Love You” is a slice of Americana and a seamlessly entertaining soundtrack.

cessful Northern Californian Lincoln-Mercury dealer who started the Concord Jazz label in 1972. Over the next 25 years, Concord became home to a huge roster of top-flight traditional jazz musicians. When Jefferson died in 1995, his legacy was honored by an all-star tribute concert that featured signees Frank Wess, Carol Sloane, Kenny Burrell, Susannah McCorkle, Ruby Braff, Eden Atwood, and dozens of others. Highlights of the four-CD set drawn from that concert include “Blue Skies” from Brazilian guitar legend Laurindo Almeida (who was later joined by other fret vets Herb Ellis, Charlie Byrd, and Ron Eschete) and a lively “Devil May Care” by Native

VITAL REISSUES®

VARIOUS ARTISTS

Gravikords, Whirlies & Pyrophones—Experimental Musical Instruments
 PRODUCERS: Various
 Ellipsis Arts . . . 3530

As its title implies, this fabulous collection from the singularly eclectic Ellipsis Arts label features recordings made with experimental instruments, including the chrystallophone, seraphin, daxophone, Theremin, flowerpotophone, bicycle wheel guitar, water flute, bamboo saxophone, car horn organ, Don Buchla's 400 synthesizer, and the three titular models: the gravikord, the whirlie, and the pyrophone. The material ranges from a Buchla-Robert Moog collaboration, to Wendy Mae Cham-

ber's car horn organ rendition of “New York, New York,” to Robert Grawi's delicate gravikord composition “Picadilly,” to Thomas Nuun's “Entomological Effervescence,” featuring “two bugs.” A predominantly modern work, this compilation omits some of the early pioneers of electronic instrumentation, most notably Raymond Scott. Nevertheless, the collection gives the listener an overview of the range of instruments that have been created over the years, and a window into some of the minds that invented them. Album is packaged with a 96-page book featuring a foreword by Tom Waits. An enlightening look at the myriad ways in which music can be made.

SPOTLIGHT



TAJ MAHAL

An Evening Of Acoustic Music
 PRODUCER: none listed
 Ruf 1009

In the tradition of the traveling country bluesman, Taj Mahal delivers an album of blues standards and originals done the old-fashioned way: live and solo. With trademark charisma, Mahal covers Robert Johnson's “Dust My Broom” and “Come On In My Kitchen,” Mississippi John Hurt's “Satisfied 'N' Ticked Too,” the Rev. Gary Davis' “Candy Man,” traditionals “Stagger Lee” and “Take This Hammer,” and a brace of originals, including “Big Legged Mamas Are Back In Style Again,” “Cake Walk Into Town,” and “Texas Woman Blues.” On a few cuts, Howard Johnson joins Mahal on tuba and pennywhistle. Elsewhere, it's just Mahal's voice and whatever instrument he uses to accompany himself—guitar, electric piano, or banjo. Material was recorded in Germany in 1993 and appears for the first time. Contact: 201-275-1077.

Colours (which features Ralph Moore and Renee Rosnes). Standout medleys include Denny Zeitlin's blend of Cole Porter's “What Is This Thing Called Love” with John Coltrane's “Fifth House,” and Stefan Scaggari's stylish combination of Eddie Harris' “Freedom Jazz Dance” with George Gershwin's “I Got Rhythm.” Artists unable to appear recorded their dedications, with cuts from Mel Tormé, Rosemary Clooney, Marian McPartland, Ray Brown, Jack McDuff, Bill Mays, Poncho Sanchez, Ken Peplowski, and others. Profits from this set go to the Carl Jefferson Music Scholarship Fund.

LATIN

RUTH

El Toquecito
 PRODUCERS: Michael Morales, Ron Morales
 RCA/BMG 43957

On her Tejano debut, attractive African-American siren caresses catchy, sugar-coated romantic *cumbias* and *rancheras* with an expressive delivery that showcases her robust, rangy mezzo. Faint hint of Selena can be heard on peppy cumbia entry “Chico De Sueños” and album's marvelous ballad track, “Reflejo.”

ROXETTE

Baladas En Español
 PRODUCER: Clarence Öwerman
 EMI Latin 54414

Swedish pop duo, which still enjoys strong following in parts of Latin America, makes a competent (if rather wooden) bow in Spanish via package of Latino covers of

English-language songs, such as early '90s hits “It Must Have Been Love” and “Listen To Your Heart.” Best radio pick from subdued set are midtempo numbers “Cuando Lo Siento” and “Soy Una Mujer.”

WORLD MUSIC

★ VARIOUS ARTISTS

Klezmer Music: A Marriage Of Heaven And Earth
 PRODUCER: Michal Shapiro
 Ellipsis Arts . . . 4090

Klezmer music is the subject of the latest volume in Ellipsis Arts' exemplary Musical Expeditions series. Produced by Michal “Planet Squeezebox” Shapiro, this 12-cut compilation CD comes in an attractive, highly readable 64-page hardbound booklet that includes track notes, archival photos, and intriguing essays. (The title's nuptial imagery isn't just metaphorical, as all featured pieces are wedding melodies.) Those expecting stereotypically “zippy” klezmer tunes may be surprised by examples of somber Eastern European folk, as well as tracks that bear gypsy influences. Also featured are such progressive ensembles as the Klezmatiks (teamed here with veteran clarinetist Ray Musiker), Nafule's Dream, Brave Old World, and the Flying Bulgar Klezmer Band, whose entry sounds indebted to '60s avant-garde jazz. Two disparate klezmer styles are demonstrated by genre star Andy Statman, who is interviewed in the booklet.

NEW AGE

★ NIGHTNOISE

The White Horse Sessions
 PRODUCERS: Nightnoise
 Windham Hill 01934 11195

The White Horse Sessions is a great opportunity for fans of the new Celtic craze to pick up on one of the pioneering bands of the genre. Recorded mostly in the White Horse Studios with a live audience, the album features the quartet giving meticulously crafted yet riveting renditions of favorites that include “Shadow Of Time,” “Jig Of Sorts,” and “Night In That Land.” The group also adds new tunes, including the heroic strains of “Do We,” a Triona Ni Dhomhnaill vocal outing called “Heartwood,” and a lush cover version of Van Morrison's “Moondance.”

CONTEMPORARY CHRISTIAN

BRYAN DUNCAN

Blue Skies
 PRODUCERS: Dan Posthuma, Dan Garcia
 Myrrh 7017009614

With the exception of his holiday album, “Christmas Is Jesus,” Duncan's last few albums—“Quiet Prayers,” “Slow Revival,” and “Mercy”—have been marked by a somewhat somber introspection. “Blue Skies” finds Duncan chasing away the dark clouds and displaying a sunnier mood. As always, the songs are finely crafted (by Duncan and various co-writers), and Duncan's blue-eyed-soul delivery has never sounded better. He's been nominated several times for the Gospel Music Assn.'s male vocalist accolade, and with the strong performances on “Blue Skies,” this could be his year. Though this album reveals a lighter touch, Duncan hasn't totally abandoned his soul searching, as evidenced on the powerful cuts “Dying To Meet You,” “Take Heart,” and “No Greater Love.” Other high points include the buoyant “Joy Is A Singable Thing,” the gently grooving title cut, and the infectious “One Touch Away.”

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the “Music To My Ears” column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► **MADONNA** *Don't Cry For Me Argentina* (4:49)
 PRODUCERS: Nigel Wright, Alan Parker, Andrew Lloyd Webber
 WRITERS: T. Rice, A.L. Webber
 PUBLISHER: MCA, ASCAP
 REMIXERS: Madonna, Pablo Flores, Javier Garza
Warner Bros. 8585 (cassette single)
 As the excitement surrounding the national roll-out of "Evita" builds to a fever pitch, there is no question that this pivotal second single from the soundtrack will be a massive hit. Thanks in large part to the sweeping remixes crafted by Pablo Flores and Javier Garza, pop stations all over the country are already blasting the track. In this new version, Madonna's deliciously theatrical performance is complemented by a rush of flamenco guitars, grand piano lines, and a lively, muscular backbeat. As strong and commercially viable as the remix is, do take a moment to enjoy the exquisite orchestral version, which perfectly captures the melodramatic flair of the must-see film.

► **U2** *Discotheque* (4:34)
 PRODUCER: Flood
 WRITERS: U2, Bono, the Edge
 PUBLISHER: PolyGram International, ASCAP
 REMIXER: Steve Osborne
Island 7316 (cassette single)
 Twenty seconds into this playfully experimental single, and you'll find it hard to remember that this is the same band that recorded "Sunday Bloody Sunday." The first peek into the hotly touted "Pop" wriggles and writhes with tripped-out techno-funk intensity, borrowing a lick or two from the obscure Freeform favorite "Fane" for good measure. The song's hook sneaks up on you while you are twitching to the percolating dance beat or snarfing up the tasty guitar scratching offered by the Edge—but once it does, you'll be rolling it around your brain for hours. "Discotheque" may start its life at modern rock radio and in clubs, but it sure does sound like the kind of fun and unique record that top 40 desperately needs.

► **NO MERCY** *Please Don't Go* (4:00)
 PRODUCER: FMP
 WRITERS: F. Reuter, P. Biscoff-Fallenstein, M. Cintron, M. Applegate
 PUBLISHERS: Far M.V./BMG Songs, ASCAP
Arista 3304 (c/o BMG) (cassette single)
 No Mercy's crucial second single picks up where the airwave-saturating "Where Do You Go" left off. The beat cruises at a similar pace, and the flamenco guitars flutter with the same warmth. Marty Cintron's lead vocal has all the romantic flash the song requires, and he is supported by sweet harmonies. Most important, the song's chorus has the ear-grabbing quality needed to keep the act in active top 40 rotation well into the season.

► **MONICA** *For You I Will* (3:58)
 PRODUCER: David Foster
 WRITER: D. Warren
 PUBLISHERS: Realsongs/WB, ASCAP
Warner Sunset/Atlantic 6981 (cassette single)
 This offering from the soundtrack to "Space Jam" allows listeners to enjoy the vocal growth Monica has experienced since recording her hugely successful Rowdy debut, "Miss Thing." Working under the firm production guidance of maestro David Foster, she solidly proves herself a budding soul stylist to keep a close eye on. On this slow-building rhythm ballad, she meets

the technical challenge of soaring to previously untapped vocal heights, while injecting an ample dose of charming and youthful personality. Sounds like a smash waiting to happen.

★ **FOR REAL** *The Saddest Song I Ever Heard* (4:38)
 PRODUCER: Daryl Simmons
 WRITER: D. Warren
 PUBLISHER: Realsongs, ASCAP
Rowdy 5095 (c/o Arista) (cassette single)
 On the heels of "Like I Do" comes a lovely pop ballad that makes excellent use of this quartet's seamless harmonies. One of the less kitschy and conceptual tunes on the Supremes-vibed album "Free," this song manages to trigger fond memories of the '60s girl-group era, while hanging tough enough to click with the jeep generation. Justice prevailing, this will be the multifaceted smash that establishes For Real as an act of En Vogue- or Total-level sales stature.

★ ♪ **Somebody's Somebody** (4:30)
 PRODUCER: ♪
 WRITERS: ♪, B.L. Eager, H. Wilson
 PUBLISHER: Emancipation, ASCAP
NPG/EMI 11662 (cassette single)
 After the creatively disappointing "Betcha By Golly Wow," the ever-cagey and erratic artist offers a single worthy of his talent. The beauty of this tune from "Emancipation" is that it is a study in subtle soul and funk fusion. The groove chugs at an easy and insinuating pace, and the rest of the instrumentation is tasteful and focused on plush keyboards and quirky sitar licks. With accessible lyrics and a chorus that never leaves the brain, this could be a much-deserved smash.

R & B

► **AZ YET** *Hard To Say I'm Sorry* (3:14)
 PRODUCERS: Kenneth "Babyface" Edmonds, Antonio M. Reid, Shawn Rivera
 WRITERS: P. Cetera, D. Foster
 PUBLISHERS: Double Virgo, ASCAP; Foster Frees, BMI
LaFace 4223 (c/o Arista) (cassette single)
 Az Yet moves far away from one-hit wonder status with an a cappella version of the Chicago pop chestnut. Az Yet member Shawn Rivera orchestrates the quintet's vocal arrangement to perfection, winning over the hearts of women and R&B and crossover radio DJs everywhere with this heart-wrenching ballad.

► **RAY J.** *Let It Go* (5:00)
 PRODUCER: Keith Crouch
 WRITERS: K. Crouch, G. McKinney, R. Pennon
 PUBLISHER: not listed
EastWest 9703 (c/o Elektra) (cassette single)
 In what sounds like a sequel to sister Brandy's "Baby," little brother Ray J. proves that talent runs deep in the Norwood family. Though the music bears a strong resemblance to his sister's hit, "Let It Go" should fly largely as a result of its positive tone. Look for the young singer's full-length debut, "Everything You Want," to garner him his own major spotlight.

COUNTRY

► **ALAN JACKSON** *Everything I Love* (3:06)
 PRODUCER: Keith Stegall
 WRITERS: H. Allen, C. Chamberlain
 PUBLISHERS: Coburn/Ten Ten/Just Cuts/Songs of PolyGram International, BMI
Arista 3068 (c/o BMG) (7-inch single)
 On the haunting title ballad from his latest album, Jackson continues to demonstrate why he is still one of country music's most popular artists. In the tradition of country legends Merle Haggard and George Jones, he wrings every drop of emotion from this tear-stained lyric, but unlike fledgling contenders for the country throne, Jackson never imitates country music's masters. He doesn't have to. He is one.

► **DAVID LEE MURPHY** *Genuine Rednecks* (3:57)
 PRODUCER: Tony Brown
 WRITER: D.L. Murphy
 PUBLISHERS: N2D/Old Desperadoes, ASCAP
MCA 55269 (c/o Uni) (7-inch single)
 With past singles like "Dust On The Bottle" and "The Road You Leave Behind," Murphy has given country radio some of its most lyrically poignant and musically creative releases in recent years. This new song is not in that league. It's just one of those barroom, beer-drinking, redneck fluff songs that find favor at dance clubs. Country programmers seem to have a penchant for good-time ditties, too, so the prospects for active radio play are quite favorable.

KATHY MATTEA *455 Rocket* (3:41)
 PRODUCERS: Ben Wisch, Kathy Mattea
 WRITERS: G. Welch, D. Rawlings
 PUBLISHERS: Irving/Crack!Bug, BMI
Mercury 144 (c/o PolyGram) (CD promo)
 The first single from Mattea's fine new collection, "Love Travels," is a cleverly written love song of a different kind—about a girl and her car. Mattea has always had a wonderful voice, but the song could stand to be a little more souped up. Neither Mattea's vocal energy nor the production pace infuses the song with the sass and sizzle the lyric suggests. It's almost as if Mattea and company are holding back slightly on a song that begs for them to let loose. After having seen Mattea perform the song live, the record pales in comparison.

★ **GREAT PLAINS** *Wolverton Mountain* (3:24)
 PRODUCERS: Brent Maher, Great Plains
 WRITERS: M. Kilgore, C. King
 PUBLISHER: Painted Desert, BMI
Magnatone 3105 (CD promo)
 It's about time someone brought back this country chestnut that Merle Kilgore penned about his uncle, Clifton Clowers, and his Arkansas mountain home. (Clowers lived to be 102.) In the liner notes, Kilgore says that this is the first time since Claude King's 1962 hit that someone has captured the "magic." And he's right. Great Plains pay homage to the country original, but the production has a fresh, '90s acoustic feel that works extremely well, and Jack Sundrud's vocal performance is highly enjoyable.

NOEL HAGGARD *Once You Learn* (3:16)
 PRODUCER: Barry Beckett
 WRITERS: B. Livsey, D. Schlitz
 PUBLISHERS: Irving, BMI; New Don Songs/New Hayes, ASCAP
Atlantic 6925 (7-inch single)
 Haggard's debut outing on Atlantic has

NEW & NOTEWORTHY

CRYSTAL BERNARD *Have We Forgotten What Love Is* (3:51)
 PRODUCERS: Biff Watson, David Rhyne
 WRITERS: B. Dean, C. Bernard
 PUBLISHERS: EMI-Blackwood/BTK Songs/Girl Next Door/Warner-Tamerlane, BMI
River North 4592 (cassette single)
 Betcha didn't know that this actress, best known as Helen on the NBC sitcom "Wings," was also a fledgling singer and tunesmith. Well, she has actually written songs for a number of country artists and has guested on successful recordings by Peter Cetera and Dolly Parton. On the first single from her debut disc, "The Girl Next Door," she offers a dewey-eyed tale of love in turmoil—with a little help from country heartthrob Billy Dean, who contributes harmonies. Her built-in TV audience promises instant—and deserved—consumer attention to this engaging ballad, though it certainly has the strength to gain radio and retail interest on its own musical merit.

an easygoing charm. His vocals have a self-assured warmth that helps communicate the lyric, and Beckett's production keeps the focus on the voice. No big fireworks are happening on this record, but it's a respectable first outing.

DANCE

► **GEORGE MICHAEL** *Star People* (no timing listed)
 PRODUCER: George Michael
 WRITER: G. Michael
 PUBLISHER: not listed
 REMIXERS: Jeremy Healy, Amos, Mike Koglin, Forthright
DreamWorks 54235 (c/o Geffen) (12-inch single)
 After teasing his die-hard club following for months with several rhythmic (but not quite dance) singles, George Michael has finally unleashed a slamming house music anthem from his glorious—if underappreciated—opus "Older." Jeremy Healy, Amos, Mike Koglin, and Forthright have been tapped to turn the original retro pop/jazz ditty into a dance ditty. Working as a team, Healy, Amos, and Koglin successfully transform the song into an edgy anthem befitting the swagger of Michael's vocal. Meanwhile, Forthright injects a few drops of Euro-pop flavor into the groove, making the single a viable top 40 contender. A sterling 12-inch package that was well worth the wait.

► **NUYORICAN SOUL** *Runaway* (9:55)
 PRODUCERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Masters At Work, Mousse T., Armand Van Helden
Giant Step/Blue Thumb 5259 (c/o GRP) (12-inch single)
 As clubland continues to salivate for the onset of the full-length debut from Nuyorican Soul, the act offers this wonderfully faithful rendition of the Loleatta Holloway disco classic with fierce Latin/dance diva India in the vocal seat. Also joining the party is Vince Montana Jr.—the song's original producer—and the original 31-piece Salsoul Orchestra, creating nearly 10 minutes of pure dance music ecstasy. With production input from Armand Van Helden, Mousse T., and Masters At Work, the double-pack of remixes offers the song in nearly every rhythm style possible—though none can touch the album version, which will have punters gleefully twirling for hours. It's hard to imagine finding a more exhilarating dance single than this right now.

★ **DAJAE** *Fakes And Phonies* (no timing listed)
 PRODUCER: Cajmere
 WRITERS: Cajmere, Dajae
 PUBLISHERS: Cajual/Karen D. Gordon, ASCAP
 REMIXERS: Johnny Fiasco, G.U., Gemini, Cajmere
Cajual 258 (12-inch single)
 The Chicago diva dips once again into her 1995 collection, "Higher Power," and pulls out a jam that nicely showcases her Aretha Franklin-like flair. She slices through producer Cajmere's thick and hearty house groove with the gritty authority of a star. Local heroes Johnny Fiasco and G.U. each effectively take a crack at updating the song with underground-savvy tribal tones. Ironically, it is Gemini's Two-Year-Old mix—the name of which takes a witty stab at the age of the project—that is the strongest on the 12-inch. A winning single that could establish the singer as a club star to be reckoned with. Contact: 312-642-8008.

AC

► **PHIL COLLINS** *It's In Your Eyes (Any Time At All)* (3:01)
 PRODUCERS: Phil Collins, Hugh Padgham
 WRITER: P. Collins
 PUBLISHERS: Phillip Collins/Hit & Run, PRS; Warner-Tamerlane, BMI
Face Value/Atlantic 6960 (cassette single)
 "Dance Into The Light" spawns a solid pop contender with this immediately

infectious toe-tapper. Collins and co-producer Hugh Padgham wisely keep the studio frills to a minimum, opting to focus the listener on the song's tightly constructed melody and vibrant vocal performance. The instrumentation has an equally bright feel, perfectly matching the warmth of the lyrics. In all, a wonderfully uplifting way to dive into a new year at AC and top 40 radio.

★ **ANNE MURRAY** *Me Too* (3:39)
 PRODUCER: Ed Cherney
 WRITERS: R. Goodrum, J. Jarvis
 PUBLISHERS: Randscape/Zomba Enterprises/Inspector Barlow, ASCAP
SBK/EMI 11691 (cassette single)
 Fans of Murray's vintage ballads will find this second single from her current album downright irresistible. She has never sounded better, and this song is several notches above the typical AC radio power ballad. Producer Ed Cherney bypasses formulaic musical trappings by coating the rhythm track with subtle jazz and blues flavors. Essential for anyone who loves a love song.

JUSTIN HAYWARD *Broken Dream* (3:54)
 PRODUCER: Justin Hayward
 WRITER: J. Hayward
 PUBLISHER: not listed
CMC International 87206 (CD single)
 The voice of the Moody Blues inches closer to the solo hit he's been working hard for with this soft and caressing pop ballad. He evokes images of Martin Page and Phil Collins on this shuffling track, which is rife with ethereal keyboards, light acoustic picking, and faux-poetry. The song swells to the satisfying climax that makes this otherwise introspective effort an engaging communal experience. A perfect fit for AC and triple-A formats. From the noteworthy new album "The View From The Hill."

ROCK TRACKS

★ **SUZANNE VEGA** *No Cheap Thrill* (3:00)
 PRODUCER: Mitchell Froom
 WRITER: S. Vega
 PUBLISHERS: WB/Waifersongs, ASCAP
A&M 00389 (cassette single)
 More people need to give Vega's current album, "Nine Objects Of Desire," a fair listen. As proved on this shining moment from the collection, she has developed into a clever and mature tunesmith capable of reaching miles beyond the sensitive folk fodder of her early career hit "Luka." Vega's vocals are sewn into a short and direct rock beat that is frayed at the edges with gnarly guitars and ambient keyboards. All the while, the song's bright and peppy hook pops from the mix, grabbing the ear and never letting go. Yeah, rock radio needs to play this, but so should top 40 programmers who claim to be bored with the same old thing.

RAP

► **THE ROOTS** *What They Do* (5:57)
 PRODUCERS: Brother Question, Raphael Saadiq, the Grand Negaz
 WRITERS: Trotter, Thompson, Hubbard, Grey, Brown, Saadiq
 PUBLISHER: not listed
DGC 19407 (c/o Uni) (maxi-cassette single)
 On the verge of a mainstream breakthrough, the Roots continue to enlighten and entertain the hip-hop masses with their live brand of rap with this third single from "Illadelph Halflife." "What They Do" is a jazzy track with Raphael Saadiq guesting on background vocals, and its goal is to debunk the ghetto-fabulous bandwagon style of rap that is being created—while steadily displaying the group's lyrical and musical versatility. The video, currently in heavy rotation on most major outlets, provides the perfect visual effects for the group's sentiments to utter hilarity—it's a must see.

Reviews & Previews



CHILDREN'S

ANIMATED CLASSICS III

GoodTimes Entertainment

45 minutes each

Fifteen fresh animated fantasies are on deck for the third incarnation of "Animated Classics." Produced with bigger budgets (more than \$600,000 per tape) than those on the previous "Classics," the tapes boast excellent production values and story lines that put a contemporary touch on a library of classic stories via fresh characters and plot twists. The first four releases—"Count Of Monte Cristo"; "The Prince And The Pauper"; "The Toy Shop," a "Toy Story"/"Alice In Wonderland" combo; and "Angel For Christmas," in the spirit of the Dickens tome—premise plenty of good times to come. Forthcoming are "Noah's Magic," "The Ten Commandments," "Call Of The Wild," and "Moby Dick," among others.

FAMOUS KID CONCOCTIONS 2

New Market Sales Inc.

30 minutes, \$19.95

If Treasure Stones, Spongée Balls, Fantasy Fossils, and Kookie Creepies sound like fantastical elements in a Steven Spielberg movie, think again. The second "Famous Kid Concoctions" tape arrives, chock full of recipes for fun and games that can be had using such common household items as glue, cornstarch, and sand. Packaged with a "recipe booklet," the tape features kids and two highly enthusiastic moms disclosing the formulas for 10 concoctions that are as fun to make as they are to play with. Perfect fodder for a rainy day. Contact: 800-242-7961.

ANIMALS OF THE FARM—PIGS

Western Crop Productions

30 minutes, \$14.99

With apologies to John Denver, life on the farm is *very* laid-back, especially if you're a pig. Pig tails, snouts, hooves, and teeth are among the body parts to receive praise as the creators of this live-action treat sing the boar electric. Conversational, down-home narration and excellent production values make viewers feel right at home on the farm. And the fact-filled script teaches them everything they need to know about these not-so-distant relatives of Babe and Wilbur. The protagonists here are shown engaged in all sorts of sow-worthy situations—nursing, sleeping, playing, and just plain pigging out. It's good dirty fun. Contact: 800-557-7713.

DOCUMENTARY

BIOGRAPHY: THE HUNCHBACK OF NOTRE DAME

A&E Home Video

50 minutes, \$19.95

Move over Disney, A&E's got the real thing in one of the few "Biography" titles to examine the life of a fictional character. An adult take on the enchanted medieval love story written by Victor Hugo that had all the makings of a fairy tale, this addition to the video line traces the life of Quasimodo from his birth in 19th-century France in the Hugo novel through his multiple latter-day Hollywood incarnations. Intertwined with the story of Quasimodo is the story of his fascinating creator, and both are given the royal treatment via interviews, archival material, and film clips.

JAMES DEAN: A PORTRAIT

Kultur Video/White Star Video

60 minutes, \$19.95

James Dean remains one of the most

haunting—and revisited—figures in American pop culture. This profile presents a cavalcade of new Dean portraits from his own estate, including photos, rare film footage of his early TV programs and commercials, screen tests, footage from his three movies—"Rebel Without A Cause," "East Of Eden," and "Giant"—and even home movies. The tape also includes portions of the stop-action short film Dean made before he died, as well as interviews with Dean compatriots Dennis Hopper, Eli Wallach, Rod Steiger, and others. Also new from White Star is the President Kennedy portraits "The Life And Times Of John F. Kennedy" and "JFK In Ireland."

STEAM TRAINS STILL RUNNING

Westminster Film/Tapeworm Distributors

30 minutes, \$14.95

Steam locomotives hold a mystique for train lovers old and young. A former PBS staple, "Steam Trains" is a journey into the world of "live steam" experts, people who re-create miniature versions of the powerful engines of pre-'50s, which use coal to maintain the heat necessary for steam power. Most of these trains are large enough to hold passengers and run on real tracks. As fascinating as the vehicles themselves are the people who devote much of their leisure time to creating, preserving, and enjoying them, and who belong to the more than 50 international "live steam" clubs, attend events, and publish various magazines and newsletters. It's a trip! Contact: 800-367-8437.

AMERICA AND LEWIS HINE

New Video

60 minutes, \$24.95

If a picture says a thousand words, then there would be no volume large enough to hold the images of a transitional America captured by photographer Lewis Hine. This winner of the Special Jury Prize at last year's Sundance Film Festival pays homage to the visionary who through more than 10,000 photographs put a human face on the U.S.' loss of innocence as it entered the industrial revolution. Filled with tributes by scholars, archival film footage, Hine's own words as recited by actor Jason Robards, and countless photos—some never before seen—the tape succeeds at immortalizing Hine as he did so many others. The most startling photos are the images of child laborers toiling in sweat shops, but still of immigrants arriving at Ellis Island and the erection of the Empire State Building also give reason to pause. Contact: 212-206-8600.

SPORTS

PINSTRIP DESTINY: THE STORY OF THE 1996 WORLD CHAMPIONS

Orion Home Video

60 minutes, \$19.98

The New York Yankees have more World Series championships than any other baseball team, but perhaps none quite so special as this year's victory, which saw the team rise from underdog to world champion. This tape features highlights of the entire Yankees season—from spring training to the final out against the Atlanta Braves—as well as poignant profiles of many of the star players and their manager, Joe Torre. Also included are candid interviews with owner George Steinbrenner, which lend an insider's perspective. Also available from Orion are "T For Team: The Story Of The 1996 Texas Rangers" and St. Louis Cardinals tribute "Baseball Like It Oughta Be."

BABE RUTH IN HOLLYWOOD: HEADIN' HOME, LOU GEHRIG IN HOLLYWOOD: RAWHIDE

Mark Allen Productions

approximately 70 minutes each, \$14.95 each

Two of baseball's heaviest hitters are playing rather different positions in these two feature films that have been

resurrected, for better or worse. The movies are a hoot to watch, but it is abundantly clear why Ruth and Gehrig never quit their day jobs. The Babe's brush with the silver screen finds him in the silent movie "Headin' Home," created solely for the purpose of showcasing his life and times to as broad an audience as possible. "Rawhide" also builds on Gehrig's glory in the diamond, as he plays a baseball star retiring to his sister's ranch in Montana. It is his only full-length western, complete with cattle ropin', wagon commandeering, and a bona-fide saloon fight. The films themselves are wonderful period pieces and round out the complete baseball historian's collection.

INSTRUCTIONAL

LIGHTING TECHNIQUES

Videomaker

35 minutes, \$12.95

The fourth instructional video from the folks at Videomaker, the magazine for consumer videocamera users, is a treatise on how to create winning video productions using various shades of light. The release is a timely one, as the number of camcorder owners nears the 30 million mark—and more and more regular Joes attempt to achieve studio perfection. Among the topics covered are light theory, tools of the trade, and mechanisms for shooting indoors and outdoors during both day and night. The first three tapes in the series are "Basic Shooting," "Video Editing," and "Introduction To Desktop Video." Contact: 916-891-8410.

IMPROVE YOUR INTUITION

Alder Media Productions

45 minutes, \$29.95

Sure, our society has grown accustomed to going to the gym to exercise our bodies. But exercising our intuition? The experts in the field of intuition and business management on this tape maintain that intuition is like a muscle that can be developed and strengthened, and they set out to explain how. Journal-writing, visualizing issues and goals, playing guessing games based on real-life situations, and paying close attention to dreams are a few of the previously well-kept secrets these elite members of the "Intuition Network" share with audiences. Contact: 609-822-5423.

WATER DOG

Mid-Carolina Media Inc.

82 minutes, \$39.95

Author and lecturer Richard Wolters has managed to corral a legion of supporters for his user-friendly line of books that teach puppy owners how to turn their canines into hunting dogs. "Water Dog" is the best-selling of Wolters' books and will likely be the most popular video series bearing his name (the others are "Game Dog" and "Gun Dog"). It homes in on some unusual techniques in the art of transforming retriever puppies into prime waterfowl hunters, which backyard hunting enthusiasts as well as more serious hunters will appreciate. Contact: 919-676-6265.

MADE FOR TV

BEAVIS AND BUTT-HEAD: LAW-ABIDING CITIZENS

MTV Home Video/SMV

50 minutes, \$14.98

These two talking heads hardly need the retail luck that's sure to accompany their seventh home video release. Beavis and Butt-head are a bona-fide box-office smash and continue to draw converts as they "do America." "Law-Abiding Citizens" pokes connivingly clever fun at those who would point fingers and shake heads, as the duo attempts to prove once and for all they're just trying to do what

all warm-blooded American boys do best: pull horrific pranks, score chicks, and skirt responsibility whenever possible. Eight animated segments run the gamut from a run-in with President Clinton after a school assembly, a run-in with an undercover policewoman, and a run-in with a bout of prank phone calls. Also new from SMV is "Aeon Flux: Mission Infinite," the latest video-only member of Peter Chung's animated series.



GEOSAFARI ANIMALS

Educational Insights Interactive

PC CD-ROM

The folks at Educational Insights are bringing the GeoSafari brand name to the interactive age, and it's a roaring success. "GeoSafari Animals" covers every aspect of the animal kingdom, and parents looking for a fun computer game that's actually educational won't be disappointed. State-of-the-art graphics, sounds, and full-motion videos show animals in their natural habitats and breathe life into interesting facts about whales, reptiles, birds, and endangered species. A child can research and explore a variety of topics alone or challenge friends and family to compete. The gentle voice of musician and environmental advocate Richie Havens encourages and entertains, calling players by name and announcing winning scores. There's even a trophy cabinet that displays proof of progress. Something this good makes you want more, and the only complaint about this title is that kids may go through all the questions too quickly.

MPEG AUDIO LAYER 3 DIRECTORY

HTTP://WWW.MPEG3.COM

World Wide Web

Internet audio enthusiasts who feel the need to get up to speed on MPEG3 will find an overwhelming amount of information at this Web site. Start at the Frequently Asked Questions (FAQ) link, which provides detailed data on the digital audio standard, which offers up to CD-quality playback on downloaded music. The FAQ editorial tackles many questions of interest to the music community, including copyright concerns, music-on-demand retail, and net-casting. Shareware versions of MPEG3 players WinPlay3, MacPlay3, and AudioVision are also downloadable free of charge at the site. While MPEG3 music files are not contained on the Web page, there is a link that will help Internet users fulfill their quest for music-on-demand. Persistent surfers will uncover several legal and not-so-legal MPEG3 music tracks on the Internet, including unreleased tracks by U2 and Nine Inch Nails. Music executives who want to "get a clue" about the real implications of the electronic distribution of music should immediately surf to this site.



ERRANDS

By Judith Guest

Read by Cherry Jones

Random House Audiobooks

3 hours (abridged), \$18

Judith Guest, author of the acclaimed

"Ordinary People," here offers a compassionate and insightful tale of a family in which the husband dies of cancer. In the months that follow, the unexpressed grief, lifestyle changes, lack of money, and emotional stresses threaten to tear the family apart. Struggling to get a job, put food on the table, and simply make it through each day without being overwhelmed, the mother, Annie, is angry at the kids' misbehavior and constant fighting. She fails to see that they are also struggling with pain and confusion. Meanwhile, in a subplot, Annie's sister Jess has to come to terms with the truth about her relationship with a married man. Reader Cherry Jones fully enters the story, bringing out all the conflicting emotions of the characters.

ANGELA'S ASHES

By Frank McCourt

Read by the author

Simon & Schuster Audio

4 hours, 30 minutes (abridged), \$24

Frank McCourt gives a moving reading in this memoir about his bleak childhood. Born in Brooklyn, N.Y., during the Depression to Irish immigrant parents, McCourt moved back to Ireland with his family as a child. It was a childhood of intense poverty, made worse by the fact that McCourt's father, Malachy, was an alcoholic who rarely worked and, on the few occasions he did land a job, spent all his wages at the pub. Growing up, McCourt had conflicting feelings about his father: He hated the man who came home drunk at night after wasting the family's money, but he couldn't hate the man who in the morning lit the fire, made tea, and told his sons magical stories about Irish heroes and folk legends. However, Malachy eventually abandoned the family altogether. McCourt vividly describes his life in Ireland—neighbors, school, and a string of younger brothers and sisters, several of whom died due to inadequate medical care. But the story ends on a hopeful note when, as a teenager, he gets a job and saves enough money to go to America, which he sees as the land of opportunity. Unfortunately, the story ends there, making the reader eager to learn how he fared there. The door is certainly open for a sequel.

CAPE COD RADIO MYSTERY THEATER, VOLUME VII

By Steven Thomas Oney

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HighBridge Audio

2 hours, 15 minutes (unabridged), \$16.95

The latest installment of this popular radio anthology is fully up to the quality of its predecessors, in which music and sound effects add to the eerie atmosphere. This audio contains three mystery stories. The best by far is "Some People Are Missing On Canal Street," a chilling "Twilight Zone"-type tale about two friends who discover that a mysterious group of people is kidnapping and murdering the homeless. One friend goes out on the street and poses as a homeless person with the goal of being captured and discovering the fiends' hideout, while his friend listens on a hidden radio, ready to call the police when his cohort tells him the address. It's a tense, nail-biting episode with not one, but two surprise endings. In "The Junebug Mystery," recurring "Cape Cod" character Captain Underhill recalls an adventure during his youth in which he unravelled an assassination plot against then newly elected President Kennedy. In "Murder From The Bridge," Underhill investigates an apparent suicide and draws out a murder suspect with seemingly casual, "Columbo"-like questions.

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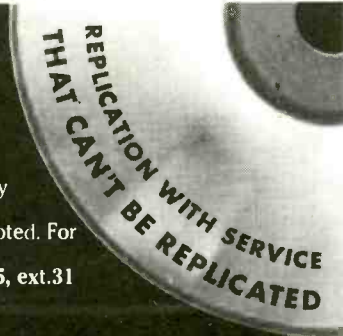
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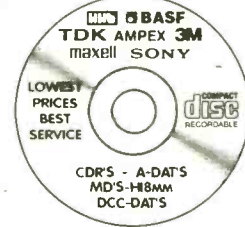
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(Continued on next page)

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COBLE COMMITTEE FACES C'RIGHT ISSUES

(Continued from page 8)

Another veteran music industry lobbyist, Ben Palumbo of Palumbo and Cerrell, says, "He's receptive and is a friend to creators. He's got a very talented staff in his own office—and he knows the value of that—and he has enormous respect for the expertise of the subcommittee staff."

Coble has either co-sponsored or voted in favor of all the major copyright legislation in the last decade, including the Performance Right in Digital Sound Recording Act.

He supported the 1995 anti-counterfeiting bill, which did not pass, that would have amended the criminal code to make counterfeiting subject to anti-racketeering statutes, giving federal prosecutors broader power in fines and seizures.

In the last Congress, Coble supported a consensus agreement approach to the digital copyright clarifications embodied in the NII bill, as well as the Copyright Term Extension bill. Neither passed.

One amendment to the NII proposal was a bill that would grant a music licensing fee exemption to restaurateurs for "background music" and an exemption for the music that religious broadcasters play on air. Coble's home district has its share of religious broadcasters, but, as one insider put it, "chances are, if he doesn't really support an issue, he won't lead it, won't take the bull by the horns, so it'll be interesting to see what he does with that one."

Also, when the Supreme Court refused to review the complicated La Cienega Music vs. ZZ Top case in 1995, a legal dispute that put in jeopardy the validity of the copyrights of most songs written before 1978, Coble supported legislation that would settle the problem. That bill passed the House but not the Senate, and the legal issue is still unresolved.

Coble is also seen by insiders as a member who has demonstrated an understanding that the success of intellectual property legislation requires and depends on bipartisan support. Rep. Barney Frank, D-Mass., will be the ranking Democrat on the subcommittee.

Others serving on the subcommittee in the new Congress—four of them from California, perhaps the most developed music and copyright industry state in the country—will be Republican returnees James Sensenbrenner of Wisconsin, Elton Gallegly of California, Bob Goodlatte of Virginia, Sonny Bono of California, Bill McCollum of Florida, and Charles Canady of

Florida. They will be joined by freshmen Ed Pease of Indiana and Chris Cannon of Utah.

Ranking Democrat Frank will be joined by returnees John Conyers of Michigan, Howard Berman of California, Rick Boucher of Virginia, Zoe Lofgren of California, and freshman William Delahunt of Massachusetts.

In a related new chairmanship choice, Sen. John McCain, R-Ariz., was elected chairman of the Senate Commerce Committee, replacing Sen. Larry Pressler, R-S.D., who lost his reelection bid last November.

The Commerce Committee deals with trade and broadcasting issues, among others.

McCain has stated that he wants to auction off digital spectrum to U.S. TV broadcasters rather than giving broadcasters the digital spectrum needed for high-definition TV in trade for their analog spectrum.

The choices for committee chairmen and members must be ratified by the full Judiciary Committee next month. Senate subcommittee chairs will be announced Jan. 20.

ALL AMERICAN

(Continued from page 8)

All American Music Group president Chuck Gullo, who was looking to diversify. The two companies announced the pact Jan. 3.

Under terms of the agreement, All American will work with Zebra's five-person staff on sales, marketing, publicity, and promotion.

Says Gullo, "The jazz genre was an area in music that we wanted to get further involved in, and the best way to go about that was to hook up with the master of the genre—Ricky Schultz. He's been active in this genre for years and is very well respected, so it's a great way for us to get involved with jazz music."

Zebra plans to release 10 albums this year—six from its artist roster, and four special projects—most likely soundtracks, best-of sets, or compilations.

The first two Zebra albums under the new deal, slated for Jan. 28 release, are Mark Portmann's "No Truer Words" and Zachary Breaux's "Uptown Groove."

Other artists on the Zebra roster include keyboardist Rob Mullins and bassist Brian Bromberg.

Although most of the Zebra artists perform instrumental music, three tracks on the album by Portmann feature guest vocalists—Bill Champlin, Lori Perry, and Warren Wiebe.

Schultz, during his days with MCA and Warner Bros., was instrumental in developing the careers of Pat Metheny, David Sanborn, Al Jarreau, and Enya.

"One of the benefits of being a smaller company is that you can react quickly to what's happening in the music scene," says Schultz. "We want to be driven by quality, integrity, and artistry. I've had the good fortune to work with artists who have had solid careers for 20-plus years and are still going strong."

According to Gullo, Zebra will hit all major areas of retail with the album releases and is counting on in-store listening stations to add to sales. Outside of the traditional channels of exposure, the label is also providing restaurants and clubs with copies of the albums in an effort to reach a wider audience.

Tours, including possible joint Zebra-act dates, are also planned, Gullo says.

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POP MALES IN THE '90S

(Continued from page 1)

pop artist.

The Top Billboard 200 Album Artists—Female list, however, is dominated by such mass-appeal pop and rock artists as Alanis Morissette, Mariah Carey, Celine Dion, Toni Braxton, Tracy Chapman, and Natalie Merchant.

The 1996 list of best-selling male artists is in sharp contrast to the chart of a decade ago, which included pop artists Phil Collins, John Mellencamp, Bruce Springsteen, Stevie Wonder, Billy Ocean, Billy Joel, Lionel Richie, and Sting. The only artist on the top 10 that year who had not reached mass acceptance was metal veteran Ozzy Osbourne.

The nominations for the 39th annual Grammy Awards, announced Jan. 7 (see story, page 1), are further proof that few significant male solo artists have emerged in the '90s.

The male rock and pop vocal performance categories are dominated by such veterans as Bryan Adams, Eric Clapton, John Hiatt, Mellencamp, Sting, and Springsteen. The only two artists who have emerged in the '90s to garner nominations in those categories are Tony Rich in pop and Beck in rock.

Beck, whose DGC album "Odelay" is nominated as album of the year, is also the only male solo artist to snare a nomination in that category.

Whether the absence of male solo superstars is a matter for intense industry concern, and whether it is destined to change any time soon, is a matter of opinion among record industry executives, retailers, and radio jocks. There is some optimism that young signings with albums due this year, including Mercury's Brendan Lynch, as well as developing artists such as Atlantic's Duncan Sheik and Outpost's Hayden, will turn the tide. And, in what is often seen as a business of "follow the leader," some say that all it will take is one or two male solo breakouts to start a trend.

"After Guns N' Roses, there was L.A. Guns, Warrant, and Winger," says Virgin Records America VP of A&R Danny Goodwin. "When Nirvana broke, there were a bunch of followers. And Alanis has had such an impact that there are women like Jewel and Poe."

A TALE OF TWO MICHAELS

George Michael and Michael Bolton have been strong sellers in the '90s, but they are veterans who have already scaled the commercial peaks.

Michael's 1987 album "Faith" topped The Billboard 200 and has been certified nine-times platinum. "Listen Without Prejudice," his 1990 album, reached No. 2 and was certified double-platinum. Following his lengthy court battle with Sony, he moved to DreamWorks, where his label debut, "Older," released in May 1996, peaked at No. 6 on The Billboard 200 and has sold more than 707,000 copies in the U.S. to date, according to SoundScan.

Bolton's 1991 album, "Time, Love & Tenderness," topped The Billboard 200 and has been certified eight-times platinum. "Timeless (The Classics)," released in 1992, also reached No. 1 and is certified quadruple-platinum.

His 1993 album, "The One Thing," reached No. 3 and has been certified triple-platinum, while 1995's "Greatest Hits 1985-1995" reached No. 5 and has been certified double-platinum. Bolton's latest effort, "This Is The Time—The Christmas Album," has sold more than 613,000 units, according to SoundScan.

While Michael and Bolton remain formidable pop presences, it may be

left to artists who have broken through in other genres to lead a resurgence of male pop stars.

With the success of his current single, "I Believe I Can Fly" from the "Space Jam" soundtrack, R. Kelly may be on the brink of mass appeal. This week, the single is No. 3 on Billboard's Hot 100 Singles chart, and some believe that the track may garner Kelly an Oscar nomination for best original song. Kelly scored a No. 1 album with his self-titled 1995 set. According to SoundScan, the album has sold more than 2.3 million copies. In 1994, Kelly scored his first No. 1 single on the Hot 100 when "Bump N' Grind" held pole position for four weeks.

Despite that success, Kelly is primarily known in R&B circles and has yet to fully cross over to the pop market. Still, Kelly remains the most likely singer on the horizon to become one of the few male mass-appeal solo stars of the '90s.

Jive Records (U.S.) president Barry Weiss believes that the time is right for Kelly, who writes and produces his own material. "As we are speaking, he is reaching that point," he says. "He has certainly been at that level from an R&B and black music context . . . [Now] the sequential effect of 'I Can't Sleep' going into 'I Believe I Can Fly' is giving him the kind of dose of pop visibility that he deserves, so the world at large will know who he is."

One way in which Kelly may be able to further reach into the mainstream is to continue working in films, whose audiences cross demographic bounds. "I'm hoping to get into some movies and some things like that—soundtracks, scoring, acting," he says.

Kelly is pleased with the success he has experienced to date but realizes there is more to do. "When you've done so much work in the past, to see it finally come to this is great," he says. "It's worth it all. Now I have to go work some more."

Another artist who may fill the void is Babyface, who has had tremendous success as a producer and songwriter. In fact, Babyface led the Grammy nominations with 12 nods, although most were for his work as a songwriter and producer. However, he also shows promise as an artist in his own right (Billboard, Nov. 30, 1996).

His latest album, "The Day," is No. 35 on The Billboard 200 and has sold more than 626,000 copies, according to SoundScan. But Babyface is no newcomer as an artist. "The beginning was right out of high school in '77, when I was a guitar player for Manchild," he explains. "We did a couple albums, and from there I was in a couple of top 40 bands, then to the Deele in '82. So [it's] been a 20-year journey."

Seal—who, coincidentally, is also featured on the "Space Jam" soundtrack—also has scored a No. 1 single, "Kiss From A Rose." His 1994 album reached No. 15 on The Billboard 200 and has sold more than 2.9 million copies, according to SoundScan.

"On the West Coast, I would consider Seal to be a superstar act," says Bob Bell, new-release buyer for the Torrance, Calif.-based Warehouse Entertainment.

Other than Kelly, Babyface, and Seal, however, there are few male solo artists on the horizon who show the potential for superstardom.



SEAL

The phenomenon isn't limited to the U.S. Keith Blackhurst, co-managing director of the deConstruction label in the U.K., acknowledges that fewer male solo artists are breaking through in the world market since the days when Collins and Rod Stewart were major commercial forces. And, Blackhurst adds, "they've been around too long, great artists though they are. There hasn't been another raft coming through."

However, as Clapton's success in the '90s has proved, veterans should not be written off.

While Clapton remained a consistent sales force through the '80s, he broke through bigger than ever in the '90s with the back-to-back chart-topping successes of 1992's "Unplugged" and 1994's "From The Cradle."

Some industry figures suggest that, given the excitement and high profile of the Beatles' "Anthology" trilogy, future solo albums by the surviving members of the group may be greeted with additional interest. However, of the three, only McCartney is under contract. While there is talk of a new album in 1997, a McCartney title does not yet appear on the Capitol schedule.

David Bowie, whose new album "Earthling" is due Feb. 3 outside the U.S. and Feb. 11 in America, also has the potential for delivering a blockbuster (Billboard, Dec. 28, 1996). As Bowie showed in 1983 with "Let's Dance," he is capable of garnering mass-appeal audiences.

Yet other than those artists, there is relatively little else on the horizon.

Says Bell, "As far as male solo artists, historically, Sting and Seal have done very well, but I can't think of that many others that are a sure hit."

There are several factors that can be attributed to the decline of the male mass-appeal pop/rock star. Among them is the fact that the modern rock revolution spurred by Nirvana and Pearl Jam in the early '90s favored bands instead of solo artists.

GROUPIES

Steve Greenberg, VP of A&R for Mercury Records (U.S.), says, "In the years immediately following Nirvana's emergence, a lot of male musicians saw that the best route to express themselves musically was to be in a group. There are tons of male stars, but they are all in groups."

"For a while, to make it in alternative music, guys really had to be in bands," Greenberg adds. "There was that whole indie-rock rebellion. And indie rock, in some ways, is [about] anti-stars. It's easier for guys to not do the star thing if they are in a group."

Joel Oberstein, director of retail operations for the 10-store, Simi Valley, Calif.-based Tempo Music & Video, concurs. "There's been a real band mentality for the last several years," he says. "With the second-generation punk movement, all these start-up bands had more of a do-it-yourself attitude, and that doesn't necessarily lend itself to solo stars."

In fact, one of the leading modern rock acts, Nine Inch Nails, is basically a Trent Reznor solo project that uses a band identity.

Former Nirvana drummer Dave Grohl recorded the platinum debut "Foo Fighters" by himself, but rather than pursue a solo career under his own name, he hired musicians to make Foo Fighters a group rather than a solo project.

Then there's E, a former solo artist who didn't gain notice until he joined a band: The DreamWorks act eels is now

enjoying success with its debut album, "Beautiful Freak." As a solo artist, the group's front man put out two albums under the name E with little success.

A similar emphasis on bands exists in the U.K. Dave Balfe, head of A&R for Columbia U.K., says the mid-'90s movement did much to revive the image of the band. "Britpop has been a band-driven phenomenon. Apart from 'two blokes making dance tunes in their bedrooms,' that's been the predominant musical force in the '90s."

Timing may play a part in the equation. With the success of Nirvana and Pearl Jam in the U.S., and Oasis and Blur in the U.K., there was a changing of the guard in rock. A lot of veteran bands found that they were no longer relevant.

However, most of today's hot bands haven't been around long enough to splinter and launch solo careers.

As Mercury's Greenberg points out, many of the solo male superstars from the '70s, '80s, and early '90s came from bands. Collins and Peter Gabriel came from Genesis; Clapton came from bands, one of which was Cream. "A lot of guys that are in bands end up being solo artists," he says.

While a few artists from '80s modern rock acts, such as former Smiths front man Morrissey and former Bauhaus leader Peter Murphy, have launched solo careers, none has made a significant breakthrough.

WOMEN IN VOGUE

Another fact contributing to the lack of male solo stars is that female solo artists are in fashion. Nicole Sandler, music director at triple-A KSCA Los Angeles, notes, "For so long, no female rock'n'roller gained acceptance. Now it's the flavor of the minute. Female rock'n'rollers are in vogue right now."

Mark Story, PD of Virgin Radio in the U.K., agrees. "It is a case of female artists having a more equal role in the music industry," he says.

Virgin's Goodwin says that he does not perceive the absence of such mass-appeal male solo artists as a problem. He says, "Every now and then, there's someone like Beck, but it seems in general there is a lack of young men with really good material, while there is an abundance of female artists."

According to Columbia U.K.'s Balfe, economics may also be playing a role. He says that bands are often more economically feasible than solo artists. "With a band, you can put them out on tour and do small gigs in [pubs like] the Camden Falcon," he says. "Often, there's media interest before the band is even signed, and you can build it up through the alternative press."

"With a singer," Balfe adds, "the way to break the act is to have hit singles and loads of marketing, with advertising and posters. You also have to have the album recorded, so you have a huge outlay. If you haven't broken them by their second single, you're 300,000 pounds-400,000 pounds [\$500,000-\$700,000] down, and you've still not got a hit act. With solo acts, it's all or nothing, and it can be a big all or a big nothing."

The last truly mass-appeal male solo artist to have a No. 1 album on The Billboard 200 was Michael Jackson, when "HIStory: Past, Present And Future—Book 1" reached the summit the week ending July 8, 1995. Since then, Kelly, 2Pac, Nas, and Snoop Doggy Dogg

have scored chart-toppers.

Although all of these acts remain immensely popular in R&B and rap, they haven't secured an audience with broad demographics.

Virgin's Goodwin suggests that this is a result of record company marketing strategies. "It's partly because record companies have been hyper-marketing in niche areas," he says.

Another interpretation is that R&B and rap have simply become the new mainstream pop music. "To a certain degree, pop music is pretty much urban and rap," Goodwin says. "That's what I'm seeing as popular music. Those two genres make up an abundance of sales in the U.S."

CHANGE IN THE WEATHER?

The absence of male solo rock or pop artists hasn't gone unnoticed in the boardrooms of record labels.

Atlantic Records senior VP/GM (U.S.) Ron Shapiro says that part of the reason he helped bring Duncan Sheik to the label was the fact that there weren't any young male stars on the label's roster.

"When we signed Duncan two years ago, we had Liz Phair, Victoria Williams, Jewel, Poe, Donna Lewis. We had 15 female solo artists at the beginning of their careers," he says.

Shapiro, then West Coast GM of Atlantic, noted that something was missing. "We had Phil Collins and Robert Plant, but we didn't have any new male solo artists, nor did the industry at the time, with the exception of Jeff Buckley."

Sheik, who once played guitar for Lisa Loeb and later fronted a band called Field, also feels that the times may be changing.

Sheik says, "The '90s has obviously been the decade of the female singer/songwriter, and my take on that is that, ultimately, it's a great thing, because historically the female voice has been fairly well repressed. Now the floodgates are open, and we have all these female singer/songwriters, which is fantastic. But at this point, I think the pendulum is going to swing the other way, and people are going to want to hear the male voice as well."

Shapiro isn't the only executive who has taken note.

"I think that the tide is going to change," says Mercury's Greenberg. "This coming year, we are going to see a lot more male solo artists, because there haven't been any. There are a lot of young male singer/songwriters out there who want to express themselves, and because we haven't had people like that for so long, I think that record companies are noticing that the time is right and that there is a hunger for that type of thing."

Mercury is optimistic that Brendan Lynch, a young singer/songwriter from Los Angeles, will fill the bill. "Glen Ballard is working with him in pretty much the same way he worked with Alanis [Morissette]," says Greenberg. "They're co-writing the songs, and Glen is producing."

Greenberg feels that Lynch may be part of a new breed of male solo artists. "His sensibility is informed by all that has happened in the last five years, as far as the alternative revolution, but at the same time, he's got the kind of vision that one might expect from a solo artist, rather than a band."

Lynch's debut is expected in mid-1997. Other labels are also attempting to develop male solo artists. Columbia has made inroads with Buckley; Outpost released the debut by Canadian sensa-

(Continued on page 83)

Programming

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R&B Indies Stay Viable With Street-Oriented Promotion

This story was prepared by R&B Airplay Monitor managing editor Janine Coveney

With the tangled web of distribution deals, production pacts, and co-ventures with major labels, it's hard to know which labels are truly independent anymore. And those that have retained independent distribution find they must focus on micro-marketing product, with only minimal emphasis on radio.

In fact, this approach is standard for many of the former R&B major-label execs who have founded or assumed the reins of indie labels.

A survey of some smaller labels' first-quarter releases (see story, this page) shows that they plan to release

few singles to radio, as compared with the majors. And though the indie route has been touted as being more responsive to the street and less corporate, maintaining independence in the current economic climate has prompted a variety of approaches.

RADIO'S HIGH HURDLE

But while indies don't count on radio for exposure nearly as much as the majors do and historically have found it difficult to get spins on commercial stations, they emphasize that radio is still very much a part of the overall desired marketing mix.

Orlando, Fla.-based Rip-It Records made a name for itself as a haven for Miami bass music. Rip-It

president Louis "Rip" Bell notes that commercial radio has lots of product and a limited number of slots. "The hurdle is definitely higher for [indies] to get their product on," he says. "We're doing other things to show that the record is a record."

Jae Scott, national director of urban radio promotion for EMI-distributed Priority, says, "Radio is a major key to our success. We can work the product from the street and club level, but ultimately our goal is to have radio support, whether that be mix-show or mainstream airplay."

"I have no complaints about the competition; it's all about the record," says Mohammed Ali, VP of urban promotion at New York-based Relativity. "While our radio presence

has increased tremendously, the only problem I have at radio is that radio doesn't embrace real rap. Our records have to perform to such a high degree [on the street] to get added."

He adds that there are stations that embrace Relativity product "right off the bat," primarily college and alternative outlets.

MAINTAINING CONSISTENCY

One of the disadvantages of independent status when vying for radio attention, Bell says, is maintaining consistency. For instance, when a radio programmer gets a record with the Arista or Sony label on it, he or she has a certain value expectation. "Because it is a major, they have a steady stream of music," says Bell. "Not that many independents stay in the game long enough to build consistency, so you have labels that are linked to a major, like Rap-A-Lot, where they've built that consistency. When they come out with a new record, it's going to be [perceived as] a good product. It's not going to be perceived as a generic B-product."

In another example, Roc-A-Fella Records made its mark with rapper Jay-Z, who is also a principal with the company. Jay-Z's success as an artist is a calling card for other Roc-A-Fella projects, including an upcoming compilation featuring new artists, according to GM Al Branch. Similarly, Death Row trades on the popularity of Snoop Doggy Dogg and the late 2Pac.

Asked if radio stations are biased toward major-label product, Bill Stephney, president of Step Sun Records, says that it's the consumer who has developed the bias. "Unless

you have an artist that has this pedigree—that they're down with [producers] Puffy, RZA, and Dre and signed to Bad Boy/Death Row, all this stuff that an artist has to be down with to get some light—then you can't compete," says Stephney. He has begun a second label, Yes Yes Y'all, that will release only vinyl singles to clubs to allow new artists to develop.

"Gone are the days when some rapper from Podunk could make it with something completely new," he says. "The whole process is gone, and so is the very nature of creativity. The reason why it's so safe and tepid now—everything is so sexual and gangsta—is that there's no way to challenge it without a lot of money."

Van James, VP of R&B promotion for the Atlanta-based Ichiban Records, adds, "Major labels will often spend a quarter of a million dollars to break a new artist and then give up on it without getting any airplay or sales. At an independent label, you don't have the luxury of wasting any amount of dollars on a 'what if.' We have to break a record first, whether it be regionally or at street level, to rationalize putting more money into a project. Once the record does break, the marketing money tends to flow, as long as the product is selling."

The inability of independents to compete dollarwise with the major-label marketing machine is spurring alternative marketing methods. Rip-It's Bell is looking into direct marketing via the Internet and promotional campaigns with other kinds of retail chains. "We're setting up through nontraditional retail outlets," he says. "Those things allow us to be creative in our destiny."

THE DATING GAME

The what's-next mentality of R&B music fans is another hurdle to developing longevity for both major-label and independent acts. As Step Sun's Stephney notes, "Gone are the days where I could say I can release this first single [without an expensive video, superstar producer, numerous remixes, etc.], then release another single with a B-side, then a third single that will be playing on the radio. With that plan, the audience and I have developed a relationship; we've 'dated' three times. But currently, the consumer and the artist are not dating—they have to have sex on the first date!"

Stephney adds that the three-single plan can induce the consumer to buy an album knowing what to expect. Currently, labels are pushing an album right behind a heavily promoted first single. "Now, I don't respect you in the morning because you gave it up on the first single," says Stephney.

Yet another challenge, Stephney
(Continued on next page)

What's On Tap For The First Quarter Coolio, Brand New Heavies Slated For '97

Following is a list of forthcoming first-quarter releases from selected indie and boutique labels. Plans for radio, if relevant, are also included.

• **CLR:** On Tuesday (15), the label issues Sam The Beast's second single, "Show Me Your Love," from his current album. DJ Mark The 45 King will release an as-yet-untitled single.

• **GRASS:** The BMG-distributed Grass is developing a new as-yet-unnamed label, which will debut Feb. 25 with the Teddy Pendergrass album "You And I." The new imprint's roster will eventually include R&B, blues, and multiformat artists.

• **ICHIBAN:** "Been Found," the second single from Ashford & Simpson's current album, drops in January. Straight Up, a male quintet, releases its debut single, "Freaky Shit," in January, with an edited version, "Freaky Sh...," available for radio. Bass music artist Kizzy Rock will drop second single "Ballin'"; bass DJ D Rock will also have a second track release. Both are due in January. East Coast hip-hop outfit Sleestackz issues a second single in February.

• **MECCA DON:** 18-year-old Li'l Mo debuts with an album in March.

• **PROFILE:** Rap duo Camp-Lo's current single is "Luchini (This Is It)"; its album "Uptown Saturday Night" drops Jan. 28. In February, Rob'N'Steal, from the Onyx camp, will release the single "When I Say." In March, rapper Tone Hooker will debut with a single that features Jay-Z.

• **PRIORITY:** The upcoming soundtrack to "Rhyme Or Reason"

leads off with Mack 10's "Nothin' But The Cavi Hit," featuring Tha Dogg Pound. Girl trio Tha Truth, produced by Erick Sermon, will release Feb. 18 its album "Makin' Moves Every Day," featuring several tracks written by Faith Evans. The group Homicide debuts with the album "Ghetto Land." Organized Konfusion will drop a single in February, with an album to follow.

• **RED ANT ENTERTAINMENT:** The label continues to work singles from its "NFL Jams" project: Richie Rich and the Minnesota Vikings' Esera Tuyaola, "Stay With Me"; Method Man and the Philadelphia Eagles' Ricky Watters, "It's In The Game"; Zhané and AZ with the Baltimore Colts' Ray Buchanan and the Washington Redskins' Scott Gailbraith, "When The Cheering Stops"; and Donell Jones and the Green Bay Packers' Robert Brooks. Delicious Vinyl product includes a new Brand New Heavies album, featuring singer/songwriter Siedah Garrett; a solo project from former BNH lead vocalist N'Dea Davenport; and new albums from the Pharcyde and Born Jamericans.

• **RELATIVITY:** DJ/producer Frankie Cutlass' "Politics And Bullshit" compilation is due Jan. 28. One single, "The Cypher Part III," will be serviced Jan. 14; another, "You And You And You," has already been serviced on vinyl. Rapper Crime Boss will precede his "Conflicts And Confusion" album with a noncommercial single, "Please Stop," in February. New York rapper Teflon debuts in March. The "Knights Of The Suave Circle" compilation is due in April from Houston-based Suave House Records and features Eightball & MJG and Mista Mike. The Beatnuts return with an album in

April.

• **RIP-IT:** R&B vocalist Raab will be reintroduced Jan. 28 with the two-sided single, "Woman Got It Going On"/"Ex-Lover"; his self-titled album drops Feb. 11. Reggie "the king of reggae soul" Stepper drops a new single in January. Bass music staple 95 South delivers a new album, with a single due in March. The label continues to work sibling quartet 4U's latest single, "Waiting For A Girl," from the just-released album "Just 4U."

• **ROC-A-FELLA:** "Feelin' It," the third single from Jay-Z's gold
(Continued on next page)



Possessed. Last month, 20 lucky listeners won passes for KRBE Houston's Private Session Concert series featuring Sarah McLachlan. The artist tried out a number of new songs and performed cuts from her latest release, "Possession." Shown, from left, are KRBE music director Jay Michaels, McLachlan, KRBE PD John Peake, and June Colbert of Arista Records.

PROGRAMMING

FALL '96 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Calls	Format	Fa '95	W '96	Sp '96	Su '96	Fa '96	Calls	Format	Fa '95	W '96	Sp '96	Su '96	Fa '96
NEW YORK—(1)													
WKTU	top 40/rhythm	1.9	3.4	6.7	6.8	6.2	KXMG	Spanish	1.2	1.1	.8	.8	1.0
WLTW	AC	4.6	5.4	5.1	4.5	5.9	CHICAGO—(3)						
WQHT	top 40/rhythm	6.1	5.4	5.8	6.3	5.7	WGN	N/T	6.0	6.2	6.1	6.8	6.6
WCBS-FM	oldies	4.9	4.9	5.0	4.9	4.5	WGCI-FM	R&B	6.1	6.1	5.8	6.3	6.5
WRKS	R&B adult	4.9	5.1	4.7	4.0	4.3	WBBM-FM	top 40/rhythm	4.0	4.0	3.9	4.4	4.7
WSKQ	Spanish	5.5	4.4	3.6	4.2	4.3	WLIT	AC	4.2	4.4	4.8	4.0	4.2
WRXK	modern	3.6	2.9	3.0	3.4	3.6	WVAZ	R&B adult	3.9	4.6	4.2	4.3	3.9
WINS	N/T	3.5	3.8	3.6	3.7	3.4	WBBM-AM	N/T	3.9	3.7	3.6	3.6	3.5
WOR	N/T	2.8	2.8	3.8	3.4	3.4	WNUA	jazz	3.6	3.6	3.4	3.3	3.5
WQCD	jazz	3.1	3.5	2.9	3.0	3.3	WJMK	oldies	3.4	3.0	4.1	4.2	3.4
WGLS	R&B adult	2.9	2.8	2.9	3.2	3.0	WLS	N/T	2.6	3.0	3.7	4.1	3.3
WCBS-AM	N/T	3.7	3.7	3.1	3.2	3.0	WOJO	Spanish	3.0	3.4	3.1	2.8	3.2
WPLJ	AC	4.1	3.4	3.4	2.9	3.0	WRGX	album	3.3	3.2	3.4	3.4	3.2
WQXR	classical	2.6	2.8	2.8	2.1	3.0	WRXQ	modern	3.1	3.2	3.4	3.5	3.1
WABC	N/T	4.5	3.6	3.4	3.3	2.9	WUSN	country	4.7	3.6	3.6	3.0	3.0
WFAN	sports	2.9	2.6	2.3	2.7	2.9	WART	triple-A	2.7	3.0	2.8	2.8	2.7
WPAT-FM	Spanish	2.3	3.3	2.8	3.2	2.9	WMAQ	N/T	2.9	2.8	2.9	2.1	2.8
WHITZ	top 40	3.8	3.1	2.8	2.7	2.5	WAIT	adult std	3.1	3.3	2.1	2.0	2.6
WAXQ	cls rock	1.9	1.8	1.7	2.0	2.3	WCKG	cls rock	2.0	2.3	2.1	2.8	2.6
WADO	Spanish	2.3	2.0	1.9	1.6	1.9	WTMx	AC	2.4	2.5	2.7	3.0	2.6
WDBZ	AC	3.0	3.1	2.4	2.4	1.9	WJCI-FM	R&B	1.9	1.8	1.9	2.3	2.5
WQEW	adult std	2.0	2.2	1.9	2.1	1.9	WJSC	sports	2.3	1.6	1.6	2.1	2.5
WHEW	album	1.7	1.7	1.9	1.7	1.2	WPNT	AC	1.8	2.1	2.2	2.6	2.2
WALK-FM	AC	1.1	1.1	1.1	1.0	1.0	WLUP	AC	2.8	2.5	2.6	2.2	2.1
WLIB	N/T	1.2	1.2	1.0	1.1	1.0	WFMT	classical	1.2	1.4	1.1	1.2	1.6
LOS ANGELES—(2)													
KLVE	Spanish	6.9	7.1	7.2	7.1	6.9	WNIB/WNIZ	classical	1.6	1.5	1.8	1.4	1.6
KKBT	R&B	4.0	4.2	5.0	5.0	4.9	WKXK	country	1.4	1.4	1.3	1.3	1.4
KPWR	top 40/rhythm	5.5	5.0	5.4	5.0	4.6	WYST	'70's oldies	1.8	1.7	1.7	1.8	1.3
KFI	N/T	4.8	4.3	4.0	4.0	4.3	WGCI-AM	R&B oldies	1.9	1.5	1.4	1.3	1.1
KLAX	Spanish	3.2	3.2	3.3	3.4	4.1	WJJD	adult std	1.2	1.2	1.0	1.0	1.1
KOST	AC	3.6	3.9	3.2	3.2	3.9	WMVP	N/T	1.2	.9	.8	.3	1.0
KRTH	oldies	3.5	3.6	3.8	3.8	3.7	NASSAU-SUFFOLK, N.Y.—(14)						
KTRW	jazz	3.2	3.7	3.5	3.5	3.6	WKTU	top 40/rhythm	2.7	4.0	7.4	7.0	6.2
KIS-AM-FM	top 40	3.6	3.7	3.6	3.4	3.2	WALK-FM	AC	6.5	7.3	6.7	6.2	6.1
KABC	N/T	2.9	3.0	3.1	3.3	3.2	WXRK	modern	4.4	3.6	3.5	3.9	4.8
KROQ	modern	3.6	3.8	3.3	3.1	2.9	WFAN	sports	4.1	3.9	3.6	3.8	4.1
KZLA	country	1.6	2.0	2.0	2.1	2.9	WLTW	AC	2.8	3.2	3.0	2.4	4.0
KBIG	AC	2.9	3.1	3.0	2.9	2.5	WCBS-AM	N/T	4.0	4.7	4.3	4.0	3.7
KLSX	N/T	1.9	2.0	2.1	1.7	2.5	WHLI	adult std	3.1	3.6	2.7	2.7	3.7
KNX	N/T	2.7	2.8	2.1	2.1	2.5	WCBS-FM	oldies	4.4	4.0	4.0	4.6	3.6
KYSR	AC	2.8	2.9	2.9	2.6	2.3	WOR	N/T	4.2	3.0	4.3	4.4	3.6
KLAC	adult std	1.9	2.9	2.7	2.4	2.2	WPLJ	AC	3.5	3.6	4.1	2.8	3.5
KKGO	classical	1.8	1.8	1.6	1.5	2.1	WHITZ	top 40	4.8	4.4	3.4	3.6	3.4
KTNQ	Spanish	1.6	1.4	1.8	2.8	2.1	WQHT	top 40/rhythm	3.6	3.0	3.1	2.7	3.4
KLOS	album	2.4	2.6	2.7	2.5	2.0	WBLL	top 40	3.7	3.4	3.3	3.3	3.3
KCBS-FM	cls rock	2.4	2.3	2.4	2.3	1.9	WBZO	oldies	2.9	2.3	3.0	2.6	3.2
KFWB	N/T	2.4	2.1	2.2	1.9	1.9	WBAB/WHFM	album	2.7	3.2	3.3	3.2	3.0
KBUE	Spanish	1.6	1.8	1.6	2.2	1.7	WABC	N/T	5.0	3.7	3.6	2.0	2.6
KWKW	Spanish	1.5	1.3	1.2	1.6	1.7	WQCD	jazz	2.5	2.3	2.6	2.0	2.4
KRLA	R&B oldies	1.4	1.2	1.4	1.2	1.3	WKJY	AC	2.9	3.2	2.4	2.8	2.4
KIBB	AC	2.0	1.8	1.6	1.6	1.2	WINS	N/T	2.2	2.0	2.2	2.2	2.1
KJLH	R&B adult	.9	1.1	1.1	1.3	1.2	WGSM/WJIC	country	2	1.0	1.8	1.8	2.0
KKHJ	Spanish	3.1	1.8	1.4	1.6	1.2	WQXR	classical	2.9	1.9	1.7	2.0	2.0
KLYY	modern	—	—	—	—	—	WAXQ	cls rock	1.9	2.4	2.2	2.4	1.9
KSCA	triple-A	1.1	1.2	1.4	1.2	1.1	WDBZ	AC	2.0	2.2	1.5	1.8	1.5
							WNEW	album	1.5	1.5	1.6	1.8	1.4

No. 1 Stations Hold Spots In Top 3 Markets

For the top three radio markets, the fall '96 Arbitrons show consistency in the No. 1 station spot, despite dips at each of the outlets.

In New York, dance WKTU holds on to No. 1 with a formidable 6.2 share, though soft AC WLTW closes the gap with a strong surge 4.5-5.9, giving it No. 2 kudos. Hip-hop WQHT drops to No. 3, down 6.3-5.7.

Spanish KLVE Los Angeles remains entrenched at No. 1, down 7.1-6.9. The No. 2 and 3 stations held their rankings from the summer but also edged downward: R&B KKBT 5.0-4.9 and top 40/rhythm KPWR 5.0-4.6.

Chicago's N/T WGN maintains its traditional ranking at the top, off 6.8-6.6. R&B WGCI and top 40/dance WBBM hold on to the No. 2 and 3 spots, 6.3-6.5 and 4.4-4.7, respectively.

Calls	Format	Fa '95	W '96	Sp '96	Su '96	Fa '96
WRKS	R&B adult	1.9	1.6	1.4	1.4	1.4
WBLS	R&B adult	1.3	1.4	1.0	2.0	1.3
WPAT-FM	Spanish	1.5	1.0	.8	.7	1.3
WQEW	adult std	1.1	1.3	1.2	1.4	1.3
WEZN	AC	.7	.8	.9	.8	1.2
WLUX	adult std	—	.7	.9	1.3	1.2
WLIR/WLRI	modern	.9	1.0	1.1	1.3	1.1
WSKQ-FM	Spanish	1.0	.9	.9	.8	1.1

WHAT'S ON TAP

(Continued from preceding page)

debut album, is due the third week of January. Another Jay-Z single, "Only A Customer," is due in March and will preview the compilation "Roc-A-Fella White Label Album: The Soundtrack Of The Streets," which also features Source Money, Memphis Bleek, Akinyele, and Tone Hooker.

• **STEP SUN:** Funk/jazz/R&B band Fatbag will release the single "Flow Betties" in the first quarter. New York hip-hop outfit Troubleneck will drop "Street Life" in February. And comedian/social satirist Paul Mooney will release a third album. In addition, the label will continue to work Washington, D.C., divas Pure Soul.

• **STREET LIFE:** The second single from Alfonzo Blackwell, a remake of R. Kelly's "Down Low (Nobody Has To Know)," goes to R&B adult outlets in January. Sweet Sable's new album, "Love On My Mind," streets in February. Hip-hop duo Comrades, from the Mack 10 production deal, debuts, and Skeelo's sophomore album is expected in April.

• **TOMMY BOY:** A new single is due from rap sensation Coolio. A new album will come from R&B crooner Oran "Juice" Jones, who once recorded for OBR/Def Jam.

• **VERVE:** Incognito returns Jan. 28 with the album "Beneath The Surface"; the first single, "Shades Of Blue," features Maysa on lead vocals. Orquestra Was debuts, produced by Don Was with Sweet Pea Atkinson, former lead singer of Was (Not Was), with some singles targeted to R&B adult stations.

Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE	ARTIST
				*** No. 1 ***	
1	1	1	14	UN-BREAK MY HEART LAFACE 24235/ARISTA	TONI BRAXTON 3 weeks at No. 1
2	2	2	15	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
3	3	3	16	I FINALLY FOUND SOMEONE COLUMBIA 78480	BARBRA STREISAND & BRYAN ADAMS
4	5	6	10	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	ROD STEWART
5	6	5	31	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
6	4	4	22	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
7	7	8	6	I BELIEVE IN YOU AND ME ARISTA 13293	WHITNEY HOUSTON
8	8	7	25	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
9	10	9	17	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	ELTON JOHN
10	9	11	10	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	SEAL
11	12	14	47	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
12	14	13	7	STILL IN LOVE MERCURY ALBUM CUT	LIONEL RICHIE
13	13	10	9	100 YEARS FROM NOW ELEKTRA ALBUM CUT/EEG	HUEY LEWIS & THE NEWS
14	11	12	20	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
15	15	16	51	NOBODY KNOWS LAFACE 24111/ARISTA	THE TONY RICH PROJECT
				*** AIRPOWER ***	
16	20	18	6	I'M NOT GIVING YOU UP EPIC 78464	GLORIA ESTEFAN
17	17	17	38	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
18	19	19	29	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
19	24	24	14	THE MOMENT ARISTA 13260	KENNY G
20	27	29	16	DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC	PHIL COLLINS
21	29	—	2	FOR THE FIRST TIME COLUMBIA ALBUM CUT	KENNY LOGGINS
22	28	25	15	LOVE IS THE POWER COLUMBIA ALBUM CUT	MICHAEL BOLTON
23	30	—	7	DON'T SPEAK TRAUMA ALB./MCA/INTERSCOPE	NO DOUBT
				*** HOT SHOT DEBUT ***	
24	NEW	1	1	THROUGH YOUR HANDS REVOLUTION ALBUM CUT	DON HENLY
25	NEW	1	1	SEND ME A LOVER MMI 46400	CELINE DION

Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE	ARTIST
				*** No. 1 ***	
1	1	1	12	DON'T SPEAK TRAUMA ALB./MCA/INTERSCOPE	NO DOUBT 4 weeks at No. 1
2	2	2	18	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
3	3	3	27	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
4	4	4	16	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
5	5	6	23	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
6	6	5	18	IF IT MAKES YOU HAPPY A&M 581874	SHERYL CROW
7	7	8	30	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
8	8	7	12	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	SEAL
9	9	9	28	COUNTING BLUE CARS A&M 581462	DISHWALLA
10	10	10	31	CHANGE THE	

How Atlantic's Jewel Found Second-Single Success; WNEW N.Y. A Classic Rocker Again

THE LONG AND WINDING ROAD: With Jewel's second single, "You Were Meant For Me," safely ascending the top 40 of the Hot 100 Singles chart—and, in fact, achieving Airpower Pick status for the past two weeks—Atlantic is at last able to collectively exchange high fives over its artist's success without sweaty palms.

Indeed, the pilgrimage toward good fortune has been nothing if not tenacious for folk, modern rock, top 40, triple-A, AC—why don't we just say radio-friendly—singer/songwriter Jewel. Her first single, "Who Will Save Your Soul," took more than a year for Atlantic execs to push onto the Hot 100, where it peaked at No. 11 in August 1996.

At that point, the destiny-deciding question became not which song to select for a second single, but whether to even release another from her debut, "Pieces Of You," now approaching double-platinum status.

To understand the roots behind what appears an obvious choice—to get the next one out and upward—requires a glance back at the seedling stage of Jewel's union with Atlantic, beginning in spring '95, when "Who Will

Save Your Soul" was released, the first time.

"Everyone recognized we had an incredible talent, but no one was sure just how to break her," says Atlantic senior VP/GM **Ron Shapiro**. The initial single fell flat, but "I had tremendous passion for her and set my mind to believe that where there's a will, there's a way."

The label quickly followed "Soul" with a curious electric-guitar-laden remix of "You Were Meant For Me," which not only was "very unsuccessful," according to Shapiro, but was criticized by the artist herself.

"When someone suggested redoing it, I thought, 'That will be interesting, I

wonder what it's like to do that?' It was like a science project," Jewel says. "The person we did it with turned out to be a real slick pop producer, which is OK for some things, but when I got done with it, it really made me realize that you can't compromise technical perfection for emotion. Ultimately, if you have emo-



by Chuck Taylor

tion, you can actually get away with a little less technical perfection."

By this time, Atlantic had sent its Jewel on an extensive tour, spending blocks of time performing live in specific quadrants of the country to cultivate a dedicated following.

"We'd do gigs in Boston with 20 people showing up, then 50, then 100, then 500," Shapiro recalls. From there, Atlantic assembled a press story, emphasizing her growing fan base and gifted live-performance abilities.

At the end of summer '95, "Soul" was rereleased, which the artist refers to as "quintessential Jewel." This time it gained the attention of two key modern rock heavyweights: **WHFS** Washington, D.C., and **KROQ** Los Angeles. Jewel then performed on "The Tonight Show With Jay Leno," prompting a surge in sales, as **VH1** fervently backed the song and nurtured the artist, featuring her in special events, showcases, and benefit concerts.

"We really love Jewel and have since her earliest gigs. She's a real friend of the channel," says **Wayne Isaac**, senior VP music and talent relations for **VH1**, which added both Jewel videos to its "Crossroads" program the first time around. (Ever since, the network has held hands with Atlantic's marketing efforts to make Jewel shine.)

Finally, in late winter '96—early spring '96, in the wake of success by **Joan Osborne** and **Alanis Morissette**, the folkie modern rock hit was pushed to top 40 radio.

"We decided to go for it and go hard," says Shapiro. "We'd proven that no matter where she showed up, she sold records. In the end, the song had top five airplay on top 40 radio."

It was at this point that Atlantic was faced with a grueling decision: how to push its now well-received artist to the next level. Says Shapiro, "We'd always figured we would go to a new album, but [Atlantic Group co-chairman/co-CEO] **Val Azzoli** said, 'Are you crazy? You just broke this album. You've got to release another single.'"

"You Were Meant For Me" (which expresses the anguish of losing love) again seemed the natural selection for the label—but not without a third reworking of the song after its initial album version and poorly received remix.

"When I got my album in my hands for the first time, I sat down crying because I hated the way I sang that song so much. The choruses really bothered me," Jewel says. "To hear that it was going to be the single, it was like, no, that's my worst nightmare come true. I was appalled."

So as she was in the studio working on her second album with producer **Peter Collins**, she rerecorded "You Were Meant For Me," maintaining the song's inherent simplicity but repairing what she had always viewed as damaged goods.

"She felt so much more powerfully in control of her voice," Shapiro says. "She had obviously grown so much in the two years since [the song] was first recorded." In addition, a second video was shot.

This time around, the record—which initially grew alarmingly slowly on radio—was first embraced by top 40 stations; adult top 40 and triple-A then came from behind.

This week, the song rose from No. 25 to No. 21 on **Billboard's** Hot 100 Singles chart and is No. 18 on Top 40 Airplay Monitor's Adult Top 40 Airplay chart. It has not charted on **Billboard's** Modern Rock Tracks chart.

"It's funny, I really didn't see 'You Were Meant For Me' as a single," Jewel says. "It's such a simple song; I thought radio songs had to be 16-track epics. The thing I've really learned about my audience is that anything can be a single as long as it touches people."

FORMATS: **WNEW** New York drops album for classic rock (again) with a few currents. A "new" on-air lineup will take many listeners back to the '70s. **WDAE** Tampa, Fla., drops its simulcast of adult top 40 **WUKS** (Kiss FM) for sports talk.

STATION SALES & SWAPS: Capstar Partners buys Community Pacific Broadcasting's 11 Western U.S. medium-market stations, giving Capstar 70 stations worth \$375 million since its formation in May '96.

As anticipated, jazz/AC **KSCA** Los Angeles from Golden West to Heftel for \$112.5 million; expect a flip to Spanish next month. Nationwide trades **KSLX** Phoenix to Sandusky for **KEGL** Dallas.

KBLX Keeps The Quiet Storm Burning In S.F.

R&B ADULT RADIO HAS grown by leaps and bounds in the eight years that it's been officially recognized as a format. But **KBLX** San Francisco has been billing itself as a 24-hour quiet storm station since it went on the air nearly 20 years ago.

The Inner City Broadcasting outlet maintains that unique identity in a market crammed with radio signals of every format. "The signature line for 17 years has been 'Soft and warm, the quiet storm, the home of smooth R&B and cool jazz since 1979,'" says PD **Kevin Brown**. As such, the station walks a fine line through several formats: smooth jazz, AC, and R&B adult, though the latter description fits it best, according to Brown.

"This station is a true hybrid," he says. "It was NAC before [that format] existed; it was adult urban before it existed; it was the first full-time format to incorporate vocals and instrumental music. One of the founding fathers of the format, **B.K. Kirkland**, has to be given the nod for the vision. This was an Inner City property [when] he came out here [from **WBLN** New York] in 1979, and they first started doing this—mixing jazz fusion and R&B ballads."

Here's a recent 2 p.m. hour on **KBLX:** **George Howard**, "Do I Ever Cross Your Mind"; **Boney James**, "Creepin'"; **Quincy Jones**, "Slow Jams"; **Luther Vandross** and **Cheryl Lynn**, "If This World Were Mine"; **Rose Royce**, "I Wanna Get Next To You"; **Kenny Blake**, "Sunday Serenade"; **George Benson**, "Breezin'"; **Toni Braxton**, "I Love Me Some Him"; **Peter White**, "The Closer I Get To You"; and **Freddie Jackson**, "Have You Ever Loved Somebody."

Brown hosts **KBLX's** morning show and says that its programming during that time of the day is brighter and more uptempo. The station schedules block programming only on Sundays, when 6-10 a.m. features "Strictly Fusion" and 2-6 p.m. is "Classic Soul Sunday."

With such a personality, the station has managed to find its own niche in what **Brown** says is an over-radioed market of 50 commercial outlets. Despite the fact that it is not strictly an R&B station, **KBLX** has a heritage position in the market as well as a strong identification with high-brow promotions.

"Our target is primarily adults 35-44, and this being San Francisco—outside of New York and Miami, it's one of the most ethnically diverse markets—you can't survive by targeting just one group of people," says **Brown**. "What we try to emphasize is a lifestyle, as opposed to a specific ethnic group, which may be difficult for some people to conceive outside of the Bay Area. When you have Asians, African-Americans, Latinos, and all

of the subcultures within those cultures, what you really have to do is target the high ground and appeal to a lifestyle." The station has cash giveaways, offers trips to such major jazz festivals as the North Sea Festival and Montreux in Europe, and sponsors cruises and fly-aways. "We're appealing to an audience that's mobile and affluent," says **Brown**.

The station has been successful in sponsoring a steady stream of local jazz shows, including those by **Bobby Caldwell**, **George Duke**, **George Howard**, **Jeff Lorber**, and **Pamela Williams**.

"This is one of the most difficult situations strategically to defend, because it is a hybrid," says the New York native, noting that the station went 2.8-2.7 in the last Arbitron book. "What's unique about **KBLX** [is that] it's been in the format since 1979. We have heritage strength that is matched by very few stations."

Originally a finance major when he left New York to attend **Morris College** in Sumpter, S.C., **Brown** answered an ad in 1978 for announcers at local **WSSC** and got a job playing rock overnights. Though he says he wasn't a big rock fan, he had been influenced by the genre-bending sound of **Frankie Crocker** on **WBLN**. "WBLN was the bomb. I didn't know anything about the business. All I did was imitate what I heard, because it was so unique and set such a high standard," he says. After answering another trade ad, he wound up in afternoon drive at **KDKO** Denver, where he became music director and graduated to mornings as well as production and promotion duties.

After five years at **KDKO**, he moved to **WQBH** Detroit. He also worked at crosstown smooth jazz **WJZZ**. Two years later, he worked at **WIGO-AM** Atlanta, then programmed **KIPR** Little Rock, Ark., before heading to **WYK** Norfolk, Va.

In 1990, he was wooed to **KBLX** to do mornings, and six months later, he was named PD. He holds down mornings with news co-host **Brenda Ross**. Along with **GM Harvey Stone**, who's been with the station for 15 years, music director **Rob Cadet**, and promotions director **Laura Gomez**, **Brown** keeps **KBLX** on course.

And though programming a quiet storm station is a far cry from jocking on a rocker or programming mainstream R&B hits, **Brown** says, "You're the sum total of your past experience. Each of my radio stops prepared me for this situation. If I were not a fan, it would be harder. That's what made the transition easy for me—the artists who are the foundation of this format have been a part of my personal library for years." **JANINE COVENEY**



JEWEL

EXECUTIVE TURNTABLE

PROGRAMMING. **WUSL** (Power 99) Philadelphia ups **Helen Little** to operations manager, a spot previously held by **Dave Allan**, who will consult the station from his operations manager perch at duopoly partner **WYXR**. Former **WMZQ** Washington, D.C., operations manager/PD **Gary McCartie** is named operations manager/PD at **WXTU** Philadelphia, replacing **Kevin O'Neal**. **WZMX** Hartford, Conn., PD **Adam Goodman** is named PD of **WWMX** (Mix 106.5) Baltimore.

Debbie Stark is upped to the newly created post of advertising sales/marketing director for program syndicator **Jones Satellite Networks** in Denver. Most recently marketing/promotions manager, **Stark** signed on five years ago as a local ad rep.

Bob Barnett, operations manager of **WBEE** Rochester, N.Y., is named PD at sister **WIL** St. Louis, replacing **Ray Massie**, now at **KFRG/KOOJ** Riverside, Calif.

PERSONALITIES. **Steve Cochran** (ex-**WHTZ** [Z100] New York) replaces **Danny Bonaduce** in afternoons at **N/T WMVP** Chicago, leaving **Bonaduce** to focus on mornings at Evergreen sister **WKQI** (Q95.5) Detroit. He had been flying back and forth daily to complete the dual shifts.

River North country artist **Holly Dunn** becomes morning co-host at **WVWW** (W4) Detroit Feb. 3.

NEW BUSINESS. **Rob Buswell** exits **Fey Concerts** to helm **Jacor** Denver's concert division, allowing **Jacor** to produce shows itself and with other area promoters. This follows the October announcement of **SFX's** purchase of concert promoter **Delsener/Slater**. That deal closed Jan. 7.

Tom Birch, after a foray into station ownership, revives **Birch Ratings**, though this time he will utilize diaries rather than phone surveys.

I don't really listen to anything but pop songs. I've never liked anything that wasn't easily hummable right off," explains Chris Collingwood, half of New York pop purists Fountains Of Wayne. "That sort of immediacy makes for an effective form of communication. In the right three minutes, you can get a real portrait of an emotion."

With the No. 15 Modern Rock Tracks hit "Radiation Vibe," Collingwood and his partner, Adam Schlesinger, have the ideal calling card for their light-hearted, hook-heavy take on classic pop-rock verities. The sunny tune, like the rest of Fountains Of Wayne's self-titled Scratchie/TAG/Atlantic debut album, was casual in conception.

"The song was written in less time than it takes to play," Collingwood says. "It could be about a guy who

tries to do anything to get a girl to like him. It may not mean much of anything, though. When we were writing the album, Adam and I really tried not to think too hard. Hopefully, that off-the-cuff thing has its appeal."



"'Radiation Vibe' was written in less time than it takes to play."
—Chris Collingwood of Fountains Of Wayne

Beyond "Radiation Vibe," "Sink To The Bottom" and the superlative "Sick Day" prove Collingwood and Schlesinger's devotion to the songwriting craft.

Formative years spent wearing out Beatles and Beach Boys' discs are apparent on "Fountains Of Wayne," as is an appreciation of pop artisans from Cheap Trick and the Posies to Marshall Crenshaw and Tom Petty. "Melody and lyrics come first for us—traditional song structure over production or atmosphere," says Schlesinger (who's also the author of the Archies-like Hot 100 hit "That Thing You Do!").

And, according to Collingwood, that pure-pop aesthetic stands in strict opposition to the riff-centered, angst-ridden strains of grunge. "Nirvana was a great band that unfortunately opened the door for a lot of bands that couldn't approach the music as intelligently or as melodically," he says. "We've been getting a lot of E-mail lately that says, 'You guys kick ass!' I just hope people get it."

Billboard

JANUARY 18, 1997

Mainstream Rock Tracks

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	2	2	13	LADY PICTURE SHOW <small>TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP</small>	STONE TEMPLE PILOTS ATLANTIC
2	1	1	14	BLOW UP THE OUTSIDE WORLD <small>DOWN ON THE UPSIDE</small>	SOUNDGARDEN A&M
3	3	3	18	HERO OF THE DAY <small>LOAD</small>	METALLICA ELEKTRA/VEEG
4	4	4	12	SWALLOWED <small>RAZORBLADE SUITCASE</small>	BUSH TRAUMA/INTERSCOPE
5	5	6	9	ONE HEADLIGHT <small>BRINGING DOWN THE HORSE</small>	THE WALLFLOWERS INTERSCOPE
6	7	8	28	OPEN UP YOUR EYES <small>LEMON PARADE</small>	TONIC POLYDOR/A&M
7	9	7	10	HALF THE WORLD <small>TEST FOR ECHO</small>	RUSH ANTHEM/ATLANTIC
8	8	9	14	LONG DAY <small>YOURSELF OR SOMEONE LIKE YOU</small>	MATCHBOX 20 LAVA/ATLANTIC
9	6	5	14	ME WISE MAGIC <small>BEST OF VOLUME 1</small>	VAN HALEN WARNER BROS.
10	10	10	17	BOUND FOR THE FLOOR <small>AS GOOD AS DEAD</small>	LOCAL H ISLAND
11	12	11	11	LOOKING FOR <small>STIR</small>	STIR AWAKE/CAPITOL
12	11	13	11	HAVE YOU SEEN MARY <small>WAX ECSTATIC</small>	SPONGE COLUMBIA
13	13	12	13	WHAT I GOT <small>SUBLIME</small>	SUBLIME GASOLINE ALLEY/MCA
14	15	15	8	DESPERATELY WANTING <small>FRICITION, BABY</small>	BETTER THAN EZRA SWELL/ELEKTRA/VEEG
15	14	14	8	JUST ANOTHER DAY <small>MR. HAPPY GO LUCKY</small>	JOHN MELLENCAMP MERCURY
16	16	16	8	CAN'T GET THIS STUFF NO MORE <small>BEST OF VOLUME 1</small>	VAN HALEN WARNER BROS.
17	17	17	13	GROW YOUR OWN <small>BIG FINE THING</small>	DARLAHOOD REPRISE
18	19	18	17	STINKFIST <small>AENIMA</small>	TOOL ZOO
19	18	19	15	BITTERSWEET ME <small>NEW ADVENTURES IN HI-FI</small>	R.E.M. WARNER BROS.
20	20	21	20	WOULD? <small>UNPLUGGED</small>	ALICE IN CHAINS COLUMBIA
21	23	20	15	CLIMB THAT HILL <small>MUSIC FROM "SHE'S THE ONE"</small>	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
22	24	23	8	BANG BANG <small>RHYTHMEEN</small>	ZZ TOP RCA
23	21	22	7	TRIP FREE LIFE <small>VINNIE SMOKIN' IN THE BIG ROOM</small>	THE HAZIES EMI
24	22	25	4	GREEDY FLY <small>RAZORBLADE SUITCASE</small>	BUSH TRAUMA/INTERSCOPE
25	26	29	25	OVER NOW <small>UNPLUGGED</small>	ALICE IN CHAINS COLUMBIA
26	25	27	4	A LONG DECEMBER <small>RECOVERING THE SATELLITES</small>	COUNTING CROWS DGC/GEFFEN
27	27	24	15	ANGELS OF THE SILENCES <small>RECOVERING THE SATELLITES</small>	COUNTING CROWS DGC/GEFFEN
28	31	31	3	FIRE WATER BURN <small>ONE FIERCE BEER COASTER</small>	BLOODHOUND GANG REPUBLIC/GEFFEN
29	28	26	9	MACH 5 <small>THE PRESIDENTS OF THE UNITED STATES OF AMERICA II</small>	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
30	NEW	1		KING NOTHING <small>LOAD</small>	METALLICA ELEKTRA/VEEG
31	35	36	16	MUZZLE <small>MELLON COLLIE AND THE INFINITE SADNESS</small>	THE SMASHING PUMPKINS VIRGIN
32	33	38	6	STUCK ON YOU <small>FANTASTIC PLANET</small>	FAILURE SLASH/WARNER BROS.
33	30	28	10	DROWNING IN A DAYDREAM <small>WISBLOOD</small>	CORROSION OF CONFORMITY COLUMBIA
34	34	32	15	THE BEAUTIFUL PEOPLE <small>ANTICHRIST SUPERSTAR</small>	MARILYN MANSON NOTHING/INTERSCOPE
35	RE-ENTRY	26		AGAIN <small>ALICE IN CHAINS</small>	ALICE IN CHAINS COLUMBIA
36	32	30	18	I WAS WRONG <small>WHITE LIGHT WHITE HEAT WHITE TRASH</small>	SOCIAL DISTORTION 550 MUSIC
37	RE-ENTRY	23		6TH AVENUE HEARTACHE <small>BRINGING DOWN THE HORSE</small>	THE WALLFLOWERS INTERSCOPE
38	39	37	14	FREE <small>BILLY BREATHE</small>	PHISH ELEKTRA/VEEG
39	NEW	1		ALL I WANT <small>IXNAY ON THE HOMBRE</small>	THE OFFSPRING COLUMBIA
40	RE-ENTRY	17		AIN'T MY BITCH <small>LOAD</small>	METALLICA ELEKTRA/VEEG

Billboard

JANUARY 18, 1997

Modern Rock Tracks

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	1	8	#1 CRUSH <small>"ROMEO + JULIET" SOUNDTRACK</small>	GARBAGE CAPITOL
2	2	2	12	SWALLOWED <small>RAZORBLADE SUITCASE</small>	BUSH TRAUMA/INTERSCOPE
3	3	3	14	DON'T SPEAK <small>TRAGIC KINGDOM</small>	NO DOUBT TRAUMA/INTERSCOPE
4	8	6	13	ALL MIXED UP <small>311</small>	311 CAPRICORN/MERCURY
5	4	5	16	THE DISTANCE <small>FASHION NUGGET</small>	CAKE CAPRICORN/MERCURY
6	5	9	7	THIRTY-THREE <small>MELLON COLLIE AND THE INFINITE SADNESS</small>	THE SMASHING PUMPKINS VIRGIN
7	6	7	13	LADY PICTURE SHOW <small>TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP</small>	STONE TEMPLE PILOTS ATLANTIC
8	7	4	22	WHAT I GOT <small>SUBLIME</small>	SUBLIME GASOLINE ALLEY/MCA
9	10	8	17	BOUND FOR THE FLOOR <small>AS GOOD AS DEAD</small>	LOCAL H ISLAND
10	9	10	13	BLOW UP THE OUTSIDE WORLD <small>DOWN ON THE UPSIDE</small>	SOUNDGARDEN A&M
11	12	12	5	A LONG DECEMBER <small>RECOVERING THE SATELLITES</small>	COUNTING CROWS DGC/GEFFEN
12	11	11	9	DESPERATELY WANTING <small>FRICITION, BABY</small>	BETTER THAN EZRA SWELL/ELEKTRA/VEEG
13	13	14	8	HELLO <small>HELLO</small>	POE MODERN/ATLANTIC
14	16	17	6	ONE HEADLIGHT <small>BRINGING DOWN THE HORSE</small>	THE WALLFLOWERS INTERSCOPE
15	14	15	8	RADIATION VIBE <small>FOUNTAINS OF WAYNE</small>	FOUNTAINS OF WAYNE TAG/ATLANTIC
16	15	13	12	TATTVVA <small>K</small>	KULA SHAKER COLUMBIA
17	17	16	10	LOVE ROLLERCOASTER <small>"BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK</small>	RED HOT CHILI PEPPERS GEFFEN
18	19	20	12	NAKED EYE <small>FEVER IN FEVER OUT</small>	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
★★★ AIRPOWER ★★★					
19	21	23	4	LOVEFOOL <small>FIRST BAND ON THE MOON</small>	THE CARDIGANS STOCKHOLM/MERCURY
20	18	21	8	CRASH INTO ME <small>CRASH</small>	DAVE MATTHEWS BAND RCA
21	20	18	6	FIRE WATER BURN <small>ONE FIERCE BEER COASTER</small>	BLOODHOUND GANG REPUBLIC/GEFFEN
22	NEW	1		BARREL OF A GUN <small>ULTRA</small>	DEPECHE MODE REPRISE
23	26	28	4	GREEDY FLY <small>RAZORBLADE SUITCASE</small>	BUSH TRAUMA/INTERSCOPE
24	24	24	19	I WAS WRONG <small>WHITE LIGHT WHITE HEAT WHITE TRASH</small>	SOCIAL DISTORTION 550 MUSIC
25	NEW	1		ALL I WANT <small>IXNAY ON THE HOMBRE</small>	THE OFFSPRING COLUMBIA
26	25	22	16	STINKFIST <small>AENIMA</small>	TOOL ZOO
27	29	30	23	NOVOCAINE FOR THE SOUL <small>BEAUTIFUL FREAK</small>	EELS DREAMWORKS/GEFFEN
28	28	29	3	EVERYDAY IS A WINDING ROAD <small>SHERYL CROW</small>	SHERYL CROW A&M
29	22	19	11	MACH 5 <small>THE PRESIDENTS OF THE UNITED STATES OF AMERICA II</small>	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
30	23	26	7	STUCK ON YOU <small>FANTASTIC PLANET</small>	FAILURE SLASH/WARNER BROS.
31	27	25	15	BITTERSWEET ME <small>NEW ADVENTURES IN HI-FI</small>	R.E.M. WARNER BROS.
32	30	27	5	SUPER BON BON <small>IRRESISTIBLE BLISS</small>	SOUL COUGHING SLASH/WARNER BROS.
33	31	34	3	OFF HE GOES <small>NO CODE</small>	PEARL JAM EPIC
34	33	31	16	THE BEAUTIFUL PEOPLE <small>ANTICHRIST SUPERSTAR</small>	MARILYN MANSON NOTHING/INTERSCOPE
35	34	36	3	VAN HALEN <small>NERF HERDER</small>	NERF HERDER ARISTA
36	36	32	16	HAIL HAIL <small>NO CODE</small>	PEARL JAM EPIC
37	39	—	2	THE GOOD LIFE <small>PINKERTON</small>	WEEZER DGC/GEFFEN
38	NEW	1		SANTERIA <small>SUBLIME</small>	SUBLIME GASOLINE ALLEY/MCA
39	32	33	14	OPEN UP YOUR EYES <small>LEMON PARADE</small>	TONIC POLYDOR/A&M
40	37	37	21	IF IT MAKES YOU HAPPY <small>SHERYL CROW</small>	SHERYL CROW A&M

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. © 1997, Billboard/BPI Communications.

HITS! IN TOKIO

- Week of December 22, 1996
- 1 Betcha By Golly Wow! / ♀
 - 2 I Believe In You And Me / Whitney Houston
 - 3 Cosmic Girl / Jamiroquai
 - 4 Beyond The Invisible / Enigma
 - 5 Mr. Santa Claus—Present— / Anri
 - 6 I Love You Always Forever / Donna Lewis
 - 7 Spiritual Thang / Eric Benet
 - 8 Justify / Daryl Hall
 - 9 Every Time I Close My Eyes / Babyface
 - 10 Alfie / Vanessa Williams
 - 11 Born Slippy / Underworld
 - 12 La • La • La Love Song ~ Midnight Piano Version / Toshinobu Kubota
 - 13 Stay Together / Mr. Big
 - 14 Let's Get Down / Tony Toni Tone
 - 15 Un-Break My Heart / Toni Braxton
 - 16 Fly Like An Eagle / Seal
 - 17 You Must Love Me / Madonna
 - 18 Kumoga Chigireru Toki / UA
 - 19 Change The World / Eric Clapton
 - 20 Virtual Insanity / Jamiroquai
 - 21 Angels Blush / Basia
 - 22 Bohemian Rhapsody / The Brads
 - 23 Fade Into Light / Boz Scaggs
 - 24 If You Ever / East 17 Featuring Gabrielle
 - 25 Never Miss The Water / Chaka Khan
 - 26 Your New Cuckoo / Cardigans
 - 27 Say You'll Be There / Spice Girls
 - 28 Shake / Smap
 - 29 You Can Do It (Baby) / Nuyorican Soul Featuring George Benson
 - 30 Pride / Miki Imai
 - 31 Come On Everybody / Us3
 - 32 Charano Boogie Shoes / Chara With The 99 1/2
 - 33 I May Be Single / Elisha La'Verne
 - 34 Marina / Chico And The Gypsies
 - 35 La Le La / Shikisha
 - 36 A Little Bit / Pandora
 - 37 Lay Down / Nalini
 - 38 If We Fall In Love Tonight / Rod Stewart
 - 39 Hey Dude / Kula Shaker
 - 40 Out Of The Storm / Incognito
 - 41 Let's Get The Mood Right / Johnny Gill
 - 42 Love Makes Me Run / Ice
 - 43 If It Makes You Happy / Sheryl Crow
 - 44 I Was Born To Love You / Worlds Apart
 - 45 Angel / Simply Red
 - 46 Wishes / Human Nature
 - 47 2 Become 1 / Spice Girls
 - 48 Lovefool / Cardigans
 - 49 Macarena Christmas / Los Del Rio
 - 50 I Believe I Can Fly / R. Kelly
- Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Lil' Kim, No Time
- 2 ♪, Betcha By Golly Wow!
- 3 Alfonso Hunter, Weekend Thang
- 4 Foxy Brown, Get Me Home
- 5 Immature, Watch Me Do My Thing
- 6 Ginuwine, Pony
- 7 Mo Thugs Family, Thug Devotion
- 8 Nas, Street Dreams
- 9 Toni Braxton, Un-Break My Heart
- 10 New Edition, You Don't Have To Worry
- 11 En Vogue, Don't Let Go (Love)
- 12 The Roots, What They Do
- 13 Aaliyah, One In A Million
- 14 Snoop Doggy Dogg, Snoop's Upside Ya Head
- 15 MC Lyte, Cold Rock A Party
- 16 R. Kelly, I Believe I Can Fly
- 17 Whitney Houston, I Believe In You And Me
- 18 Erykah Badu, On & On
- 19 Faith Evans, I Just Can't
- 20 Tony Toni Tone, Let's Get Down
- 21 Dr. Dre, Been There Done That
- 22 112, Come See Me
- 23 Jason Weaver, Stay With Me
- 24 Sweetback, You Will Rise
- 25 Keith Murray, The Rhyme
- 26 Ray J., Let It Go
- 27 Do Or Die, Playa Like Me And You
- 28 Keith Sweat, Nobody
- 29 Shaquille O'Neal, Still Can't Stop...
- 30 Flesh-N-Bone, World So Cruel

*** NEW ONS ***

- Ray J., Let It Go
- Da Brat Feat. T Boz, Ghetto Love
- Lonnie Gordon, If You Really Love Me
- Tevin Campbell, Could You Learn To Love
- Kenny Lattimore, For You
- Rashaan Patterson, Stop By
- Monica, For You I Will



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Mark Chesnutt, It's A Little Too Late
- 2 Mindy McCready, Maybe Hell Notice Her Now
- 3 Faith Hill, I Can't Do That Anymore
- 4 Reba McEntire, The Fear Of Being Alone
- 5 Alan Jackson, Little Bitty
- 6 Trisha Yearwood, Everybody Knows
- 7 LeAnn Rimes, One Way Ticket
- 8 Kevin Sharp, Nobody Knows
- 9 Tracy Lawrence, Is That A Tear
- 10 Terri Clark, Poor, Poor Pitiful Me
- 11 Gary Allan, Her Man
- 12 Bryan White, That's Another Song
- 13 Tracy Byrd, Don't Take Her She's All I Got
- 14 Bill Engvall, Here's Your Sign
- 15 Ricochet, Ease My Troubled Mind †

- 16 Jo Dee Messina, Do You Wanna Make Something... †
- 17 Deana Carter, We Danced Anyway †
- 18 Brooks & Dunn, A Man This Lonely †
- 19 John Berry, She's Taken A Shine †
- 20 Trace Adkins, (This Ain't) No Thinkin'... †
- 21 Lorrie Morgan, Good As I Was To You †
- 22 Travis Tritt, Where Corn Don't Grow †
- 23 BR5-49, Even If It's Wrong †
- 24 Billy Ray Cyrus, Three Little Words †
- 25 Toby Keith, Me Too †
- 26 David Lee Murphy, She's Really Something... †
- 27 Shania Twain, God Bless The Child
- 28 Paul Brandt, I Meant To Do That
- 29 John Berry, She's Taken A Shine
- 30 James Bonamy, All I Do Is Love Her
- 31 Rick Trevino, Running Out Of Reasons...
- 32 Sammy Kershaw, Politics, Religion And Her
- 33 Mark Willis, High Low And In Between
- 34 Billy Dean, I Wouldn't Be A Man
- 35 Regina Regina, More Than I Wanted To Know
- 36 Mary Chapin Carpenter, Let Me Into Your
- 37 Chris Ward, When You Get To Be You
- 38 Bracy Seals, Another You, Another Me
- 39 Ty Hemdon, She Wants To Be Wanted Again
- 40 Randy Travis, Would I
- 41 Tracy Byrd, Big Love
- 42 Alison Krauss, Baby Mine
- 43 Daryle Singletary, Amen Kind Of Love
- 44 Deryl Dodd, That's How I Got To Memphis
- 45 Joe Nichols, To Tell You The Truth I Lie
- 46 Cledus T Judd, (She's Got A Butt) Bigger...
- 47 Caryll Mack Parker, Better Love Next Time
- 48 The Mavericks, I Don't Care If You Love Me...
- 49 Ray Vega, Remember When
- 50 Harley Allen, Boy She Did

† Indicates Hot Shots

*** NEW ONS ***

- Big House, Cold Outside
- Bryan Smith, Jack Of All Trades
- Clay Walker, Rumor Has It
- David Lee Smith, Genuine Rednecks
- Doug Supemaw/Hershal Walker, 4 Scores & 7 Beers Ago
- Gary Allan, Forever And A Day
- Kathy Mattea, 455 Rocket
- Martina McBride, Cry On The Shoulder Of The Road
- Thrasher Shiver, Be Honest



Continuous programming
1515 Broadway, NY, NY 10036

- 1 No Doubt, Don't Speak
- 2 311, All Mixed Up
- 3 Bush, Swallowed
- 4 LL Cool J, Ain't Nobody
- 5 Dave Matthews Band, Crash Into Me
- 6 Keith Sweat, Nobody
- 7 Counting Crows, A Long December
- 8 En Vogue, Don't Let Go (Love)
- 9 Soundgarden, Blow Up The Outside World
- 10 The Smashing Pumpkins, Thirty-Three
- 11 Nas, Street Dreams
- 12 The Wallflowers, One Headlight
- 13 Red Hot Chili Peppers, Love Rollercoaster
- 14 New Edition, I'm Still In Love With You
- 15 Stone Temple Pilots, Lady Picture Show
- 16 The Cardigans, Lovefool

- 17 Tool, Stinkfist
- 18 John Mellencamp, Just Another Day
- 19 Spice Girls, Wannabe
- 20 Chemical Brothers, Setting Sun
- 21 R. Kelly, I Believe I Can Fly
- 22 Snoop Doggy Dogg, Snoop's Upside Ya Head
- 23 Sheryl Crow, Everyday Is A Winding Road
- 24 Foxy Brown, Get Me Home
- 25 Whitney Houston, I Believe In You And Me
- 26 Jewel, You Were Meant For Me
- 27 Ginuwine, Pony
- 28 The Roots, What They Do
- 29 Fountains Of Wayne, Radiation Vibe
- 30 Luscious Jackson, Naked Eye
- 31 Prodigy, Firestarter
- 32 Makaveli, To Live & Die In L.A.
- 33 Cake, The Distance
- 34 Dr. Dre, Been There Done That
- 35 Kula Shaker, Tattva
- 36 Orbital, The Box
- 37 Sublime, What I Got
- 38 Failure, Stuck On You
- 39 B Real, Busta Rhymes, Coolio... Hit 'Em High
- 40 311, Down
- 41 Local H, Bound For The Floor
- 42 Lil' Kim, No Time
- 43 Madonna, You Must Love Me
- 44 Babyface, Everytime I Close My Eyes
- 45 Bone Thugs-N-Harmony, The Crossroads
- 46 Bush, Glycerine
- 47 Blackstreet, No Diggity
- 48 Coolio, 1, 2, 3, 4 (Sumpin' New)
- 49 Dishwalla, Counting Blue Cars
- 50 LL Cool J, Doin It

** Indicates MTV Exclusive

*** NEW ONS ***

- Live, Lakini's Juice
- The Offspring, All I Want
- U2, Discotheque
- The Fugees, Rumble In The Jungle
- Aaliyah, One In A Million
- Erykah Badu, On & On
- Jeru The Damaja, Ya Playin' Yaseff
- MC Lyte, Cold Rock A Party
- Bjork, I Miss You
- Depeche Mode, Barrel Of A Gun
- Republica, Drop Dead Gorgeous
- Sublime, Santeria



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Mary Chapin Carpenter, Let Me Into Your Heart
- 2 Terri Clark, Poor, Poor Pitiful Me
- 3 Little Byrd, Big Love
- 4 Mark Chesnutt, It's A Little Too Late
- 5 Reba McEntire, The Fear Of Being Alone
- 6 Tim McGraw, Maybe We Should Just Sleep On It
- 7 Brooks & Dunn, A Man This Lonely
- 8 LeAnn Rimes, One Way Ticket
- 9 Bryan White, That's Another Song
- 10 Mindy McCready, Maybe Hell Notice Her Now
- 11 Alan Jackson, Little Bitty
- 12 Alabama, The Blessings
- 13 James Bonamy, All I Do Is Love Her
- 14 Ty Hemdon, She Wants To Be Wanted Again

- 15 Daryle Singletary, Amen Kind Of Love
- 16 Paul Brandt, I Meant To Do That
- 17 Billy Dean, I Wouldn't Be A Man
- 18 Faith Hill, I Can't Do That Anymore
- 19 Kevin Sharp, Nobody Knows
- 20 Randy Travis, Would I
- 21 Trisha Yearwood, Everybody Knows
- 22 Tracy Lawrence, Is That A Tear
- 23 BR5-49, Even If It's Wrong
- 24 John Berry, She's Taken A Shine
- 25 Jo Dee Messina, Do You Wanna Make Something...
- 26 Deana Carter, We Danced Anyway
- 27 Shania Twain, God Bless The Child
- 28 Rick Trevino, Running Out Of Reasons...
- 29 Gary Allan, Her Man
- 30 Cledus T Judd, (She's Got A Butt) Bigger...

*** NEW ONS ***

- Trace Adkins, This Ain't No Thinkin' Thing
- Tracy Byrd, Don't Take Her She's All I Got
- Billy Ray Cyrus, Three Little Words
- Martina McBride, Cry On The Shoulder
- Lorrie Morgan, Good As I Was To You
- Ricochet, Ease My Troubled Mind
- Doug Supemaw/Hershal Walker, 4 Scores & 7 Beers Ago



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sheryl Crow, If It Makes You Happy
- 2 Joan Osborne, One Of Us
- 3 Toni Braxton, Un-Break My Heart
- 4 Beatles, Hey Jude
- 5 Beatles, All You Need Is Love
- 6 Beatles, Two Of Us
- 7 Alanis Morissette, Head Over Feet
- 8 Alanis Morissette, Ironic
- 9 Los Del Rio, Macarena (Bayside Boys Mix)
- 10 Dishwalla, Counting Blue Cars
- 11 Beatles, Free As A Bird
- 12 Beatles, Real Love
- 13 Toni Braxton, You're Makin' Me High
- 14 Eric Clapton, Change The World
- 15 John Mellencamp, Just Another Day
- 16 Seal, Fly Like An Eagle
- 17 Whitney Houston, I Believe In You And Me
- 18 Deep Blue Something, Breakfast At Tiffany's
- 19 R.E.M., Losing My Religion
- 20 En Vogue, My Lovin'...
- 21 Gloria Estefan, Turn The Beat Around
- 22 Hootie & The Blowfish, Let Her Cry
- 23 Jewel, Who Will Save Your Soul
- 24 Alanis Morissette, You Learn
- 25 Natalie Merchant, Wonder
- 26 Collective Soul, The World I Know
- 27 Mariah Carey, Fantasy
- 28 Tracy Chapman, Give Me One Reason
- 29 George Michael, Fastlove
- 30 Donna Lewis, I Love You Always Forever

*** NEW ONS ***

- U2, Discotheque
- Erykah Badu, On & On
- Miki Howard, Something I've Never Had
- Donna Lewis, Without Love
- Luther Vandross, I Can Make It Better

Music Video

PROGRAMMING

Ratings On Music Channels; Antonio Clip Shows 'Hope'

RATINGS GAME: Those of us who are hopeless couch potatoes have already noticed the immediate impact of the new TV ratings system. The new year brought an on-screen graphic that identifies the rating voluntarily assigned to each program. Music video programmers are not exempt from this system and are expected to fully implement it in the coming weeks.

Rather than rating each clip individually, most music video channels will likely provide ratings for blocks of programming. Late-night viewers can expect to be exposed to programming that falls in the TV-14 (Parents Strongly Cautioned) or TV-M (Mature Audiences Only) categories, while daytime viewers can expect programming with a TV-G (General Audience) or TV-PG (Parental Guidance Suggested) rating.

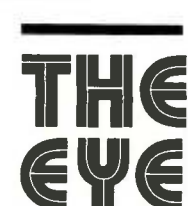
One reason why the major video channels haven't expressed loud opposition to the system is that they already regulate their programming. MTV, for example, is known to have fairly strict programming standards that have often caused production companies and labels to make last-minute cuts to clips. However, even those standards haven't kept people from complaining about the need for responsible programming.

Christian-right activist and attorney Jack Thompson has threatened to organize a boycott of MTV in an effort to "clean up after its broadcasts and stop mentally molesting an entire generation." In a letter dated Dec. 23 to Viacom attorneys, Thompson stated, "MTV's corporate pollution must stop—or else."

The letter continues with the claim that the channel engages in "illegal as well as tortious dissemination of musical/visual toxic waste to America's

children." Thompson's proposed boycott includes an effort to get cable companies to pull MTV from their local lineups, as well as a campaign targeting advertisers on the channel.

Thompson gained nationwide notoriety in 1988 for his anti-obscenity crusade against the rap group 2 Live Crew, which resulted in a Florida state court declaring one of the act's albums obscene.



by Brett Atwood

GOOD WORKS: Musician Ray Antonio's music video "Hope" was produced almost completely free of charge. Production, editing, and talent costs were all donated for the video, which is dedicated to children with HIV.

"Everyone pitched it to make it happen," says Antonio. "[Producer] Sylvie [Bordeaux] has been involved in Project Angel Food, which helps bring food to people who have AIDS. She and [director] Kevin Scott called upon their friends in the industry

to help us. It's incredible how everybody came together for a good cause."

QUICK CUTS: A year-end retailer survey by Macey Lipman Marketing found that 59% of retailers rated MTV as the TV programmer with the best effect on record sales. The study surveyed 200 large and small U.S. retailers by phone early this month. Other powerful music movers included "Saturday Night Live," VH1, BET, and "The Rosie O'Donnell Show," while "Late Show With David Letterman," "Oprah," CMT, the Box, and "Live With Regis & Kathy Lee" were also cited... CMT surpassed the 50 million cable household mark, following recent distribution additions in Columbus, Ohio; Buffalo, N.Y.; and San Antonio, Texas.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 18, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Makaveli, To Live And Die In L.A.

BOX TOPS

- ♪, Betcha By Golly Wow!
- Whitney Houston, I Believe In You And Me
- Alfonzo Hunter, Weekend Thang
- Aaliyah, One In A Million
- Keith Sweat, Nobody
- R. Kelly, I Believe I Can Fly
- Erykah Badu, On & On
- 2Pac, Toss It Up
- Immature, Watch Me Do My Thing
- D.J. Kool, Let Me Clear My Throat
- Westside Connection, Bow Down
- Mack 10 & The Dogg Pound, Nuthin' But The Cavi Hit
- New Edition, You Don't Have To Worry
- Nate Dogg, Never Leave Me Alone
- MC Lyte, Cold Rock A Party
- Republica, Drop Dead Gorgeous
- Richie Rich & Esera Tuaolo, Stay With Me
- Toni Braxton, Un-Break My Heart
- Do Or Die, Playa Like Me And You
- Bones Thugs-N-Harmony, The Dayz Of Our Livin'
- Monifah, You Don't Have To...
- Lil' Kim, No Time
- Crucial Conflict, Showdown
- Ginuwine, Pony (Ride It Remix)
- 11 D Extreme, You Got Me Goin'
- Mo Thugs Family, Thug Devotion
- No Doubt, Don't Speak
- Johnny Gill, It's Your Body
- Lost Boyz, Get Up
- B-Legit, Check It Out
- En Vogue, Don't Let Go (Love)
- Fun Lovin' Criminals, Fun Lovin' Criminals

NEW

- Dru Hill, In My Bed
- Kenny Lattimore, For You
- Spice Girls, Wannabe
- Weezer, The Good Life
- Ray J., Let It Go



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

AMERICA'S NO. 1 VIDEO

- Mariah Carey, Without You
- Elton John, Blessed
- Kenny Loggins, Return To Pooh Corner
- Carole King, You've Got A Friend
- Rod Stewart, Forever Young
- Billy Joel, River Of Dreams
- Dolly Parton, Just When I Needed You Most
- Conway Twitty, It's Only Make Believe
- George Strait, Cross My Heart
- George Jones, I Don't Need Your Rocking Chair
- Patsy Cline, Crazy
- Elvis Presley, Peace In The Valley
- Pink Floyd, Time
- Black Sabbath, Paranoia
- Lynday Skynard, Saturday Night Special
- Journey, Any Way You Want It
- Led Zeppelin, Kashmir
- AC/DC, Back In Black
- Jimmy Buffett, One Particular Harbor
- Stevie Ray Vaughan, Little Wings



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Sloan, The Lines That Amend (new)
- Tool, Stinkfist (new)
- Stone Temple Pilots, Lady Picture Show (new)
- R. Kelly, I Believe I Can Fly (new)
- Madonna, Don't Cry For Me Argentina (new)
- Tricky, Christiansands (new)
- Donna Lewis, Without Love (new)
- Sublime, What I Got (new)
- Moist, Resurrection
- Bush, Swallowed
- OMC, How Bizarre
- R.E.M., Bittersweet Me
- Backstreet Boys, Get Down
- Moist, Leave It Alone

- Odds, Someone Who's Cool
- No Doubt, Don't Speak
- Counting Crows, Angels Of The Silences
- Seal, Fly Like An Eagle
- Beck, Devil's Haircut



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Cafe Tacuba, Chilanga Banda
- Cardigans, Lovefool
- Beck, Devil's Haircut
- Fun Lovin' Criminals, Scooby Snacks
- Sheryl Crow, If It Makes You Happy
- Shakira, Pies Descalzados, Suenos Blancos
- Jamiroquai, Virtual Insanity
- No Doubt, Don't Speak
- Soda Stereo, Un Misil En Mi Placard (Unplugged)
- The Cranberries, When You're Gone
- Phil Collins, Dance Into The Light
- Republica, Ready To Go
- Laura Pausini, Inolvidable
- Red Hot Chili Peppers, Love Rollercoaster
- Sublime, What I Got
- Malditda Vecindad, Ojos Negros
- Garbage, Milk (Remix)
- Simply Red, Angel
- Luis Miguel, Como Es Posible Que A Mi Lado
- Counting Crows, Angels Of The Silences



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Ray Boltz, One Drop Of Blood
- Anointed, Under The Influence
- BeBe & CeCe Winans, Feels Like Heaven (With You)
- DC Talk, Between You And Me
- Carolyn Arends, I Can Hear You
- Carman, R.I.O.T.
- Michael Sweet, Real
- Plankeye, BC
- dc Talk, Jesus Freak
- Tony Vincent, Oot Of My Hands
- Ninety Pound Wuss, Something Must Break



Five hours weekly
223-225 Washington St, Newark, NJ
07102

- Leah Andreone, It's Alright It's Ok
- The Cranberries, When You're Gone
- Counting Crows, A Long December
- Failure, Stuck On You
- Whitney Houston, I Believe In You And Me
- Seal, Fly Like An Eagle
- Holly Palmer, Different Languages
- Luther Vandross, I Can Make It Better
- Better Than Ezra, Desperately Wanting
- Bluzium, Can I Get That Funk
- Smashing Pumpkins, Thirty-Three
- Norman Brown, After The Love
- Dave Matthews Band, Crash Into Me
- Corosion Of Conformity, Drowning In A Daydream
- U2, Baby Please Come Home
- Bush, Swallowed
- Richie Rich, Let's Ride
- Linda Grace, Too Many Words
- Spearhead, Why Oh Why
- Jim Norman, Live



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Aaliyah, One In A Million
- Snoop Doggy Dogg, Snoop's Upside Ya Head
- Keith Sweat, Nobody
- SWU, It's All About You
- E-40, Things Will Never Change
- Tony Toni Tone, Let's Get Down
- MC Lyte, Cold Rock A Party
- R. Kelly, I Believe I Can Fly
- Az Yet, Last Night
- Immature, Watch Me Do My Thing

PRODUCTION NOTES

LOS ANGELES

Mazzy Star's "Flowers In December" shot partly on location in Amsterdam, was directed by Kevin Kerlake. Dave Rose produced for Silvey & Co.

NEW YORK

The clip for "Milk" by Garbage was directed by Stephane Sednaoui for Propaganda Films; Line Postmyr produced.

NASHVILLE

Pecos Films director Lynn Spinnato was the eye behind the video "Boy She Did" by Harley Allen. The clip, filmed at Linden House Bed & Breakfast, was produced by Hunter Hodge.

OTHER CITIES

Director Craig Borders was responsible for the video "Sex" by Grav, shot in San Francisco for ? UC - Is - ? U -

Get. Borders also produced the video, Rosanne Cunningham executive-produced, and David Park directed photography.

Spearhead's "Why Oh Why" video, shot in San Francisco, was the work of director Anibal Suarez; Haley Mofett produced for ? UC - Is - ? U - Get. Samuel Bayer directed the clip for "Just Another Day" by John Mellencamp, which was shot in Key West, Fla. Steve Fredriksz produced for HSI Productions.

The clip for the Chemical Brothers' "Setting Sun" was directed by Dom and Nick. Shot in London, the video features guest vocalist Liam Gallagher from Oasis; John Madsen produced for Oil Factory.

"You Turn Me On" by the Ugly Americans was directed by Stephen Kirklys in Austin, Texas, for Propaganda; Mark Castro produced.

Check Out What the Entire Music Video Community is Talking About...

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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?

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POP MALES IN THE '90S

(Continued from page 77)

tion Hayden; Elektra released Jason Falkner's solo debut and has a new album due from Freedy Johnston; DV8/A&M has Billy Mann; Virgin has released a debut by Brendan Benson; and Capitol gave Vic Chesnutt a major-label home.

Sheik seems to be the newcomer best poised for a breakthrough. Sales of his self-titled debut album are growing from week to week, and "Barely Breathing," his debut single, is moving up the Hot 100. The track is No. 20 with a bullet on Airplay Monitor's Top 40 Adult chart in the Jan. 10 issue and scored the Airpower designation, for more than 700 spins. The track also reached the top 10 of Rock Airplay Monitor's Triple-A chart.

Sheik believes that the glut of female singers may have helped him at radio: "They can't program five females in a row. People would get annoyed. They do like to throw some things in for variety. I don't know if 'Barely Breathing' would have been such a big single, but it fits well in the midst of all these females and all these bands."

Johnston, whose new Elektra album, "Never Home," is due Feb. 25, says he isn't particularly bothered that the spotlight has been on female singer/songwriters. "It doesn't hurt my feelings," he says. "I like Alanis. She can sing her ass off."

Johnston, who began his career on indie label Bar/None before moving to Elektra in 1994, says he has come across those individuals who have pointed out that artists of his type can be a tough sell. "I've heard people say, 'You know how tough it is to sell a white male singer/songwriter,'" Johnston says. "I've learned to collectively ignore those kinds of statements."

Johnston's mainstream profile may rise, if he continues to contribute music to films. His music is featured in the comedy "Kingpin," which was recently released on video.

Still, it remains to be seen if any of these artists will develop the huge followings the previous decade's male solo stars once enjoyed.

Even Beck—who led Billboard's 1996 critics poll, was named artist of the year by Spin and Rolling Stone, and has proved to be a huge force in modern rock—has yet to show broad mainstream appeal.

On the R&B side, new traditionalists such as Maxwell, Rich, and D'Angelo may have a shot. Their material echoes that of such stars as the late Marvin Gaye, who proved to have across-the-board appeal and is not as threatening or edgy as the material by some hip-hop and R&B solo stars.

Another genre with the potential to yield a new star is Latin. Two Latin recording stars who are expected to release English-language records in 1997 or 1998 are Sony Discos' actor/singer Ricky Martin and RMM's actor/singer Marc Anthony. Another Latin idol whose name crops up as a possible crossover hopeful is Fonovisa's Enrique Iglesias, son of international supercrooner Julio, who also is signed to Sony Discos.

José Béhar, CEO/president of EMI Latin, has worked with crossover Latin pop notables such as Jon Secada and Selena and says that only Anthony rates a chance for success in the Anglo pop world.

He adds, "I don't see him as a mainstream star. But I could see for him a niche in the Anglo world. The key here is that Anthony is bicultural—he has got the Anglo musical vibe in his blood—and young Anglo fans could

identify with him culturally, as well as musically. There is a certain hipness and cutting-edge attitude that you have to have as an Anglo artist which are not required in the Latin market. The Latin market is romantic and corny and old-fashioned—kind of where the Anglo market was 30 years ago.

"Now, Martin and Iglesias are bilingual, handsome, and very successful in the Latin market," he adds. "But do they have those qualities that would enable the Anglo fan to identify with them culturally, as well as musically? In my opinion, no."

STARTING THE CYCLE

Virgin's Goodwin says it may take a huge breakthrough by a male solo artist to turn the tide. "With every cycle, after there is a big trendsetter, there are a lot of equals or lesser acts that slip into the stream," he says.

So, when a new male solo star breaks through, others will likely follow.

John Rosborough, PD of Downtown Radio and Cool FM Belfast, Northern Ireland, agrees with this theory.

"It is cyclical," he says. "In the '80s, I had a hard time finding a good male/female balanced sound, because the female artists were a bit thin on the ground. Now that seems to be redressed. It is a phase. The music business has always been a 'me too' industry. The gurus say, 'Oh, the [record buyers and radio audiences] want this because so-and-so is successful,' and you get seven clones of Alanis Morissette."

Jive's Weiss feels the success of R. Kelly at top 40 may pave the way for others. "Pop radio is looking for a new way to go," he says. "He can certainly be a precursor of more to come."

Some others, however, are not as optimistic that things will change. DeConstruction's Blackhurst sees "a dance-culture ethic really starting to take hold"; such a movement does not lend itself to male solo stars.

MTV Europe's Brand notes that the '90s—especially in Europe—have been the decade of an explosion in dance music, from techno to rap and drum'n'bass. "I don't know that that has encouraged the growth of solo artists," Brand says. "A lot of acts are faceless, with interchangeable lead singers."

From that movement, Moby and Tricky have emerged, yet once again, their appeal has been limited to a growing core, rather than a broad audience.

Still, even if the prospects appear dim, Balfe says he is looking for male solo artists, since Sony Music has a history of doing well with them, from U.K. stars such as Paul Young to international acts like Michael and Bolton.

Balfe says he and his A&R team recognize the paucity of male singers but see no easy remedies. "As a rule, A&R people don't create acts, they find them, and at the moment we're getting one solo act for every 100 bands."

MCA Records (U.S.) president Jay Boberg concurs. "It all comes in cycles and ebbs and flows," he says. "I don't think we're going to run out and immediately try to find a male or a female. I think we are just looking for a certain quality and a certain extraordinary element, and hopefully, something that is groundbreaking and different. If it happens to be done by a guy, great. If it happens to be done by a girl, that's OK, too."

39th Annual Grammy Awards: Final Nominations

Following are the nominations for the 39th annual Grammy Awards, except for classical, which will appear in next week's *Billboard*.

Record of the year: "Give Me One Reason," Tracy Chapman, Elektra. Producers: Tracy Chapman, Don Gehman; "Change The World," Eric Clapton, Reprise. Producer: Babyface; "Because You Loved Me," Celine Dion, 550 Music/Epic. Producer: David Foster; "Ironic," Alanis Morissette, Maverick/Reprise. Producer: Glen Ballard; "1979," Smashing Pumpkins, Virgin. Producers: Billy Corgan, Flood, Alan Moulder.

Album of the year: "Odelay," Beck, DGC Records. Producers: Beck Hansen, the Dust Brothers; "Falling Into You," Celine Dion, 550 Music/Epic. Producers: Roy Bitan, Jeff Bova, David Foster, Humberto Gatica, Jean-Jacques Goldman, Rick Hahn, Dan Hill, John Jones, Aldo Nova, Rick Nowels, Steven Rinkoff, Billy Steinberg, Jim Steinman, Ric Wake; "The Score," Fugees. Producers: Diamond D, Jerry "Te Bass" Duplessis, John Forte, Lauryn Hill, Shawn King, Prakazrel "Pras," Salaam Remi, Handel Tucker, Wyclef; "Mellon Collie And The Infinite Sadness," Smashing Pumpkins, Virgin. Producers: Billy Corgan, Flood, Alan Moulder; "Waiting To Exhale—Soundtrack," various artists, Arista. Producer: Babyface.



BABYFACE

Song of the year: "Because You Loved Me," Diane Warren, songwriter; "Blue," Bill Mack, songwriter; "Change The World," Gordon Kennedy, Wayne Kirkpatrick, Tommy Sims, songwriters; "Exhale (Shoop Shoop)," Babyface, songwriter; "Give Me One Reason," Tracy Chapman.

Best new artist: Garbage; Jewel; No Doubt; the Tony Rich Project; LeAnn Rimes.

POP

Best female pop vocal performance: "Un-Break My Heart," Toni Braxton, LaFace; "Get Out Of This House," Shawn Colvin, Columbia; "Because You Loved Me," Celine Dion, 550 Music/Epic; "Reach," Gloria Estefan, Epic; "Who Will Save Your Soul," Jewel, Atlantic.

Best male pop vocal performance: "Let's Make A Night To Remember," Bryan Adams, A&M; "Change The World," Eric Clapton, Reprise; "Key West Intermezzo (I Saw You First)," John Mellencamp, Mercury; "Nobody Knows," the Tony Rich Project, LaFace; "Let Your Soul Be Your Pilot," Sting, A&M.

Best pop performance by a duo or group with vocal: "Free As A Bird," the Beatles, Capitol; "As Long As It Matters," Gin Blossoms, A&M; "When You Love A Woman," Journey, Columbia; "Fire On The Mountain," the Neville Brothers, A&M; "Peaches," the Presidents Of The United States Of America, Columbia; "When You Wish Upon A Star," Take 6, Walt Disney.

Best pop collaboration with vocals: "God Give Me Strength," Burt Bacharach & Elvis Costello, MCA; "Missing You," Brandy, Tamia, Gladys Knight & Chaka Khan, EastWest Records/EEG; "When I Fall In Love," Natalie Cole (& Nat "King" Cole), Elektra; "Count On Me," Whitney Houston & CeCe Winans, Arista; "My Way," Frank Sinatra & Luciano Pavarotti, Capitol; "The Wind Cries Mary," Sting, John McLaughlin, Dominic Miller & Vinnie Colaiuta, RCA Victor.

Best pop instrumental performance: "The Sinister Minister," Béla Fleck & the Flecktones, Warner Bros.; "Mission: Impossible, (Theme From)" Larry Mullen & Adam Clayton, Mother/Island; "Mission: Impossible," Lalo Schifrin With The London Philharmonic Orchestra, Four Winds Entertainment; "Mellon Collie And The Infinite Sadness," Smashing Pumpkins, Virgin; "Kiss Lonely Goodbye (Harmonica With Orchestra)," Stevie Wonder, London.

Best pop album: "Secrets," Toni Braxton, LaFace. Producer: Babyface; "New Beginning," Tracy Chapman, Elektra. Producers: Tracy Chapman, Don Gehman; "A Few Small Repairs," Shawn Colvin, Columbia. Producer: John Leventhal; "Falling Into You," Celine Dion, 550 Music/Epic; "Mercury Falling," Sting, A&M. Producers: Hugh Padgham, Sting.

Best traditional pop vocal performance: "Here's To The Ladies," Tony Bennett, Columbia; "Dedicated To Nelson," Rosemary Clooney, Concord Jazz; "Stardust," Natalie Cole, Elektra; "Gently," Liza Minnelli, Angel; "I'll Be Your Baby Tonight," Bernadette Peters, Angel.

ROCK

Best female rock vocal performance: "Mother Mother," Tracy Bonham, Island; "Give Me One Reason," Tracy Chapman, Elektra; "If It Makes You Happy," Sheryl Crow, A&M; "Spider Web," Joan Osborne, Blue Gorilla/Mercury; "Burning Down The House," Bonnie Raitt, Capitol.

Best male rock vocal performance: "The Only Thing That Looks Good On Me Is You," Bryan Adams, A&M; "Where It's At," Beck, DGC; "Ain't Gone 'N Give Up On Your Love," Eric Clapton, Epic; "Cry Love," John Hiatt, Capitol; "Dead Man Walkin'," Bruce Springsteen, Columbia.

Best rock performance by a duo or group with vocal: "Stupid Girl," Garbage, Almo Sounds; "So Much To Say," Dave Matthews Band, RCA; "Wonderwall," Oasis, Epic; "1979," Smashing Pumpkins, Virgin; "6th Avenue Heartache," the Wallflowers, Interscope.

Best hard rock performance: "Again," Alice In Chains, Columbia; "Bulls On Parade," Rage Against The Machine, Epic; "Bullet With Butterfly Wings," Smashing Pumpkins, Virgin; "Pretty Noose," Soundgarden, A&M; "Trippin' On A Hole In A Paper Heart," Stone Temple Pilots, Atlantic.

Best metal performance: "Shoots And Ladders," Korn, Immortal/Epic; "Suicide Note Pt. 1," Pantera, EastWest/EEG; "Tire Me," Rage Against The Machine, Epic; "I'm Your Boogie Man," White Zombie, Miramax/Hollywood; "Hands Of Death (Burn Baby Burn)," Rob Zombie & Alice Cooper, Warner Bros.

Best rock instrumental performance: "Green Onions," Booker T. & the MG's, Columbia; "Pavilion," Eric Johnson, Capitol; "You're My World," Joe Satriani, Relativity; "Respect The Wind," Edward & Alex Van Halen, Warner Sunset/Warner Bros.; "SRV Shuffle," Jimmie Vaughan, Eric Clapton, Bonnie Raitt, Robert Cray, B.B. King, Buddy Guy, Dr. John & Art Neville, Epic.

Best rock song: "Cry Love," John Hiatt, songwriter; "Give Me One Reason," Tracy Chapman, songwriter; "6th Avenue Heartache," Jakob Dylan, songwriter; "Stupid Girl," Garbage, songwriters; "Too Much," Dave Matthews Band, songwriters; "Wonderwall," Noel Gallagher, songwriter.

Best rock album: "Sheryl Crow," Sheryl Crow, A&M. Producer: Sheryl Crow; "Crash," Dave Matthews Band, RCA. Producer: Steve Lillywhite; "Tragic Kingdom," No Doubt, Trauma/Interscope. Producer: Matthew Wilder; "Road Tested," Bonnie Raitt, Capitol. Producers: Bonnie Raitt, Don Was; "Broken Arrow," Neil Young With Crazy Horse, Reprise. Producer: Neil Young.

Best alternative music performance: "Boys For Pele," Tori Amos, Atlantic; "Odelay," Beck, DGC; "The Burdens Of Being Upright," Tracy Bonham, Island; "New Adventures In Hi-Fi," R.E.M., Warner Bros.; "Mellon Collie And The Infinite Sadness," Smashing Pumpkins, Virgin.

R&B

Best female R&B vocal performance: "Not Gon' Cry," Mary J. Blige, Arista; "Sittin' Up In My Room," Brandy, Arista; "You're Makin' Me High," Toni Braxton, LaFace; "Exhale (Shoop Shoop)," Whitney Houston, Arista; "You Put A Move On My Heart," Tamia, Qwest/Warner Bros.

Best male R&B vocal performance: "Lady," D'Angelo, EMI; "A Change Is Gonna Come," Al Green, Columbia; "New World Order," Curtis Mayfield, Warner Bros.; "Like A Woman," the Tony Rich Project, LaFace; "Your Secret Love," Luther Vandross, Epic/LV.

Best R&B performance by a duo or group with vocals: "Slow Jams," Babyface & Tamia With Portrait & Barry White, Qwest/Warner Bros.; "Stomp," Luke Cresswell, Fiona Wilkes, Carl Smith, Fraser Morrison, Everett Bradley, Mr. X, Melle Mel, Coolio, Yo-Yo, Chaka Khan, Charlie Wilson, Shaquille O'Neal & Luniz, Qwest/Warner Bros.; "Don't Let Go (Love)," En Vogue, EastWest/EEG; "Killing Me Softly With His Song," Fugees, Ruffhouse/Columbia; "Never Miss The Water," Chaka Khan Featuring Me'Shell Ndegéocello, Reprise.

Best R&B song: "Exhale (Shoop Shoop)," Babyface, songwriter; "Sittin' Up In My Room," Babyface, songwriter; "You Put A Move On My Heart," Rod Temperton, songwriter; "Your Secret Love," Luther Vandross, Reed Vertelney, songwriters; "You're Makin' Me High," Babyface, Bryce Wilson, songwriters.

Best R&B album: "Moving On," Oleta Adams, Fontana/Mercury. Producers: Michael



SMASHING PUMPKINS

J. Powell; "Maxwell's Urban Hang Suite," Maxwell, Columbia. Producer: Musze; "New World Order," Curtis Mayfield, Warner Bros.; "Peace Beyond Passion," Me'Shell Ndegéocello, Maverick/Reprise. Producer: David Ganson; "Words," the Tony Rich Project, LaFace. Producer: Tony Rich.

RAP

Best rap solo performance: "Woo-Hah!! Got You All In Check," Busta Rhymes, Elektra; "1, 2, 3, 4 (Sumpin' New)," Coolio, Tommy Boy; "Rock With You," Heavy D, Qwest/Warner Bros.; "Hey Lover," LL Cool J, Def Jam; "If I Ruled The World (Imagine That)," Nas, Columbia.

Best rap performance by a duo or group: "The Crossroads," Bone Thugs-N-Harmony, track from "E. 1999 Eternal," Ruthless/Relativity; "Champagne," Salt-N-Pepa, track from "Bulletproof" soundtrack (various artists), MCA; "Once Again," A Tribe Called Quest, track from "Beats, Rhymes And Life," Jive; "California Love," 2Pac Featuring Dr. Dre And Roger Troutman, track from "All Eyez On Me," Death Row/Interscope; "How Do U Want It," 2Pac Featuring KC And JoJo, track from "All Eyez On Me," Death Row/Interscope.

Best album: "Gangsta's Paradise," Coolio, Tommy Boy; "The Score," Fugees. Producers: Lauryn Hill, Prakazrel "Pras," Wyclef, Ruffhouse/Columbia; "Mr. Smith," LL Cool J, Def Jam. Producers: Jean Claude "Poke" Olivier, Tone; "Beats, Rhymes And Life," A Tribe Called Quest, Jive. Producer: the Ummah; "All Eyez On Me," 2Pac, Death Row/Interscope.

COUNTRY

Best female vocal performance: "Let Me Into Your Heart," Mary Chapin Carpenter, track from "Tin Cup—Music From The Motion Picture" (various artists), Epic Soundtrax, and "A Place In The World," Columbia; "Strawberry Wine," Deana Carter, track from "Did I Shave My Legs For This?," Capitol Records/Nashville; "Baby Mine," Alison Krauss, track from "The Best Of Country Sing The Best Of Disney" (various artists), Walt Disney; "Blue," LeAnn Rimes, track from "Blue," MCG/Curb; "Believe Me Baby (I Lied)," Trisha Yearwood, track from "Everybody Knows," MCA.

Best male vocal performance: "Like The Rain," Clint Black, track from "The Greatest Hits," RCA Nashville; "My Wife Thinks You're Dead," Junior Brown, track from "Junior High," MCG/Curb; "Worlds Apart," Vince Gill, track

from "High Lonesome Sound," MCA; "Private Conversation," Lyle Lovett, track from "The Road To Ensenada," Curb/MCA; "Nothing," Dwight Yoakam, track from "Gone," Reprise.

Best performance by a duo or group with vocals: "Cherokee Boogie," BR5-49, track from "BR5-49," Arista/Nashville; "My Maria," Brooks & Dunn, track from "Borderline," Arista/Nashville; "That's What I Get For Loving You," Diamond Rio, track from "IV," Arista; "All You Ever Do Is Bring Me Down," the Mavericks, track from "Music For All Occasions," MCA; "Little Bit Is Better Than Nada," Texas Tornados, track from "4 Aces," Reprise, and "Tin Cup—Music From The Motion Picture" (various artists), Epic Soundtrax.

Best collaboration with vocals: "Redneck Games," Jeff Foxworthy With Alan Jackson, track from "Crank It Up—The Music Album," Warner Bros.; "High Lonesome Sound," Vince Gill Featuring Alison Krauss & Union Station, track from "High Lonesome Sound," MCA; "Hope: Country Music's Quest For A Cure," Vince Gill, Faith Hill, Tim McGraw, Trisha Yearwood, Lorie Morgan, Marty Stuart, Little Texas, Tracy Lawrence, Terri Clark, Neal McCoy, Travis Tritt & John Berry, Giant; "Long Tall Texan," Lyle Lovett & Randy Newman, track from "The Road To Ensenada," Curb/MCA; "Honky Tonkin's What I Do Best," Marty Stuart & Travis Tritt, track from "Honky Tonkin's What I Do Best," MCA.

Best instrumental performance: "Jam Man," Chet Atkins C.G.P., track from "Almost Alone," Columbia; "Scotland," Vassar Clements, Richard Greene, Chris Thile, Scott Nygaard & Todd Phillips, track from "True Life Blues: The Songs Of Bill Monroe" (various artists), Sugar Hill; "Big," Diamond Rio, track from "IV," Arista; "Rawhide," Ronnie McCoury, David Grier, Stuart Duncan, Craig Smith & Todd Phillips, track from "True Life Blues: The Songs Of Bill Monroe" (various artists), Sugar Hill; "The Brickyard Boogie," Steve Wariner, track from "No More Mr. Nice Guy," Arista.

Best song: "Believe Me Baby (I Lied)," Angelo, Larry Gottlieb, Kim Richey, songwriters; "Blue," Bill Mack, songwriter; "High Lonesome Sound," Vince Gill, songwriter; "My Wife Thinks You're Dead," Junior Brown, songwriter; "Strawberry Wine," Matraca Berg, Gary Harrison, songwriters.

Best country album: "Borderline," Brooks & Dunn, Arista/Nashville. Producers: Kix Brooks, Don Cook, Ronnie Dunn; "High Lonesome Sound," Vince Gill, MCA. Producer: Tony Brown; "The Trouble With The Truth," Patty Loveless, Epic. Producer: Emory Gordy Jr.; "The Road To Ensenada," Lyle Lovett, Curb/MCA. Producers: Lyle Lovett, Billy Williams; "Everybody Knows," Trisha Yearwood, MCA. Producer: Garth Fundis; "Gone," Dwight Yoakam, Reprise. Producer: Pete Anderson.

Best bluegrass album: "The Cold Hard Facts," the Del McCoury Band, Rounder; "Red On Blonde," Tim O'Brien, Sugar Hill; "Blue-

grass Boy," Peter Rowan, Sugar Hill; "The Stanley Tradition—Tribute To A Bluegrass Legacy," various artists, Doobie Shea; "True Life Blues: The Songs Of Bill Monroe," various artists, Sugar Hill.

NEW AGE

Best album: "Arcanum," Acoustic Alchemy, GRP; "Pianissimo II," Suzanne Ciani, Seventh Wave Productions; "Love," Clannad, Atlantic; "The Memory Of Trees," Enya, Reprise; "Opium," Otmar Liebert & Luna Negra, Epic.

JAZZ

Best contemporary performance: "Joined At The Hip," Bob James & Kirk Whalum, Warner Bros.; "Ratamacue," Harvey Mason, Atlantic; "High Life," Wayne Shorter, Verve; "Between The Lines," Mike Stern, Atlantic Jazz; "If Four Was One," T.J. Kirk, Warner Bros.



COLVIN

Best vocal performance: "Blues, Dues & Love News," Ernestine Anderson, Qwest/Warner Bros.; "Shaking Free," Nnenna Freelon, Concord Jazz; "The Main Ingredient," Shirley Horn, Verve; "All For You," Diana Krall, Impulse; "New Moon Daughter," Cassandra Wilson, Blue Note.

Best instrumental solo: "Cabin Fever," Michael Brecker, track from "Tales From The Hudson," Impulse; "Now Is The Hour," Charlie Haden, track from "Now Is The Hour," Verve; "Duke Ellington's Sound Of Love," Joe Lovano, track from "Quartets: Live At The Village Vanguard," Blue Note; "Agua De Beber," Gonzalo Rubalcaba, track from "Antonio Carlos Jobim And Friends," Verve; "Diggin' On Dexter," Horace Silver, track from "The Hardbop Grandpop," Impulse.

Best instrumental performance, individual or group: "Tales From The Hudson," Michael Brecker, Impulse; "The Child Within," Billy Childs, Shanachie; "Now Is The Hour," Charlie Haden Quartet West, Verve; "Quartets: Live At The Village Vanguard," Joe Lovano, Blue Note; "The Hardbop Grandpop," Horace Silver, Impulse.

Best large ensemble performance: "Live At Manchester Craftsmen's Guild," Count Basie Orchestra, Grover Mitchell, conductor, Jazz MCG (Manchester Craftsmen's Guild); "Even Canadians Get The Blues," Rob McConnell & the Boss Brass, Concord Jazz; "Live In Time," Mingus Big Band, Dreyfus; "Portraits In Blue," Marcus Roberts With The Lincoln Center Jazz Orchestra, Sony Classical; "Coming About," Maria Schneider Orchestra, Enja.

Best Latin jazz performance: "My Summertime," Ray Barretto, Owl/Blue Note; "And Then Some!," Steve Berrios & Son Bacheche, Milestone; "The Heart Speaks," Terence Blanchard, Blue Note.

(Continued on next page)

BABYFACE LEADS NOMINATIONS FOR '96 GRAMMY AWARDS

(Continued from page 1)

next step in the presentation of his record," says Dan Beck, senior VP of marketing (U.S.) for Epic Records. "We have appearances coming up on David Letterman, 'Good Morning America,' 'CBS This Morning,' and 'Entertainment Tonight' that we were working on in anticipation of this happening."

Epic is also preparing a life-sized standup of Edmonds that will hold copies of "The Day" as well as back catalog from the artist, and is planning regional TV spots that will focus on "The Day" but also talk up the nominations. It may also place stickers on copies of that album noting the Grammy nods.

Epic thought about pushing up the album's release to make it eligible for this year's awards, since its Oct. 22 release was so close to the cut-off date, but decided not to. "It made more sense to set the record up better," says Beck. "The extra few weeks were really important to the positioning of the album."

After Edmonds, the other top vote-getter was the Smashing Pumpkins, which received seven nominations for material from its double-CD, "Mellon

Collie And The Infinite Sadness," including album of the year and best alternative music performance, as well as record of the year and best rock performance by a duo or group with vocal for the album track "1979." The album has also been a huge commercial success and has been certified seven-times platinum (3.5 million units) by the Recording Industry Assn. of America.

Two acts received five nominations each. Eight-time winner Vince Gill received five nods, including best country album (for "High Lonesome Sound") and best country song (for that album's title track). Tracy Chapman, who surely experienced the comeback of the year with her triple-platinum album "New Beginning," also garnered five nominations, including record of the year and song of the year for "Give Me One Reason."

Conductor Pierre Boulez, Eric Clapton, Celine Dion, producer David Foster, and Tony Rich received four nominations each. Rich was the top nominee among newcomers this year, collecting nods for best male pop vocal performance ("Nobody Knows"), best male R&B vocal performance ("Like A Woman"), best R&B album ("Words"),

and best new artist.

In that coveted last category, he is competing with Garbage, Jewel, No Doubt, and LeAnn Rimes.

Although the traditional Grammy sales push does not begin at retail until after the annual awards show, some retailers are taking advantage of the nominations to generate excitement.

"We'll definitely put a nominee's rack up," says Jon Kerlikowske, GM of Tower Records in Nashville. "It brings attention to titles that maybe on a commercial basis did not fare as well. If Garth [Brooks] or Vince gets nominated for a Grammy, that doesn't drive their sales as much as [a newer act]... It's more of the up-and-comers that get nominated for Grammys that tend to drive sales, instead of the old stalwarts."

The Grammys are voted on by the 9,000 voting members of the National Academy of Recording Arts and Sciences. The Grammy Awards will air on CBS from New York's Madison Square Garden on Feb. 26.

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

39TH ANNUAL GRAMMY AWARDS: FINAL NOMINATIONS

(Continued from preceding page)

chard & Ivan Lins, Columbia; "Portraits Of Cuba," Paquito D'Rivera, Chesky; "Medianoche," Don Grolnick, Warner Bros.

GOSPEL

Best rock gospel album: "Bloom Audio Adrenaline," ForeFront; "Open All Nite," Big Tent Revival, Ardent/ForeFront; "Jesus Freak," de Talk, ForeFront; "Take Me To Your Leader," Newsboys, Star Song; "God," Rebecca St. James, ForeFront.

Best pop/contemporary gospel album: "Shelter," Gary Chapman, Reunion; "Signs Of Life," Steven Curtis Chapman, Sparrow Communications Group; "The Message 4 Him," Benson Music Group; "Life Love & Other Mysteries," Point Of Grace, Word; "Tribute—The Songs Of Andrae Crouch," various artists, Warner Alliance.

Best Southern gospel, country gospel or bluegrass gospel album: "Steel Witness," Charlie Daniels, Sparrow Communications Group; "I Love To Tell The Story—25 Timeless Hymns," Andy Griffith, Sparrow Communications Group; "There's A Light Guiding Me," Doyle Lawson & Quicksilver, Sugar Hill; "How Great Thou Art," Willie Nelson & Bobbie Nelson, Finer Arts; "Don't Overlook Salvation," Ricky Van Shelton, Word Nashville.

Best traditional soul gospel album: "New Dawning," Walter Hawkins & the Hawkins Family, Bellmark; "Face To Face," Cissy Houston, House of Blues Music; "Shake The Devil Off," Dorothy Norwood, Malaco; "Together As One—A Tribute To The Heritage Of Quartet Music," Various Artists Including Slim & the Supreme Angels, Mighty Clouds Of Joy & the Williams Brothers, Intersound; "Let's Go Back: Live In Chicago," Albertina Walker, Benson Music Group.

Best contemporary soul gospel album: "Live In Washington," Yolanda Adams, Tribute; "Love Brought Me Back," Helen Baylor, Word; "Whatcha Lookin' 4,"



BONHAM

Kirk Franklin & the Family, Gospo Centric; "Shakin' The House . . . Live In L.A.," Hezekiah Walker, Yolanda Adams & Fred Hammond, Benson Music Group; "Heart & Soul," the Winans, Qwest/Warner Bros.

Best gospel album by a choir or chorus: "Edwin Hawkins Music & Arts Seminar," various choir directors, Bellmark/Life; "Gotta Feelin'," the Associates, O'Landa Draper, choir director, Warner Alliance; "I'll See You In The Rapture," Mississippi Mass Choir, David R. Curry, Jerry Smith, Dorcus Thigpen, choir directors, Malaco; "Just A Word," Shirley Caesar's Outreach Convention Choir, Michael Mathis, choir director, Word Gospel; "A New Thing . . . Experience The Fullness," Full Gospel Baptist Fellowship Mass Choir, various choir directors, Gospo Centric.

LATIN

Best Latin pop performance: "Emociones," Vikki Carr, Rodven/PolyGram Latino; "Americano," Jose Feliciano, Rodven/PolyGram Latino; "Enrique Iglesias," Enrique Iglesias, Fonovisa; "Nada Es Igual . . .," Luis Miguel, WEA Latina; "En Pleno Vuelo," Marco Antonio Solís, Fonovisa.

Best tropical Latin performance: "Dicen Que . . .," Albita, Crescent Moon/Epic; "La Rosa De Los Vientos," Ruben Blades, Sony Tropical; "El Sonero Del Mundo," Oscar D'Leon, RMM; "DLG (Dark Latin Groove)," DLG, Sony Tropical/Sir George; "Fresco," Jerry Rivera, Sony Tropical; "Tony Vega," Tony Vega, RMM.

Best Mexican-American/Tejano music performance: "Arrancame El Corazón," Ramon Ayala Y Sus Bravos Del Norte, Freddie; "10th Anniversary," Fandango U.S.A., Freddie; "Vicente Fernandez Y Sus Canciones," Vicente Fernandez, Sony Discos; "En Vivo . . . Puro Party Live!," Jaime Y Los Chamacos, Freddie; "Un Millon De Rosas," La Mafia, Sony Discos.

BLUES

Best traditional album: "Deep In The Blues," James Cotton, Verve; "Found True Love," John Hammond, Pointblank; "You're Gonna Miss Me (When I'm Dead & Gone)," the Muddy Waters Tribute Band, Telarc Blues; "Come On In This House," Junior Wells With Guest Slide Guitarists, Telarc Blues; "Live At The Mint," Jimmy Witherspoon, On the Spot/Private Music.

Best contemporary album: "Sad Street," Bobby Blue Bland, Malaco; "Long Way Home," Clarence "Gatemouth" Brown, Verve; "A Man Amongst Men," Bo Diddley, Code Blue/Atlantic; "Live! The Real Deal," Buddy Guy With G.E. Smith & the Saturday Night Live Band, Silver-tone; "Just Like You," Keb' Mo', Okeh/Epic; "Phantom Blues," Taj Mahal, Private Music.

FOLK

Best traditional folk album: "The Hobo's

Last Ride," Norman & Nancy Blake, Shanachie; "Wild Hog In The Red Brush," John Hartford, Rounder; "Intoxicated Spirit," Nusrat Fateh Ali Khan, Shanachie; "Thuthukani Ngxolo—Let's Develop In Peace," Ladysmith Black Mambazo, Shanachie; "Pete," Pete Seeger, Living Music.

Best contemporary folk album: "Yonder," Jerry Douglas & Peter Rowan, Sugar Hill; "Braver Newer World," Jimmie Dale Gilmore, Elektra; "The Ghost Of Tom Joad," Bruce Springsteen, Columbia; "You? Me? Us?," Richard Thompson, Capitol; "Revival," Gillian Welch, Almo.

REGGAE

Best reggae album: "Mr. Cool," Gregory Isaacs, VP; "Man With The Fun," Maxi Priest, Virgin; "Lyrically Potent," Sister Carol, Heartbeat; "Greetings From Skamania," the Skatalites, Shanachie; "Hall Of Fame—A Tribute To Bob Marley's 50th Anniversary," Bunny Wailer, RAS.

WORLD MUSIC

Best world music album: "Santiago," the Chieftains, RCA Victor; "Tabula Rasa," Béla Fleck, V.M. Bhatt & Jie-Bing Chen, Water Lily Acoustics; "Tierra Gitana," Gipsy Kings, Nonesuch; "Legacy," Ali Akbar Khan, Triloka/AMMP; "Night Song," Nusrat Fateh Ali Khan & Michael Brook, Real World; "My People," Joe Zawinul, Escapade.

POLKA

Best polka album: "Music, Music, Music!," Eddie Blazonczyk's Versatones, Bel-Aire; "Irresistible You," Lenny Gomulka & Chicago Push, Push; "Putting It All To-Gether," Walter Ostanek & Friends, World Renowned; "Polka! All Night Long," Jimmy Sturr, Rounder; "Songs Of The Polka King Vol. 1," Frank Yankovic & Friends, Cleveland International.

CHILDREN

Best musical album for children: "Dedicated To The One I Love," Linda Ronstadt, Elektra. Producers: George Massenburg, Linda Ronstadt; "John McCutcheon's Four Seasons: Wintersongs," John McCutcheon, Rounder. Producers: Bob Dawson, John McCutcheon; "Around The World And Back Again," Tom Chapin, Sony Wonder. Producers: Tom Chapin, Jon Cobert, Michael Mark; "Blanket Full Of Dreams," Cathy Fink & Marcy Marxer, Rounder Kids. Producers: Cathy Fink, Marcy Marxer; "Love Songs And Lullabies For Daddy's Little Dreamer," various artists, Jaba. Producers: J. Aaron Brown, Otis Forrest, David R. Lehman.

Best spoken word album for children: "Stellaluna," David Holt, High Windy Audio. Producers: Virginia Callaway, Steven Heller, David Holt; "The Wonderful O" (James Thurber), Melissa Manchester, Dove Audio. Producer: Deborah Raffin; "The Prince And The Pauper" (Mark Twain), Carl Reiner, Dove Audio. Producer: Victoria Preminger; "Treasure Island" (Robert Louis Stevenson), Michael York, Dove Audio. Producer: Shauna Zurbrugg; "Jumanji" (Chris Van Allsburg), Robin Williams, Houghton Mifflin/Charlesberry Production. Producer: Susan Dudnick Boer.

SPOKEN WORD

Best spoken word or nonmusical album: "The Adventures Of Huckleberry Finn" (Mark Twain), Garrison Keillor, Penguin/Highbridge Audio; "Charles Kuralt's America" (Charles



BR5-49

Kuralt), Charles Kuralt, Simon & Schuster Audioworks; "Grow Old Along With Me—The Best Is Yet To Be," Edward Asner, Ellen Burstyn, CCH Pounder, Alfre Woodard, Audio Literature; "Harry S. Truman: A Journey To Independence" (Paul Werth), Lauren Bacall, Martin Landau, Jack Lemmon, Gregory Peck, Soundelux/Mind's Eye Audio Publishing; "It Takes A Village" (Hillary Rodham Clinton), Hillary Rodham Clinton, Simon & Schuster Audioworks.

COMEDY

Best spoken comedy album: "The Definitive Biography Of P.D.Q. Bach," Professor Peter Schickele, Highbridge Audio; "The Rants," Dennis Miller, BDD Audio Publishing; "Rush Limbaugh Is A Big Fat Idiot," Al Franken, Dove Audio; "Stan Freberg Presents The United States Of America Vol. 2 (The Middle Years)," Stan Freberg, Rhino; "What The Hell Happened To Me?," Adam Sandler, Warner Bros.

MUSICAL SHOW

Best musical show album: "Bring In 'Da Noise, Bring In 'Da Funk" (Original Broadway Cast with Savion Glover), James P. Nichols, pro-

ducer (Ann Duquesnay, Reg E. Gaines, George C. Wolfe, Zane Mark, Daryl Waters, lyricists and composers), RCA Victor; "A Funny Thing Happened On The Way To The Forum" (Original 1996 Broadway Cast), Phil Ramone, producer (Stephen Sondheim, composer and lyricist), Angel; "Rent" (Original Broadway Cast), Arif Mardin, Steve Skinner, producers (Jonathan Larson, composer and lyricist), DreamWorks; "Riverdance" (various artists),



ATKINS

Bill Whelan, producer (Bill Whelan, composer and lyricist), Celtic Heartbeat/Atlantic; "Victor/Victoria" (Original Broadway Cast with Julie Andrews, Michael Nouri, Tony Roberts, Rachel York), Thomas Z. Shepard, producer; (Leslie Bricusse, lyricist; Henry Mancini, composer), Philips Classics.

COMPOSING

Best instrumental composition: "Aaron's Song" (track from "The Child Within"), Billy Childs, composer (Billy Childs, artist), Shanachie; "The Fifth Season" (track from "The Five Seasons"), Jorge Calandrelli, composer (Eddie Daniels, artist), Shanachie/Cachet; "Manhattan (Island Of Lights And Love)" (track from "The New Standard"), Herbie Hancock, Jean Hancock, composers (Herbie Hancock, artist), Verve; "Midnight In Carlotta's Hair" (track from "High Life") Wayne Shorter, composer (Wayne Shorter, artist), Verve; "Real McBop" (track from "Swingin'"), Arturo Sandoval, composer (Arturo Sandoval, artist), GRP.

Best instrumental composition written for a motion picture or for television: "Defile And Lament," Elliot Goldenthal, composer, Atlantic; "Get Shorty," John Lurie, composer, Antilles/Verve; "Independence Day," David Arnold, composer, RCA Victor; "The Star Maker," Ennio Morricone, composer, Miramax/Hollywood; "Unstrung Heroes," Thomas Newman, composer, Hollywood.

Best song written specifically for a motion picture or for television: "Because You Loved Me" (track from "Up Close & Personal"), Diane Warren, songwriter (Celine Dion, artist), 550 Music/Epic; "Count On Me" (track from "Waiting To Exhale"), Babyface, Michael Houston, Whitney Houston, songwriters (Whitney Houston, CeCe Winans, artists), Arista; "Exhale (Shoop Shoop)" (track from "Waiting To Exhale"), Babyface, songwriter (Whitney Houston, artist), Arista; "It Hurts Like Hell" (track from "Waiting To Exhale"), Babyface, songwriter (Aretha Franklin, artist), Arista; "Moonlight" (track from "Sabrina" soundtrack), Alan Bergman, Marilyn Bergman, John Williams, songwriters (Sing, artist), A&M.

ARRANGING

Best instrumental arrangement: "An American Symphony" (track from "Mr. Holland's Opus" soundtrack), Michael Kamen, arranger (Michael Kamen conducting The London Metropolitan Orchestra, artist), Polydor; "Charlie Parker: The Firebird (Medley)" (track from "Firebird—Jazz Meets The Symphony No. 3"), Lalo Schifrin, arranger (Lalo Schifrin, artist), Four Winds Entertainment; "Children Of The Night" (track from "High Life"), Wayne Shorter, arranger (Wayne Shorter, artist), Verve; "Sing, Sing, Sing" (track from "The Carnegie Hall Jazz Band"), Jim McNeely, arranger (Carnegie Hall Jazz Band, artist), Jon Faddis, music director, Blue Note; "Summer" (track from "The Five Seasons"), Jorge Calandrelli, arranger (Eddie Daniels, artist), Shanachie.

Best instrumental arrangement with accompanying vocals: "Do Nothin' Till You Hear From Me" (track from "Q's Jook Joint"), Quincy Jones, Sam Nestico, arrangers (Phil Collins, artist), Qwest/Warner Bros.; "In The Still Of The Night" (track from "Lost In The Stars"), Clare Fischer, arranger (Chanticleer, artist), Teldec; "Teach Me Tonight" (track from "Stardust"), John Clayton Jr., arranger (Natalie Cole, artist), Elektra; "When I Fall In Love" (track from "Stardust"), Alan Broadbent, David Foster, Gordon Jenkins, arrangers (Natalie Cole, Nat "King" Cole, artists), Elektra; "When You Wish Upon A Star" (track from "Music From The Park"), Take 6, arrangers (Take 6, various artists, artists), Walt Disney.

PACKAGING

Best package: "Set The Twilight Reeling," Stefan Sagmeister, art director (Lou Reed, artist), Warner Bros.; "Ultra-Lounge (Leopard Skin Sampler)," Andy Engel, Tommy Steele, art directors (various artists), Capitol; "Aenima," Adam Jones, Kevin Willis, art directors (Tool, artist), Zoo Entertainment/Volcano Entertainment; "Miracle Of Science," Stefan Sagmeister, art director (Marshall Crenshaw, artist), Razor & Tie Entertainment; "East Of

The Sun: The West Coast Sessions," Chika Azuma, Patricia Lie, art directors (Stan Getz, artist), Verve.

Best package—boxed: "The Complete Reprise Studio Recordings," JoDee Stringham, art director (Frank Sinatra, artist), Reprise; "Blues, Boogie, & Bop: The 1940s Mercury Sessions," Michael Lang, David Lau, Giulio Turturro, art directors (various artists), PolyGram; "The Man From Ipanema," Giulio Turturro, art director (Antonio Carlos Jobim, artist), Verve; "The Complete Columbia Studio Recordings," Chika Azuma, Arnold Levine, art directors (Miles Davis, Gil Evans, artists), Columbia; "New Adventures In Hi-Fi," Chris Billheimer, Michael Stipe, art directors (R.E.M., artist), Warner Bros.

ALBUM NOTES

Best notes: "The Mel Tormé Collection 1944-1985," Will Friedwald, Dave Kapp, Mel Tormé, writers (Mel Tormé, artist), Rhino; "Mean Old World—The Blues From 1940 To 1994," Lawrence Hoffman, writer (various artists), Smithsonian Collection of Recordings; "The Complete Capitol Singles Collection," Will Friedwald, writer (Frank Sinatra, artist), Capitol; "The Complete Columbia Studio Recordings," George Avakian, Bob Belden, Bill Kirchner, Phil Schaap, writers (Miles Davis, Gil Evans, artists), Columbia; "The Complete Recordings Vol. 5: The Final Chapter," Chris Albertson, writer (Bessie Smith, artist), Columbia/Legacy.

HISTORICAL

Best historical album: "The Mel Tormé Collection 1944-1985," Bob Fisher, Dave Kapp, compilation producers (Mel Tormé, artist), Rhino; "The Complete Reprise Studio Recordings," Gregg Geller, Lee Herschberg, Joe McEwen, Ric Ross, compilation producers (Frank Sinatra, artist), Reprise; "Fritz Kreisler: The Complete RCA Recordings," John Pfeiffer, compilation producer (Fritz Kreisler, artist), RCA Victor Gold Seal; "The Mercury Blues 'N' Rhythm Story 1945-1955," Jim Fishel, Barbara Lynn Micala, compilation producers (various artists), Mercury; "The Complete Columbia Studio Recordings," Bob Belden, Phil Schaap, compilation producers (Miles Davis, Gil Evans, artists), Columbia.



GUY

THEATER/FILM SONGWRITER BURTON LANE DIES

(Continued from page 10)

Garland some songs they wrote for the Garland/Mickey Rooney pairing "Babes On Broadway." One of their numbers in this 1941 film, performed while the two stars danced on living-room furniture, was "How About You?," which received an Academy Award nomination.

Lane was elected to the Songwriters Hall of Fame in 1971.

Lane's last project for which he wrote a complete score (with lyrics by Sammy Cahn) was "Heidi's Song," an animated Hanna-Barbera feature released in 1982.

Lane did not recognize much worth in the work of rock writers. Upon leaving the theater after seeing the current rock musical success "Rent," loosely based on Puccini's opera "La Bohème," Lane was asked what he thought of the show. "Puccini is still better," he replied.

In recent years, there have been two CD tributes to Lane by singer/pianist Michael Feinstein on Nonesuch, on which Lane played piano and sang some duets. The project included a new song, "And Suddenly It's Christmas," that Lane wrote in collaboration with composer/lyricist Ervin Drake.

Last year, the video division of New York-based DRG Records released "A Visit With Burton Lane," which Lane did as part of a Songwriters Series presented on cable TV in the late '70s and early '80s.

Undoubtedly as a labor of love, Lane provided the music a few years

ENGINEERING

Best engineered album, nonclassical: "Oceano," Moogies Canazio (Sergio Mendes), Verve Forecast; "Peace Beyond Passion," Michael Krowiak, Bob Power, Rail Jon Rogut (Me'Shell Ndegéocello), Maverick/Reprise; "Q's Jook Joint," Francis Buckley, Al Schmitt, Bruce



SKATALITES

Swedien, Tommy Vicari (Quincy Jones, various artists), Qwest/Warner Bros.; "Stardust," Dave Reitzas, Elliot Scheiner, Al Schmitt, Erik Zobler (Natalie Cole), Elektra; "Tambu," Elliot Scheiner, Al Schmitt, Bill Smith (Toto), Columbia.

PRODUCER (NONCLASSICAL)

Producer of the year: Babyface; David Foster; Don Gehman; Brendan O'Brien; Don Was.

MUSIC VIDEO

Best music video, short form: "Ironic," Alanis Morissette, Dawn Rose, producer, Stephane Sednaoui, director, Maverick; "Tonight, Tonight," Smashing Pumpkins, Bart Lipton, producer, Jonathan Dayton, Valerie Faris, directors, Virgin; "Earth Song," Michael Jackson, Bridget Blake-Wilson, producer, Nicholas Brandt, director, MJJ Productions/Sony Music; "Walking Contradiction," Green Day, Steve Fredrikz, producer, Roman Coppola, director, Warner Bros./Reprise; "Free As A Bird," the Beatles, Kevin Godley, director, Capitol.

Best music video, longform: "Satie And Suzanne," Reinbert de Leeuw, Daniel Iron, Jennifer Jonas, producers, Tim Southam, director, Philips Classics; "Live From London," Bon Jovi, Andy Picheta, producer, David Mallet, director, PolyGram Video; "The Beatles Anthology," the Beatles, Chips Chipperfield, producer, Geoff Wunfor, director, Capitol Video; "Blood Brothers," Bruce Springsteen, Ernie Fritz, Jack Gulick, Lee Rolontz, producers, Ernie Fritz, director, Columbia Music Video; "Farewell—Live From The Universal Amphitheatre," Oingo Boingo, Laura Engel, producer, Scott Palazzo, director, A&M Video.

ago to a verse of "Meadow Serenade," by George and Ira Gershwin, for a Nonesuch studio recording of a show, the 1927 edition of "Strike Up The Band." The original George Gershwin melody could not be found.

One of Lane's last public appearances was to comment and perform at the 100th birthday salute to Ira Gershwin at Carnegie Hall Dec. 6. The tribute included a screening of the "In Our United State" number from "Give A Girl A Break."

Besides his creative endeavors, Lane was involved in music-industry affairs relating to songwriters. He served as president of the American Guild of Authors and Composers (now the Songwriters Guild of America) from 1957-66 and was an ASCAP board member from 1985 until 1996, leaving because of illness. He joined the performing right society in 1933.

"We all mourn the passing of a true songwriting talent," said ASCAP president Marilyn Bergman in a prepared statement. "Burton Lane was a brilliant composer and a strong advocate for the rights of all creators. He was a vital part of ASCAP for many years, and we extend our deepest condolences to [his family]."

Lane is survived by his wife, Lynn Lane; a daughter, Diana Lane; and three stepdaughters, Elizabeth, Peggy, and Hillary Kaye.

A memorial service was held Jan. 8 at the Riverside Funeral Chapel in New York.

HOME VIDEO FIRMS UNVEIL INITIAL DVD SOFTWARE SLATES

(Continued from page 8)

"Sleepers." The other suppliers are dipping into catalog, such as MGM/UA Home Entertainment's "Gone With The Wind" and "Dr. Zhivago," which Warner is distributing.

When new releases are shipped day-and-date, the DVD editions may be elevated to rental status. Columbia TriStar president Ben Feingold has said he plans to go that route for selected features (Billboard, Jan. 11).

Lieberfarb says research data indicates otherwise: "In order to provoke consumer interest, it's necessary to have certain advantages over VHS." High programming prices will severely dent hardware sales, he claims, noting the latest report from a market research firm, the Bases Group. "There's a 1 million-unit differential in positive intent [to buy] if software availability and pricing follow the sell-through model," he says.

VHS won't be under siege until DVD players are commonplace. That could occur by the end of the decade, Lieberfarb estimates. "Our goal is to jump-start the takeoff so that hope-

fully after three years, there is an installed base of 10 million households."

Bases translates an average wholesale price of \$12 per movie—about \$20 suggested list—into a wholesale business worth \$2.4 billion-\$3 billion in the third year. Prerecorded cassettes, rental and sell-through, brought suppliers \$7.2 billion in 1996. Bases' consumer survey also determined a DVD intent to purchase 2½ times greater than that for digital satellite systems, which sold 1 million units in their first full year on the market.

The statistics are *déjà vu* for skeptics who heard Lieberfarb's rationale over the past year while hardware manufacturers floundered. It remains to be seen whom he will convince prior to a full DVD rollout, which isn't expected until fall.

Except for Columbia, owned by Sony—which has a DVD player—rival studios, including Disney, 20th Century Fox, Paramount, and Universal, haven't budged from dead center on the subject. Fox's "wait and see"

response is typical.

Lieberfarb was to host demonstrations of a Toshiba production model and discs replicated at WEA Manufacturing in Olyphant, Pa., during the Consumer Electronics Show in Las Vegas Jan. 9-Saturday (12).

Slated to be on hand for this outing were lawyers to discuss encryption licensing agreements and copy pro-

tection legislation that will be introduced in the new Congress, IBM scientist Alan Bell of the Copy Protection Working Group, and a representative of Intel to discuss DVD-ROM.

While discussions continued, WEA Manufacturing is busy shipping single-layer, single-sided discs to Japan, where DVD players and software finally went on sale last month after a false

start. "Things are moving ahead quicker than Warner Home Video anticipated," says VP Richard Marquardt. WEA has made 250,000 copies of eight movies, plus another 250,000 for eventual U.S. distribution.

Marquardt figures the cost at \$2 per disc, compared with \$3 for a CD at this stage in its development, and likely to be lower by the end of 1998.

VALLEY BUYING SPREE LEADS TO STAR VIDEO

(Continued from page 8)

of New York, but moved to New Jersey a number of years ago. The company has grown as the video business developed, aided by acquisitions.

According to sources, the two Star Video owners have been shopping the business for some time. Although both owners have been invited to stay on, sources familiar with Star Video suggest that Bach, or perhaps both owners, will stick around only through the transition.

Cohen, who notes that the deal is expected to close in late February, says he is financing the acquisition through debt. He says Valley has a clean balance sheet and can successfully handle that debt. But he notes that if the debt becomes a concern to credit managers, Valley has access to investors that would provide an equity infusion.

He would much rather wait a year, however, and hopefully be able to show that Star Video and Valley are "running well together and then go public," he says. A public stock offering would allow the company to pay down debt.

Valley began its acquisition binge by buying the Omaha, Neb.-based one-

stop R.T.I. and the Indianapolis-based Scott's One-Stop during the summer of '96. In October, it purchased J.E.K., a Baltimore-based one-stop. In each instance, Valley shut down the acquired warehouse and shipped the new customers from its Woodland distribution center.

Additionally, on Wednesday (15), Valley expected to close its purchase of Distribution North America, the independent distribution company the wholesaler formed and jointly owns with Rounder Records. When that deal closes, Valley will be the sole owner.

Cain says Valley has "been looking to get into video for a while, and we have been out kicking the tires on a few distributors." He says that Star Video had the best strategic fit with Valley, noting that the company does a higher percentage of sell-through sales than most of the other distributors.

Since Valley already has a relationship on the music side with a number of large home entertainment software chains, Cain says that Valley will start pushing video to those customers.

Cohen predicts that there will be "a

lot of cross-pollination," with Valley customers buying video and Star customers buying audio. For example, Star racks a number of supermarket chains with video product. Cain says that may present an "interesting opportunity" for Valley's music business. Star Video services more than 11,000 video accounts.

Cain also notes that on a regional basis, there is "very little overlap between the two companies, which is exciting for us. Valley is strongest west of the Mississippi, while Star Video is strongest east of that river."

Another impetus for the acquisition is that Star Video has a significant cash flow and significant sales volume, according to Cohen. "We believe that both of those things will help us get over our next hurdle, which is building a new warehouse and strengthening our infrastructure," he states.

Valley has a 200,000-square-foot facility in Woodland, with sales offices in Omaha and Danbury, Conn. Star Video has a 42,000-square-foot facility in Indianapolis and four depots in the North-

(Continued on page 92)

TIME LIFE MUSIC ACQUIRES 50% OF HEARTLAND

(Continued from page 1)

alog.

Time Life specializes in continuity series (such as the seven-CD "Rolling Stone Collection: 25 Years Of Essential Rock") and sells through infomercials and telemarketing as well as regular TV advertising. Time Life is by far the larger company, possessing the prestige and clout of its parent Time Inc., a unit of Time Warner.

Time Life Music's annual sales are estimated at more than \$250 million, Heartland's at \$50 million.

Besides the combined revenue of more than \$300 million, the two companies will share a database totaling 27 million customers (20 million from Time Life Inc., which includes the Book of the Month Club, and 7 million from Heartland).

The stake in Heartland was sold by Welk Direct Marketing Inc. Time Life also bought from Welk 100% of the catalog operation of children's music company Music for Little People. (The label is owned by founder Lieb Ostrow and distributed by Kid Rhino.)

Ira Pittelman will continue as president of Heartland, which he co-founded with Larry Welk Jr. (son of the late performer Lawrence Welk) in 1982.

"We weren't looking for somebody to come along and buy us," says Pittelman. "But it's a great fit."

Steven Janas, president of Time Life Music, says he and Pittelman began to talk about a combination in December 1995. "We were thinking about ways of significantly increasing business, and we were looking for companies to acquire," says Janas. "One company stood hands above the rest: Heartland."

He says that acquisitions are still part of Time Life's growth strategy, but "not immediately so. We have to digest this one."

Janas adds, "It's very important that we build a catalog. It was a gaping hole in our way of distributing products to consumers. Heartland brings expertise in developing catalogs."

Time Life is now likely to produce original recordings in addition to licensing the use of recordings from labels and other owners of masters. Janas says he is negotiating a deal for just such a project with an artist, but

declines to give details.

The two companies have already begun working together, producing some TV commercials and three new product catalogs.

Time Life's biggest seller has been the seven-CD "Dick Clark's Rock 'N' Roll Era" series, which has sold 3 million units through TV infomercials. Janas notes that two years after its

release, the series still generates sales of 2,500 units a week.

Executives of Time Life and Heartland say the direct-response business is bound to grow as the population ages. Janas points out that in 15 years there will be 70 million baby boomers over the age of 50—consumers who do not frequent record stores.

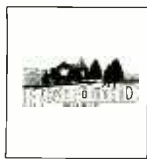
The Recording Industry Assn. of America reports that direct-response music sales increased 20% to \$492.9 million in 1995, but Janas and Pittelman say the market is actually much bigger than that.

Time Life, according to Janas, has plans for worldwide expansion. Time Life Inc. has offices in Europe and in Asia, but the latter sells mostly books and videos. "A high priority is to grow the direct-response music business internationally, and we will use Heartland product to do that," Janas says.

Despite its experience as a direct marketer, Time Life Music is also exploring retail distribution. Janas says it is seeking a label partner to develop and distribute product into stores. He adds, though, that these will not be the same albums that direct-response customers receive.

The executives assert that their products help rather than hurt sales at retail. Pittelman says that many of the artists who have albums on Heartland do not get radio airplay anymore and have a low profile in stores.

"Whenever we have a hit on TV, catalog always increases in sales at retail," he contends. He says that Heartland's "The Very Best Of Anne Murray" sold more than 500,000 units through direct marketing, and that the TV commercials for that title stimulated sales of more than 250,000 units of each of two collections by Murray at retail.



Titles That Now Have Catalog Status

Below are the titles appearing on last week's Billboard album charts that are moving to catalog status as a result of the new criteria. Each of the titles removed from The Billboard 200 as a result of the new policy debuts this week on Top Pop Catalog Albums.

The Billboard 200: "Metallica"; Bob Seger & the Silver Bullet Band, "Greatest Hits"; the Eagles, "Hell Freezes Over"; Hootie & the Blowfish, "Cracked Rear View"; Dave Matthews Band, "Under The Table And Dreaming"; Sublime, "40 Oz. To Freedom"; Celine Dion, "Colour Of My Love"; Tom Petty & the Heartbreakers, "Greatest Hits"; Enya, "Shepherd Moons"; Kenny G, "Breathless"; TLC, "CrazySexyCool"; "Korn."

Top R&B Albums: "Kirk Franklin And The Family"; Sade, "The Best Of Sade"; Wu-Tang Clan, "Enter The Wu-Tang (36 Chambers)."

Top Country Albums: Vince Gill, "When Love Finds You"; Tim McGraw, "Not A Moment Too Soon"; "Bryan White"; George Strait, "Pure Country"; Reba McEntire, "Greatest Hits, Volume Two"; Alabama, "Greatest Hits Vol. III"; Willie Nelson, "Super Hits"; Jeff Foxworthy, "You Might Be A Redneck If . . ."; Brooks & Dunn, "Brand New Man"; Charlie Daniels, "Super Hits"; Tracy Byrd, "No Ordinary Man."

Top Jazz Albums and Top Contemporary Jazz Albums: Kenny G, "Breathless"; Ella Fitzgerald, "The Best Of The Songbooks"; Tony Bennett, "MTV Unplugged"; soundtrack, "Swing Kids"; Billie Holiday, "Billie's Best."

The Billboard Latin 50: Gloria Estefan, "Mi Tierra"; Selena, "Amor

Prohibido"; Luis Miguel, "Segundo Romance"; Luis Miguel, "Romance"; "Gypsy Kings."

Top Gospel Albums: "Kirk Franklin And The Family"; Helen Baylor, "The Live Experience"; Dottie Peoples, "On Time God."

Top Contemporary Christian: "Kirk Franklin And The Family"; Amy Grant, "House Of Love."

Top New Age Albums: Enya, "Shepherd Moons"; Yanni, "Live At The Acropolis"; George Winston, "Forest"; Yanni, "In My Time"; Ottmar Liebert, "Nouveau Flamenco"; various artists, "Celtic Twilight"; Jim Brickman, "No Words."

CRITERIA CHANGED FOR ALBUM CATALOG CHARTS

(Continued from page 5)

Another Pink Floyd title, 1979's "The Wall," which logged 123 weeks on The Billboard 200, has the distinction of being the only album to appear on Top Pop Catalog for each of the chart's 296 weeks.

"We are sensitive to the fact that longevity is an important yardstick for both chart fans and artists, which led us to introduce the 'total chart weeks' column," says Geoff Mayfield, Billboard director of charts. "The old criteria, established with industry input, was well intended, but over time we found those rules created several anomalies. Just as the recurrent rules in Billboard and Airplay Monitor make our radio charts more useful to programmers and promotion departments, the new catalog criteria better aligns our sales charts with buyers' needs."

To facilitate the new catalog policy,

Top Classical Albums: Carreras, Domingo, Pavarotti (Metha), "In Concert"; Carreras, Domingo, Pavarotti (Metha), "The 3 Tenors In Concert 1984"; Benedictine Monks Of Santo Domingo De Silos, "Chant"; soundtrack, "Immortal Beloved"; Robert Shaw Chamber Singers, "Songs Of Angels."

Top World Music: Loreena McKennitt, "The Mask And Mirror."

Top Blues Albums: Eric Clapton, "From The Cradle"; "Keb' Mo'"; Jimi Hendrix, "Blues."

None of the titles on last week's Top Reggae Albums or Top Contemporary Classical were affected by the new criteria.

Billboard will maintain in-house catalog album charts for each of its specialty lists. These new lists will allow specialty titles to establish longevity records and will also be utilized to create periodic catalog recaps in Billboard.

Due to the particular nature of the product represented, three Billboard album charts are exempt from the catalog rule: Top Kid Audio, Top Classical Midline, and Top Classical Budget. Titles that meet Billboard's catalog criteria will therefore continue to appear on these three lists.

Christmas titles continue to be governed by another standard. In accordance with a Billboard policy that predates the catalog charts, Christmas titles only qualify for current charts in the first year of release. In the second and subsequent years, a Christmas title is designated as catalog.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

NO FOOLING: The Cardigans' modern rock and top 40 hit "Lovefool" (Stockholm/Mercury) is one of the fastest-rising titles on Hot 100 Airplay. This week it posts a 19% improvement in audience impressions, bringing its total audience to 54 million and moving the track 9-5 on Hot 100 Airplay in its seventh chart week. "Lovefool" is receiving airplay at 205 monitored stations and is ranked No. 1 at 10 of those stations, including two in San Diego, KFMB (78 detections) and KKLQ (74 detections). Other airplay leaders include WKQX Chicago (65 detections), WZJM Cleveland (54 detections), and WAQZ Cincinnati (44 detections).

KKLQ PD Greg Stevens believes that "Lovefool" caught on quickly in San Diego because "alternative music" (now termed modern rock) has been a staple in the market for the past 10 years. He says that the song's unique sound represents a comfortable "midpoint between pop alternative and a pure pop record." WKQX PD Bill Gamble concurs, saying that the song's "fun retro feel has broad appeal." He adds, "It is not every day that you find a record that sells, requests, and researches!" Even before WKQX started spinning "Lovefool," the station received unsolicited requests from listeners who had bought the "Romeo + Juliet" soundtrack (Capitol). The song is also available on the Cardigans album "First Band On The Moon," which is No. 92 on The Billboard 200.

If "Lovefool" were commercially available, the single would likely top the Hot 100 with the strength of its airplay numbers. However, at this time, Mercury is not planning to release a single, making the song ineligible to chart on the Hot 100.

COUNTDOWN REBOUND: Several songs picked up significant audience impressions, rebounding on the Hot 100 because of year-end countdown shows. The beneficiaries are "I Love You Always Forever" by Donna Lewis, at No. 16; "Counting Blue Cars" by Dishwalla, at No. 30; "You Learn"/"You Oughta Know" by Alanis Morissette, at No. 31; "You Can Make History (Young Again)" by Elton John, at No. 85; and "Birmingham" by Amanda Marshall, at No. 89.

There were a couple other titles that profited from extra countdown spins. On the Hot 100 Airplay chart, "Change The World" by Eric Clapton moves 23-22, "You Learn" by Morissette moves 33-30, and "Spiderwebs" by No Doubt moves 35-31.

SALES SLUMP: Typical of the post-holiday season, singles sales are off. On average, this week's piece counts were down 30% from last week's holiday high. Last week there were six titles scanning more than 100,000 units, according to SoundScan; this week only the top two titles on Hot 100 Singles Sales sold that much.

There were only two titles that meet the standard 10% increase to earn bullets on Hot 100 Singles Sales. "In My Bed" by Dru Hill (Island) posts a 20% gain and jumps 17 positions to No. 30 on Hot 100 Singles Sales. Dru Hill also earns Greatest Gainer/Sales status on the Hot 100 (No. 53) for the single's strong retail showing. The other thriving single is "What They Do" by the Roots (DGC/Geffen), which grew 10% and zooms 20 positions to No. 46 on Hot 100 Singles Sales. In this soft week, the bullet criteria is more lenient to raise the bullet count. Essentially, bullets were awarded to the singles whose sales were off the least from the previous week.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	8	THE FOUNDATION XZIBIT (LOUD/RCA)
2	4	6	SETTING SUN THE CHEMICAL BROTHERS FEAT. NOEL GALLAGHER (A&M/WARLOCK)
3	—	7	STAND UP LOVE TRIBE (DVB&A&M)
4	14	4	ANOTHER YU, ANOTHER ME BRADY SEALS (REPRISE)
5	3	5	IN YOUR WILDEST DREAMS TINA TURNER FEAT. BARRY WHITE (VIRGIN)
6	10	8	FIRE UP! FUNKY GREEN OOGS (TWISTED/MCA)
7	8	2	MY BABY MAMA QT (ROWDY/ARISTA)
8	11	4	STRESSED OUT A TRIBE CALLED QUEST FEAT. FAITH EVANS (JIVE)
9	15	8	PASSION K5 (ROBBINS)
10	—	1	DON'T STOP MOVIN' LIVIN' JOY (MCA)
11	21	2	IS THAT A TEAR TRACY LAWRENCE (ATLANTIC)
12	12	2	MACARENA (COUNTRY VERSION) THE GROOVEGRASS BOYZ (IMPRIENT)
13	18	5	NO SENOR JONNY Z (PUMP/QUALITY/WARLOCK)

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

OUTPOST LABEL TEAMS WITH CITY OF ANGELS

(Continued from page 8)

which have already been released domestically by City of Angels, will bow on City of Angels/Outpost in all markets outside North America on March 25.

Outpost partner Andy Gershon says the deal allows the label to concentrate on markets where electronic dance music is solidly entrenched, while City of Angels can continue to develop acts in the U.S. For releases that Outpost declines to pick up, City of Angels will continue to work through indie distributor Caroline.

"The markets in the U.K. and Europe are much further along in electronic dance music than North America, and the idea is to put out these records in the rest of the world, and then domestically, as the market develops," Gershon says.

"This is a lesson in patience," he adds. "We're letting the genre grow naturally, and when the time comes for certain [City of Angels] acts, we will help take them a step further domestically."

According to Jon Sidel, Outpost A&R representative, City of Angels acts characterize a new U.S. electronic dance movement that is

primed for release in Europe.

"U.S. electronic dance music pays homage to the U.K., but with an L.A. twist and a hip-hop-influenced beat, and that's what we believe we can point back to Europe," says Sidel.

Still, Outpost has exercised its signing option to add former City of Angels act the Crystal Method to its roster even though the band is already signed to S3 in Europe and the U.K.

The band's as-yet-untitled set will be released by Outpost April 22.

Sidel compares the act to up-and-coming electronic acts the Chemical Brothers and Prodigy, saying the band has already developed a core audience and is ready for a mainstream move.

"The Crystal Method is what the English are calling 'dance superbands,'" he says. "They're not just DJs or producers who create house tracks. We're talking about a band that plays a lot of live shows."

City of Angels co-founder Justin King says this new breed of electronic act is exactly what the genre needs to build interest domestically.

"The bands we sign are represen-

tative of a new face and personality for electronic music. They go out. They gig. They throw televisions out of hotel-room windows just like other bands."

With the attention it has gathered from bands such as the Crystal Method, City of Angels has distinguished itself as one of the pioneering U.S. record labels involved in domestic electronic dance music since it began in 1995. King and his partner Steven Melrose, however, have several years of experience in the genre.

"We have lived and breathed electronic dance music for years," says King. "That's why it makes this such a good marriage. We bring our backgrounds, and Outpost wants to get involved, but [also] let us keep doing what we've been doing."

Gershon admits that different aspects of the deal will develop in time, saying that he pictures an exchange of resources based on the requirements of particular situations.

As an example, he mentions the possibility of remixes by Outpost Recording acts that may be serviced to DJs via City of Angels' established club pipeline. In another scenario, he speaks of Outpost handling college radio for a City of Angels-signed act.

"It's an unconventionally structured deal because we wanted to be able to move in so many different directions," says Gershon. "We want to be flexible enough to do what's right at the time for the artists, for us, and for City of Angels."

ROYALTY DISPUTE HEATS UP IN EUROPE

(Continued from page 5)

MIDEM, Hutchinson says, "I don't want to toss a grenade into the other guy's trench."

He also warns that should the societies' dispute come to the attention of the EU's DG4 competition authority, an inquiry will "open a Pandora's box."

MCPS sister body the Performing Right Society—which Hutchinson heads—underwent a British government investigation last year, and Hutchinson argues that outside agencies always use such inquiries as a repository for all their complaints and grievances. He warns, "All of the societies—MCPS included—have inefficiencies in one way or another. DG4 will look at social deductions, funny accounting—all sorts of stuff which will come out of the woodwork."

In the meantime, MCPS may face a gamut of other announced terminations of reciprocal agreements. Tournier warns that four other societies have begun the termination process: Belgium's SABAM, Italy's SIAE, Germany's GEMA, and the Netherlands' STEMRA.

Tournier adds, "The five of us are going to set up an office in London in the weeks to come to represent us. We are currently discussing with a skilled professional in this field who will be the middleman between the users and the five societies."

Tournier says the "skilled professional" is not former MCPS chief executive Frans De Wit, who left MCPS in the same week direct distribution was introduced.

Of Hutchinson's claim that SDRM's action under BIEM's new rules breaks European law, Tournier says, "That is childish and ridiculous."

"It doesn't make sense. We were so much aware of the European risks that the deals we have set up with our sister societies in other countries were not exclusive."

He argues that it is in keeping with the spirit of the European single market that continental societies should set up shop in London and establish new, cross-border competition.

Hutchinson, though, counters,

"People seem to forget who they are working for. We collecting societies are supposed to be collecting money and paying it out to the people who have earned it. We should not be in the business of self-perpetuation."

TOWNES VAN ZANDT DIES

(Continued from page 9)

quickly: "Our Mother The Mountain" in 1969, "Townes Van Zandt" in 1970, "Delta Momma Blues" in 1971, "High, Low And Inbetween" in 1972, "The Late, Great Townes Van Zandt" in 1973, the double album "Live At The Old Quarter" in 1977, and "Flying Shoes" in 1978.

His migratory pattern set in then, and he didn't release another recording until 1987's "At My Window" and 1989's "Live And Obscure" album.

Insofar as anyone could believe anything he said (his former manager John Lomax III recalls that he long believed Van Zandt's claim that he had "invented singing with your eyes closed"), Van Zandt sometimes sweated blood over his songs and sometimes simply was a waiting vessel for divine inspiration. He once said that "If I Needed You" came to him in a dream in which he was a folk singer singing that song. He said that even the guitar part was intact when he awoke. His great song "Mr. Mudd And Mr. Gold," he once said, arrived in a rush, and he scribbled on legal pads for three hours until the song completed itself.

His life and career continued on their chaotic ways, advice from well-meaning friends and advisers tolerated but largely ignored. The word

"demons" is often carelessly thrown around in regard to creative people, but one suspects it applied perfectly to Van Zandt and his intense songs and intense life.

In her liner notes to 1996's "Around Townes" tribute album by Jonell Mosser (on Winter Harvest), Jeanene Van Zandt wrote: "Townes, I remember waking one morning to find your writing pad on the coffee table. You were still asleep so I felt safe sneaking a peek. As I read the words to what later became 'A Song For' I was brought to tears. Hell, I was bawling. It was so tragically beautiful. You came running from the bedroom and asked, 'What's wrong, babe?' I said, 'Townes, this new song is so beautiful. It's bound to be my new favorite.' You replied, 'Song, my ass. That's a suicide note.'"

He truly lived his life "for the sake of the song," friends agreed at his memorial service.

Van Zandt is survived by a daughter, Katie Belle Van Zandt of Nashville; two sons, John Townes Van Zandt of Corpus Christi, Texas, and William Vincent Van Zandt of Nashville; a sister, Donna Spence of Boulder, Colo.; and a brother, Bill Van Zandt of Houston.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JANUARY 18, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	53	NO DOUBT ▲ ⁸ TRAUMA 92580/INTERSCOPE (10.98/15.98) HS 5 weeks at No. 1	TRAGIC KINGDOM	1
2	4	5	10	SOUNDTRACK ▲ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
3	2	2	43	CELINE DION ▲ ⁸ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
4	5	3	6	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
5	6	7	8	SOUNDTRACK ▲ ² WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
6	3	4	7	BUSH TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
7	7	6	29	TONI BRAXTON ▲ ³ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
8	8	8	26	LEANN RIMES ▲ ² CURB 77821 (10.98/15.98)	BLUE	3
9	9	11	82	ALANIS MORISSETTE ▲ ¹⁴ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
10	12	12	17	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
11	13	19	9	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
12	11	10	8	SOUNDTRACK WARNER BROS. 46346 (21.98/27.98)	EVITA	6
13	10	9	14	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
14	16	15	28	KEITH SWEAT ▲ ² ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
15	18	25	44	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
16	19	24	17	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
17	15	13	10	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
18	14	18	8	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
19	17	14	12	COUNTING CROWS ● DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
20	20	16	20	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
21	22	30	9	SOUNDTRACK GEFEN 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	21
22	21	20	11	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
23	31	40	7	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
24	25	26	17	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
25	26	23	15	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
26	24	28	15	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
27	27	36	9	MO THUGS FAMILY ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
28	33	37	47	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
29	29	27	15	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
30	23	21	9	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
31	50	56	8	VARIOUS ARTISTS ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	31
32	46	53	19	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	20
33	30	33	36	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
34	35	50	23	SUBLIME ● GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	34
35	42	45	10	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
36	38	34	6	ENIGMA VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
37	39	31	8	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
38	47	59	16	CAKE ● CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS	FASHION NUGGET	38
39	34	47	13	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
40	41	61	11	WESTSIDE CONNECTION ● LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
41	32	29	11	JOURNEY COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
42	43	41	4	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	12
43	37	38	31	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
44	36	46	6	VARIOUS ARTISTS DEATH ROW 50677/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
45	40	55	14	TOOL ● ZOO 31087* (10.98/16.98)	AENIMA	2
46	60	65	27	THE WALLFLOWERS ● INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	46
47	69	72	7	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	37
48	51	60	65	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
49	44	54	76	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1	
50	53	62	6	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	6
51	74	92	8	LIL' KIM ● UNO&S/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
52	54	42	97	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
53	59	85	7	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
54	56	44	15	ELTON JOHN ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
55	63	80	9	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29

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
56	45	52	14	NIRVANA ▲ DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISHKAH	1
57	28	17	10	THE BEATLES APPLE 34451*/CAPITOL (19.98/30.98)	ANTHOLOGY 3	1
58	49	48	63	THE SMASHING PUMPKINS ▲ ⁷ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
59	61	68	10	VARIOUS ARTISTS ● TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	40
60	80	107	13	GINUWINE 550 MUSIC 67685/EPIC (10.98/16.98) HS	GINUWINE... THE BACHELOR	60
61	57	57	38	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
62	65	71	36	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
63	170	—	2	SOUNDTRACK REVOLUTION 24666/WARNER BROS. (11.98/17.98)	MICHAEL	63
64	62	51	26	DONNA LEWIS ▲ ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
65	109	172	3	SOUNDTRACK COLUMBIA 67910 (10.98 EQ/17.98)	ONE FINE DAY	65
66	58	49	14	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
67	55	32	8	SOUNDTRACK ▲ COLUMBIA 67887 (10.98 EQ/17.98)	THE MIRROR HAS TWO FACES	16
68	48	43	37	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
69	68	88	47	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
70	71	86	104	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
71	66	64	15	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
72	104	110	9	KEVIN SHARP 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	72
73	83	84	76	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
74	73	102	7	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	6
75	82	103	47	FUGEES ▲ ⁵ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
76	77	87	17	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	62
77	89	96	108	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
78	96	100	41	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
79	84	98	33	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
80	95	116	29	BECK ● DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
81	102	109	28	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
82	70	76	19	PEARL JAM ▲ EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
83	97	139	10	E-40 ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
84	75	70	66	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
85	93	105	66	OASIS ▲ ⁴ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
86	81	69	60	TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
87	85	132	19	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
88	78	101	12	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
89	79	77	36	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
90	169	—	5	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	90
91	94	90	9	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67577* (10.98 EQ/16.98)	II	31
92	132	175	3	THE CARDIGANS MERCURY 533117 (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	92
93	125	135	3	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	93
94	113	163	18	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
95	98	93	43	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
96	120	112	81	NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
97	72	63	7	♀ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
98	118	136	10	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
99	92	81	63	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
100	91	123	38	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
101	107	119	9	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
102	100	137	10	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
103	86	79	17	R.E.M. ▲ WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
104	88	67	19	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21
105	76	73	47	ADAM SANDLER ▲ WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
106	90	74	37	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	155	133	15	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	107
108	116	122	13	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) HS	THE GARDEN	101
109	122	167	27	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
110	145	169	35	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	43
111	146	157	13	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
112	103	120	23	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
113	101	83	11	MARY CHAPIN CARPENTER COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20
114	87	58	15	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
115	172	183	19	VARIOUS ARTISTS ● POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
116	150	153	6	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	116
117	115	114	71	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
118	NEW		1	VARIOUS ARTISTS MADACY 6803 (10.98/15.98)	★★★HOT SHOT DEBUT★★★ POWER OF LOVE — 16 GREAT SOFT ROCK HITS	118
119	112	124	41	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
120	126	151	6	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	39
121	105	95	17	JOHN MELLENCAMP ● MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
122	133	127	72	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
123	52	22	14	MICHAEL BOLTON ▲ COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	11
124	130	154	19	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
125	151	179	9	LUSCIOUS JACKSON GRANO ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	90
126	123	106	15	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
127	144	168	6	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	127
128	139	104	7	BARRY MANILOW ARISTA 18809 (10.98/16.98)	SUMMER OF '78	82
129	99	78	16	GEORGE WINSTON ● DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55
130	135	170	23	POE ● MODERN 92605/AG (10.98/15.98) HS	HELLO	71
131	152	158	51	LA BOUCHE ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	28
132	NEW		1	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	132
133	124	108	11	PHIL COLLINS ● FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
134	178	—	2	VARIOUS ARTISTS LOUD 67423/RCA (10.98/16.98)	ALL THAT: THE ALBUM	134
135	119	111	59	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
136	175	162	8	NO MERCY ARISTA 18941 (10.98/15.98) HS	NO MERCY	125
137	114	99	7	JULIO IGLESIAS COLUMBIA 67899 (10.98 EQ/17.98)	TANGO	93
138	158	144	31	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
139	117	131	12	PHISH ELEKTRA 61971/EEG (10.98/16.98)	BILLY BREATHE	7
140	157	193	29	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
141	134	126	32	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
142	137	143	36	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
143	167	187	60	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
144	156	184	21	SOUNDTRACK ▲ MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
145	148	150	19	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
146	121	94	55	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
147	165	190	59	LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
148	174	185	11	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	148
149	160	147	14	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	116
150	67	35	13	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	27
151	NEW		1	SING-ALONG WALT DISNEY 60922 (10.98 Cassette)	TOY STORY	151

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
152	187	—	33	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
153	171	—	8	DA BRAT ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20
154	180	—	10	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
155	RE-ENTRY		3	VARIOUS ARTISTS EMI-CAPITOL 54555 (10.98/16.98)	LUV COLLECTION: MOVIE LUV	155
156	186	177	34	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
157	183	—	28	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
158	198	194	6	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	158
159	RE-ENTRY		4	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	55
160	RE-ENTRY		3	VARIOUS ARTISTS WALT DISNEY 60910 (10.98 Cassette)	101 DALMATIANS (LIVE ACTION)	160
161	184	159	31	GLORIA ESTEFAN ▲ EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
162	168	180	61	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
163	166	152	68	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
164	64	39	9	VANESSA WILLIAMS ● MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	36
165	195	—	26	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	102
166	176	—	55	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
167	147	148	50	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
168	142	149	11	RUSTED ROOT MERCURY 534050 (10.98 EQ/16.98)	REMEMBER	38
169	163	178	15	WEEZER DGC 25007*/GEFFEN (10.98/16.98)	PINKERTON	19
170	136	91	10	VARIOUS ARTISTS SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
171	173	—	43	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
172	181	—	2	LOCAL H ISLAND 524202 (8.98/14.98) HS	AS GOOD AS DEAD	172
173	192	—	12	VARIOUS ARTISTS QUALITY 6750/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 5	101
174	RE-ENTRY		10	REPUBLICA DECONSTRUCTION 66899/RCA (8.98/13.98) HS	REPUBLICA	153
175	153	118	59	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
176	164	138	13	CHRIS ISAAK REPRISE 46325/WARNER BROS. (10.98/16.98)	BAJA SESSIONS	33
177	111	97	36	THE BEATLES ▲ ² APPLE 34448*/CAPITOL (19.98/30.98)	ANTHOLOGY 2	1
178	RE-ENTRY		16	WHITE ZOMBIE ● GEFFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
179	143	113	5	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	113
180	RE-ENTRY		81	WHITE ZOMBIE ▲ ² GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
181	RE-ENTRY		34	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
182	RE-ENTRY		5	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	35
183	RE-ENTRY		11	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC	178
184	RE-ENTRY		9	THE ROOTS DGC 24972*/GEFFEN (10.98/16.98)	ILLADELPH HALFLIFE	21
185	RE-ENTRY		4	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	121
186	RE-ENTRY		4	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	96
187	154	160	56	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
188	NEW		1	VARIOUS ARTISTS EMI-CAPITOL 54547 (8.98/11.98)	LUV COLLECTION: HOT LUV DANCE SONGS	188
189	188	188	15	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	52
190	161	115	17	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
191	196	174	13	ORIGINAL BROADWAY CAST ● DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
192	110	75	6	THE SMASHING PUMPKINS VIRGIN 38564 (39.98 CD)	THE AEROPLANE FLIES HIGH	42
193	162	117	18	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
194	141	134	56	ENYA ▲ ² REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
195	RE-ENTRY		15	COUNTDOWN DANCE MASTERS MADACY 0346 (3.98/7.98)	MACARENA TROPICAL DISCO	93
196	RE-ENTRY		4	SHAQUILLE O'NEAL T.W.ISM/TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	82
197	RE-ENTRY		19	ROBERT MILES DECONSTRUCTION 18930/ARISTA (10.98/15.98)	DREAMLAND	54
198	RE-ENTRY		43	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
199	NEW		1	SOUNDTRACK PHILIPS 454710/POLYGRAM CLASSICS (10.98/16.98)	SHINE	199
200	194	173	34	DISHWALLA ● A&M 540319 (10.98/16.98) HS	PET YOUR FRIENDS	89

Mo Thugs Family 27	Republica 174	Shine 199	Jock Jams Vol. 1 73
Keith Murray 120	Richie Rich 182	Space Jam 5	Jock Jams Vol. 2 20
NAS 109	The Tony Rich Project 198	That Thing You Do! 126	Luv Collection: Hot Luv Dance Songs 188
New Edition 24	LeAnn Rimes 8	Rod Stewart 37	Luv Collection: Movie Luv 155
Nirvana 56	The Roots 184	Stone Temple Pilots 119	MTV Party To Go — Volume 10 59
No Doubt 1	Rusted Root 168	George Strait 68	Power Of Love — 16 Great Soft Rock Hits 118
No Mercy 136	Adam Sandler 105	Sublime 34	Pure Disco 116
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Outkast 87	Soundgarden 79	Travis Tritt 145	The Wallflowers 46
Pearl Jam 82	SOUNDTRACK	Shania Twain 52	Weezer 169
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Point Of Grace 190	The Crow: City Of Angels 144	VARIOUS ARTISTS	Bryan White 78
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† 97	Jerry Maguire 93	All That: The Album 134	Vanessa Williams 164
Quad City DJ's 81	Michael 63	The Best Of Country Sing The Best Of Disney 107	George Winston 129
R.E.M. 103	The Mirror Has Two Faces 67	Classic Disney Vol. III - 60 Years Of Musical Ma 183	"Weird Al" Yankovic 95

INTERNATIONAL MUSIC MARKETS

(Continued from page 1)

sis was that business was good, but could have been a lot better.

However, there were some bright spots, with countries such as Hong Kong and Australia reporting good growth over the Christmas and New Year periods.

Although figures vary radically from territory to territory—and even within individual countries—the consensus was that sales perked up in most major markets internationally during the Christmas period. However, many feel that the release lineup for the last quarter of the year was not quite as strong as in previous years and that sales consequently did not reach the heights of previous years.

There were similar mixed views on the prospects for 1997; although retailers in certain territories have been cheered by an upturn in business in January, others were not overly optimistic about '97.

In Japan, the largest market outside of the U.S., the Christmas period failed to revive what has turned out to be a gloomy year for retailers. Shinseido, Japan's biggest music retailer, with 233 stores nationwide, reports that music sales were significantly down during the December-January period, although an increase in the number of its shops open during the New Year's holiday period (Jan. 1-3) "helped make up for the generally poor sales at the year-end," according to a statement from the company.

X Japan, Glay, Toshinobu Kubota, Max, and the Yellow Monkey were among the big sellers in year-end 1996, and the company was looking forward to an improved performance in February and March.

Keith Cahoon, managing director of Tower Records Far East, says that business was "reasonably good." However, he adds, "right now, the record business in Japan has taken a huge downspin. [Record companies] are saying that across the board sales are off 25%-30% [for the last few months]."

He says that no one is really sure why things have gone so badly, although the poor performance of new releases from major international acts had played its part. Tower, which has 38 stores in Japan, was more upbeat about the performance of local acts. Cahoon says, "It's been a great year for Japanese pop music. There's been quite a few artists who've sold over 2 million copies in 1996. We're really looking for some big titles from international pop. Japanese pop is going through the roof."

In Germany, strong sales from Italian tenor Andrea Bocelli's album "Bocelli" and the single "Time To Say Goodbye," featuring Sarah Brightman and Bocelli, saved the record market from a potentially catastrophic Christmas period.

This is the opinion of Bodo Bochnig, chairman of the Assn. of German

Record Retailers, in his review of the past eight weeks. He adds that business was down on the previous year. His view was shared by Wolfgang Orthmayr, managing director and head music buyer of the 19-store WOM chain, who adds that in spite of the extended shop hours, sales expectations were not met.

Orthmayr attributes the dull Christmas business to weak product and is equally downbeat regarding the prospects for 1997. "There are going to be price wars again, meaning that new CD releases will be selling for as low as \$11," he says.

ITALIAN PRICE PROBLEMS

Music sales in Italy were equally barren. Italy's leading specialist music retail chains report slack Christmas sales, and, according to their chief executives, they managed to match last year's figures only through strong promotional campaigns.

Flanked by growing competition from cut-price hypermarkets and an ongoing slow economy, retail executives say that the relatively high price of music in Italy is making customers even more hesitant and selective about what they are buying.

Massimo Cappini, managing director of Italy's largest chain, the 22-store Ricordi Mediastores, says that takings in December were 5%-6% up against the same period last year. He adds, however, "We had to work very hard to achieve that figure by perfecting our stock control, ensuring that we had a constant supply of the best sellers and a complete catalog of niche genre titles. There is a consumer crisis in all sectors, but the high cost of CDs in Italy compared with other countries has really started to affect consumers."

Filippo Sugar, managing director of Messagerie Musicale, which owns Italy's largest record store (2,800 square meters) in Milan and another smaller store (400 square meters) in Rome, adds, "We had 25% more customers than the same pre-Christmas period in 1995. However, their average spend was down from 41,000 lire [\$26.50] to 32,000 lire [\$20.80]."

In the U.K., the perennial problem of customers waiting until the last week before Christmas to buy music product remained. As Andy Lown, managing director for Tower Records' Europe and Middle East operations, comments, "Everyone is aware that Christmas is getting later and later, but it is now becoming a joke. Very soon Christmas business won't start until Boxing Day [the day after Christmas]."

U.K. SURGE

Nevertheless, after a worrisome couple of weeks early in December, the traditional Christmas surge in the U.K. came through, and Lown reports sales across the entire range were well up on

the previous year.

At the U.K.'s largest specialist music retailing group, Virgin Our Price, sales for the Christmas holiday period were up 4% on the previous year. In addition, the flagship Virgin Megastore, on Oxford Street in London, reported its best-ever day of business (Dec. 23), while across the Virgin and Our Price chains, business was up 20% in the first week of January.

Rod McLennan, senior product manager for music for the group, agrees with Lown that Christmas gets later and later each year, but, despite a rise in sales, overall he feels Christmas did not live up to previous years.

"I don't think the release schedule was as good or as dynamic as last year," he says. "It could have been better—I think our sales of more mainstream product have flattened out a little because of the nontraditional outlets."

On the plus side, he reports "outstanding" business for the dance compilation "Annual II—Pete Tong And Boy George."

Business in January had so far been strong, although McLennan is concerned about the lack of major new releases in the first month of the year.

In Spain, a mixed picture emerges. While Virgin Retail, which has two megastores plus seven other outlets and accounts for an estimated 12% of national music sales, reports that 1996 Christmas sales were "inferior" to those of 1995, French-owned FNAC, with two large stores, says that sales in Madrid increased 20%-25%.

At El Corte Ingles, Spain's largest department-store chain, music sales were a "little higher" than in previous years.

Virgin marketing director Elena Peydró says sales this year were down because people bought "later and slower, and sales didn't begin to show until mid-December."

BRIGHT SPOTS

Despite the gloom, there were some bright spots. In Hong Kong, HMV celebrated its second Christmas in the territory with a strong showing. Philip Kung, HMV's managing director, Chinese Asia region, says, "We did have growth over last year's Christmas period, and it has been good growth. In general, we've seen an improvement year-on-year Christmas '96 vs. Christmas '95."

He says music sales rose across the board, with a heavy promotional spend on a number of fronts paying dividends. "We're definitely going to concentrate on the season next year," he says. HMV has four stores in Hong Kong and is scheduled to open a store in Singapore in March.

In Australia, while retail across the board suffered a 7% fall, recorded music generally held its own. Crowded House's "Recurring Dream" was the strongest seller for most chains, with the 122 stores in the Brashs chain selling 30,000 copies of the album during December. Brashs (with a nearly 18% market share) was up 17% from the previous year, and 5% over its target.

"Public perception of Brashs as a place with reasonable CD prices had a lot to do with activity," says Ron Edwards, national sales manager of recorded music. First-week sales in January were up 20% on the previous year, but Brashs predicts only a 5% rise for the first quarter.

The 83-store Sanity/Delta, which has an almost 11% market share, also registered strong growth. Managing director Daniel Agostinelli says strong

sellers were titles by Jamiroquai and Crowded House. January sales show an 11% jump from last year.

The music divisions of department stores, while not making figures available to Billboard, also agreed that trading through December and early January ran above last year's activity.

Holiday sales in Brazil, the sixth largest market, continued a buoyant sales streak that began in mid-1994 when the hard-currency economic initiative Plano Real was introduced.

Manuel Camero, president of

Brazil's recording trade group APBD, says that while holiday revenue tallies are not yet official, sales should run about 30% higher than the \$58 million realized during the corresponding period in 1995. He notes that Brazil's wholesale record market in 1996 could be worth about \$800 million.

Camero adds that even more product could have been sold during the Yuletide season "if there were more points of sale in Brazil and if the credit situation with certain retailers was not so tight."



by Geoff Mayfield

GEARING DOWN: Industry movers and watchers know the drill this time of year. As retail downshifts from Christmas week to New Year's week traffic, an overwhelming majority of the titles on our sales charts—including ones that make their chart debut—show declines from the previous week.

Consequently, in almost every case, upward movement means a title's erosion was smaller than those suffered by others in the same part of the chart. Bullet criteria on our sales charts has been adjusted to reward the titles with the smallest decreases, and Pacesetters on The Billboard 200 and Top Country Albums are awarded to the titles with the smallest percentage declines.

In chalking up its fifth chart-topping week, **No Doubt** is the only title to exceed 200,000 units. Its new total, 251,000 units, reflects a 50% decline from prior-week sales, typical of the slides seen throughout this week's Billboard 200.

NEW POSITIONS: The realignment of our catalog criteria adds 17 debuts to Top Pop Catalog Albums, including a dozen that appeared on last week's Billboard 200 (see story, page 5).

We know that die-hard nonindustry fans who follow our charts—and there are many such folks out there—will chafe at this adjustment, just as some continue to be irked by the recurrent rules we've employed on our airplay charts for the past five years.

The bottom line for Billboard, however, is that our charts are tools used by the music trade, including music buyers and radio programmers.

In the spring of 1989, Billboard hosted a dinner in New York with several of the nation's leading national and regional chains to discuss our intention to change our charts to point-of-sale-based (P-O-S) data—two full years before our first use of SoundScan information. The assembled retailers noted how a P-O-S-generated chart would cause catalog items to surface more than they did in our old system and urged us to keep current and catalog titles on separate charts, since retail buys catalog differently from the manner in which it buys current product, much in the way that a produce department sorts apples from oranges. We are confident that the refinement of our catalog criteria will make our charts more relevant to buyers, distributors, and label sales departments.

Billboard often walks a fine line between the needs of the trade and the desires of chart purists. Our new criteria and the creation of the "total chart weeks" column on our charts have been constructed with that balance in mind.

MIX IS THE WORD: Despite all the new competition, the set that bests Top Pop Catalog is the soundtrack from "Grease," which, thanks to a quirky radio happening that started last summer, emerged as one of the fourth quarter's stronger sellers. KHOM New Orleans began delighting its listeners with a medley of three songs from the 18-year-old soundtrack during the hot months. By October, the "Grease Mega Mix" was a Polydor priority and sales quickly followed, as it started a three-week run at No. 1 on the catalog list in the Nov. 9 issue.

The **John Travolta/Olivia Newton-John** medley peaked at No. 25 on Hot 100 Airplay in December, but even more impressive was the way the soundtrack weathered the traffic of seasonal titles that invades Top Pop Catalog from Thanksgiving through the end of the year. Although holiday titles tend to dominate the chart during that stretch, especially the top 10, "Grease" never fell below No. 5 in those weeks. If the album were eligible for The Billboard 200, its new chart-topping total, 54,500 units, would place it at No. 25.

Of the 22 soundtracks that have appeared on Top Pop Catalog, "Grease" is the first to hit No. 1 and, in fact, is the only one to reach the top five.

RIM SHOTS: Although TV exposure was a big trump card for music acts in the weeks leading up to Christmas, it had less impact on our chart during the week that followed Christmas. Still, **Rosie O'Donnell** guest **Natalie Merchant** (120-96) and **Jay Leno** visitor **Tony Toni Toné** (69-47) earn bullets on The Billboard 200, while **Tony Rich**, who played **Dick Clark's** New Year's Eve special, re-enters at No. 198. . . The soundtrack to "Michael" is reflecting the two weeks the movie has spent at No. 1 on the box-office chart, zipping 170-63 with a 44% sales gain. Not only does it win The Billboard 200's Greatest Gainer nod, it is also the *only* title from last week's list to manage any kind of gain.

VALLEY BUYING SPREE LEADS TO STAR VIDEO

(Continued from page 86)

east, which mainly service video rental stores. Star Video has three other sales offices, including one in the company's headquarters.

Cohen says he anticipates keeping the sales offices and rental depots. The rental video business needs a quick turnaround and cheap freight, he says.

On the other hand, he anticipates housing the company's video sell-through and whatever sell-through business Valley picks up in the same warehouse. Cohen says that Valley

wants to build a state-of-the-art distribution center in the Midwest and is looking at three or four locations. One possibility is expanding Star Video's Indianapolis warehouse, he says.

One source familiar with Star Video says that, aside from capitalizing on the obvious economies of scale, Valley will likely leave the Star Video operation alone. "1996 was the company's best year ever," that source notes. "Star Video has been very, very profitable, which is why they're not going to mess with it."

MUSIC CHAINS REPORT GOOD, BAD NEWS

(Continued from page 1)

1996, sales in Canada reached 11,048,700 units in December.

U.S. retailers with flat or lower sales say that new releases were weaker this year than last and that consumers had other uses for their money. Fortunately, low-ball pricing was not as big a factor this year



for many retailers, thanks to the major distributors' putting teeth into minimum-advertised-price policies that cut off advertising funds to accounts that sell titles below certain prices.

Merchants report that after-holiday business from gift certificates and coupons are giving a boost to January sales. SoundScan reports album sales were up 18.4% for the week ending Jan. 5. In fact, strong January sales have calmed some of the worries that merchants had about December. John Marmaduke, president of the 115-unit, Amarillo, Texas-based Hastings Books, Music

& Video, says, "Christmas was very disappointing. December comparable-store sales were down 2%."

Marmaduke says the "paucity of hits and high-priced boxed sets hurt, and the shorter selling season didn't help either." In 1996, Thanksgiving fell during the last week of November; in 1995, it was a week earlier.

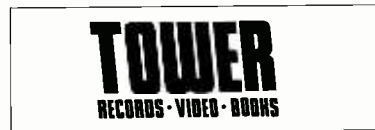
On the other hand, "November was quite strong, and January is very strong. If you put December and January together, it looks like we will come up favorably," he says.

Russ Solomon, president of West Sacramento, Calif.-based Tower Records, operator of 98 music and video stores in the U.S., is another merchant who says that holiday sales were flat but that business picked up in the first week of January. However, he remains cautious, saying, "That doesn't mean it's going to hold."

Downstate in Torrance, Calif., Wherehouse Entertainment experienced the same shopping patterns, according to Tony Alvarez, incoming Wherehouse president. Alvarez says the approximately 250-unit chain had a very good November,

but sales were less than expected in December. In early December, sales were extremely soft, with comparable-store sales going down in the double digits.

"But by the year's end, we were a single digit below last year for the calendar month of December," he



says. In January, the chain is posting double-digit increases, he adds.

On the other hand, business at eight-unit Virgin Megastore was "brilliant," according to president Ian Duffell. Same-store sales for December were up about 15%. That does not include the huge Times Square store that opened last April in New York and is now the chain's highest-grossing in the U.S.

Bob Douglas, VP of purchasing at Stamford, Conn.-based HMV, says the 13-unit chain saw some good comp-store growth outside the New York market, but not in New York, where it has four stores. "We had

good successes in the malls, where we have our nontraditional HMV-type stores. It really opened our eyes."

There were few surprise hits during the holiday selling season, according to Douglas, and retailers did not sell as much as they expected of albums from established artists.

Nonetheless Lew Garrett, VP of purchasing at 320-unit Camelot Music, says the chain experienced a couple of surprises. For example, he says the "Romeo + Juliet" soundtrack "caught everybody a little short." Also, No Doubt was a very pleasant surprise. "But when your best release is an unknown artist, that is pretty telling about the shape of the industry," he says.

Jim Bonk, president of Camelot Music, reports that the chain "made our sales plan for November and December. But overall December comp-store sales were down slightly, in the small single-digit range.

"All things considered, the weak product offering, the shortened calendar, and with a lot of other music merchants liquidating their stores around us, we feel like we did a good job," says Bonk.

After Christmas, rap sales "went crazy," Garrett says. "All the kids came out and bought the stuff that the parents wouldn't buy as gifts." But that happens every year, he adds.

Mike Dreese, president of 17-store Newbury Comics in Boston, says that comp-store sales rose 7% in December and that the days after New Year's Day were "much stronger than expected."

Larry Mundorf, executive VP/COO of 149-store National Record Mart in Carnegie, Pa., says holiday comp-store sales were up "mid-single digits."

In Albany, N.Y., Trans World Entertainment Corp. reported a 4% comparable-store gain for the five-week period through Jan. 4.

Musicland says comp sales rose 2.9% for the nine weeks ended Jan. 4.

Gary Scotti, co-owner of three Scotti's Record Shops in northern New Jersey, says sales surged after Christmas, resulting in a same-store sales increase of 4% for the season, thanks to a mailing campaign to customers. "It got people to come to my stores," he says.

In Troy, Mich., Dennis Wigent, spokesman for the 2,141-store mass merchant Kmart, says music sales were flat during the holidays. "We're really driven by new releases, and there were no big standouts this year like the Beatles last year."

In Minneapolis, Gary Arnold, VP of music and video at 272-unit Best Buy, reports, "Business overall was less than anticipated. Entertainment software as a whole had some bright spots... but music continued to have difficulty as consumers gravitated to other software offerings."

Ivan Lipton, president of Milford, Mass.-based Strawberries, says sales at the 140-unit chain were down in the mid-single digits on a comparable-store basis for the holiday selling season.

"Most of December we were down double digits, but the last week before Christmas and the week after, sales came back," he says.

Holiday sales of Spanish-language product in the U.S. were flat. According to SoundScan, sales of

titles on The Billboard Latin 50 during the week ending Dec. 24 plunged 27%, compared with a year earlier.

David Massry, president of the 19-store Latino indie chain Ritmo Latino, says holiday sales at his stores were down 4% from the pre-



vious holiday season. Massry says he was not sure what to blame for the lackluster holiday sales, adding that "there weren't really any hot releases."

In Canada, "Christmas came late, but when it came, it really came, far better than last year," says Peter Luckhurst, president of HMV Canada, which operates 89 stores. "Christmas week took off, exceeding our expectation, and the days following Christmas were very strong."

Jason Sniderman, VP of Roblan Distributors, which operates the 90-store Sam the Record Man chain in Canada, says sales picked up in the two days leading up to Christmas. "Overall [our December] sales were even from 1995. On Boxing Day [Dec. 26] we had 1,200 people in a lineup [at the chain's flagship Yonge Street store] during a major snow-storm."

Following its Dec. 10 opening, the first Canadian Virgin Megastore in Vancouver experienced stronger sales than had been forecast. "Christmas far exceeded our expectations," says the store's manager, Craig Duncan. "We were actually caught off our guard. We got caught selling out of quite a number of titles, including No Doubt and the 'Romeo + Juliet' soundtrack. Another thing that caught us off guard was that we also sold a lot of Chinese product. Sammi Cheng was in our top five, and Aaron Kwok was in our top 15."

Assistance in preparing this story was provided by John Lannert.

VIDEO RALLIES AROUND STRONG SELL-THRU SECTOR

(Continued from page 1)

annual volume. More than in most years, post-holiday returns are under control, as vendors and retailers sought to keep orders realistic.

One reason is quicker-than-ever turnaround. "The temptation to ship a lot should be dissipating because it's easier to fill inventory," says Universal Studios Home Video executive VP Andrew Kairey.

Meanwhile, sell-through continues to attract adherents. West Coast Entertainment's holiday revenues were double those of 1995 because the idea of building a library "has filtered into the minds of our customers," says VP Steven Apple. "That's the difference between this year and last." Like most video chains, West Coast had focused on rentals.

The happy holidays were no surprise. Mass merchants and video retailers that racked up 10%-15% gains during the Thanksgiving recess (Billboard, Dec. 14, 1996) kept on trucking through the New Year's break. Indeed, several distributors report that sales of hit titles have continued unabated into January.

"It certainly does look like 1997 is off to a fast start," says Kmart spokesman Dennis Wigent. Kmart, he says, closed the year with "a nice kick" from Universal's "The Nutty Professor" and a surprisingly strong "Toy Story" from Disney, which did not fade under pressure from 20th Century Fox Home Entertainment's "Independence Day." Wigent concludes, "It was a very good year for us."

As a result, observers are anticipating less than the 20% returns usually considered the minimum when accounts clear out excess inventory in January and February. Paramount Home Video may be the unfortunate exception, according to one wholesale executive. "I think the only one that's going to be a problem is 'Mission: Impossible.' Everything else is OK." Compared to past years, "it could have been a lot worse," the executive adds.

"Backup inventory is in really good shape," says M.S. Distributing president Tony Dalessandro. "I think

we're pretty clean, and our business was spectacular."

What could save Paramount is the caution retailers exhibited in ordering "Mission"—and other titles. "There's no sense in making the truckers rich," says Star Video Entertainment VP Wayne Mogel. His accounts, he claims, were "much better" at fourth-quarter purchases.

Paramount knew in November that "Mission" would finish last among the top four direct-to-sell-through hits and limited its exposure to about 5 million copies, sources indicate. It had predicted delivering 8 million-10 million copies when "Mission" was announced.

The lower number suggests that many stores will benefit from the reduced expectations. Tower Video VP John Thrasher foresees no return problems on any new titles, including "Mission," which he says has sold well.

"It was very clean sell-through," notes Best Buy video merchandise manager Joe Pagano. "The buyers played their hand correctly." Because there were five fewer shopping days, he adds, "it was a good but not great Christmas. We will accomplish our objectives."

Archie Benike, marketing VP for the Musicland Group, says that his goals were met even though volume could have been better.

At the pinnacle of the sales heap were "Toy Story," "Independence Day," and "The Nutty Professor." It was a tossup as to whether "Toy Story" or "ID4" finished first. Retailers contacted by Billboard were pretty much split.

By year's end, Fox reportedly had shipped more than 19 million of the 21 million units of "ID4" on order. "Toy Story's" volume is thought to be comparable; neither will approach Disney's "The Lion King," which ultimately delivered 30 million cassettes.

As for "The Nutty Professor," says Pagano, "it's still going strong, just like the Energizer bunny." Universal hopes to recharge the battery with a one-week TV ad campaign launched

this month.

There were letdowns on the list of fall releases. Best Buy sold 25,000 sets of the Beatles' video "Anthology." It was an unexpectedly strong showing for the chain, says Pagano, but he thinks the release was "a mild disappointment" overall. Other sources estimate the title, distributed by Turner Home Entertainment before it was absorbed into Warner Home Video, finished the year at 75,000-85,000 sets.

Disney's latest made-for-video sequel to "Aladdin" disappointed Star Video's Mogel. The anticipated didn't happen, he says: "We figured Robin Williams would carry it." Williams reprised his theatrical role as the Genie; Disney, in fact, gave the video theatrical treatment with a massive ad campaign that included posters at city bus stops.

Catalog titles filled the gaps in retail sales. "As high as the expectations we had for catalog, it exceeded those," Pagano says. Older titles performed on schedule, he adds: "This was the year we put our stake in the ground." Best Buy took direct delivery from Disney and, for the first time, from Paramount. It liked the service it received but does not plan to expand the program.

Musicland did well with several titles repriced for sell-through, including "Mr. Holland's Opus," "Grumpier Old Men," and "Golden-Eye," and kept moving its top gift set, "Star Wars Trilogy," bought before Fox put the title on moratorium last summer.

Some nontheatrical titles managed to break through the clutter as well. In the fourth quarter, Tower Video sold about 10,000 copies of "Riverdance," which also made Musicland's top 10 for December. This year holds the promise of a fresh start.

"January needs to be heavily promoted, but post-Christmas has always been good for sales," says Benike. He is expecting good things from Columbia TriStar Home Video's "Matilda" and Universal's "Land Before Time IV," both released in late December.

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AN UPDATE ON BBMG EVENTS & HAPPENINGS

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Billboard is reserving space for its 1997 Record Retailing Directory, slated to hit the streets on March 5. Its unparalleled strength as a directory makes it your key connection to thousands of potential clients and contacts. In its seventh year, The Record Retailing Directory continues to influence the buying decisions of record companies, distributors, duplicators, replicators, accessory manufacturers, computer software services and shipping services. Music professionals trust Billboard and turn to our Record Retailing Directory every day for its vital and accurate information.

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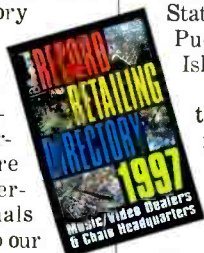
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James Brown To Host Private Celebration At Billboard Live



James Brown, the Godfather of Soul, will become a distinguished member of the elite Hollywood Walk-of-Fame, when he is inducted at a public ceremony on Friday, January 10. Following the ceremony, Brown will move the celebration to a private party with a special performance at Billboard Live, the first live entertainment venue associated with Billboard Magazine. This state-of-the-future, three-level club located at 9039 Sunset Boulevard has brought 21st century technology to the historic Sunset Strip in a luxurious, yet intimate environment for dining, dancing and live music. For Brown's unique performance, he is expected to perform his legendary funk and R&B hits, including "I Feel Good" and "Sex Machine."

Music & Media Relocates To London



Music & Media has relocated its offices to London. Its new address is:
Music & Media, 23 Ridgemount St., London WC1E 7AH, United Kingdom

For questions or more information call (44) 171 323 6686 or fax (44) 171 323 2314

UPCOMING CONCERTS

Friday, Jan. 10 The Groove
Saturday, Jan. 11 The Untouchables
Sunday, Jan. 12 D.M.K.
Thursday, Jan. 16 Leon Redbone
Friday, Jan. 17 Strunz & Farah
Sunday, Jan. 19 Martha Davis
Tuesday, Jan. 21 Dio
Saturday, Jan. 25 Jeff Lorber
Monday, Jan. 27 American Music Awards Party

Billboard Live, 9039 W. Sunset Blvd., West Hollywood, Calif.; call 310-786-1712 for details.

International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30, 1997

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Chicago Marriott, downtown Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997

19th Annual Billboard Music Video Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

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3 Becomes 1 For U.K.'s Spice Girls

SPICE GIRLS HAVE gone where no women have gone before on the U.K. singles chart. The quintet is the first female act to have its first three singles reach No. 1. The London-based group is also the first outfit *not* from the north of England to have its first three singles reach No. 1.

The Virgin group pulled off this feat with "2 Become 1," the third track from the "Spice" album to be released as a single. It follows "Wannabe" and "Say You'll Be There" into pole position. The former is the quintet's first U.S. single, which is likely to debut on the Hot 100 next week. In its third week at radio, it moves 52-41 on the Hot 100 Airplay chart.

Spice Girls are the fifth act to have its first three singles top the British chart. Back in 1963, Gerry & the Pacemakers were the first to accomplish this hat trick. "How Do You Do It," "I Like It," and "You'll Never Walk Alone" all topped the chart in a 30-week period between April and October of that year. The Liverpool group had an exclusive on this chart feat for 21 years, until another band from the same city, Frankie Goes To Hollywood, had its first three singles all go to No. 1 in 1984. "Relax!," "Two Tribes," and "The Power Of Love" topped the chart in a 46-week period between January and December of that year.

Five more years would pass before another act would repeat Gerry and Frankie's success. In August 1989, mixer Andy Pickles from Rotherham, England, put together a Stars-on-45 type medley tied together with "In The Mood." Titled "Swing The Mood" and released by Jive Bunny & the Mastermixers, the single spent five weeks at No. 1. In a 20-week period, the rabbit had two more chart-toppers: "That's What I Like" and "Let's Party."

In 1995, actors Robson & Jerome from the north of England had their first two singles ascend to the top of

the British chart. Both were double-sided hits, and all four titles were remakes. "Unchained Melody"/"(There'll Be Bluebirds Over) The White Cliffs Of Dover" was followed by "I Believe"/"Up On The Roof." Earlier this year, the duo's third single, a remake of Jimmy Ruffin's "What Becomes Of The Brokenhearted," reached the summit and made the twosome the fourth act to have its first three singles go to No. 1.

These four acts have one more thing in common. Gerry & the Pacemakers, Frankie Goes To Hollywood, Jive Bunny & the Mastermixers, and Robson & Jerome have all never had a No. 1 song in the U.S. Now that Spice Girls have broken the gender and geographical barriers, perhaps the melodic hook of "Wannabe" will help them break another barrier and propel them to the top of the Hot 100.



by Fred Bronson



The journey should begin next week.

TWO BECOME 2: A slow, steady climb for the "Romeo + Juliet" soundtrack (Capitol) has produced this amazing chart fact: Every "Romeo & Juliet" soundtrack to chart on the Billboard album chart has peaked at No. 2. In 1969, the Leonard Whiting/Olivia Hussey film resulted in a soundtrack on the Capitol label that peaked at No. 2. Some 28 years later, the Leonardo DiCaprio/Clare Danes film has also peaked at No. 2—so far:

70 WEEKS: "Macarena" (Bayside Boys Mix) by Los Del Rio (RCA) is the third title in chart history to spend more than 70 weeks on a singles and/or tracks chart. "Whoomp! (There It Is)" by Tag Team spent 72 weeks on Hot 100 Singles Sales. As Neal H. Stult of Raleigh, N.C., points out, the Gin Blossoms' "Til I Hear It From You" had a 72-week run on Hot 100 Airplay. "Macarena" has reached the 72-week mark on Hot 100 Sales, with no sign of falling off soon.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	14,692,000	17,586,000 (UP 19.7%)
ALBUMS	12,976,000	15,357,000 (UP 18.4%)
SINGLES	1,716,000	2,229,000 (UP 29.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	9,176,000	11,771,000 (UP 28.3%)
CASSETTE	3,755,000	3,556,000 (DN 5.3%)
OTHER	45,000	30,000 (DN 33.3%)

OVERALL UNIT SALES THIS WEEK

17,586,000

LAST WEEK

32,294,000

CHANGE

DOWN 45.5%

THIS WEEK 1996

14,692,000

CHANGE

UP 19.7%

ALBUM SALES THIS WEEK

15,357,000

LAST WEEK

29,117,000

CHANGE

DOWN 47.3%

THIS WEEK 1996

12,976,000

CHANGE

UP 18.4%

SINGLES SALES THIS WEEK

2,229,000

LAST WEEK

3,177,000

CHANGE

DOWN 29.8%

THIS WEEK 1996

1,716,000

CHANGE

UP 29.9%

DISTRIBUTORS' TOTAL MARKET SHARE (12/2/96-12/29/96)

INDIES	WEA	BMG	SONY	UNI	PGD	EMD
20%	18.5%	13.8%	13.7%	13.4%	12.3%	8.3%

ROUNDED FIGURES

FOR WEEK ENDING 1/5/97

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



First The Bodyguard...
Then Waiting To Exhale... And Now

Whitney Houston
The
Preacher's
Wife

ORIGINAL SOUNDTRACK ALBUM



"A great pop album." The New York Times 11/21/96

"Whitney Houston is first and foremost a pop diva. No other female pop star quite rivals Houston in her exquisite vocal fluidity and purity of tone. An impeccably produced album." Los Angeles Times 11/24/96

"A bonanza for fans of pop music's paramount diva. 14 of its 15 tracks feature her glorious pipes." San Francisco Chronicle 12/1/96

★★★★! "Houston's heartfelt delivery is nothing short of breathtaking!" Chicago Sun Times 12/8/96

"The quintessential Whitney Houston album. There isn't a weak moment on this first-class effort." Richmond Times-Dispatch 12/5/96

"She cuts loose with those great pipes of hers. Her voice soars. There's 'I Believe In You And Me' and Annie Lennox's 'Step By Step,' and the Babyface-produced 'My Heart Is Calling.' They all give a thematic cohesiveness that soundtracks lack these days." USA Today 11/26/96

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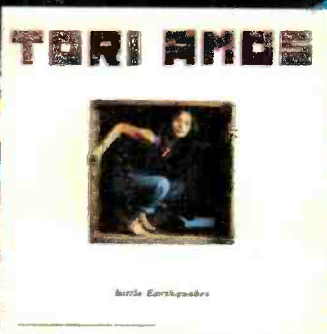
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