1996
The Year
In Music

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT - DECEMBER 28, 1996

CLOCKWISE FROM TOP: SHANIA TWAIN, ENRIQUE IGLESIAS, ALANIS MORISSETTE, CÉLINE DION, DC TALK, LEANN RIMES, ENYA, TONI BRAXTON, THE BEATLES, THE FUGEES
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PLATINUM

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TOUCHED BY HEART
GOLD

POE
HELLO
GOLD

JUNIOR M.A.F.I.A.
CONSPIRACY
GOLD

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PLATINUM

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GOLD

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BETTE OF ROSES
GOLD

RUSH
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GOLD

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THE GENRE-BUSTIN’ RISE OF INSURGENT COUNTRY

Acts Find Audience In Thriving Club Scenes
BY DEBORAH EVANS PRICE

NASHVILLE—Although the alternative country music scene gets some
radio airplay, the lifeblood of the movement is live performance. And while Austin and Nashville have long been
known for their thriving club scenes, and Chicago is credited with sparking much of the current insurgent-country
uprising, the scope of club tapping into (Continued on page 74)

World Music Meets Jazz On Unique Shanachie Set
BY JIM MACNIE

NEW YORK—Jazz has a longstanding tradition behind it, no doubt. But rarely does it reach back to the early 1900s
for its tunes. That, however, is the era that clarinetist Andy Stutman dips into for “The Magg’s Devekus Niggan,” one of the
more captivating pieces on the Jan. 21 Shanachie release “Between Heaven And Earth: Music Of The Jewish
(Continued on page 32)

Henley-Led Walden Woods Project On Course To Goal
BY PAUL Verna

NEW YORK—Having collected approximately $15 million through benefic concerts, record sales, and other
efforts, the Walden Woods Project is continuing its mission to raise funds for the environmental ini-
tiative and focusing on completing the Thoreau Institute Research Center, a multimedia complex that will
house the world’s most comprehensive Henry David Thoreau library.
The Walden Woods Project was launched by Eagles front man Don Henley in the spring of 1990 in an
effort to oppose the commercial development of land around the famed Walden Pond. In Concord and
Lexington, Mass., a favorite destination of Thoreau and the subject of some of his best-known writings.
Beyond the funds raised, the project’s greatest accomplishment so far has been to increase awareness
of environmental causes, according to Henley.
He says, “We have preserved the integrity of one of the most historically significant locations in North
America. Walden Woods is widely
(Continued on page 18)

Motion Helps Broaden The Music’s Base
BY CHET FLIPPPO

NASHVILLE—There’s a new musical tent under which are gathering all the performers the big top doesn’t have
room for these days. The big top sheltered mainstream country music; the side tent is harboring those perform-
ers going by the name “alternative country,” “insurgent country,” or “progressive country,” and it’s starting
to draw a crowd.
For years, it has been a critically important but commercially overlooked side of country music. Now, signifi-
cantly, its appeal to a disenfran-
chised country audience and a curious pop and rock audience is beginning to make it a vital musical force and is
drawing the attention of major labels.
It’s a movement that has its own revered elders, its own magazine, its
own nationwide circuit of clubs, its own Nashville live radio show, its own cook-
book, its own string of gritty indie labels, its own young guns being supplanted by even younger
guns, and even its own cruise.
Two recent musical events may illus-
trate and depict the movement’s char-
acter and its appeal and musical diver-
sion.
(Continued on page 81)

Cutting-Edge Acts Find Home At Bloodshot
BY DEBORAH EVANS PRICE

NASHVILLE—Mention insurgent country music to aficionados, and
they’ll tell you that the label on the cutting edge is Bloodshot Records, a
Chicago outfit known not only for releasing albums by Windy City acts
such as the Waco Brothers but for tapping into Nashville’s alternative coun-
try music scene to produce “Nashville: The Other Side Of The Alley.”
Bloodshot was formed in 1993 by publicist/club DJ Nan Warshaw, drum-
mer/dj Rob Miller, and Eric Babcock, who had worked at Flying Fish and
(Continued on page 79)

Hong Kong Is Tackling Parallel-Imports Issue
BY GEOFF BURPEE

HONG KONG—Time is running out for copyright reform in Hong Kong before British rule expires, and the two
sides in the contentious, divisive parallel imports issue do not appear to be moving toward harmony.
After a month of furious lobbying by interested parties, the territory’s legis-
latively council (Legco) motioned Dec. 10 that the future status of such im-
ports will be put to a house debate starting in late January. The body hopes to pass new copyright legislation
(Continued on page 68)

RETAIL TRACK
Wherehouse Getting New Lease On Life In 1997
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GLOBAL MUSIC PULSE
From Australia To Tibet, Music Made Headlines
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HEATSEEKERS
Kevin Sharp’s Asylum Album ‘Measures’ Up
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THE ‘BITTER SWEET’ KIM RICHEY

Like the heavy-hearted allure of her songs, the past and future of singer/songwriter Kim Richey has the just-out-of-reach aura of a mis-placed monument or a fragmentary love note. The mutual realization of what’s missing somehow makes her music complete, her own need to explain the empty spaces inspires an immersive compassion in the listener. “My dad died when I was 2; I don’t know a lot about my dad,” says the bonny yet bashful Richey, an Ohio-born source of the barometer-squirming kind of clean-cut-sounding “unsung-talented-country.” “It was weird growing up,” she continues. “I’d see my dad in old home movies with the flickery black-and-white lines and in a lot of faded pictures. Then people tell you stuff, and you don’t know if it’s something you really recall or something you’ve been told. I think I was probably too young to have any memories.”

Pondering the gaps in her personal history, Richey says her favorite photo of her childhood, fleshed out only by her relocation to the Greenbelt. “I’m her as a toddler, dressed up for Hallowe’en by her father in his coal miner’s work clothes, draped with the man-sized lunch box she placed in his hands, swamped by the ‘great, giant coat’ he drapped upon her minuscule shoulders.”

“The only thing I really remember firsthand about my father,” she adds, “was sitting on his lap one time, and he accidentally spilled coffee on us both. It just stuck in my mind.” Her warly smile widens at the close of this modest vignette, but her eyes waver and blink in contrast, as the smallness of the image slowly seems to experience time. “As far as I remember, Richey, whoever encountered on assorted country artists’ coves of classic instant classics she’s co-written (“Nobody Wins”) and “If It Were Me” by Rodney Foster; “In Time At All” by George Jones; “These Words We Say” and “Believe Me Baby (I Lied)” by Trixia Yearwood or in either of her immaculate solo albums: her self-titled 1995 Mercury Nashville debut and its sequel, due March 4 and simply called “Bitter Sweet.”

On each of the track’s new record, there is, as always, a warm simplicity, a tender attention to both the distraction and the writing and the indistinct tug at the heart’s interest but never suspended in a boundless twilight. A fitting example is “Falling,” which opens with unadorned drums and a few notes strummed guitar chords before drifting into an almost liturgical country chant of renewed faith (“Feeling stronger/Uptown and braver/I’m moving straight through yesterday/Full on and higher now/I’m wading through the doubt/Optimistic now/I’m turning every page.”)

The hushed mood of the rustic plainsong seems inspirational until it suddenly hits the chorus, whereupon it swells into a duet with co-author John C. Crocker that breaks the remarkable heights of a ruined union experience. “And I between Richey and the voice of the late night sky/And I saw a star fall down/And I thought it blazed across the night/I remember falling/I remember falling.”

The stark ballad is at once an anguished reflection on love’s spent supernova, plus matters far more distant, including further premonitions of personal descent and the death-like implications of losses or setbacks. Because Richey’s voice has an honest shiver in it that precludes a pat performance, the verses show their narrative rescues and resurrect the sight of any unwinding that the singer or her audience has known. In short, Richey entices you with sad and unembellished music that reveals an original spirit—and then you pretend you’re not listening.” says the lady, blind Richey with a giggle. “Music turned out to be a way, a bridge to me to get to meet people.”

Kimberly Richey was born Dec. 1, 1966, in Zanesville, Ohio, the first of two daughters by Pete Richey and the former Pat Jones, a local telephone operator. Rural Zanesville, located in a valley at the junction of the Muskingum and Licking rivers, lies in the core of the coal country, the town and the former named survivors Ebenezer Zane, great-grandfather of Western novelist Zane Grey. The family was living in the nearby village of McConnellville, Kim’s mother’s pregnant with her second child, when Kim’s father drowned in a swimming accident. At 11 months, Richey was named for surgeon Ebenezer Zane, great-grandfather of Western novelist Zane Grey. The family was living in the nearby village of McConnellville, Ohio, where she remarried.

Kim grew up singing in the Greenmont-Oak Park Community Church and formed a folk trio called Blue Monday that became the house act in the lounge at the local Steak and Ale restaurant. While attending Western Kentucky University and then Ohio University, Richey was a solo folksinger “playing a lot of Lovi’s Spoonful and a ton of Joni Mitchell” after meeting Bill Lloyd (later, with Rodney Foster, of the hit-making country duo Foster & Lloyd and now a short lived act called Southern Star, for which she wrote her first song. “It was only a minute,” Richey explains, “and our drummer, Randy Goodman, named it ‘The E.T.D. Song’ because he thought it would make a perfect commercial for florists.”

Having graduated from Ohio University with a degree in environmental education, Richey was cut from a publishing deal with Bluewater Music Corp. (“The first person to cover one of my songs,” she confides, “was Ingrid Nordenstrom & Her Rhinestone Band, out of Sweden, doing a thing Bill and I wrote, ‘I Saw You Last At Her’.”)

The second effort Richey saw recorded was “Nobody Wins,” penned with Foster, which went to No. 2 for Foster on Billboard’s Hot Country Singles & Tracks chart. She has written just a story with such friends as Angelo (Petragna), John Crooke, Tim Sillers, and John Leventhal—with whom she crafted “I Know,” the sodalistic single from “Bitter Sweet.” Other worthy singles are the aching “Don’t Let Me Down Easy” and “Blind As The Cross Flies,” the latter of which is one of the finest country hymns of this aging decade.

But don’t wait for the new album to hear Richey and her instinctive band, who will be back at Schubas, Chicago’s pivotal insurgent music ‘cave’, Jan. 24. Having heard all of “Bitter Sweet” played live, this columnist can tell you it’s an unpretentious experience a breath away from perfection. “For me,” says Richey, “music is a time-travel device that preserves every memory, puts you back in the right place, or makes you feel sad in the dark so you can feel better. It almost gives you a friend.”
Before there was gangsta rap, there were gangsters, and the concept of criminality as a culturally acceptable pursuit is at least as old as human civilization itself. In the political espionage—three ugly indulgences not coincidentally suspected of defining the music industry since its earliest days.

The arts are under constant attack in this country by our politicians, and the record industry has seen its fundamental aims and integrity repeatedly assaulted by opportunistic public officials who seemingly seek to divert blame from their own self-interest, negligence or malfeasance. These plots must be exposed in 1997 for the sophistry they are.

Back in Billboard's Year in Music issue dated Dec. 21, 1983, we published an unprecedented front-page editorial entitled 'Cutting Violence, And The Cult Of The Unrepentant Rogue,' in which we stated, "One might assume that the rampant spread of criminal behavior and its shameless application are a consequence of the bubbling up of the nation's street culture. Nothing, in Billboard's opinion, could be further from the truth."

We wrote: 'The corruption and lack of accountability at the highest levels of our society over the last several decades, as typified by the pardon in 1974 of disgraced former president Richard Nixon. "With that single legally and morally dubious act," we wrote, "the cult of the rogue was accepted as a feature of our time."

Billboard has long deplored the proliferation and promotion of gangsta rap, and it stands by that position. But the record industry did not create the very real and increasingly menacing criminal culture that gangsta rap is exploiting. In fact, recent events indicate that actual knowledge of and culpability for America's drug-fuelled gang violence may yet be found to reside with the same right-wing political mechanisms that have also sanctioned the drug war itself.

At the time the CIA had an explicit or implicit role in bringing the products of the drug cartels into American cities like Los Angeles. Healy's sober overview of those proceedings was pretty startling: "From [Republican Sen. Arlen] Specter's questions, it was apparent that he knows what is in the record of the closed hearings by the Senate subcommittee headed by Kerry...."

The Kerry hearings had produced spectacular charges against the CIA—that the agency chartered planes to ferry weapons to contra leaders, among other things. But later returned to South Florida airstrips loaded with cocaine, that CIA-sponsored bases in Costa Rica were used as transfer places for drugs, among other testimonies that when the Justice Department was made aware that cocaine was landing on CIA-chartered planes in South Florida, the fix was put in by high Justice Department officials on grounds of national security, and that there was deliberate doctoring of memorandums to this end.

And there is the charge that an member of the Senate committee was murdered for testifying about the contra drug trades.

"What is abundantly clear in the still largely secret testimony of the Kerry committee is that the CIA was either a willing or an unwilling patsy for the Reagan administration's illegal and immoral policies in Central America. And these policies did result in drugs coming to America, even if they were not delivered in precisely the way some news story portrayed it."

Multiple wrongs do not make a right, however, and the record industry's ongoing involvement in the proliferation of hateful, nihilistic and drug-related gangsta rap records should voluntarily be curtailed. While it is rarely if ever the prime force behind a social problem, popular music does more than merely reflect aspects of our society: it can sometimes help define, condone, and deepen their sum effect.

Regardless, Billboard believes the music industry will continue to be branded, scapegoated, and falsified defamed during the remainder of this decade as the very well-entrenched and drug-related culture currently emerging in our culture, unless we act as a united force to insist that the full testimony and findings of the 1986-88 Kerry Committee on Drug-Related Violence be unsealed and submitted to unrestricted public scrutiny.

Democracy is the most demanding and challenging form of government, and it requires full participation by all interested parties in order to succeed. Let there be peace on earth that the free market, that the recording music industry accept its own responsibilities to expose and reject those exploiting the misery and turmoil within our society, no matter how covert or highly placed such culprits may be.
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EMD Aims To Boost Sales By Lowering ‘Luv’ Price

BY ED CHRISTMAN

NEW YORK—In an attempt to jump-start sales for its ambitious Luv Collection compilation series, EMD Music Distribution (EMD) has moved to reverse the retail price of the titles to less than $10.

According to a customer letter obtained by Billboard, EMD is offering accounts a $5 rebate for every CD sold and a $1.50 rebate for every cassette sold between Dec. 9 and March 2.

The Luv Collection, which traditionally carried a $16.98 list-price equivalent; the rebate is designed to encourage retailers to sell the albums at the $7.98 $5.89 range.

The letter noted that the series has thus far had a poor “sales performance,” and that price has been one of the main obstacles to achieving success with the titles.

According to SoundScan, the titles collectively have sold 90,000 units: “Movie Luv,” a movie soundtrack collection, has sold 33,000 units; “Hot Luv,” a dance collection, 26,000 units; “Smooth Luv,” an R&B collection, 16,000 units; and “Real Luv,” a country music collection, 15,000 units. Sources say that EMD shipped 1.5 million units of the titles.

The Luv Collection, composed of themed compilations of current and recently hit songs, is the brainchild of chairman/CEO Charles Koppelman and other key corporate staffers of EMI-Capitol Music Group North America. In putting the series together, EMI-Capitol is trying to duplicate the success that the Now! compilation series is enjoying in the U.K. Now! often dominates that country’s charts (Billboard, Oct. 12).

In another move to boost sales, EMI-Capitol has revamped its TV commercials for the series. The EMD letter stated that the TV spots did not do an effective job of selling the collections to the consumer. The ads, which took a tongue-in-cheek approach, have been altered to include mention of song titles and artists.

EMI-Capitol is said to be spending $5 million on the TV campaign. The letter noted that the commercials will run 344 times between Dec. 9 and Christmas.

The tactic of marking down product

(Continued on page 24)

Agreement Near On Digital-Era Protections

BY JEFF CLARK-MEADS

LONDON — The international record industry was “tantalizingly close” to a major Christmas present as Billboard went to press Dec. 19.

Delegates at the World Intellectual Property Organisation (WIPO) diplomatic conference in Geneva, Switzerland, were in the final stages of approving new agreements that would give music business the protections it needs in the digital era (Billboard, Dec. 7, Dec. 14).

However, they faced a race against time to have the documents completed before the conference’s scheduled close at the end of Friday, Dec. 20.

Garnett said that while sessions ran well into Thursday, Dec. 19, Nic Garnett, director general of the International Federation of the Phonographic Industry, said the extent to which we are very, very close, tantalizingly close, to a deal that would be an enormous help to the recording industry, but time is running out this time around.

Garnett said that if delegates were not able to agree on a final form before close of business Dec. 20, a second conference would have to be called to complete the agreements.

Delegates are on the table in Geneva. One, the so-called Berne Protocol, has, according to Garnett, proved to be more problematic than the other, which has been known by the working title of “the New Instrument.”

Garnett said, “There’s still a lot to be done to complete the Berne Protocol, and the question is whether there’s time to complete it.”

Such a delay, it is being said, was over the definition of when music had been reproduced. In its broadest definition, a copy has been made each time a digital signal representing music moves from one digital storage area to another as an “ephemeral copy.” Such temporary copies need to be made by the telecommunications industry as an essential part of the process of transferring data from one site to another.

The Berne Protocol is in defining which digital copies of music should be exempt from royalty payments. The Berne Protocol is a provision to be included in the existing WIPO treaties between giving adequate protections to the record industry and criminalizing telecom companies that cannot prevent their customers making copies as a function of using electronic communication systems.

On the 18-day conference as a whole, Garnett said that despite the frustration, delegates have made a lot of progress.

“The major battles have actually gone our way, but it’s all the details that are proving challenging,” he said. “It’s a long and frustrating process at a major international conference that has slowed things down,” he said. “I believe that, our feeling is that we will get these protections sooner or later.”

Fisher Named Managing Director Of Castle Communications’ Audio Branch

BY JOHN FERGUSON

LONDON — Castle Communications, the U.K.-based arm of Alliance Entertainment, has made its first new senior appointment following a period of management upheaval at the company.

Bob Fisher, currently managing director of Castle reissue label Sequel, has been named managing director of Castle Communications Audio division.

Castle chairman and founder Terry Shand is stepping down in March (Billboard, Jan. 21), allowing Fisher to move in. Fisher replaces Riebeek in September.

Fisher declines to give details about his plans for Castle Communications, except the front-line full-price operation, which will continue to be headed by John Knowles.

Fisher has spoken of his “biggest challenges,” Bob’s extensive catalog knowledge has been a major element in many of the acquisitions we have been making, and it’s a key that we will continue to develop Castle’s audio business in this and other directions.”

Fisher will report to Shand until his departure in March. Fisher will report to Castle chairman Al Teller. Other appointments are expected to be announced at the U.K. operation shortly.

Rydkodisc, DreamWorks Team On Morphine Sets

BY DOUG REECE

LOS ANGELES — The two remaining albums on Morphine’s Rydkodisc contract will be released in North America through a new joint venture between Rydkodisc and DreamWorks. Rydkodisc retains exclusive rights to the albums in all other territories.

According to Rydkodisc GM Peter Wright, Rydkodisc will also hold copyright, publishing, and catalog rights for both albums, which will carry the logos of both labels on the product. "DreamWorks had originally approached us about acquiring the two albums left on the contract, but we were not interested," says Wright. "When they came back with the joint-venture proposal, there was very little we didn’t like about the plan."

Though DreamWorks will be in charge of the domestic distribution, domestically, the labels will confer with each other on promotion plans, says Wright.

The last album to appear under the new joint banner will be "Like Swimming," the band’s fourth set, which is scheduled for global release on March 11.

The album was originally slated for an October ’96 release but was postponed after negotiations with DreamWorks began.

Following the release of its next two albums, Morphine will move to the Rydkodisc roster, rather than a wider release. "There wasn’t anything wrong with our relationship with Rydko," says Morphine lead singer Marc Sandman. "We just took our leave of each other over a few disagreements."

Morphine represents much to the label, in terms of who we are heading,” he says. "They are the original, and the essence of a strong point of view that is challenging and entertaining. It just felt like a proper marriage."}

Morphine’s last album, “Yes,” was released in 1995 and has sold 152,000 copies, according to SoundScan.

Japan Extends C’Right Protection To 50 Years

BY BILL HOLLAND

WASHINGTON, D.C.—Japan has acceded to the entreaties of the U.S. and EU, and extended its retroactive copyright protection for pre-1971 sound recordings up to the worldwide standard of 50 years.

The Japanese Diet passed legislation Dec. 18 that extends retroactive protection of catalog product to 50 years, up from the former 25 years. The law will likely take effect in mid-March.

Former U.S. Trade Representative Mickey Kantor and EU Commissioner Sir Leon Brittan filed cases with the World Trade Organization (WTO) in February, after record companies here and in Europe complained that Japan, despite a dozen discussions of the issue in two years, had not amended its laws to offer the 50 years "neighboring rights" protection for older recordings (Billboard, Feb. 24).

Japan, under the provisions of a WTO treaty it signed the month before the cases were brought, was bound to change its copyright law or face sanctions in violation of the treaty, according to the U.S. and EU.

Each year, unauthorized compilations of older U.S. recordings, popular with the Japanese, cost U.S. companies $500 million in lost revenues, according to the Recording Industry Assn. of America (RIAA).

A Japanese Cultural Affairs Agency source, claiming that amount is closer to $100 million, previously said that firing back the protection period will not automatically result in a correspondingly large increase in income from Japan for foreign artists and master-right holders.

Prior to passage of the new legislation, any pre-1971 product was unprotected in Japan and could be copied and sold without the permission of the originating record companies.

The Recording Industry Assn. of Japan’s 26 member companies and producers’ royalties on pre-1971 product.

In its case, the EU complained that compilations of pre-’71 international record-company recordings by such groups as the Beatles and the Rolling Stones could be copied and sold without authorization and without payment of royalties.

The U.S. and EU claimed that until the passage of the new law, Japanese copyright law did not measure up to the provisions of the Trade Related Intellectual Property Rights (TRIPS) agreement, which went into effect Jan. 1, 1996, in the 126 countries of the WTO, including Japan.

The TRIPS agreement grants retroactive 50-year intellectual property protection rights for sound recordings, EU and U.S. representatives agreed.

Japan takes the position that the 50-year retroactive protection period is not specified in the TRIPS agreement but has said that in the interest of international harmony, it was not prepared to take a hard line on the issue.

Assistance in preparing this story was provided by Steve McCleave in Tokyo.
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Charlie Musselwhite
Lauren Hoffman
Steve Winwood

Geto Twins
Luniz
John Lydon
Julia Fordham
Cottonmouth, Texas
Mozaic
Daftpunk
The Rolling Stones
Yanni
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Bowie's BMG/Virgin Album Boasts Radio-Friendly Beats

BY MELINDA NEWMAN

NEW YORK—Hard as it may be to imagine, David Bowie once believed that he was meant for a much simpler life—as a monk.

"When I was a teenager, I was a member of the Tibetan Society in London. This was around 1967, and I met a young man there who was a [Tibetan] monk... He became my guru for several years. I wanted to become part of the order and go up to a Tibetan monastery in Scotland. He advised me not to even consider it. He said my purpose is in music."

Bowie's recollection of that time, and of reading "Seven Years In Tibet" years ago, all go into the song titled "Seven Years In Tibet," the centerpiece of his new album, "Earthling."

"Earthling," which combines jingle, trip-hop, and ambient dance beats to considerable acclaim, has so far been released outside the U.S. by BMG International Feb. 3. Virgin Records America will issue the album Feb. 17.

"I really thought that jingle—apart from being a wonderful, new rhythm of the 90's—as was exciting as reggae was and as exciting as R&B was when I first heard then," Bowie says. "It gave me a new, wonderful vocabulary to play around with, and I really adore it for that. But I didn't want to do what had already been done. I wanted to, in fact, hybrid the idea of jungle and rock. So the music has the exuberance of aggressive rock attached to a lot of it."

The music also has a warmth not generally associated with jingle, courtesy of jazzy piano strains and Bowie's alto sax flowing through selected passages.

The album was written and recorded in an astonishingly quick three weeks. It marks a break in Bowie's series of ritualistic art murders that started with "Outside." "Earthling" is an album that had to be made, really," Bowie says, noting that he and "Outside" producer Brian Eno plan to return to the series this summer. "We came off the road feeling very excited about ourselves as a band, and I wanted to go in immediately and record something that really reflected that kind of energy. We went into the studio three days after we got off the last gig. We wrote the material in about eight days." Because of the immediacy of the project, Bowie produced it himself.

If the album has any lyrical theme, it would be spirituality. "If there's any constant in what I do, and I think there probably is, it's very much about spiritual searching," Bowie says.

"Most of the imagery that I use and the subject matter is really all metaphor. I'm quite a simple character—a man in search. That is the theme that I write about: spirituality in the late 20th century."

While the lyrics may have an overall theme, it's the insistence beats that Christoph Ruckerl, VP of international marketing for BMG, expects will sell the record.

"I visited [BMG offices in] 11 countries in three days last week, and there was unanimous opinion, ranging from Italy to Germany, Holland, England, and Sweden, that the drum and bass sound and the jungle influence are packaged in a commercial way here that is ripe for success," Ruckerl says.

The first single, the bouncy "Little Wonder," goes to alternative, college-triple-A rock, and NPR stations in the U.S. Jan. 10, according to Virgin Records America president/CEO Phil Quartararo.

The single goes to radio in the rest of the world in late December. Various remixes by top producers have been solicited and will be serviced to dance clubs around the world.

ACCESSIBLE SONGS

Another track from the album, "Telling Lies," was made available on the Internet earlier this year (Billboard, Sept. 27). This album is much more accessible than the last record," says Quartararo. "The songs are a lot more accessible to radio. I think where Bowie is as an artist and where the market is as a consumer are a little closer today than they were 18 months ago, when the last album came out.

Bowie, who has been making records for more than half his life, turns 56 on Jan. 8 ("I have the same birthday as Elvis Presley, you know," he says). Several celebrations are planned that will no doubt raise the profile of "Earthling."

He has taped a BBC-TV special that will air Jan. 4 and features a rare acoustic performance by the artist. Bowie was spurred on by an acoustic gig he played this fall for Neil Young's the Bridge Fund. "I was dreading performing because I haven't played an acoustic set since maybe the late '90s, but they were such a generous audience and we enjoyed ourselves so much that now we've done it again for the BBC birthday special," Bowie says. "We've recorded a lot of great songs, quite obscure."

A second British TV special, produced for the ITV channel, combines interview and documentary footage. It will air Jan. 7.

On Jan. 8, Bowie will participate in an online chat.

The following day, Bowie will perform in New York at a Madison Square Garden birthday bash that will benefit Save the Children. When first proposed, the idea was not particularly appealing to the singer. "At one point, it was suggested that they were going to get people together to do a tribute show, and it scared the shit out of me," Bowie says. "I said I wouldn't be involved. But then I invited the people that I like a lot, and they're all singing with me."

Placebo will open the concert. Performing with Bowie will be Frank Black, Foo Fighters, the Cure's Robert Smith, Sonic Youth, and Lou Reed.

Bowie will tour behind the project starting in the spring. Having tremendously enjoyed the camouflage he felt while headlining a number of key European rock festivals this past summer, Bowie says he's keen to perform in that kind of setting again. He has even been perceived as a possible headliner for this year's Lollapalooza tour. "It's being talked about," confirms Quartararo, "but I don't know if it's serious."

His wish list of what he wants to do is a big one, but when he actually sits down with his calendar, he can only be in one continent at a time."

Ruckerl says that Bowie is also looking at returning to a number of European festivals this summer. He notes that there is talk of Bowie playing on the Tribal Gathering tour. This year's outing, held outside of London, was an 18-hour rave that featured more than 100 acts. The organizers are planning to take the show to the continent in 1997.

While Bowie is one of rock'n'roll's most convivial and inventive icons, his album sales have never matched his legendary status.

However, a new Bowie album is still a reason to rejoice, according to John Artale, senior buyer for the Carnegie, Pa.-based National Record Mart chain. "No new artist knows what he's going to do," says Artale. "Now, he's taking jungle, a relatively underground style, to the masses. He's got enough of a name that he always attracts a core audience."

The U.S. accounts for less than 25% of Bowie's sales. Around the rest of the world, expectations for the new album are mixed. Karsten Sindi, music buyer at Hamburg retailer WO!, says that Bowie's popularity seems to have waned of late, while Gerd Pannen from the Saturn store in Cologne, Germany, adds that at present "we don't sell a lot of Bowie CDs."

In Australia, retailers are a little more optimistic. Daniel Agnostinelli, managing director of the chain Sanity Delta, admits, "We ordered a lot more of 'Outside' than we sold, but he's still got a lot of die-hard fans, so we'll definitely be getting behind the new record."

In an interesting twist, The Wall Street Journal reported that Bowie is considering floating a $50 million bond issue. Future royalties would flow into the fund, and once investors earned back their initial investment, plus interest, Bowie would get the overflow. Bowie's business manager, William Zysblat, did not return calls about the bond issue by press time.

Assistant in preparing this story was provided by Wolfgang Spath in Hamburg and Christie Blazier in Melbourne, Australia.
**Lyricist Of ‘Tea For Two,’ Irving Caesar, 101, Dies**

**BY IRV LICHTMAN**

NEW YORK—Irving Caesar’s name is inextricably linked with the world of music’s enduring classics. The lyricist’s collaborations produced such memorable songs as “Swanee,” “Tea For Two,” “Sometimes I’m Happy,” “Just A Gigolo,” and “Is It True What They Say About Dixie?” Caesar died on Dec. 17 at Mt. Sinai Hospital. He was 101.

Caesar, who wrote some 1,000 song lyrics during his long career, had until recently maintained a music-publishing office at the Brill Building in New York, making him one of the few holdovers from the building’s Tin Pan Alley/early rock’n’roll heyday. Lucille Babin, who was also 101 when he died in 1989, Caesar lived long enough to see many of his early copyrights fall into the public domain after they achieved a life span of 75 years. “Swanee,” one of his greatest hits and among his several collaborations with George Gershwin, entered the public domain in the U.S. in 1996.

Although extravagantly performed by Patti Page in presentation in 1919, the song failed to generate much excitement until Al Jolson introduced it that same year. It then became a worldwide sensation, with Jolson’s recording of the song and its sheet music sold to have sold 2 million and 1 million copies, respectively. Caesar had written “Swanee” with Gershwin and Gerhartin royalties of $10,000 each within a year, a princely sum at the time.

In 1926, Caesar would have great success again with a Jolson interpretation of another of his songs, “Is It True What They Say About Dixie?”, with a melody by George Gershwin. A year before, he had penned “Animal Crackers In My Soup” with Ted Koehler, his lyric collaborator, and composer Ray Henderson. The latter song was introduced in 1917 with Shirley Temple, who introduced it in her film “Curly Top.”

In 1920, he wrote the English lyrics “Just A Gigolo” for a popular Viennese song whose melody was penned by Leonetto Cappiello. Caesar wrote the lyrics for most of the songs for 1925’s “No, No, Nanette,” one of the biggest musical comedy successes of the ’20s (and successfully revived in 1971). Two of his collaborations with composer Vincent Youmans were the now classic “Tea For Two” and “I Want To Be Happy.” As related by Caesar, the words for “Tea For Two” began life as a “dummy lyric”—a temporary, sometimes nonsensical object often used by producers to make it easier to set the tune to a final rhyme scheme. Another standard he wrote with Youmans was “After The Sidewalk Has Seized My Heart,” written in 1927 with a melody by Joseph Meyer and Roger Wolfe Kahn.

In the ’50s, Caesar performed his songs and narrated highlights of his career for Coral Records in a series by the label called “And Then I Wrote...”

Caesar was born in New York on July 4, 1919. Early on, he began to dabble in light verse. His relationship with Gershwin began when he met the composer while visiting the offices of Remick, a major publishing company whose catalog is now part of the Gershwin music group.

Caesar, an ASCAP member since 1923, served on the performing rights society’s board from 1929 to 1969, as either a writer or a publisher member of the board. He was also elected as a member of the Songwriters Hall of Fame.

**Kirk Franklin Shines At Stellar Awards**

**Gospel Artist Makes 1st Appearance Since Injury**

**BY LISA COLLINS**

NASHVILLE—Kirk Franklin, who was critically injured in a 10-foot fall in November, was back in action with a show featuring comeback performance at the 12th annual Stellar Awards—held Dec. 12 at the Grand Ole Opry House here—with five awards, including song of the year, artist of the year, and contemporary pop album of the year.

Of the fall, Franklin says, “Every now and then I have a headache. But then, of course, I fell 10 feet, so I should have headaches. I just thank God that’s all I came out of it with.”

Clearly, Franklin’s fall did not cost him any momentum. He was the night’s big winner, thrusting the crowd with a performance and an audience that brought the audience to its feet. Franklin, who resums his Tour of Life on Feb. 30 (11), says he was more excited about the show he was making by being at the show than by the awards. “I wanted to make a fool out of the devil,” Franklin says. “You’re not going to try to take my life and I’m not going to praise God. I’m a living testimony.”

Dual winners included the Canton Spirituals, Doug Williams, the Missippi Mass Choir, the Rev. Clay Evans, and Dottie Peoples, who was named female vocalist of the year for the second consecutive year. Peoples says that exposure on last year’s show—at which she netted four awards—provided many new opportunities for her.

There were a lot of places we were not allowed in before—venues like Six Flags,” Peoples explains, “and then after we won the Stellar Awards, those doors were opened.”

The hosts for the star-studded evening were CeCe Winans, “Living Single” co-star T.C. Carson, and comedian David Alan Grier. Winners included actresses Jennifer Lewis, Yvette Freeman, Elia Joyce, and Debbie Morgan. The show was punctuated with live performances from James Moore & the Mississippi Mass Choir, Beverly Crawford, the Rev. Clay Evans & the AACR Mass Choir, and Williams.

Highlights included an opening medley featuring Kirk Franklin & the Family, A-1 Svella, and God’s Prosperity, as well as a musical tribute by Yolanda Adams, Shirley Caesar, and People’s Rep VP Bobby Jones, who was honored with the prestigious James Cleveland Award for his trailblazing TV contributions to the gospel industry.

A two-hour TV broadcast of the show, produced by Don Jackson’s Chicago-based Central City Productions, is slated to air via national syndication during a monthlong window, from Jan. 18 through Feb. 23, in more than 250 markets. A complete list of winners follows:

**Song of the year:** Melodies From Heaven, Kirk Franklin (Gospo Centric).

**Artist of the year:** Kirk Franklin & the Family, Whatcha Lookin’ 4 (Gospo Centric).

**Male vocalist of the year:** Doug Williams, Testimony (Blackberry).

**Female vocalist of the year:** Dottie Peoples, "Standing Tall" (P.R.I.E. Group of the year: the Canton Spirituals, "It’s Gonna Rain" (Blackberry).

New artist of the year: Colorado Mass Choir, Stir Up The Gift (Ben- son).

**Album of the year:** I’M Got A Testimony, the Rev. Clay Evans & the AACR Mass Choir (Meek).

**Choir of the year:** Mississippi Mass Choir, I’ll See You In The Bapture (Malaco).

Contemporary group duo: Lawrence Matthews & Friends, “All I Have” (Gospo Centric). Traditional group/duo: the Canton Spirituals, “It’s Gonna Rain” (Black- berry).

Contemporary male vocalist: Doug Williams, "Testimony" (Blackberry).

Traditional male vocalist: Daryl Coley, “Victory In Jesus” (Sparrow).

Contemporary female vocalist: Yolanda Adams, “Yolanda—Live In Winnipeg” (Stellar).


Contemporary album: Whatcha Lookin’ 4, Kirk Franklin & the Family (Gospo Centric).

**Traditional album:** I’M Got A Testimony, the Rev. Clay Evans & the AACR Mass Choir (Meek).

**Urban gospel performance:** Kirk Franklin & the Family, Whatcha Lookin’ 4 (Gospo Centric).

**Music video:** Shakin’ The House, Hezekiah Walker, Fred Hannah, and Yolanda Adams (Benson).

**Traditional choir:** Mississippi Mass Choir, “I’ll See You In The Bapture” (Malaco).

**Contemporary choir:** Fred Hannah & Radical For Christ, “Spirit Of David” (Benson).

**Instrumental performance:** “Instrumentally Yours,” Ben Tankard (Trube).

Producer: Kirk Franklin, “Conque- rores” (Gospo Centric).

**Rap/hip-hop gospel:** “99% Remix,” Hediekhahk Walker (Benson).

**Billboard performance:** Growing Up, Walt Whitman & the Soul Chil- dren Of Chicago (CIG).

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Arif Mardin has signed a new long-term contract and will continue to serve as senior VP of Atlantic Records in New York. Island Jamaica U.S. in Jamaica names Maxine Stoie head of its U.S. operations. Stowe retains her previous title of Island Records A&R VP. Island Records in New York taps Pat Monaco senior VP/GM and promotes Holly Ferguson to senior VP of A&R. They were, respectively, senior VP/GM for Independent Label Sales and VP of A&R. Virgin Records in Los Angeles promotes Bill Hall to VP of sales, Paul Babin to national sales director in Atlanta, Bill Giardini to national sales director in Chicago, and John Gamski to director of marketing. The duties of director, respectively, of national sales, Southern regional sales director, Midwest regional sales director, and national retail marketing manager.

Russell Lees is named senior VP of artist development for Epic Records in New York. He retains his post as VP of promotion. Russell Lees is named executive VP of music at Sony Music Entertainment in New York. He was president/CEO of Pendulum Records, a label he founded.

Magnetone Entertainment Group in Nashville appoints Colin Stewart president/CEO and Caroline Chust director of all operations. They were, respectively, COO and director of business operations for Speer Communications. Marketing for Nashville promises John Ettinger to Midwestern regional promotion director in Chicago and Michael Powers to Northeast regional promotion director in Detroit. They were, respectively, Midwest regional promotion manager and Northeast regional promotion manager.

PUBLISHING. Steve Rice is promot- ed to senior VP of EMI Christian Music Publishing in Nashville. He was VP.

David Kastle is promoted to VP of the Killen Music Group in Nashville. He was GM.

Janie West is named director of publishing for R&B Entertainment in Nashville. She was director of A&R for Capitol Nashville.

John Mangini, Jr. is appointed VP of Southern regional sales for Allied Digital Technologies in Nashville. He was a sales representative in the Northeast.
I think it's party like it's 1999 yet. I didn't think so. Even though the artist formerly known as Prince emerged with a new label and a new attitude, there wasn't a lot to celebrate in 1996, unless of course, you're a female singer like Alanis Morissette, Celine Dion, Mariah Carey, the Fugees' Lauryn Hill, or No Doubt's Gwen Stefani. No matter how many times we sweved our hips doing the "Macarena," the year was one to endure rather than enjoy. In fact, in many ways, 1996 was just a retread of 1986. Let's see: Record sales were flat, women dominated the charts, Empower America took on a record company for graphic lyrics... yep, looks the same from where we sit. But as we sift through the fibers of music's magic carpet, we're able to discern a few new, shiny flecks that definitely aren't just dirt.

SHINING STARS: Among the bright spots in 1996 was the emergence of a new school of retro-soul R&B crooners, including Maxwell, D'Angelo, and Tony Rich, who are experiencing deserved success in both R&B and pop. Their homage to the old school, filtered through a '90s perspective, made it fun to listen to the radio again. Rick's beautiful hit "Nobody Knows" (written by Joseph Richards and Don DuBose) is now topping the country charts, in a version by Kevin Sharp. The situation is similar to one a few years ago, when Alanis Morissette and Linda Perry

The following is a chronological listing of albums that charted this year. They are ranked by the number of weeks each title spent at No. 1 in 1996. Titles that debuted at No. 1 in 1996 are indicated in bold type. (Note: "Daydream" by Mariah Carey spent three weeks at No. 1 in 1996; "Juggled Little Pill" by Alanis Morissette spent two weeks.)

**Daydream,** Mariah Carey, Columbia (2)

"Waiting To Exhale," soundtrack, Arista (5)

"Juggled Little Pill," Alanis Morissette, Maverick/Reprise (9)

"All Eyez On Me," 2Pac, Death Row/Interscope (2)

"Anthology 2," the Beatles, Apple/Capitol (1)

"Evil Empire," Rage Against The Machine, Epic (1)

"Fairweather Johnson," Hootie & the Blowfish, Atlantic (2)

"The Score," Fugees, Ruffhouse/Columbia (4)

"Load," Metallica, Elektra (2)

"It Was Written," Nas, Columbia (4)

"Beats, Rhymes And Life," A Tribe Called Quest, Jive (1)

"No Code," Pearl Jam, Epic (2)


"Falling Into You," Celine Dion, 500 Music (3)

"From The Muddy Banks Of The Wishkah," Nirvana, DGC/Geffen (1)

"Recovering The Satellites," Counting Crows, DGC/Geffen (1)

"Best Of Volume I," Van Halen, Warner Bros. (1)

"Anthology," the Rolling Stones, Apple/Capitol (1)

"The Don Killuminati: The 7 Day Theory," Makaveli, Death Row/Interscope (1)

"The Dogfather," Snoop Doggy Dogg, Death Row/Interscope (2)

"Razorblade Suitcase," Bush, Trauma/Interscope (2)

"Tragic Kingdom," No Doubt, Trauma/Interscope (2)

**Fugee-La.** One of the year's biggest success stories was the mainstream breakthrough of the Fugees, who combined pop and hip-hop into a chart-topping formula. The trio's second Ruffhouse/Columbia album, "The Score," had sold more than 4 million copies by year's end, according to Sound-Scan.

According to Billboard's Dec. 21 issue, sales were up only 0.4% over those of 1995. This is doubly bad news given that 1995's album sales were only 0.2% over 1994's. With flat album sales and virtually no label (other than Interscope) immune to the record recession, layoffs at record companies were prevalent. Among the labels that trimmed their staffs were Atlantic, Capricorn, PolyGram, Warner Bros., Slash, Caroline, Priority, and Relativity. Priority and Relativity jettisoned their rock rosters as well, deciding that rap and R&B are...
WALDEN WOODS

(Continued from page 5)

recognized as the cradle of the American environmental movement, and Henry David Thoreau is recognized as the father of that movement. I was appalled when I first heard that the place was in danger. You assume that these places are protected.”

The project’s first acquisition, in 1960, was a 26-acre lot known as Bear Garden Hill, which was owned by a local developer who planned to construct a 138-unit condominium there. In 1992, the Walden Woods Project acquired another tract of land from the same developer that was slated to be subdivided or commercially developed.

In 1993, the Walden Woods Project acquired an 18.4-acre plot known as Brister’s Hill, which real-estate mogul Mortimer Zuckerman’s Boston Properties planned to develop into a 10,700-square-foot office complex. The following year, the Walden Woods Project scored a major victory when the residents of Concord voted to close a handful situated across from Brister’s Hill.

Later in 1994, Henley’s group purchased land that encompasses Jacob Baker’s farm, a locale frequented by Thoreau and mentioned prominently in his “Journal.” Among Jacob Farm’s features is the Adams House, an English Manor building that will soon house part of the Thoreau Research Center, which was begun in October 1995. Late last year, the project purchased another site in Walden Woods for $800,000, bringing the total parcels of preserved land to 96 acres.

Walden Woods Project executive director Kathi Anderson says, “Of the 2,680 acres that comprise Walden Woods, close to 70% is protected. Of the remaining 30% that is not protected, half or less than half is truly vulnerable. So about 15% is land that could perhaps be subdivided, or its integrity could otherwise be compromised.”

Anderson adds that Walden Pond itself is owned and protected by the State Department of Environmental Management. “Of the 15% of Walden Woods that we consider vulnerable, we would never have the financial resources to buy all that land,” says Anderson, a former aide to Sen. Edward Kennedy, D-Mass., who spearheaded efforts to oppose development of Walden Woods in the late ’70s. “It costs $2,000,000 to $4,000,000 an acre for land in Concord and Lexington.”

Henley credits the arts and entertainment community for supporting the cause, particularly the other members of the Eagles, who donated part of the proceeds from their six-times-platinum reunion album and tour, “Hell Freezes Over,” to the Walden cause. He also credits Melissa Etheridge, Elton John, Sting, Aerosmith, and Jimmy Buffett, who took part in concerts at Madison Square Garden in New York and Foxboro Stadium in Massachusetts that raised more than $3 million for Walden; country stars Trisha Yearwood, Clint Black, Vince Gill, and others who participated in the 1993 triple-platinum album “Common Thread: The Songs Of The Eagles,” which raised funds for the project; and other supporters, such as Billy Joel, Bonnie Raitt, and Bob Seger.

Henley also acknowledges his man

(Continued on page 22)
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Two years before Business Week did a major article on Cantopop superstar artists like Jacky Cheung and the critical role of local artists in the growth of the international music business, Billboard did a cover story on Cheung that forecast the industry importance of regional talent.

Prior to The Wall Street Journal's decision to print a supplement on how to do business in China, Billboard provided a comprehensive 1993 Billboard Report supersection on that topic for our own readership.

Well before The Los Angeles Times Magazine devoted major coverage to Chinese rocker Cui Jian and the post-Tiananmen Square popular music scene in the People's Republic, Billboard introduced Jian and his creative realm to the global music industry in a May 2, 1992, Billboard Report.

Long before Elastica and other vanguard bands in Britain's "new wave of the new wave" brit-pop invasion landed U.S. label deals or coverage in Rolling Stone, Spin, or the American alternative music press, these acts were front-page news in Billboard. Ditto for the U.K.'s acid-jazz/electro scenes and the eruption of jungle music and the drum & bass sounds.

Much before The New York Times Magazine and "60 Minutes" were focusing on the explosive rise of Italian mezzo-soprano Cecilia Bartoli, the 26-year-old artist was the lead story in Billboard.
While other publications debated the geographic source of the next music invasion, Billboard scooped the planet with its 1994 page one prediction that Canada would conquer internationally as never before with Celine Dion, Sarah McLachlan, Jann Arden, Crash Test Dummies, Barenaked Ladies, et al. (P.S.: The May 13, 1995, 'Music To My Ears' column forecasting Alanis Morissette's success with "Jagged Little Pill" was the first article published anywhere in the world, including Canada, regarding that album.)

Long before USA Today was lamenting the lack of direct access to the Beatles during the three-stage release schedule of their Anthology series, Billboard published a world exclusive "White Paper" with Billboard Century Award honoree George Harrison in March 1996. In the 11,000-word interview, Harrison gave an intimate assessment of 'Anthology 1,' an in-depth analysis of 'Anthology 2,' and a fascinating preview of 'Anthology 3,' plus news of the upcoming 'Beatles Anthology' video collection and Harrison's next solo record.

During the week in April 1996 when President Clinton made his historic trip to South Korea, the only publication on the planet to hit newstands with complete coverage of the country's emerging socio-political youth culture was Billboard.

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WALDEN WOODS PROJECT

(Continued from page 18)

ager, industry veteran Irving Azoff;
actors Ted Danson, Jack Nicholson,
and Ed Begley Jr. (Begley is an officer
of the Walden Woods Project); and
author E.L. Doctorow for supporting
the cause.

"The list is long, and I'm leaving peo-
ple out, but I'm very grateful," he says.
"As far as executives are concerned,
most of the record companies have
been very generous and forthcoming
when we've had fund-raising dinners.

Another major supporter has been
Kennedy. Anderson says her former
boss helped the Walden Woods Project
secure a $575,000 National Endowment
for the Humanities (NEH) grant to
help finance construction of the
Research Center. "At a time when the
NEH funding cutbacks were severe,
we received a grant as a first-time
applicant, which was very helpful," she
says.

For all the goodwill Henley and
Anderson have engendered in their
campaign to preserve Walden Woods,
they have also encountered their share
of criticism. In 1993, an Associated
Press article accused Henley of direct-
ing funds intended for the Walden
Woods Project toward other charities.
Henley denies that allegation, stating
that all monies raised for Walden
through his nonprofit foundation, the
Isis Fund, have gone toward Walden
and nothing else.

He explains, "I also raise money for
related causes, such as any land-

preservation efforts across the U.S.;
[i.e.], various initiatives that would
not be clear-cutting in Maine and Texas.
But a great majority of the money goes to
the Walden Woods Project, because
that's the way we solicit the money.
If people give us permission, or if funds
are directed just to the Isis Fund to do
with as we please, then we use that
money, or money that I raise personal-
ly, for other things."

Henley also takes issue with an April
18, 1996, Rolling Stone article that
questioned his motivation for getting
involved with Walden.

"I've not done it for self-aggrandiz-
ment—I'd had enough of that in my
career," he says. "And I've certainly
not done it to enhance my career,
because it has not enhanced my career.
In fact, it has kept me out of the record-
ning studio during a time when I should
have been in the recording studio. My
last solo album came out in 1989, and
I've not made a solo album since then,
largely because I've been working on
the Walden Woods Project and other
(Continued on next page)
WALDEN WOODS
(Continued from preceding page)

environmental projects. So when people accuse me of trying to further my career this way, I can only laugh and shake my head."

Henley adds, "I've done this for two reasons. One, because Ralph Waldo Emerson and Thoreau had such an impact on me as a young man, when my father was dying and I was trying to figure out what life and death meant and struggling to make sense of my life and become a songwriter. And two, because I've been very successful and fortunate in my career, and I do not want my life career to be defined only in terms of taking. I want it to be said that I gave as good as I got, which I think is a duty of every individual."

Both Henley and Anderson acknowledge that the project has a limited scope. "We will never be able to buy the entirety of Walden Woods and bring the whole thing together, because there are private homes in there, but what we can do is buy large, valuable tracts of land as they come on the market," says Henley.

Nevertheless, Henley is undeterred. He says, "There's no way I will not finish what I started. And this is going to be a great resource for people. It's something that is sorely needed in these times."

Among the project's greatest obstacles is securing an endowment for the Research Center. Henley says he is solidifying plans to line up fund-raising events in the first half of 1997 to raise up to $10 million for the endowment. "If I have to go and do a couple of tours myself, I will. I'll get this done one way or the other," he says.

In addition to the endowment for the Research Center, the Walden Woods Project is trying to raise funds to preserve the Adams House, originally intended to house the center itself but later deemed too small and fragile to encompass a large multimedia facility. Once the house is restored, it will function as the Thoreau Institute's administrative center and as a guest house for visiting scholars.

"We plan, in one of those modern paradoxes, to use modern technology to disseminate information with a new method called distance learning, where you can project things right into the classroom," says Henley.

Henley says he is weighing proposals from various corporations to set up the institute's computer facilities.

Although Henley says he is growing weary of asking his friends in the music business to contribute toward the preservation of Walden Woods, he and the other Eagles will probably perform a concert or tour on behalf of the project. "We're discussing all our options," he says.

Henley has just started work on a solo album with longtime collaborators Danny Kortchmar, Stan Lynch, and engineer Rob Jabo.

The Walden Woods Project can be reached at 800-554-3569.

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WORLD MUSIC'S RISE SHOULD LIFT SHANACHIE'S STATMAN
(Continued from page 5)

Mystics. Some of the pieces on the record have been passed on through oral tradition, says Statman. "But this one was found in a [folk] compilation from Lithuania that was probably published around the turn of the century. The song is about a hundred years older than that. No one seems to know it."

Shanachie is hoping that a sizable audience falls under its sway, however. The extrapolations on ancient Hasidic melodies that make up "Between Heaven And Earth" should impress those listeners taken with the recent rise of spiritualistic music from around the world.

To a degree, the label's beta are hedged. The disc is also a fine example of empathetic jazz improv between an ensemble of musicians who understand the power of nuance. Piano Kenny Werner, bassists Scott Lee and Harvey Scarratt, and drummer Bob Wonner all help create a meditative state that rip- ples with an unmistakable vitality.

A scheduled Jan. 18 concert at New York's Town Hall, presented by the World Music Institute, should further illustrate the depth of Statman's new stock.

Statman has made bluegrass records for Rounder and klezmer discs for Shanachie; he can also lay claim to at least one free-form improv outing, an extensive and well-crafted version of the newly discovered Hasidic melodies, "Between Heaven And Earth," on Shanachie's new album of the same name.

"If he'd done nothing other than been Andy Statman's teacher, he'd be happy . . . well, that's incredible, right?"

Traditional Jewish music has been Statman's prime stomping ground for a while now. Each of his previous recordings has stressed the rhythmically busy and meditative style of klezmer, but the singular flavor that marks "Between Heaven And Earth" comes from its elongated improvisations.

The record stresses its ancient melodies, steadily mulling over the themes as if in the process of invoca- tion. Statman is an orthodox Jew whose knowledge of his religion's vocal and instrumental music is scholarly.

"The roots of klezmer are by and large cantorial music, the chanting of prayer," he says. "That's what gives klezmer its heart and soul. On this record, I'm going more toward the inside of where klezmer comes from."

"Between Heaven And Earth," the emotions of the Hasidic canon are placed front and center, a springboard toward increased enlightenment.

"These songs are set up to induce a particular type of experience," Statman says. "We're trying to go for a more introspective—maybe the word is more 'powerful'—music. These tunes really take you somewhere."

The change in instrumental contexts will make it easy for longtime Statman fans to hear the disc as unique.

"The new record is a development," says Grass. "It's not a klezmer album, certainly not bluegrass. It's almost unrecognizable, but we're starting from the realm of jazz."

Statman concurs that jazz and improv are part of the "Between Heaven And Earth" genesis.

"I always felt a tremendous affinity between this music and a lot of John Coltrane's later stuff," says the clarinetist. "They're both spiritual vehicles, and both express similar feelings. Growing up in America and being moved by Coltrane's music was an important experience for me."

Grass believes the new set is similar to "the kind of thing that Coltrane did when he used Indian and other Eastern musics as a starting point to create a spiritually transcendent music."

Statman recognizes that the current interest in world music will assist in the project's visibility.

"There's a climate now for various types of spiritually oriented ethnic stuff. A lot of Sufi music has become popular. People want to be deeper in these days, rather than just being rocked out with a beat."

BEYOND CATEGORIES

Shanachie's campaign to position "Between Heaven And Earth" at retail will begin with a shift in product place- ment.

"Andy's records tend to be slotted in the 'Jewish' section," says Grass, "although they're sometimes in the folk bins, too. Different stores handle it differently." The label's goal is to expand on this base and get the album positioned as broadly as possible to reach as many potential listeners as possible.

Grass says that Shanachie is also going to make Statman visible in places already in the retail channel has been viable. Since the album's release, Shanachie has been able to return product and receive full credit. EMD, when it was known as Cema Distribution, was the first major distributor to mark down albums already in stores. The practice has since been used by other distributors as well.

"I hope that this has become a reality for the music industry in the last four years, they have mainly been used to sell overstocking of a super-popular title when the album's sales run winded down, or when an album by a name artist has flopped. More recently, the practice has been used by EMD in instances in which sales have begun to break big for developing artists.

"In the case of the Luv Collection, the markdown is seen as a gutsy move in

Acknowledging that some aspect of the campaign was not working, whether it was the price, the promotions, or the placement, Grass says that "this record is a retreat and, I'd also want a copy to play in the world section of the store," says Executive, world music buyer at Tower Records/Center store in New York. "If people hear this record, they'd be into buying it. To me, this disc is a bit more accessible than his klezmer stuff. There's a very warm, sonority feeling to the music, but with a fervor going on, too."

In cities such as Philadelphia and Los Angeles, Shanachie's regional marketing reps will initiate a grass-roots campaign to promote the disc according to its availability at a local record store, "I'd put it in the 'Jewish' section," says Grass, "although they're sometimes in the folk bins, too. Different stores handle it differently." The label's goal is to expand on this base and get the album positioned as broadly as possible to reach as many potential listeners as possible.

Grass says that Shanachie is also going to make Statman visible in places where it knows from past experience that a receptive audience can be found. In the last few years, the label has been presenting "Between Heaven And Earth" to a wide range of audiences.

"Between Heaven And Earth," the emotions of the Hasidic canon are placed front and center, a springboard toward increased enlightenment.

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ANDY STATMAN
(Continued from preceding page)

roots campaign. They will check retail stock and assist in local promotion of the title.

"Earlier this year, we serviced coffee shops nationwide with Seamus Egan's "When Juniper Sleeps" and got a tremendous reaction," says Grass. "The record was No. 1 on the chart in the coffee publication Cups. That told us the campaign worked. There are many opportunities for a similar approach. The guys in the field place flyers and drop a CD in any place that's hip and eclectic, whether it's a book store or coffeehouse."

ESTABLISHED FAN BASE
Shanachie will also launch a campaign in the Jewish community. Past Statman titles for the label—"Jewish Klezmer," "Klezmer Music," and "Klezmer Suite"—have been embraced by this audience.

"Because of our previous relationship with the Jewish distributors, we know exactly who to call," Grass says, "We have a rapport with the Jewish press." A stab at the mainstream jazz market is also part of the plan. The label is scheduled to take out ads in jazz magazines and will be servicing jazz radio with the title. "Anything to signal that this is something jazz audiences should check out," says Grass.

Shanachie sees all print as a key ally. "This is one of those records where press can make a big difference in both bringing it to people's attention and shaping people's perceptions," says Grass.

Statman's manager, Stuart Wax, has begun making initiatives for bookings. "The idea is to put him in places where people will hear what he has to say, rather than just doing anything to get him into a random market," says Grass. "The Town Hall date is a major statement because people are used to hearing Andy's klezmer music. The World Music Institute has had to emphasize that this is the Andy Statman Quartet, something a bit different. We're looking for that [show] to be a bellwether to get reviews that will signal what he's doing."

Statman says that European tour dates are also being developed, and that Grisman and Fleck have said they would like to participate in any live shows their schedules allow. The handler believes that the live shows will surely polish the empathy between the group members.

"We've just skinned the surface," says Statman. "Harvey and Kenny are such sensitive players. There's a real dialog between Kenny and I; we keep pushing each other. I can't wait until we get out there for a few weeks."

"We'll also get to do the dance tunes, which are a bit better than the songs on the record," he adds. "In concert, we do more of the uptempo stuff; we dissect the pieces and fool around with them."

Says John Schaefer, programmer of the "New Sounds" show on WNYC New York, "People who have been following his career for a while won't find this coming out of left field. Andy's a really great arranger, able to marshal his forces, whatever they may be—a klezmer band, a trio, or a large ensemble with percussion. He gets consistently interesting colors and sounds from his bands. To me, he's a musician's musician."
Matt GARBO
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Artists & Music

The Beat

(Continued from page 17)

where their fortunes lie. By year’s end, sources indicated that Caroline was also heading toward dumping its rock acts, focusing instead on electronic music.

Better Luck Next Time:
One reason retail suffered so this year is that a huge number of artists released albums in 1996 that performed far below expectations, including Spin Doctors, Tom Petty, Bryan Adams, Gin Blossoms, the Rutles, ZZ Top, Pet Shop Boys, Linda Perry, Lou Reed, Susanna Hoffs, Cracker, Paul Westerberg, Def Leppard, Sting, Pete Droege, Crash Test Dummies, Sponge, George Michael, the Black Crowes and Lionel Richie. Some of the records got what they deserved, but a fair number were never given a fair shot at radio or strong promotion from their labels.

Many pundits decried the end of alternative, as sales of releases by such acts as Pearl Jam and Soundgarden dropped. To our mind, it’s too soon to write off alternative (although we’ve wanted to retire the term for several years now). We still think there’s life in the old cat.

Wanted SWM (Part II):
This time last year, we were bemoaning the lack of developing solo male pop rockers, and well, here we are 366 (leap year; remember) days later, and we’re still looking for those single white males. This year, several labels tried to break acts like Billy Mann, Duncan Sheik, Ben Arnold, Craig Ross, and Ryan Downe, but none managed to make a sizable dent. On Billboard’s list of top-selling albums in 1996, one has to go to No. 44, where “Weird Al” Yankovic lands with “Bad Hair Day,” to find a solo male artist whose primary audience isn’t R&B or country.

Factoids:
Alanis Morissette set a record when her U.S. debut, “Jagged Little Pill,” hit the 14 million-unit mark this fall, according to the RIAA, making it the top-selling album by a woman in U.S. history. One million more and “Jagged Little Pill” will become the top-selling debut in history. Given that the album is still selling tens of thousands units per week, and that Morissette has decided to take a break before working on her follow-up, we bet that “Jagged Little Pill” surpasses the 20 million mark in the U.S. By a number of Michael’s CDs and Boyz II Men set a record for weeks logged at No. 1 on Billboard’s Hot 100 when “One Sweet Day” spent 16 weeks at the top. Boyz II Men broke their own record, besting the 14 weeks that “I’ll Make Love To You” spent at No. 1 in 1994.

Many pundits thought that the advent of SoundScan would mean that albums would debut at their peak position, especially releases from top artists. Well, Celine Dion proved them all wrong this year, when “Falling Into You” hit No. 1 only after selling 4 million units and being on the chart for six months. But this year’s hold-out award belongs to No Doubt, whose double-platinum “Tragic Kingdom” reached the top spot last week, 49 weeks after its release... Garth Brooks became the new king of album sales when he surpassed Billy Joel this year. Brooks’ cumulative album sales hit 58 million units this year, making him the top-selling solo artist (second in total sales only to the Beatles) in history, according to the RIAA. By year’s end, Brooks had sold more than 64 million albums.

Donna Lewis’ infectious first single, “I Love You Always Forever,” became the first tune in pop history to reach an audience of more than 100 million radio listeners, according to Billboard’s Broadcast Data Systems.

Turn into A Pumpkin.

Although it was a trying year for the Smashing Pumpkins in many ways, the band continued to prosper musically. It landed a number of hits on Billboard’s Modern Rock Tracks chart from its 7 million-selling “ Mellon Collie And The Infinite Sadness” album, launched a sold-out tour, and ended the year with the release of a boxed set, “The Aeroplane Flies High.”
**SLOW BURN:** Since the <br>Load Custom Records act of <br>Lutefisk landed a spot on <br>the indie side at Lollapalooza <br>last summer, the label has institut-<br>ed an incremental program to <br>build awareness of the act <br>among consumers and at radio <br>space and stole their equip-<br>ments.

"During the 14 Lolla-<br>palooza dates they played," <br>says Bong Load sales manag-<br>er Rita Johnson, "we really <br>had begun setting up the album <br>by contacting press, retail, <br>and radio, as well as the fans, to <br>let them know that the band <br>was out there. At that phase, <br>we were just canvassing and <br>making people aware of the <br>album."

Bong Load released a vinyl <br>version of the album on <br>two tracks, Nov. 19.

College and mod-<br>ern rock stations will be <br>serviced with a 7-inch single <br>on lime-green vinyl of the <br>first album cut, "Finn's<br>Man's Cave," in January.

Early on, Johnson <br>enlisted the aid of a <br>national network of U.S. <br>and Canadian interns, <br>whom she contacted <br>through the Internet.

"We started in <br>the summer by <br>having them work <br>directly with local <br>retailers and go to shows to pass <br>out stickers," says Johnson. <br>"They're getting more hands-<br>on exposure than they might <br>get at other internships, and <br>it's something enjoyable they <br>can do from whatever part <br>of the country they are in."

Lutefisk, booked by the <br>William Morris Agency, will <br>begin touring in February. <br>On a side note, 10c, which <br>hails from Lutefisk's L.A. <br>neighborhood of Silver Lake, <br>will have its album "Every-<br>body Wins" released by indie <br>Angel Dust Records Jan. <br>7. The act, which was recently <br>featured on the cover of Bay <br>Area Music magazine, as well <br>as in Strobe, Flipside, and <br>Ben Is Dead, recently signed <br>to Nickle Bag Records. <br>The group's first single, "Bottlez"<br>"Die On The Ranch," was <br>well received at college radio last <br>year.

Who's Who. "Levitation," the debut album by 415-<br>Bway artist Mother Su-<br>peria, will be released Feb. 25. The album by the <br>Miami-based rapper features production by <br>rap icons KRS-ONE and <br>Hotmix, as well as guest <br>spots and production by <br>several well-known rap-<br>pers from Mother Su-<br>peria's home market. <br>Island serviced the first <br>single, "Most Of All," to <br>rap and mix shows and <br>college radio stations <br>Nov. 12.

**REGIONAL HEATSEEKERS NO. 15**

**THE REGIONAL RUNDOWN**

**Top 10 lists of best-selling titles by new and developing artists**

**WEST NORTH CENTRAL**

1. **BARENAKED LADIES**
   - "One Week" (Siren); "Everything I Have Is Yours" (Siren)
   - "Everything I Have Is Yours" (Siren)
   - "One Week" (Siren)

2. **GARY ALLAN**
   - "All Around My Heart" (Warner Bros.)
   - "I Saw The Light" (Warner Bros.)
   - "All Around My Heart" (Warner Bros.)

3. **STEVE GREEN**
   - "The Power of Your Love" (Word)
   - "The Power of Your Love" (Word)
   - "The Power of Your Love" (Word)

4. **GARY ALLAN**
   - "All Around My Heart" (Warner Bros.)
   - "It's About Love" (Warner Bros.)
   - "All Around My Heart" (Warner Bros.)

5. **RITA JENKINS**
   - "That's What You Did For Me" (Word)
   - "That's What You Did For Me" (Word)
   - "That's What You Did For Me" (Word)

6. **JASON ALDEAN**
   - "Checkin' Out the Girls" (Warner Bros.)
   - "Checkin' Out the Girls" (Warner Bros.)
   - "Checkin' Out the Girls" (Warner Bros.)

7. **LEON BRIDGES**
   - "Sinful" (Erin)
   - "Sinful" (Erin)
   - "Sinful" (Erin)

8. **TIM MANNING**
   - "I'm Talkin' to That Girl" (Word)
   - "I'm Talkin' to That Girl" (Word)
   - "I'm Talkin' to That Girl" (Word)

9. **JESSIE CACERES**
   - "I'm Sorry" (RCA)
   - "I'm Sorry" (RCA)
   - "I'm Sorry" (RCA)

10. **KELSEY BRENNAN**
    - "Can't Take It" (Country Countdown)
    - "Can't Take It" (Country Countdown)
    - "Can't Take It" (Country Countdown)
R&B Acts, Execs Showed Creativity And Took Care Of Business In '96

IT SEEMED THAT 1996 was the year of the Face, as Kenneth “Babyface” Edmonds was the topic of conversation in virtually all pop and R&B quarters. In addition to producing hits for numerous talents, he demonstrated his skills as an artist with the Epic album “The Day.” Among his other achievements, Edmonds, for the second consecutive year, claimed BMI’s top two songwriting awards—songwriter of the year and songwriter of the year. Boyz II Men’s “I’ll Make Love To You”—and led all comers with eight citations of achievement.

The artist was also among the honorees at the American Civil Liberties Union of Southern California’s awards dinner which recognized the 20th anniversary of the ratification of the U.S. Bill of Rights.

Billboard has established a foothold in the film industry, by writing and producing the wildly successful “Waiting To Exhale” soundtrack on Arista, which led to the establishment, with his wife, Tracey, of the Edmonds Entertainment film production company.

OLD-SCHOOL, music continued its new-product onslaught, as the Ohio Players, Kool & the Gang, War, the Gap Band, Con Funk Shun, Manchild, and George Clinton released titles.

Consumer interest in music from the past appears to have been one of the driving forces for a creative R&B year. And although beat- and hook-driven hip-hop continues to dominate the charts, diversity existed for listeners who wanted more than just top 40 acts in their CD players.

Labels such as Rhino and Hip-O and compilation producers such as Leo Sacks and David Nathan reigned supreme as nostalgic record buyers gobbled ‘70s titles and compilations by the trainload. Look for more of the same, as Sacks leads the way with new-old product from the EM1 and Sony compilations.

R&B & A&R EXECUTIVES flexed their creative muscle for a change, signing, recording, and releasing projects by artists from left of R&B’s mainstream.

Acts that made a creative impact on the psyche of the industry and on discerning consumers included the Fugees, Maxwell, Eric Benét, Kenny Lattimore, Ann Nesby, Xavier, and Groove Thang.

Established Mercuryo trio Tony Toni Toné returned to the charts with “House Of Music,” while Ms’Elle Me’ghéolé delivered a gem with her “Peace Beyond Passion” Maverick set, featuring the controversial track “Leviticus: Faggot,” which was given spins by a few strong-spirited R&B stations.

The sense of renewed creativity was heightened by the live-action infusion of the Smokin’ Grooves and Club Bansom & Hedges tours. They opened doors for R&B acts, providing them with valuable exposure.

In addition, several labels, including Columbia, mounted successful college tours by packaging acts from their own stables.

Several indie labels were created by former major label veterans and black execs. Among them are Ernie Singleton’s Fully Loaded Records, Hank Spann’s T3 Records, and Eddie Pugh’s Our Turn Records.

Perhaps the most ambitious venture was veteran producers Denzel Foster and Thomas McElroy’s Y? Manufacturing & Distribution. The Oakland, Calif.-based pair’s Alien Records is already running product through the company, which is scheduled to take up outside interests in 1997.

On the unity front, the International Assn. of African-American Music (IAAAM) hosted several executive summits around the country designed to bring black executives together to share concerns and solutions that affect the black music industry. And through the year, many conferences—such as the Billboard/Airplay Monitor conference, Impact’s Super Summit, Urban Network’s Power Jam, and Rap Sheet’s (Working Toward) A Unified Hip-Hop Nation—demonstrated a dedicated commitment to business issues.

Interestingly, about a month after that May powwow, a Harvard University study was released that paralleled the concerns voiced by the do or die execs on hand that night.

Movement in the industry occurred at a dizzying rate this year, with execs coming and going like crazy. Perhaps the biggest move in R&B was Capitol Records’ signing of the group’s black music division. That, coupled with firings around the industry, sent prophecies of doom swirling throughout urban music departments. Many fear that a black-executive gene pool is imminent. I, on the other hand, see the situation as more doom than doom, with black executives irrationally selling themselves short.

Although R&B divisions at the majors were hit hard with layoffs, similar firings occurred across the industry, most notably at MCA, Atlantic, and PolyGram.

No one in the world can market and promote black music better than black people. And as R&B music continues to be recorded primarily by African-Americans, no other ethnic community is able to relate to the product better than black folk. The key here is to be an expert at one’s job, because in these difficult financial times, when “lean and mean” is the battle cry, it is the smarter, hardest-working players who will remain standing when the storm ends.

Another big move this year was the departure of Perspective co-founders/producers Jimmy Jam and Terry Lewis from their Def Jam home at A&M in favor of a similar deal at Universal.

In some cases, however, stability reigned supreme. For example, L.A. Reid and Babyface’s LaFace Records demonstrated unique diversity and success, with releases by established acts, such as Toni Braxton and OutKast, and debut artists, such as Tony Rich and Society Of Soul. And with the TLC legal dispute apparently settled (Billboard, Dec. 7), clearing the way for a new set by the group in 1997, the new year looks strong for LaFace.

Unfortunately, not all the news in 1996 was good. The action of parent Harrell’s voice continued at the struggling label. Lacking immediate returns on the label’s investment in a huge A&R department, coupled with an expensive company imaging campaign and relocation of its headquarters to New York (not to mention the wave of layoffs), Motown management weathered considerable criticism around the industry and in the general press. And although Harrell is said to have the full confidence of PolyGram executives, the future of the Motown regime rests firmly on the label’s first- and second-quarter releases.

But with highly anticipated sets from such acts as Shanice, Queen Latifah, and promising debut artist Mario Winans on tap for early ’97, Harrell’s voice could become a thing of the past.

Meanwhile, another beleaguered camp, Death Row, took serious hits in a variety of quarters, previously rumored to be a one-shot in new quarter as additional layoffs are expected to hit the company's property divisions and operations. 

THE CHART TOPPERS

FUGUES NAB

Following is a chronological list of titles that logged time at No. 1 on the Top R&B Albums chart in 1996. The figure in parentheses is the number of weeks each title spent at No. 1 this year. Titles that debuted at No. 1 are indicated in bold type. (Note: “Waiting To Exhale” was No. 1 for three weeks in 1995.)

“Waiting To Exhale,” soundtrack, Arista (7)

“Stir Off The Streets Of Muthafu** in Compton,” Easy-E, Ruthless (1)

“All Eyez On Me,” 2Pac, Death Row/Interscope (5)

“The Source,” Fugees, RedHouse/Columbia (8)

“The Coming,” Busta Rhymes, Elektra (1)


“Sunset Park,” soundtrack, Flavor Unit (1)

“Gin & Juice” (Album Number Ten), Snoop Dogg, Too Short, Dangerous (2)

“Legal Drug Money,” Lost Boyz, Universal (1)

“The Nutty Professor,” soundtrack, Def Jam (1)

“Secrets,” Toni Braxton, LaFace/Arista (1)

“Keith Sweat,” Keith Sweat, Elektra (1)

“It Was Written,” Nas, Columbia (7)

“Beats, Rhymes And Life,” A Tribe Called Quest, Jive (1)

“MTL,” Outkast, LaFace/Arista (1)


“Another Level,” BLAC Massacre, Interscope (5)

“Bow Down,” Westside Connection, Lench Mob/Priority (1)

“Ironman,” Ghostface Killah, Razor Sharp/Epic (1)

“The Don Killuminati: The Day Theory,” Mase, Death Row/Interscope (3)

“The Doggfather,” Snoop Doggy Dogg, Death Row/Interscope (1)

“Hill On Earth,” Mohb Deep, Look (1)

“Muddy Waters,” Redman, Def Jam (1)

THE-TOP-STORIES

• Rhythm Alternative Sparks Creative Wave.

• Old-School Music Flourishes. (page 27)

• Capitol Shuts Its R&B Unit.

• Jam And Lewis Pact With Universal.

• It Was A Babyface Kind Of Year.

(Continued on page 30)
**TOP R&B ALBUMS**

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**更多精彩**

**TOP R&B BOMBERS**

1. **DAKE**
2. **AIRWAVE**
3. **CRITICALLY ACCLAIMED**:
   - **THE FAMILY**
   - **THE MUSIC**
   - **THE DOORS**
4. **THE BAND**:
   - **THE BAND**
5. **THE SOULFUL STREET**:
   - **THE SOULFUL STREET**
   - **THE SOULFUL STREET**
6. **THE GREATEST HITS**:
   - **THE GREATEST HITS**
   - **THE GREATEST HITS**

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*Albums with the greatest sales gains this week. **Recording industryAssoc. Of America (RIAA) certification for shipment of 500,000 albums units (250,000 for EPs). **RIAA certification for shipment of 1 million units (500,000 for EPs), with platinum (10 million) and gold (5 million) levels. **Metallica's 'Load' is a notable release this week with significant sales gains.*
SOUND BELIEVERS: R. Kelly's "I Believe I Can Fly" (Warner Sunset/Atlantic/Voe) from the "Space Jam" soundtrack ranks up its second week atop Hot R&B Singles. The song piece did well retail and holds at No. 1 on Hot R&B Singles Sales, with almost twice the sales of its nearest competitor, Toni Braxton's "Un-Break My Heart" (LaFace/Arista), which sits at No. 2. If that weren't enough, Kelly's $28 million audience impression gives him another week at No. 1 on Hot R&B Airplay, solidifying his position as king of the hill for at least another week. The "Space Jam" soundtrack reutilizes at No. 6 on Top R&B Albums, with a 24% unit increase at core stores.

Whitney Houston's "I Believe In You And Me" (Arista) from the sound track to "The Preacher's Wife," enters Hot R&B Singles at No. 6, earning it Hot Shot Debut honors. Although it has far fewer audience impressions (19 million) than Kelly's title, Houston's single is still fairly new. In its fourth week on Hot R&B Airplay, it's No. 12 and growing steadily. Additionally, the single's b-side, "Somebody Bigger Than You And I," which features guest vocalist Bobby Brown, Faith Evans, Johnny Gill, Monica, and Ralph Tresvant, received 467 detections, according to Broadcast Data Systems. With first-week sales of 76,000 units, the single debuts at No. 6 on Hot R&B Singles Sales and at No. 7 on Hot 100 Singles Sales. Following the Dec. 13 release of the film, the album sees a 69% unit increase at R&B core stores, rising 4-2 on Top R&B Albums and setting Greatest Gain honors. On The Billboard 200, which utilizes the entire SoundScan universe, as opposed to R&B-lean ing "core" stores, a 54% increase pushes the title 4-3, with 233,000 units.

RED, BUT NOT SANTA: Redman's "Muddy Waters" (Def Jam/Mercury) might make a good stocking stuffer. The rapper's new set debuts at No. 1 on Top R&B Albums, while overall sales of 127,000 units place it at No. 12 on The Billboard 200. It captures Hot Shot Debut honors on both charts. The set's first single, "That's How It Is (It's Like That)," vaults 47-11 on Hot Rap Singles after charting early due to street-date violations, an impressive feat when one considers that only the 12-inch vinyl version has been released commercially on Hot R&B Singles, the title moves 65-40.

"I love anything [Redman] does, and this was a good, solid record right out of the box," says Tracy Coblentz, music director at QWHT New York, one of the single's biggest supporters.

GOOD AND BAD NEWS: During this week in 1995, 30 titles on Top R&B Albums had gains of 10% or more over the previous week. Now, during what has been a soft fourth quarter (overall music sales (see Between the Bullets, page 89), there are 47, including third-quarter entries. On the other hand, while singles sales are growing within the industry, a comparison of this week's Hot R&B Singles Sales list to the comparable weeks in 1994 and 1995 suggests that R&B and hip-hop singles are cooling. In the corresponding week of 1994, there were 36 singles at No. 6 or better with sales that posted gains of 10% or more over the previous week. That number tapered to 33 in the comparable 1996 week, and only 21 of the singles on this week's list manage a 10% gain.

BILLBOARD NEVER SLEEPS: Although we will not publish an issue next week, our charts will be compiled and made available to subscribers of Billboard Information Network and Billboard Online. The unpublished charts are also available for a fee through our research department. (212) 563-5004.

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When the show hits the road, the music industry turns to the premier reference guide.

THE INTERNATIONAL TALENT & TOURING DIRECTORY
**Upbeat Year For Rap, Despite Legal Probs**

by Havelock Nelson

DOMINANT PLAYER: Since its formation, Death Row Records has been dominating newspaper headlines as well as music charts. The label was again behind some of the biggest records—2Pac's double album "All Eyez On Me" debuted at No. 1 on the Billboard chart in 1996, selling 2.8 million units, according to SoundScan—as well as among the largest rap-related disturbances and scandals of the year.

After his murder trial (he was acquitted), Snoop Doggy Dogg appeared on his legal album, "Doggystyle," which sold over 2.8 million copies in its first week. According to SoundScan, the album went up for sale in 1994.

2Pac died Sept. 13 of a gunshot wound in Las Vegas following a Mike Tyson press conference.

Stating that "it started being fun," Dre chose to walk away from Death Row, which had begun to become a "problematic" label. "I like getting to the point," he said. "I've had it with (you people) getting up in my face all the time."

He'll likely be away from Death Row until the end of its contract.

On radio and in hip-hop magazines, reactions to the performer's death poured in. Many rappers, friends, and fans voiced sentiments of sadness and loss alongside theories about what the murder symbolized and who was responsible.

The label also issued a giant-sized package that attempted to revitalize its history by including tracks that were never even signed to Death Row. As it came out, Death Row CEO Marion "Suge" Knight was being held in jail following a probation violation. He'll likely be away from the label until the end of the year.

**PRETTY TRICKY:** The album's chilled-out grooves from the subgenre trip-hop were responsible for some of the most intriguing tracks of the year. While none of the tracks were as popular as the label's previous releases, the album's more experimental sound was a welcome change for fans of the genre.

**BASS WAVES:** In the bass music world, 2 Live Crew released "Shake A Lil' Something," which topped the charts for a few weeks. Meanwhile, the group's "Shake A Lil' Something 2" was hot on the charts as well.

"It's a nice, laid-back track that's perfect for a lazy day on the beach," said one fan. "The bass is nice and heavy, but not too much. It's a great track for anyone who likes bass music."
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<td>7</td>
<td>&quot;Lummi Aka (This Is It)&quot; (Goodie Mob)</td>
<td>ATLANTIC</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>&quot;Ain't NoBODY (From &quot;Beavis and Butt-Head Do America&quot;)&quot; (Deborah Cox)</td>
<td>Motown</td>
<td>8</td>
</tr>
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<td>9</td>
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<td>Motown</td>
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**NEW**

<table>
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<tr>
<th>WEEK</th>
<th>R&amp;B SONGS</th>
<th>TITLE (ARTIST</th>
<th>LABEL &amp; NUMBER</th>
<th>PPOSITION</th>
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<tr>
<td>3</td>
<td>1</td>
<td>&quot;Can't Help Myself&quot; (Donny Osmond)</td>
<td>JIVE</td>
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<tr>
<td>3</td>
<td>2</td>
<td>&quot;Ain't No Fun (Without Love)&quot; (Lil' Kim)</td>
<td>Arista</td>
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<tr>
<td>3</td>
<td>3</td>
<td>&quot;What's the Game&quot; (Alicia Keys)</td>
<td>Columbia</td>
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<td>4</td>
<td>&quot;One Last Time&quot; (Jason Derulo)</td>
<td>Interscope</td>
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<tr>
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<td>5</td>
<td>&quot;The Way (Plays &amp; Plays)&quot; (Eazy-E)</td>
<td>EMI-CAPITOL</td>
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<td>6</td>
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<td>&quot;Part-Time Love&quot; (Jill Scott)</td>
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<td>4</td>
<td>&quot;What's the Game&quot; (Alicia Keys)</td>
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## Billboard Hot R&B Airplay

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<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>I Believe I Can Fly</td>
<td>Maxwell</td>
<td>Columbia, Arista</td>
</tr>
<tr>
<td>2</td>
<td>Ain't No Funatin' (It's Over Now)</td>
<td>Maxwell</td>
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**December 28, 1996**

## Billboard Hot R&B Singles Sales

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<th>Title</th>
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**December 28, 1996**

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**Notes:**
- Hot R&B Airplay: Compiled from a national sample of BDS (Broadcast Data System) Radio Track Service, 25 R&B stations, electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by index referencing weekly times of play with Arbitron listener data. This table is used in the Hot R&B Singles chart.
- Hot R&B Recurrent Airplay: This chart reflects the percentage of total R&B stations that played a song in a given week. The percentages are based on the number of plays over a 12-week period. A song must play on at least 10% of the stations for it to appear in this chart.
- Hot R&B Singles Sales: Compiled from a national sample of BDS Sport of Four (SO4) report, which tracks sales of R&B singles in the United States. This chart reflects the number of copies sold.
Kristine W. Shows Extent Of Dance's Inroads In '96

Tribal Rites. Junior Vasquez brought his brand of house music to the mainstream via remixes for everyone from Whitney Houston to Cher. His Groovilicious jam "If Madonna Calls..." triggered a transition into a career as an artist in his own right.

"Every time I step onstage, I feel a wave of support, and that fires me up to keep on pushing," she says, indicating that she already has begun writing songs for her next album. "I'm still the same, but I've added something to it."

While the music may have changed, the sentiment towards it hasn't. "It's still very much the same," Vasquez adds. "I still love dancing and have fun doing it."

The TOP-STORIES

- La Bouche And Robert Miles Lead Dance Music's Invasion Of The Pop Mainstream.
- Superstars Toni Braxton, David Bowie Court Clubland To Broaden Audience.

In ABSORBING the relevance of life in the dance lane this year, I have found comfort and emotional bonding in the fact that my comrades have also found profound definition within single moments in time—some monumental, others tiny enough to be nearly lost.

For Kristine W., it happened as she stood in New York's Virgin Megastore at midnight on July 23, when her gorgeous-Champion RCA debut, "Land Of The Living," was finally released.

"It was a pretty heavy night," she says, her voice lowering to a solemn whisper as she mentally relives the moment. "That moment was the culmination of three years of work and climbing to a dream I thought might never come true. I walked out of that night, and I felt like I was worth something."

The promising pop radio response to the No. 1 club hit "One More Try" coupled with brassy charm and a heaping dose of Las Vegas-styled fashion glitz, has rendered Kristine one of the great white hopes of clubland—a Madonna for the next generation, if you require a comparison. It's a role she does proudly.

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HOT DANCE MUSIC

CLUB PLAY

COMPILATED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

Our music

No. 1

1 1 2 7 2 weeks at No. 3 106 BREAK MY HEART /FACE 222183B

2 5 6 9 3 no one can love you more than me /ARML 45816

3 7 8 11 4 BLUE SKIES PECONTOACH FROSKOPRE /BT FEATURING TORI AMOS

4 4 3 11 5 LOVE COMMANDMENTS SHAKA 2224

5 1 4 6 6 SUGAR IS SWEETER THAN CANDY /COUPLAND

6 9 5 12 7 ANGEL /WEST 39512

7 4 5 10 8 HOLDING ON TO YOUR LOVE KING STREET 1048

8 13 29 12 THE BOSS ATOMIC 4546

9 11 17 13 REPORT TO THE FLOOR JILL BEY 2510

10 15 27 10 NEVER MIND THE WATER RESSE /CHAKA KHAN FEAT. MEL'SHELL NIGGEDOCELLO

11 16 24 5 12 LIVING IN ECSTASY WOLF BOOKE /FONDA RAE

12 14 20 7 LA HABANERA URBAN IMPORT /HANDS ON YELLO

13 8 11 9 12 SHOUT /COLUMBIA 78521

14 12 10 12 CAN'T HELP IT /COLUMBIA IMPORT /HAPPY CLAPPERS

16 19 28 6 INDESTRUCTIBLE HALLE MC RECORDINGS 33400763 (x) /REIGN

17 23 31 5 6 DE LA CASA MONOCHROME MUSIC 43822 (x) /E.X.O.

18 24 30 6 7 ONLY U /CUBA 252

19 21 26 5 8 BECAUSE I LOVED YOU /ARML 42245

20 28 34 5 5 COLOUR OF LOVE TOMMY BOY 748

21 38 2 - 8 GET UP NERVOUS 20167

22 37 49 9 9 BACK TOGETHER KING STREET 1055

24 26 38 4 8 OH YAAN... JUST A LITTLE BIT /ETRHERAL 3802/BROOKS

26 40 7 12 THE CHILD (INSIDE) ARETA 32502

27 21 18 9 8 OHIO TWISTED SARTENZA /DANNY TENAGLIA

28 33 41 3 12 SET ME FREE /FLYLLUSIAN 2518

29 34 36 4 12 YOU CAN DO IT GIRL STEXY THUMB 5003000P /NUDORIAN SOUL FEAT. GERARD BENSON

30 41 43 3 4 PARADISE IS HERE REPEE /CEBELLA

31 20 46 6 5 LET THE BEAT HIT IT OVERGROOVE IMPORT/FUN /SHERYL JAY

32 22 13 12 FIRED UP TWISTED FLG62/UKA

33 30 14 11 9 CUBA STRAITLY RHYTHM 12472

34 48 - 2 9 ULTRA FLAVA AARON 100084

35 48 - 2 12 9 LAND OF THE LIVING CHAMPION 35146 /KRISTINE W

36 24 7 14 THE REAL THINGS WANKER ALLIANCE 35789/BROOKS

37 25 9 22 HOLIDAY LIGHT 889

38 46 - 2 12 COSMICO GIRL WORK 14755600/US /JAMIROQUAI

39 30 15 20 EVERYBODY'S FREE TO FEEL GOOD FLASK 73000/AT

40 42 34 4 4 LET'S GROOVE STRAITLY RHYTHM 24495

41 46 - 2 12 HIGHER OPUS 7861

42 39 18 12 5 SKINNE THE LIGHT INTEGRATED SOUND /CEVIN FISHER

43 25 18 11 1 IT'S ALL COMING BACK TO ME NOW 500 MUSIC 78377866/US /CELINE DION

44 43 47 3 3 HOT & WET (BELIEVE IT) LOGIC 59065

45 33 35 5 3 LICE YOU COOL (DO IT) PAQ/ROD 281010

46 47 - 2 2 HE'S ON THE PHONE MG 5284

47 47 - 2 1 LUNATIC MOONSHINE MUSIC 8282

48 49 - 2 2 TIME IS UP BIT IMPORT /CIB MILTON

49 45 42 4 4 IF YOU REALLY LOVE ME (FLIP IT 28000) /LOVINE GORDON

50 49 - 1 2 PRESSURE LOG 50964

51 46 25 12 CAN I GET A WITNESS PERSPECTIVE FROMAM /ANN NESBY

52 50 33 2 3 THE STREET CONSTRUCTION PROMO

53 45 25 7 3 WALK OUT WEST FEAT. MISS JOANNA LAW

54 40 - 1 4 LUMATICA WINDSONG MUSIC 8282

55 36 - 1 2 TIME IS UP BIT IMPORT /CIB MILTON

56 45 42 4 4 IF YOU REALLY LOVE ME (FLIP IT 28000) /LOVINE GORDON

57 48 5 - 1 PRESSURE LOG 50964

58 46 25 12 CAN I GET A WITNESS PERSPECTIVE FROMAM /ANN NESBY

59 50 33 2 3 THE STREET CONSTRUCTION PROMO

60 45 25 7 3 WALK OUT WEST FEAT. MISS JOANNA LAW

Maxi-Single Sales

COMPILATED FROM A NATIONAL SAMPLE OF DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SoundScan, INC.

No. 1

1 1 1 5 UN BREAK MY HEART /FAC 22255B5

2 27 - - 4 SWEET RIDE CHEETAH CUBA 2510

Greatest Gainer

1 2 5 2 THAT'S WHAT IT IS (IT'S LIKE THAT) /DEJAM 53726/RHAPS

Hot Shot Debut

1 1 1 5 UN BREAK MY HEART /FAC 22255B5

2 27 - - 4 SWEET RIDE CHEETAH CUBA 2510

3 1 1 27 ANIMALS (WALKING ON THE CREATOR'S ENGINE) /SOURIS 32004

4 1 1 1 SONGS OF PRAISE /C 55510/EMI

5 1 1 129 I'M STILL IN LOVE WITH YOU /TUCK 33004/VANITY 5410

New

1 1 1 5 UN BREAK MY HEART /FAC 22255B5

2 27 - - 4 SWEET RIDE CHEETAH CUBA 2510

3 1 1 27 ANIMALS (WALKING ON THE CREATOR'S ENGINE) /SOURIS 32004

4 1 1 1 SONGS OF PRAISE /C 55510/EMI

5 1 1 129 I'M STILL IN LOVE WITH YOU /TUCK 33004/VANITY 5410
for the second straight year, the country music industry remained at a plateau, after explosive growth during the previous half-decade. although overall sales were down for the first half of 1995, industry leaders were quick to point out that even with the current leveling-off period, country sales are four times what they were in 1988, according to recording industry assoc. of america (riaa) figures.

despite a drop off in listenership, the country radio format remains pre-eminent, with more than 2,200 stations and more than 45 million listeners, according to the country music assoc. (cma).

the 30th annual cma awards show oct. 2 topped tv ratings for that night and gave cbs-tv its highest-rated wednesday night since november 1994. domestic ratings were up 14% over last year's, and the bbc2 telecast of the awards show was up 40% over that of 1994.

the top-5 stories

- leann rimes leads wave of new stars.
- shania twain becomes best-selling female country artist.
- garth brooks breaks 60 million mark in album sales.
- country music icons bill monroe and minnie pearl die.
- business at plateu for second year; a&m nashville dissolution tempers label growth and expansion.

the chart toppers

the chart toppers

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<th>LAST WEEK</th>
<th>WKS ON CHART</th>
<th>PEAK POSITION</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE(CD)</th>
<th>TITLE</th>
</tr>
</thead>
</table>
| 35   | 35       | 1            | 1             | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | KATHY MATTEA |}
| 34   | 36       | 2            | 2             | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | SHANIA TWAIN |}
| 33   | 37       | 3            | 3             | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | ALAN JACKSON |}
| 32   | 38       | 4            | 4             | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | PATSY MCを集 |}
| 31   | 39       | 5            | 5             | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | REBA MCENTIRE |}
| 30   | 40       | 6            | 6             | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GARY GEORGE STRAIT |}
| 29   | 41       | 7            | 7             | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 28   | 42       | 8            | 8             | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | BROOKS & DUNN |}
| 27   | 43       | 9            | 9             | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | JOHN MICHAEL MONTGOMERY |}
| 26   | 44       | 10           | 10            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | KENNY ROGERS |}
| 25   | 45       | 11           | 11            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | JEFF FOXWORTHY |}
| 24   | 46       | 12           | 12            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | TRAVIS TRITT |}
| 23   | 47       | 13           | 13            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | LYLE LOVETT |}
| 22   | 48       | 14           | 14            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | PATSY MCを集 |}
| 21   | 49       | 15           | 15            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 20   | 50       | 16           | 16            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 19   | 51       | 17           | 17            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | CINDY LAUPER |}
| 18   | 52       | 18           | 18            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | JON HAMILTON |}
| 17   | 53       | 19           | 19            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | TERRY LEE GUTHRIE |}
| 16   | 54       | 20           | 20            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GENETIC EXPERIMENT |}
| 15   | 55       | 21           | 21            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | ERIC CHURCH |}
| 14   | 56       | 22           | 22            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | BOB SAGET |}
| 13   | 57       | 23           | 23            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | TERRY LEE GUTHRIE |}
| 12   | 58       | 24           | 24            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | JON HAMILTON |}
| 11   | 59       | 25           | 25            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | KEVIN MCCALL |}
| 10   | 60       | 26           | 26            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 9    | 61       | 27           | 27            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 8    | 62       | 28           | 28            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 7    | 63       | 29           | 29            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 6    | 64       | 30           | 30            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 5    | 65       | 31           | 31            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 4    | 66       | 32           | 32            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 3    | 67       | 33           | 33            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 2    | 68       | 34           | 34            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
| 1    | 69       | 35           | 35            | BILLBOARD | BILLBOARD                    | $1.09/1.98                          | GEORGE STRAIT |}
COUNTRY ARTISTS & MUSIC

WINTER ROSES: As "One Way Ticket (Because I Can)" shoots 3-1 on Billboard's Hot Country Singles & Tracks, LeAnn Rimes' first chart-topping record seems to have weathered the Cold War at country radio. The single's ascent and accompanying shipping traffic deliver her "Blue album" its biggest week yet (188,000 pieces). Rimes' set, which debuted at No. 1 on Top Country Albums in the July 27 issue, repeats the Greatest Gainer honors that it accomplished last week, with a gain of 38,500 units—almost identical to the one she posted on the previous chart.

Meanwhile, her cover of "Unchained Melody" bullets at No. 60 on our airplay list, and "Put A Little Holiday In Your Heart" opens at No. 72. Packaged as a premium with "Blue" at Target stores, the two new tracks will surface on an upcoming Rimes album titled "The Early Years." Gaylen Adams, national promotion director at Curb, says there has been some confusion regarding the release plan, but the original plan was to concentrate our efforts on 'One Way Ticket,' and we didn't consciously choose not to send it to radio, it just happened that way. The fact that so many programmers went out and bought it in order to share it with their audience demonstrates a tremendous amount of interest in their part."

Adams says that the premium single was serviced via overnight delivery to country stations Dec. 17 and that a future single from "Blue" has been posted in our catalog until the label can get a pulse on post-holiday radio reaction to "Unchained Melody."

SPEAKING OF RADIO: While Rimes' "Unchained Melody" is airing on 30 of Billboard's top 61 monitored stations, "Put A Little Holiday In Your Heart," which is gaining ground as a seasonal offering. Debby Turpin, music director at KSOS Salt Lake City, says air personalities began fielding calls for both songs after a Dec. 9 concert appearance by Rimes in nearby Ogden, Utah. Turpin says listener response to the holiday track has eclipsed requests for other new seasonal tracks at the station. "I'm one of the programmers who went to Target and bought this thing, and based on the response, it was worth the investment," says Turpin. "Put A Little Holiday In Your Heart" debuts with airplay at 52 monitored stations, including KNIX Phoenix, WYAY Atlanta, and KIKF Anaheim, Calif.

CELEBRITY ROASTER: Kenny Rogers has the only independently distributed album to enter the top 10 on Top Country Albums since "Now That I've Found You: A Collection" by Alison Krauss (Rounder) rose to No. 9 in the April 1, 1995, Billboard. A top that ended a 6-year spell for indie product in the country top 10. Those two albums were respectively the chart's top 10 in the '80s or '90s. Before Krauss' rise, the Oak Ridge Boys' 1979 title "The Oak Ridge Boys Have Arrived" (ABC), which peaked at No. 5, was the last independent effort on the chart that far.

Rogers' "The Gift" (Magnatone) moves 38,000 copies, rising 11-10 on Top Country Albums, 73-63 on The Billboard 200, and 16-14 on Top Christmas Albums, and it holds at No. 1 on this week's unindexed Top Contemporary Christian chart.

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

COUNTRY STILL FLOURISHING IN '94

(Continued from page 30)

In her wake, Mike Sebastian became GM of Starstruck Writers Group in August...Stephanie Cox became VP of Creative Services for MCA Music Nashville in June. Walter Campbell, formerly of ASCAP's New York office, was tapped to head MCA Music's yet-to-be-unannounced production company...During Nashville's annual Country Music Week, John Michael Montgomery's hit "I Can Love You Like That" was named song of the year by both BMI and ASCAP! The tune was penned by Steve Diamond, Maribeth Derry, and Jennifer Kimball. Tom Shapiro and Ronnie Dunn tied for BMI songwriter of the year award at ASCAP's national toptopping honors. At the ASCAP gala, Robert John "Mutt" Lange won the songwriter of the year accolade, and publishing honors went to Warner/Chappell Music Group. At the Society of European Stage Authors and Compo-""
### Billboard Hot Country Singles & Tracks

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
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<tr>
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<td>GOD BLESS THE CHILD</td>
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<td>PATSY CLINE</td>
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### Additional Information

- The chart is compiled from a national sample of retail stores and air sales reports collected, compiled, and provided by Billboard.
- The chart includes various songs from different artists, showcasing the most popular country singles of the week.
- Artists such as Alan Jackson, Shania Twain, and John M. Council are prominently featured.
- The chart reflects the popularity of country music during the week of December 28, 1996.
EMI Latin, Fonovisa Top ’96 Charts

H O. H O. HO: ‘Tis the season to be jolly, they say, so maybe it is about time to take a slightly deceased glance at the (Walter Cronkite’s voice) please— chart events that took place in the U.S. Latin market in 1996.

But with several days left before we party like it’s 1996 and remember what music sounds like, it behooves us to commence on a more serious note, with the year-end results.

EMI Latin and Fonovisa ended in a tie for first place for the number of year-end categories in which they finished on top—both had eight. It was the third time in four years that EMI Latin tied for first. Last year, the label won first place outright.

EMI Latin would have been alone again if not for a change in chart nomenclature earlier this year that switched the distributed label of Selena’s “Dreaming Of You” from Latin EMI to Latin. Thus, four first-place entries that EMI Latin scored last year went to EMI this year.

Rounding out the rest of the year-end list are Sony, which wound up third, with six first-place titles; EMI (four); Epic (three); RMM (two); and PolyGram Rodriguez (one). Fonovisa-owned Fonopress entered as the top publisher; EMI Music was the top publishing corporation, and EMi Music Distribution was the top distributor.

Fonovisa star Mario Antonio Solis won in two categories: Hot Latin Tracks Songwriters and Hot Latin Tracks Producers. EMI Latin—still powered at radio and retail by Selena, who died 21 months ago—won in eight retail categories, including Top Billboard Latin 50 Labels and Top Billboard Latin 50 Distributors.

Hot Latin Tracks

1. **ENRIQUE IGLESIAS**
   - **TROPECITA**
   - **REPERCUSSION**

2. **CARMEN MONACO**
   - **MARCO ANTONIO SOLIS**
   - **ASÍ COMO TE CONOCI**

3. **SANTIAGO DIAZ**
   - **TÍGRES DEL NORTE**
   - **NO PUDE ENAMORARME**

4. **CARLOS Vives**
   - **MACUCA**
   - **PALOMITA BLANCA**

5. **LUIS MIGUEL**
   - **FELIZ NAVIDAD**
   - **SIBAL**

6. **ANTONIO CARLOS BROWN**
   - **GRUPO LIMITE**
   - **LA RIQUEZA**

7. **CARLOS Vives**
   - **GLEISER**
   - **MÁXIMA AMISTAD**

8. **ANTONIO CARLOS BROWN**
   - **RADICAL SANTA RITA**
   - **UNDISCOVERED**

9. **LUIS MIGUEL**
   - **AMANECER**
   - **NO TE CREO NADA**

Hot Latin Tracks A-Z

**1996 IN REVIEW**

**THE-Top-Stories**

• Fonovisa Wins Piracy Lawsuit Over California Swap-Meet Owner.

• CD Expo 96 Makes Smashing Debut In Rio De Janeiro, Brazil.

• Recording Industry Assn. Of America Announces Plans To Publish Latin Music Sales Data.

• Booming Brazil On Verge of Becoming World’s Sixth-Largest Record Market.

• Yarquis Win.

**NOTAS**

by John Lannert

**POPO**

**TROPICAL/SALSA**

**REGIONAL MEXICAN**

**EMI Latin, Fonovisa Top ’96 Charts**

**EMI Latin, Fonovisa Top ’96 Charts**

**EMI Latin, Fonovisa Top ’96 Charts**

**EMI Latin, Fonovisa Top ’96 Charts**

**EMI Latin, Fonovisa Top ’96 Charts**

**EMI Latin, Fonovisa Top ’96 Charts**

**EMI Latin, Fonovisa Top ’96 Charts**
**NOTAS**

(Continued from preceding page)

...nated the radio categories, winning eight of 13 entries. Fonovisa artists were atop Hot Latin Tracks for 50 weeks this year.

However, Fonovisa appears to have paid a great price for its radio success, because once again, the Los Angeles indie was unable to transfer its radio prosperity (with the notable exception of Enrique Iglesias) to where it counts most—at retail.

Indeed, given its dexterity at radio, Fonovisa’s retail action is puzzling. For instance, when the Recording Industry Assn. of America issued a gold certification for Solis’ “En Pleno Vielo” in September, the record had sold a mere 22,000 copies, according to SoundScan. And when Iglesias’ self-titled debut was certified platinum in November, SoundScan had registered only 240,000 units. What is that adage about a record shipping gold and coming back platinum?

Los Del Río’s ubiquitous “Macarena” helped Ariola kite from 18th to third place among the Top Billboard Latin 50 Labels. Ariola’s distribution company, BMG, hopped from fifth to third on Top Billboard Latin 50 Distributing Labels. And in case you didn’t know, Los Del Río’s “Macarena” topped on the Hot 100 last week at No. 83. That song is nowhere to be found at Latino radio, where “Macarena” and its cousins played themselves out more than one year ago.

With only Luis Miguel and Olga Taupin turning in serious sales figures, WEA Latina slipped from third to fifth in both the labels and distributing labels categories.

Onetime perennial leader Sony Dis- coa, which endured a miserable year in which it shuttered a label, SDL, and revamped its organization, slipped from fourth to sixth on Top Billboard Latin 50 Labels. Sony did remain the second-biggest distributing label, however.

PolyGram Latino, another label in transition, stayed put in ninth place, even though it placed two albums by regional Mexican act Grupo Límite in the top 10 of The Billboard Latin 50.

THE 200 CLUB: It is difficult to chart on The Billboard Latin 50, much less The Billboard 200. Nevertheless, a... (Continued on next page)
record eight Latino albums spent time in 1996 on the big chart. However, four of the titles are related either to the death of an artist (Selena) or a dance craze (“Macarena”). All of the albums that appeared on The Billboard 200 were released in 1996, save “Dreaming Of You” and “Abruindo Puertas,” both released in 1995.

Following are the charting albums; all listings reflect chart activity up to the Dec. 21 issue.

**GLORIA ESTEFAN,** “Abruindo Puertas” (Epic/Sony), 16 weeks on the chart, debuted and peaked at No. 67.

**ENRIQUE IGLESIAS,** “Enrique Iglesias” (Fonovisa), 17 weeks, peaked at No. 148.

**JULIO IGLESIAS,** “Tango” (Columbia/Sony), still on the chart after five weeks, debuted and peaked at No. 88.

**Luis Miguel,** “Nada Es Igual...” (WEA Latina), eight weeks, debuted and peaked at No. 43.

**LOS DEL RIO,** “Macarena Non Stop” (Ariola/BMG), still on the chart after eight weeks, peaked at No. 41.

Selena, “Dreaming Of You” (EMI/EMI Latin), 44 weeks, debuted at No. 1.

Selena, “Siempre Selena,” still on the chart after five weeks, debuted and peaked at No. 82.

Various artists, “Macarena Mix” (Ariola/BMG), 14 weeks, peaked at No. 85.

“MACARENA’ DOTTLED UP? Fonovisa has just serviced Joe Luciano’s Return Engagement. The 1996 comeback artist of the year award goes to Karen/PolyGram Latin artist Amanda Miguel, who put out only one album in the seven years preceding this year’s “Amane Usa Vez Mas.” The ballad yielded the top 10 title track and peaked at No. 29 on The Billboard Latin 50.

“Baila De La Botella,” a smooth-swinging cover of Comparsia De Pugodo’s huge Brazilian samba hit “Na Boquinha Da Garrafa” (PolyGram Brazil). The spicy video of “Baila De La Botella,” which features a rather faithful replication of the salacious “bottle dance” clip that accompanied “Na Boquinha Da Garrafa,” could ignite a new dance craze in Latin America. Add some English lyrics, and—who knows—we could have another global smash like (grup) “Macarena.”

But beware! The bottle dance is not some limp-limbed Latin shuffle. The dance, of which there have been cye-popping televised contests on Brazilian family shows this year, involves a scantily clad female slowly ascending and descending above a long-necked bottle while interjecting violent pelvic language that would have made Elvis Presley blush.

If Latino television hesitates to air the video of “Baila De La Botella,” then Fonovisa can always take the clip to MTV Brasil, where videos that contain frontal nudity and simulated sex acts are effective marketing tools. Just ask Sony Brasil, whose pop/reggae outfit Skank rang up 1 million units in sales of its latest album, “O Samba Poucoem,” thanks in part to the revealing video for the album’s infectious lead single, “Garota Nacional.” Of course, the clip was done in good taste.

**THEY’RE LIVE:** If there was any doubt that the Latin acts have potential as concert attractions in the U.S., just consider that four Latino-rooted acts—Epic/Sony’s Gloria Estefan, Ariola/BMG’s Juan Gabriel, Nonuech’s Gipsy Kings, and Sony Discos’ Vicente Fernández—lugged Amusement Business’ weekly Boxscore chart in 1996. Estefan, in fact, hit No. 1 twice this year.

**IN MEMORIAM:** The holiday season is a time for rejoicing the present and celebrating the possibilities for the future. It also is a time to reflect on the memories of those deceased artists who mean so much to the Latino music industry. Following is a select list of musical talents whose presence will be missed.

**Morton Gould,** Feb. 21 in Orlando, Fla. In 1965, the famed composer/conductor was the first recipient of an Emmy Award, for his contributions to developing and exposing Latin music to mainstream audiences.

**Mamanso Assinias,** March 9 in São Paulo, Brazil. Quirky, witty rockers on OMI-Odeon Brasil composed wicked verse for adults as they charmed Brazilian kids with their colorful stage shows. Their self-titled debut sold nearly 2 million copies—a record for a new Brazilian act.

**Lola Beltrán,** March 24 in Mexico City. World-famous “Queen of the Mexican ranchera” had just completed the superb EMI Latin album “Las Torres Señoras” with Amalia Mendoza and Lucha Villa before she passed away from complications due to a heart attack.

**Rafael Cepeda Atilles,** July 21 in San Juan, Puerto Rico. The prolific composer and accomplished percussionist, who penned the classic “El Bombón De Elena,” was instrumental in popularizing Puerto Rico’s indigenous rhythms with international audiences.

**Renato Russo,** Oct. 12 in São Paulo. The sensitive front man of Legião Urbana helped lead the way for the resurgence of rock in Brazil in the ’80s.

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**Billboard.**

**Top New Age Albums.**

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

**JULIN & LUCY**

**TITLES**

**No. 1**

**JULIN & LUCY - THE PROFESSOR’S VICK GERMAN**

**NO. 2**

**THE CAROLS OF CHRISTMAS**

**NO. 3**

**THE MEMORY OF TREES**

**NO. 4**

**PEACE ON EARTH**

**NO. 5**

**SHEPHERD MOONS**

**NO. 6**

**THE CHOIRS OF CHRISTMAS**

**NO. 7**

**LIVE AT THE ACRÓPOLIS**

**NO. 8**

**BY HEART**

**NO. 9**

**FOREST**

**NO. 10**

**IN MY TIME**

**NO. 11**

**NOUVEAU FLAMENCO**

**NO. 12**

**HOLIDAY AIR NEW AGE CHRISTMAS CLASSICS**

**NO. 13**

**LIVE AT RED ROCKS**

**NO. 14**

**SANCTUARY, 20 YEARS OF WINDHAM HILL**

**NO. 15**

**GRAVITY**

**NO. 16**

**OPUS**

**NO. 17**

**SONGS FROM A SECRET GARDEN**

**NO. 18**

**SACRED SPIRITS**

**NO. 19**

**SACRED ROAD**

**NO. 20**

**LORIE LINE LIVE!**

**NO. 21**

**CELESTIAL PROPHECY - A MUSICAL VOYAGE**

**NO. 22**

**CELTIC TWILIGHT**

**NO. 23**

**NO WORDS**

**NO. 24**

**RETURN OF THE GUARDIANS**

**NO. 25**

**WINDHAM HILL SAMPLER ’96**

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**NOTAS**

(Continued from preceding page)

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**NOBODY LIKE US!**

**New Sounds Multimedia**

The LEADING Company specialized in distribution and promotion of New Age, Adult Alternative, Instrumental, Fusion, Smooth Jazz, Acid Jazz...
Billboard.
December 28, 1996

Top Classical Albums

**Billboard**

No. 1:

1. PAVAROTTI (VALENTI) - "Prezioso" (RCA)
2. BACH (JORDAN) - "Threnody" (CBS)
3. TCHAIKOVSKY (BRENNER) - "St. John's Night" (CBS)
4. PROKOFIEV (SARABAND) - "Classical" (CBS)
5. STRAVINSKY (SARABAND) - "Variatons on a Theme" (CBS)

**Artists & Music**

**Classical Score**

by Heidi Walters

Earl's End: If you believe everything you read, the Four Horsemen of the Apocalypse are steadily bearing down not just on the classical record business (we know this because of the company's stock price) but on classical music. As Bernard Holland of the New York Times and Norman Lebrecht, whose vision of Armageddon is detailed in "When The Music Stops" (published in the U.K. by Simon & Schuster) see it, we might as well throw up our hands and go home, as the barbarians are definitely at the gates.

But rather than recite the usual litany of disasters, I think it is helpful to look at the present as a time of change and to recognize that change is often painful. Take the example of the Philadelphia Orchestra, which went on strike this fall in protest of its media guarantee, a sore spot for all concerned, given the loss of the orchestra's contract with EMI Classics. The strike was settled, and the musicians will now be part of a committee seeking media opportunities; perhaps they will help come up with ways to address the fact that orchestral recordings, given their cost and sales expectations, are no longer a commercial proposition, however great the orchestra.

Classical music is not, and will never be, a mass product. You can't sell it like McDonald's hamburgers or Celine Dion. That is not to say that it is only for a care- fully educated elite or that its audience couldn't be larger than it is now, but it will never be vast. That is why organizations that present the performing arts are not profitable, because unlike in football or baseball, for example, a ticket to the concert or opera involves no cost of putting on the concert or opera or ballet. Those nonprofits live in the world of economic ups and downs. When oil is booming, Texas organizations get money. When it's not, they lighten their belts.

This is a belt-tightening time for classical record labels. With drops in sales all across the record business, too many classical recordings glut the market, and the end of the collectors' rush to replace vinyl collections with CDs, coupled with high overhead costs and corporate parents looking for healthy bottom lines and stock market expectations, makes for a less than healthy business than even, since the pop-style hits that fill the coffers are impossible to pick. The labels that seem the least nervous are small, flexible independents like Harmonia Mundi, which has been steadily bearing its way through a few majors, and are steadily bearing its way through a few majors, and are steadily bearing its way through a few majors.

So you wanna be an industry mogul? Study the savvy moves of Rob DiStevo, who rose from DJ at WANK in Miami to vice president of Tribune America Records to co-found Twisted America, a dance-intensive label that has given distributors MCA Records lots of added club clout while maintaining enviable business and creative autonomy. We are now talking about bets that are long enough to be taken. So why not be a big star? Have a peek at the blueprint of Dwayne Robin-Vega, who went from house music reject to serious Broadway diva when she was cast as the HIV-positive S&M dancer Minn in "Rent"—a meaty role that helped her a Tony magenta nomination and a juicy deal with Mercury Records. Not bad for a girl who started out six years ago with dodgy magenta hair, singing the freestyle anthem "Yo No Se" with Pajama Party.

Yo no se

DANCE TRAX

(Continued from page 34)

good for business as it has been for the soul, given a string of projects that includes writing and producing cuts for forthcoming high-profile albums by Robin S. and Crystal Waters, among others. The future has never looked brighter for the desiring Joshua.

There's No Way to Capture in several hundred words all that this genre meant. There are emotional high points, a smattering of gigs, and more than a few reasons to be cheerful as we begin another year on this wicked and often fun roller coaster. Here are a handful ... with a ponderous question or two along the way. So why not be a big star? Have a peek at the blueprint of Dwayne Robin-Vega, who went from house music reject to serious Broadway diva when she was cast as the HIV-positive S&M dancer Minn in "Rent"—a meaty role that helped her a Tony magenta nomination and a juicy deal with Mercury Records. Not bad for a girl who started out six years ago with dodgy magenta hair, singing the freestyle anthem "Yo No Se" with Pajama Party.

Yo no se...
Artists & Music

A Plethora Of Gems In '96

Optimism: In 1996, laments were heard on and off the record about the jazz marketplace being tougher than ever. But despite a challenging retail situation—“Too much product!” was the consensus chant—flagging labels continued to offers a kid’s favorite—parent company births. Telea released Jazz Zone to handle its contemporary sounds; RCA Victor continued to lean with RCA Victor Jazz; the GRP-activated Impulse! came through with several new recorded gems (two of them, by pianists Eric Reed and Danilo Perez, were by the imprint’s president, Tommy Lipuma), and A Taste Place helped create class titles by Cedar Walton, David Murray, and Conrad Herwig.

As label Don Remp and Robert Miller's 32 Records issued discs by Moss Alliance, Horace Silver, and Miller himself, and the label's superstars, and Concord Jazz Passengers... "Individually Twisted," in the year's first quarter. At least a 97. Homeground, a longstanding center of eclecticism, reprised its legendary indie rock, opened its doors to left-leaning improvisers like David Ware, Ivo Perelman, and Joe Morris. Several new labels got right with the Dirty Dozen Brass Band and the old-time swing of the Squirrel Nut Zippers.

Perennial labels—Blue Note, Concord, and major labels also took place. Atlantic reorganized its jazz division, with Ahmet Ertegun overseeing the music direction and Yves Beuavais as VP of Jazz and A&R. The label has a hitmaker with saxophonist James Carter and is likely to follow through with talented young vocalist Madeleine Peyroux, whose "Dreamland" was one of the year's most praised albums.

Over the year, the post-George Butler landscape finally settled at Columbia; direct-to-disc Alchemy, in the hands of VP of Jazz promotion Kevin Gore, VP of A&R Steve Berkowitz, and marketing director for W.G. M. and J. O. H. K. and K, and the ever-popular Marsalis, Wynton and Branford, still call Columbia home, as does their pal Marcus Roberts, with recent output including David Sanchez, offer the label a chance of developing young talent. The label team spent much of 96 working jazz sequels with the sublime packaging of its Miles Davis/Gil Evans box.

The Legacy arm of Columbia has declared a new-found commitment to its estimable catalog, too, and the high quality of its recent reissues is a testament to such success.

Blue Note's hierarchy remained the same: Bruce Lundvall oversees it and Tom Broen, long-time ways to market the titles, and Steve Schenfeld directs A&R duties. The quality of the product followed suit. Fresh returns included like the Carnegie Hall Jazz Orchestra to one-off concerts like the Blue Note All Stars, the music issued was equal to the occasion.

Jazz boss flourished through the year. One of the best earned much of the coverage: David Hajdu's portrait of Billy Strayhorn, "Lush Life," was an insightful look at a multifaceted life. Donald L. Maggin's "Stan Getz: A Life In Jazz" also hit the racks. Both releases were coordinated with Verve; the label issued well-rounded compilations of the artists' works to coinclide with the tomes. Also issued was "It's About Time: The Dave Brubeck Story" by Verve. Two other jazz bio are in the works, and their subjects are a pair of the music's most charismatic bandleaders, John Scofield and John Lee "James Gang" in work on a Sun Ra overview, and Gene Santoro is documenting the life of Charles Mingus.

With missteps that only Hollywood marketing agents could comprehend, the roundhouse right was taken heavy with the Coakley Soundtrack versions of Robert Altman's "Kansas City" into the public eye become a swing through the air. The movie's release was postponced due to distribution snags, and Verve's much-heralded (and very stonking) soundtrack, which contains the work of many of the era's great young players, lacked some of the sales momentum it might have had. Still, it farred better than many; SoundScan clocks at 38,000 copies. That number is sure to rise when the Kansas City Esquire travels across the country to play almost 20 dates in January as part of the Verve Jazz Fest. Also on the bill are the John Henderson Trio and Charlie Haden's Quartet West.

Given the huge huzzah over particular records of the decade. Such mainstays in '96, other jazz communities made a point of documenting their brethren. The Philadelphia Jazz Festival was a shot at 150 musicians as 1996 sprung forth, and New York's Knitting Factory made its own picture of associated improvisers before its What is Jazz? fest in late June. Community is crucial. Both the Knit and the Jazz at Lincoln Center program—the alleged yin and yang of jazz esthetics—grew in size and stature this year. Who says that there can't be a balance in such a diverse scene?

There's no question about who is the highest-visibility jazz personality and "Tribute to Miles," could be Cassandra Wilson. Time magazine named her, beautiful Blue Note release "New Moon Daughter," the No. 1 album in the year's February of genre. In late November, the New York Times went even further, calling the disc one of the best of the year. Mainstream support has been in Wilson's (and Blue Note's) corner since Wilson's "Blue Light "It Dawn" started the ball rolling in '94. And such mainstream support revitalized the already extraordinary sales of "New Moon Daughter..." When Time's Music of the Year summit article was put out, the title was selling approximately 600 copies per week. During the next 14 days, the numbers spiked to 5,200, charted by SoundScan. That makes her domestic sales of Dec. 17 a whopping 120,000. This year, the one more jazz albums of Down Beat, JazTimes, Essence, and Jazzis. Is there a Grammy nomination in her future? Jazz has proved to be popular over the decades, able to embrace a sound that has blossomed and morphed since the late '40s: the mixing of Afro-Caribbean rhythms and swing. Veterans of the long-standing stylistic melange, usually filed under the general rubric, "Latin jazz," were in action.

Percussionist Tito Puente released "Special Delivery" on Verve's Record Picante; the imprint also issued trumpeter Ray Vega's self-titled disc. Pianist Eddie Palmieri's "Ves Vax" turns Tropicana label, Milestone came out with Manny Oquendo and Libre's "On the Move (Muévete)," Verve's La soprano's "For Freedom," and the Brazilian label's "Street Scene" (Columbia) did the job, and Leon Parker's "Belief" (Columbia) built a suite around popular rhythm and blues.


As usual, the year took some of its finest. 1996 saw the loss of Ella Fitzgerald, Eddie Harris, Gerry Mulligan, Art Porter, Don Grolnick, Jimmy Rowles, Alan Dwan, and Mercer Ellington. R.I.P.
1996
The Year In Music
The winner...
The end of the year is traditionally a time for taking stock, for enumerating the triumphs and progress achieved in the preceding 12 months. A sad but inevitable flipside to this activity involves noting, with both sorrow and amazement, just how many vital music-industry figures we lost during 1996. At this point, we pause to remember those who have left our ranks during this time—the musicians, executives, songwriters and other personalities whose craft and character have enriched the world of music.

**MUSICIANS**

Chris Acland, 30, in England. He was drummer and founding member of 4AD/Reprise band Lush. Gregorio "Goyo" Diaz Alphonso, 66, in Matanzas, Cuba. Co-founder of the group Guanaguaro, his repertoire encompassed rhumba and Afro-Cuban religious music. Puesto Rican folk artist, Rafael Cepeda Aitges, 86, in San Juan. Composer of more than 400 songs, Aitges was a musical ambassador, bringing music of the island's black culture to the world's stages. Wendy Bagwell, 71, in Atlanta. A legendary figure in Southern gospel music, her group the Sunlites was the first gospel act to receive a gold record. "Godfather Of Exotica," Les Baxter, 73, in Newport Beach, Calif. Baxter wrote "Quiet Village," with which Martin Denny scored a No. 4 hit in 1959. "The Queen Of The Mexican Ranchera," Lola Beltrán, 64, in Mexico City. Baxter recorded with her group the Sunlites. David Briggs, 51, in San Francisco. A producer best-known for his 25-year association with rock legend Neil Young, he also produced albums for Alice Cooper, Spirit and Nils Lofgren. William Clarke, 45, in Fresno, Calif. A singer and harmonica virtuoso, Clarke was among the best-known blues performers in the Los Angeles area. Rob Collins, 32, in Mournough, Wales. He was keyboardist for the Charlatans UK. Noted French fingerstyle guitarist Marcel Dadi, 45, aboard TWA Flight 868. He had just received a bronze star in Nashville's Walkway Of The Stars. Jazz and R&B arranger/organist Bill Doggett, 80, in New York City. He scored a pop smash with his own combo's "Hanky Tako." Ella Fitzgerald, 78, in Beverly Hills, Calif. A jazz icon, the singer amassed 13 Grammy Awards during her career, including one for lifetime achievement in 1967, in addition to a 1979 Kennedy Center Award. Francisco M. "Cannibal" Garcia, 49, in Los Angeles. His group Cannibal And The Headhunters epitomized the '60s East L.A. sound via hits such as 1965's "Land Of 1,000 Dances." Singer/guitarist Brownie Ghee, 80, in Oakland, Calif. Born Walter Brown McGhee in Knoxville, Tenn., he was, with partner Sonny Terry, a popularizer of North Carolina's earthy "Piedmont" blues style. Kevin Gilbert, 25, in Los Angeles. A part of Sheryl Crow's Tuesday Night Music Club band, he was also a solo artist. Berthold Goldschmidt, 95, in London. The composer and conductor Bed his native Germany in 1935. Lou Gottlieb, 72, in Sebastian, Calif. He was bassist and arranger for the folk group the Lime-lighters.

**AMERICAN COMPOSERS**

American composer, conductor and former president of ASCAP, Morton Gould, 82, in Great Neck, N.Y. His career took him from vaudeville pianist through writing for musical theater, film and TV. Pianist/composer/producer Don Grocnick, 48, in New York. He worked with musicians rang- from James Taylor to Michael Brecker. Eddie Harris, 62, in Los Angeles. His jazz recordings for Vee Jay, Atlantic and Columbia established him as a tenor saxophonist of great renown.

**SONGWRITERS, COMPOSERS & PRODUCERS**

Song-and-dance legend Gene Kelly, 83, in Hollywood, Calif. He made an indelible mark on Broadway and in motion pictures, and his interpretations of old chestnuts and new songs alike endeared him to the great songwriters of the 20th century. Johnny Lytle, 65, in Dayton, Ohio. The world-renowned jazz organist recorded with Miles Davis and Lionel Hampton. Jonathan Melvoin, 54, in New York. A keyboardist and percussionist, he was touring with the Smashing Pumpkins. Bill Monroe, 84, in Springfield, Tenn. Monroe, with his band the Blue Grass Boys, originated that uniquely American music known as bluegrass. Monroe's band helped launch the careers of such musicians as Lester Flatt and Earl Scruggs and Vassar Clements.

**SONGWRITERS & PUBLISHERS**

Noted as "the Vodelling Cowgirl," Patsy Montana, 87, in San Jacinto, Calif. She released recordings on RCA, Columbia, Surf, Vocalion, Starday and Doco. Baritone saxophonist Gerry Mulligan, 68, in Darien, Conn. A key figure in jazz, songwriter and producer, Mulligan collaborated with Miles Davis, Dave Brubeck and many other jazz greats, in addition to pursuing a prolific solo career. Don Murray, 51, in Los Angeles. As drummer for the Creatures (later to become the Tortles), he was part of the Southern California surf-music scene of the early '60s. Bradley Nowell, 28, in San Francisco. He was lead singer, gui- tarist and songwriter for Sublime. John Panoceo, 47, in Chicago. He was drummer and co-founder of the band Styx.

**SOUNDCRAFTS & PUBLICISTS**

Sarah Ophelia Colley Cannon, better-known to the world as Minnie Pearl, 83, in Nashville. A 51-year veteran of the Grand Ole Opry, she was country music's first comedienne. Jeffrey Lee Pierce, 37, in Salt Lake City. He was lead singer/songwriter for L.A. punk band the Gun Club. Known as Buffy, "the original human beat box," Darren Robinson, 26, in Rosedale, N.Y. He was part of legendary rappers The Fat Boys. Tupac Amaru Shakur, 25, in Las Vegas. The California-based rapper charted with four solo albums recorded in 2Pac's hand-stamped feature films, following success as a member of Thug Life.

**PUBLISHERS & RECORD COMPANIES**

Mel Taylor, 62 in Tarzana, Calif. For more than 30 years, he was the drummer for instrumental rock legends the Ventures. Singer Tiny Tim, 66, in Minneapolis. His ukulele-accompanied versions of Tin Pan Alley standards brought him fame in...
NO BOUNDARIES
COLOR OUTSIDE THE LINES

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With sister facilities in Carrollton, GA; Pitman, NJ; Springfield, OR; Toronto, Canada; and Mexico City, Mexico,
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let's try an experiment. Wherever in the world you happen to be when you read this year-end review of 1996, if you haven't heard the song “Macarena,” raise your hand.

That's what I thought. So it should be no surprise that the most ubiquitous song since Chubby Checker's “The Twist” takes the crown as Billboard No. 1 pop single of 1996. You didn't even have to listen to the radio or buy one piece of recorded music this year to hear the Los Del Rio single. Vice President Al Gore and Gen. Colin Powell danced to it, fans at sporting events cheered to it, and it worked its way into comic strips like “Peanuts” and “Ziggy.” TV promotional spots and our consciousness, selling more than 4 million copies in the process.

For the third year in a row, the No. 1 album is by a debut artist. Alanis Morissette's first U.S. album, “Jagged Little Pill” (Maverick/Warner Bros.), with 14 million copies sold, takes top honors. It was also on the 1995 list, coming in at No. 14. The Los Del Rio/Alanis Morissette win marks only the second time in the rock era that the top single and album of the year both originate outside of the U.S. and the U.K. The first time was in 1994, when Ace Of Base had its top single and top album of the year with “The Sign.” “Macarena” is the first song in a row to be a No. 1 single of the year in the U.S. In the last 41 years, that honor has gone to U.S. artists 25 times, U.K. artists 11 times and Canadian artists twice. Italy took top honors in 1958 with “Volare” (Nel Blu Dipinto Di Blu) by Domenico Modugno, and Sweden in 1994 with “The Sign.” “Jagged Little Pill” is the first disc from Canada to head a year-end album list. U.S. and U.K. artists have dominated The Billboard 200 every year in the rock era except for 1994, when Ace Of Base was on top.

Morissette is not the only debut artist to fare well in 1996. Ranking in the top 10 in various categories are new acts like the Tony Rich Project, Donna Lewis, LeAnn Rimes, Mindy McCready and Deana Carter. At the same time, veteran artists—some dating back to the '50s and the '60s—are also ranked in the top 10 of different genres. Andy Griffith, Ronald Isley and the Beatles are among the chart champs of 1996.

Here's a closer look at the top formats:

**POP**

The year began with the longest-running No. 1 single in Hot 100 history: “One Sweet Day” (Columbia) by Mariah Carey and Boyz II Men remained in pole position for 16 weeks, seemingly giving it a lock on being the top single of the year. That was until the “Macarena” phenomenon took hold. The single by the Spanish/Italian duo Los Del Rio had been originally recorded in 1993, but it was the Bayside Boys Mix that caught on in America, albeit slowly. The RCA single had a 20-week run on the Hot 100, but rose no higher than No. 45. When it returned to the chart, it took the longest trip to No. 1 in chart history. With 54 weeks under its belt, it's just two weeks away from becoming the longest-running single on the Hot 100 since 1988.

“Macarena” is the first single on the RCA label to be No. 1 on the Hot 100 annual list in 30 years, since S/Sgt. Barry Sadler took top honors in 1966 with “The Ballad Of The Green Berets.”

**R&B**

Toni Braxton leads the Hot R&B singles year-end list with her two top singles, “Let’s Make A Menace...” and “All The Things (Your Man Won't Do).” LeAnn Rimes, Mindy McCready and Celine Dion are also ranked in the top 10.

Four cuts from the “Waiting To Exhale” soundtrack were in the top 20 R&B singles of the year. Braxton leads the way, followed by Brandy at No. 8 with “Sittin' Up In My Room,” Whitney Houston at No. 13 with “I Wanna Dance With Somebody,” and Whitley Houston at No. 18 with “Exhale (Shoop Shoop).”

**Country**

None of the country singles were in the top 10, but Alanis Morissette is listed at No. 8 with “Hand In My Pocket” and LeAnn Rimes is at No. 10 with “How Do I Live.”

**Rock**

None of the rock singles were in the top 10, but Pearl Jam and Nirvana are listed at No. 9 and No. 11, respectively.

**Latin**

None of the Latin songs were in the top 10, but Gloria Estefan and Selena are listed at No. 5 and No. 7, respectively.

**International**

None of the international singles were in the top 10, but Robbie Williams is listed at No. 8 with “Shrek.”

**Oldies**

None of the oldies songs were in the top 10, but the Beach Boys are listed at No. 9 with “Surfin' USA.”

**Adult Contemporary**

None of the adult contemporary songs were in the top 10, but Celine Dion is listed at No. 8 with “To Love Someone.”

**Urban**

None of the urban songs were in the top 10, but Beyoncé and Ludacris are listed at No. 5 and No. 10, respectively.

**Christian**

None of the Christian songs were in the top 10, but airy was listed at No. 9 with “Shrek.”

**Dance Club**

None of the dance club tracks were in the top 10, but the Fugees are listed at No. 8 with “Exhale (Shoop Shoop).”

**Rap**

None of the rap songs were in the top 10, but Ice Cube is listed at No. 9 with “Mic Check.”

**Hot 100 Songs of the Year**

1. “One Sweet Day” (Mariah Carey & Boyz II Men)
2. “Let’s Make A Menace...” (Toni Braxton)
3. “All The Things (Your Man Won't Do)” (Alanis Morissette)
4. “To Exhale” (Whitney Houston)
5. “Hand In My Pocket” (LeAnn Rimes)
6. “Sittin’ Up In My Room” (Whitney Houston)
7. “Exhale (Shoop Shoop)” (Whitley Houston)
8. “Shrek” (Robbie Williams)
9. “Surfin’ USA” (The Beach Boys)
10. “I Wanna Dance With Somebody” (Whitney Houston)
STANDING THE TEST OF RHYME
THE YEAR IN MUSIC

How The Charts Beat 10, 20, 30 And 40 Years Ago

As the last page of the calendar is torn away, it's traditional to look back and review the preceding 12 months. This year, in addition to analyzing 1996, Chart Beat columnist Fred Bronson takes a look back at the charts of 40, 30, 20 and 10 years ago. He discovers that some things never change.

By Fred Bronson

1956

Just as Los Del Rio gives the RCA label the No. 1 single of 1996 with "Macarena (Bayside Boys Mix)," Elvis Presley brought the label home in 1956. Not only did RCA have the top single of the year with "Heartbreak Hotel," it had three additional titles in the top 10: Presley's "Don't Be Cruel To Me" at No. 2 and "Hound Dog" at No. 6, "Heartbreak Hotel" at No. 1 and "Roll Over Beethoven" at No. 10. And if that wasn't enough, RCA also captured the No. 1 album of the year with Harry Belafonte's "Calypso," which eventually had an amazing 31-week reign at the top. That's the third-longest run at No. 1 for an album in the rock era; only the original soundtrack of "West Side Story" (54 weeks) and Michael Jackson's "Thriller" (37 weeks) had longer stays.

The story of the year, of course, was Elvis Presley. In 1956, the Tupelo, Mississippi singer made the transition from Southern sensation to national phenomenon. He wasn't the first person to rock and roll, but he helped ensure the new genre wouldn't go away. He had already released the Top 10 hits "Heartbreak Hotel," "I Was The One," and "Don't Be Cruel To Me," and "Rock Island Line" was No. 11 on the chart for 11-week run at the top. That single was succeeded by Presley's "Love Me Tender," which stayed at No. 1 for five weeks, giving Elvis command of the singles chart for 25 weeks, just one week shy of half a year.

Apart from Elvis, the rest of the top 10 singles of 1956 were pop songs, with a few country rockers, and the transition from Southern sensation to national phenomenon. He wasn't the first person to rock and roll, but he helped ensure the new genre wouldn't go away. He had already released the Top 10 hits "Heartbreak Hotel," "I Was The One," and "Don't Be Cruel To Me," and "Rock Island Line" was No. 11 on the chart for 11-week run at the top. That single was succeeded by Presley's "Love Me Tender," which stayed at No. 1 for five weeks, giving Elvis command of the singles chart for 25 weeks, just one week shy of half a year.

1966

Years ending in "6" must be good for the RCA label. With "Macarena" heading the 1996 list and "Heartbreak Hotel" on top in 1956, RCA also laid claim to the No. 1 single of 1966, "The Ballad of the Green Berets," by Sgt. Barry Sadler. The recording was an instant hit, selling more than a million copies within a week of its release on Jan. 11. That made it the fastest-selling RCA single in history. The immediate success was a statement about how many Americans felt about the Vietnam War in 1966, and provided a way for people to express their feelings about the faraway protests against the war.

Continued on page YE-14
We'd love to brag, but we'll let the pros handle it.

**VH1 Fashion Awards:**
"The most important mass-marketing vehicle for the fashion industry since the invention of the runway show."
— NEW YORK TIMES

**VH1 Storytellers:**
"Entertaining but also smart, witty and educational."
— CLEVELAND PLAIN DEALER

**VH1 Archives:**
"...discover a quirky, satisfying slice of meaty, beaty, big and bouncy pop culture history."
— DETROIT FREE PRESS

**VH1 Rock 'n' Roll Picture Show:**
"Make sure to clear some space in your living room..."
— TIME OUT NEW YORK

**VH1 Presents the '70s:**
"An addictively watchable and smartly assembled five-part pastiche of socio-musicology, VH1 serves up a fond and fast-paced remembrance..."
— USA TODAY

**VH1 Legends:**
"An engaging series." — TV GUIDE

**VH1 Honors:**
"Other television specials should take note."
— ORANGE COUNTY REGISTER

"A moving experience."
— BILLBOARD
I f 1995 was a year of major-label turmoil, 1996 was the year that retail got shook up. Reversioners were felt throughout the music industry.

The biggest shoe fell with an ominous thud in August, when the Camelot Music chain filed for Chapter 11 bankruptcy protection, joining the ranks of Peaches and Wherewithall, both of whom had filed within a 15-month span. Wherewithall had been the first big domino to drop in 1995, but it appeared ready to emerge late this year with a reorganization plan and a hopeful outlook on the future.

Still, as the year ticked down, at least one major chain was on shaky financial ground of its own, and few expected things to get better for the account sector overall before they got at least a little worse.

Spin-off effects were heard at the supplier level, as labels both major and indie complained of being hit hard with returns by financially pinched accounts.

Retailers' sales, a dependable source of income for labels since the first days of the CD, saw a fall-off as many consumers seemingly began completing their music-collection conversions to disc just as chains began concentrating their scarcer open-to-buy dollars on hits. This retail scenario did not help matters, either, for smaller indie trying to get their product into stores.

All was not dark on the retail front, of course. Several maven new stores opened, with an emphasis on becoming multifaceted entertainment destinations for consumers. Among these were the colossal Virgin Megastore, which bowed with a flourish—and a bang—in New York's Times Square, and Tower Records, which re-opened a revamped and greatly expanded flagship store (with cafe, natch) on Manhattan's Upper West Side.

ONLINE VS. BRICKS AND MORTAR

Other retailers, meanwhile, trotted out fresh in-store concepts geared toward changing times. National Record Mart, for one, launched the first unit in a new mail-based concept store under its "Waves" moniker, with the hook being that consumers can access music-based Internet content via a bank of computers placed in the front of the stores.

Full-fledged online retailers also continued to proliferate, though last year's pioneering Internet-only indies were joined this year in force by such heavyweight bricks-and-mortar players as Blockbuster.

There was some other good news for retailers on the hot-button issue of lowball pricing: a cooling-down, however slight, in the bloody price wars. With major distributors Sony and BMG following WEAs prior-year lead on toughening their minimum-advertised-pricing policies in 1996—and sharpening the teeth of the penalties for those who ignored them—average album prices on hit CDs were seen inching upward at discount chains.

Retailers also reacted warmly to this year's "trend-worthy" rise in so-called developing-artist pricing by the major labels, who put dozens of lower-price discs by breakout acts, including Maxwell, Fiona Apple, eels and Fountains Of Wayne. The added upside to this strategy, aimed at getting consumers to sample new acts by offering their sets at lower cost, was a little extra margin worked in for dealers.

Also producing smiles were Alanis Morissette ("Jagged Little Pill"), Mariah Carey ("Daydream"), Celine Dion ("Falling Into You"), the "Waiting To Exhale" soundtrack and the Fugees ("The Score"). The five albums each led the list of the year's best-sellers, with Morissette alone having moved more than 8 million copies since January.

The Beatles bought themselves more than a little retail love too. Their "Anthology 2" and "Anthology 3" albums both debuted atop the Billboard 200 this year with opening-week sales numbers of around 442,000 and 237,000 copies, respectively. ("Anthology 1" entered at the top of the Dec. 9, 1995, chart, with first-week sales of around 855,000 units; it ranks as 1996's eighth-best-selling album.)

In late November, Metallica's "Load" still led the list of best first-week retail sales numbers for 1996, however, having rung up 680,000 units for its first week out in June.

Overall album sales were ahead about 1.2% by the week ending Dec. 7, at some 500.99 million units sold, as compared to the same Jan.-Nov. period in 1995, according to SoundScan figures.

Singles, too, kept spirits high, with their year's sales by mid-November having surged ahead nearly 25% over the same period in 1995, according to SoundScan figures. An infectious little dance ditty called "Macarena," by BMG act Los Del Río, with single sales totaling 4 million, according to SoundScan (at press time), certainly didn't hurt those stats.

And speaking of dance, the format flexed its muscle this year with surprising force: top 40/dance WKTU New York, in its first full ratings period, emerged as the No. 1 station in the market and claimed the largest audience in the country during the period, according to Arbitron. The impact was swift: more stations across the country began flipping to the format. In other big radio news, the sweeping new Telecommunications Act of 1996 was signed by the President in February. Among its many other communications-industry implications, it loosened national radio-ownership caps, opening the floodgates to a flurry of large radio-station mergers in 1996.

DISTRIBUTOR DRAMA

The music-distribution sector saw its own share of seismic shifts in 1996, with most of the major operations adjusting their setups to better jibe with a changing landscape.

Cema rethought just about everything, including its name, in April. The then-nascent company emerged at the other side of its retooling as EMI Music Distribution under president Russ Bacch. (A name change was also effected at the company at a corporate level, when the long-discussed split of Thorn-EMI came to pass this year; EMI Music, along with its publishing operations and the HMV retail chain, were spun off from Thorn and brought under the umbrella of the newly formed The EMI Group.)

PolyGram Group Distribution, under president Jim Caparro, switched its setup from a branch to a four-region structure in August, while Uni restructured under its new heads, Henry Drex and Jim Urie, who were brought in to replace John Burns.

THE NAME GAME

Cema wasn't the only company trying out a new moniker. In March, Giant Records became Revolution Records and added a new staff in the process. Also in March, Scotty Bros., best-known for label act "Weird Al" Yankovic, was brought under parent company's All American banner as part of the All American Music Group. And Zoo was acquired by start-up Volcano, with releases shifting to that moniker.

THE EXECUTIVE SUITE

At the major labels, where a flood of high-level departures and label shifts last year rendered Rolodexes obsolete in a matter of months, there was a much less unsettling "settling in." The reigning of the day amounted to nothing more than many new names, as those who had shifted jobs late in '95 began making a strong impact in their new roles.

There were also some passings. As part of a "streamlining" in October that saw a pairing of some 60 staffers, the Atlantic Records Group shuttered the imprints TAG, Mesa/Blue Moon, Lava and Code Blue. PolyGram also pared down, announcing in October that it plans to cut 400 jobs worldwide as part of a $900-million reorganization of its many operations.

Al Teller, late of MCA, launched his own label venture, Red Ant, in July as an indie. But August, however, Red Ant was brought under the ever-growing Alliance Entertainment umbrella when Teller joined Alliance as co-chairman with Alliance founder Joe Bianco.

Walter Yentoboff, fired from Sony Music in 1996, linked his own venture, Velvel Records, with Maverarre Records, an offshoot of Sony 's TAG, as an interim operation to get a new label off the ground quickly.

But Barbsi left as president of Island Records U.S. in October, and label founder and chairman Chris Blackwell stepped in to reshape the label on at least an interim basis, although Blackwell said he had no immediate plans to name a new president.

Doug Morris, brought in as chairman/CEO of MCA Music Entertainment Group in November, was in October 1995, begun putting his mark on the company in 1996 with a slate of new appointments and ventures. Among arriving execs, the former chief of EMI Records, Daniel Glass, came on board in March to head Universal Records. Also, Morris appointed an officer, Joe Teller, ex-I.R.S., who was named president of MCA Records.

The other big news at MCA was its purchase in March of half of the thriving Interscope label—the same 50% that Time Warner had sold back to Interscope in '95 after coming under fire from parties opposed to the likes of some of the label's rap acts, including Snoop Doggy Dogg, whose latest—Death Row/Interscope album, "Tha Doggfather," bowed at No. 1 Nov. 30—with first-week sales of 470,000.

Surprisingly, in an election year, the content of music was not the cause of controversy in '96 that it had been in 1995, although the Wal-Mart chain did add its own twist: The powerhouse retailer declined to carry an album by A&M artist Sheryl Crow because it contained a lyric linking the chain to gun sales.

UNDER A MICROSCOPE

But while government agencies weren't necessarily looking at labels' artists, the labels themselves came under a different kind of scrutiny in Tennessee, where a class-action lawsuit was filed on behalf of consumers alleging price-fixing by the labels. The case, which garnered a great deal of consumer-pressure attention, was still pending as the year closed. The action shadowed a spate of government inquiries worldwide into the pricing strategies of record labels.

Continued on page YE-14
Their Music Speaks For Itself. BMI Speaks For Them.
Aside from Sadler, the top 10 had a distinct California flavor. The runner-up single of the year was "Cherish" by the Association, a folk-rock collective that gained a local following at the Ice House clubs in Glendale and Pasadena. Orange County's gift to the pop charts, the Righteous Brothers, were No. 3, with their first Verve single, "You're My Soul And Inspiration." The Barry Mann-Cynthia Weil composition was "You've Lost That Lovin' Feelin'" - "sideways," according to the songwriter. The Monkees and The Troggs also had various group-roots hits, but the quartet coalesced in California and had its first two hits in the 1966 year-end top 10: "Monday, Monday" ranked seventh, and "California Dreamin'" was No. 8. The Mamas And The Papas and Buffalo Springfield had charted in Southern California, it was No. 9, with "Poor Side Of Town." And Hollywood's contribution to rock 'n' roll, the Monkees, turned a TV hit into a real-life hit, as their debut single, "Last Train To Clarksville" was No. 6 for the year. Detroit was also represented in the top 10, with two of Berry Gordy's most influential Motown acts. The Four Tops, whose group album "1966" had topped the label's most successful single of the year with "Reach Out I'll Be There" at No. 4. The Supremes were not far behind, with "You Can't Hurry Love" at No. 8. Both were fashioned by the Motown's leading writer-producer trio of Eddie Holland, Lamont Dozier, and Brian Holland.

Surprisingly, the top 10 did not have one British inhabitant. Two years after the British invasion began, the Brits were completely shut out of the upper chart echelon. The highest-ranked song originating in the U.K. in 1966 was the Beatles' "We Can Work It Out," at No. 16. Other British acts in the top 30 were the New Vaudeville Band, the Rolling Stones, Petula Clark, the Troggs and Donovan.

Instruments were still popular in 1966; pianist Roger Williams ranked No. 12 with his interpretation of the film theme "Born Free." Also notable in the top 20 was a double-teeing of the Sinatra family act, with Frank, Jr. at No. 15 with "These Boots Are Made For Walkin'," and Frank was No. 15 with "Strangers In The Night."

With three albums in the top five of the year, the leading LP artist was Carole King & Alpert & The Tijuana Brass. "Whipped Cream And Other Delights" was the top album of the year, with "Going Places" ranked third. The original soundtrack of "The Sound Of Music" co-anchored the chart, with No. 2. Alpert & The TJB were also No. 5 with "What Now My Love." The top album in the U.K. in the album top 10 with two titles, "Rubber Soul" came in fourth, and "Revolver" ranked eighth. Perhaps albums were too expensive for teenagers to buy; adults must have been purchasing the bulk of LPs sold in 1966, with the soundtrack to "Dr. Dolittle" and Barbra Streisand's "Color Me Barbra" helping to fill out the top 10.

Like Taylor, the Manhattanachs had been around a long time. Their recording career dated back to 1962, and they first charted in 1965. In 1976, "Kiss And Say Goodbye" joined the burgeoning platinum-singles list and ranked sixth for the year. One more veteran act triumphed in the quintet chart that year. Right back to 1959, the Miracles had been a part of the Motown family since the very beginning. In 1974, group founder and creative core Smokey Robinson departed for a solo career. It might have been the end of the group, but thanks to a group-penned composition and the production genius of Freddie Perren, they soared to the top of the Hot 100 with "Loves Machine Pt. 1," which ranked seventh for the year.

"Roundout the top 10 singles of 1976 were four Seasons (No. 4 with "December, 1963 (Oh, What A Night)"); Paul Simon (No. 8 with "50 Ways To Leave Your Lover"); Gary Wright (No. 9 with "Freak of Nature");" and instrumentalist Walter Murphy (No. 10 with "A Fifth Of Beethoven").

1986

There's a timelessness to Burt Bacharach songs that make them as relevant to 1966 as to 1996. The composer scored a double-triumph in 1986, with two singles in the top five recordings of the year. They were both inspired by songs from the "Night Shift" soundtrack turned out to be the No. 1 song of 1986. It was originally recorded for the film by Rod Stewart, but when Bacharach reunited with Donnie Walsh and Sager suggested she do an updating of "That's What Friends Are For." It was the standard to suggest that the songs be donated to the American Foundation for AIDS Research. Warach and Wonder loved the idea and suggested they ask Gladys Knight to join them on the recording. Arista label chief Clive Davis came up with the idea of adding Elton John, and the result was a single that topped the Hot 100 for four weeks, good enough to become the most successful single of the year. Bacharach and Sager also wrote the No. 4 song of the year, "My Own Song," a duet by Patti LaBelle and Michael McDonald.

Aside from Elton, the only Brit in the year-end top 10 was Robert Palmer, No. 10 with "Addicted To Love." One act had two hits in the top 10: Mr. Mister ranked No. 5 with "Broken Wings" and No. 9 with "Kyrie." Lionel Richie had the runner-up song with "Say You, Say Me," from the film "White Nights." One title that might have been a surprise was "I Miss You" by Rymxax, ranked third. Although it only peaked at No. 3, it had a long-enough chart run to place it high on the year-end list.

The most successful album of 1986 was the debut release by Whitney Houston. The eponymously titled disc was No. 1 for 14 weeks on the Billboard album chart and was also certified platinum by the RIAA. Whitney Houston was a charting debut for the female solo artist in the year-end top 10: Janet Jackson's breakthrough release, "Control," was No. 6 for the year. Heart's self-titled album, propelled by the No. 1 single "These Dreams," was the No. 2 album of 1986, while John Cougar Mellencamp ranked third with "Scarecrow," which contained the hits "R.O.C.K. In The U.S.A." and "Small Town.
If horns are made of brass,

and guitars are made of wood,

then how come they always sound like plastic?

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LONDON—Europe's politicians spend much of their time pontificating about the continent's future. They are greatly exercised about the hugely important concepts of federalism, a single European currency and the abrogation of national governments.

However, out in the streets and bars and supermarkets of Europe, nobody gives a pig's belch. For them, the whole concept of Europe is remote and unimportant. The fact that the European Union (EU) affects most aspects of their daily lives means nothing to them. The EU's influences are unstateable and invisible of origin and are easily overlooked as people go about their business.

Such an attitude is also prevalent in the music industry, which, when it has its corporate shirt off at a concert or is celebrating another million-seller, cares not one bit about the total deconstruction of established sales patterns across the EU and the entirely new order in mechanical royalties.

Nevertheless, these things are real and concrete—and becoming more important to the music business in Europe all the time.

This was clear in 1996 across the European Union: The pace of change is no longer a jog; it is a full sprint. What was seen to be the new order not so long ago is rapidly becoming the established norm. For example:

Direct distribution cuts out one of the commission-earning middle men who stand between music user and music writers. However, it also undermines the ability of continental European collecting societies to fight piracy and lobby governments on behalf of the authors they represent.

Warner Music insists on a direct-distribution provision when it renegotiates its pan-European license with the German collecting society GEMA early in 1997.

In essence, the question comes down to this: Is direct distribution illegal or not? For the time being, it is legal because nobody has mounted a challenge in the courts, despite threats to do so.

If direct distribution is legal, it means publishers and songwriters may receive more of their money more quickly and the whole industry is rid of a layer of bureaucracy.

Now who, in this highly competitive single European market, is going to argue for people receiving less money less quickly under an additional layer of bureaucracy? And if they did argue for it, no one in the strongly competition-minded European Commission is likely to say, "Of course! What a good idea!"
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HONG KONG—The news from Asia in 1996 was less about how the region was growing (not as much as hoped) but how it was changing. The consensus: size matters, but from a regional perspective, the industry was getting its house in order in other ways.

Major and regional independent alike have been testing the waters again in mainland China after a U.S. trade delegation returned home satisfied that Beijing would reconsider market access to Western companies. The ultimate result for the music business—which, so far, has seen a trickle of new deals, a couple of new branch offices on the mainland and a few joint-venture partnerships—remains to be seen.

However, on the strength of Chinese pop emerging through Taiwan and Singapore, a rash of releases from new mainland-Chinese signings may be set to make waves. Licensing product into China is also increasing, although fundamental problems within the market—red ink, low profit margins on the dominant cassette format, censorship difficulties and resurgent piracy—continue to hamper development there.

Other stories from Asia for which 1996 will be remembered:

Malaysia launched a long-awaited RIM (Record Industry Malaysia) chart based on electronic point-of-sale data. It threw down the gauntlet to other markets to stand up and be counted, and it put an end to the region's notorious creative accounting practices. Hopes are high that further chart developments in the region are on the way.

Taiwan began accounting reports for mechanical royalties under a regional memorandum of understanding with the region and, regional publishers claim to be relatively satisfied with developments there. While debate persists in Korea over the role of the Korean Music Copyright Association (KOMCA), the market's first mechanical-royalty accounting under the regional agreement was taking place as the year drew to a close. In addition, a mechanical-royalty rate has been set for the Philippines, publishers are casting their eyes further afield to Indonesia, and best of all, the information-technology infrastructure, intent and accounting practices are gaining much-needed momentum throughout the region.

The Thai idol machine continued to churn, with the Grammy label's diminutive 15-year-old Tata Young clocking up multi-million sales. For further testament to the vibrancy of that market, one could look to the other end of the spectrum, where Warner sold a million copies of the latest release from veteran Thai rocker Add Carabou. Elsewhere, Malaysia and the Philippines remained hot domestic markets for BMG. Sony pushed Chinese pop with street-cred in Taiwan. EMI continued to lead in a limited field of majors active in South Korea.

Marketing successes at local companies in places like Malaysia, Thailand, Taiwan and the Philippines overshadowed relatively lean times for sales in more conventional Asian-repertory centers.

Independent record companies—especially Japanese satellites like Pony Canyon to homegrown Thai newcomers like Bakery to Taiwan's booming Rock Records—tackled chunks of domestic and regional market share.

However, Hong Kong's style-setting idol machine failed to rouse buyers into claiming their own Cantopop anthem, a seasonal rite in years gone by. Publishers turned to collaborations with American songwriters for the muse that might spark that elusive hit—only to retreat from the headaches that cross-market royalty payments would bring. It was easier to re-examine more conventional repertoire sources.

In some ways this summer, regional A&R folks seemed to take it on the chin with international product in the region. Joint venture collaborations between majors—routine elsewhere, but a relatively novel phenomenon in Asia—produced some of the year's healthiest sales. The big releases all seemed to have names like "MAX" (BMG-Warner) and "NOW 2" (EMI-PolyGram). The exception to the international repertoire drought was PolyGram, whose roster, including Cranberries, Bryan Adams, Sting and others, roused the rock market by getting those artists on the road in Asia to drum up interest at a time when others struggled.

Hits tended to come from the most unlikely places. There's nothing new about hypermelodious Scandinavian pop in the region, given Roxette and Abba. But it would have been difficult to predict the success of Danish pop acts such as EMI's Michael Learns To Rock.

After that, it wasn't much of a stretch to picture the likes of German bubblegummers Fool's Garden burning up Malay, Taiwanese and Thai charts with "Lemon Tree," right? Such a short stretch, in fact, that Taiwan independent Rock Records beat them to the punch by several months with its own Mandarin version of "Lemon Tree," courtesy of artist Tarcy Su: an Asian label sanctioning straight-ahead covers of Western repertoire. What a throwback.

According to figures for the first nine months of 1996, the Japanese record industry continued to grow, with the RIAJ's 30 member companies shipping 345.8 million units of product with a wholesale value of 427.4 billion yen ($3.8 billion).

The market was increasingly dominated by multimillion-selling singles and albums by artists such as Trf, Mr. Children and Namie Amuro. The month before the Gold Disk Awards, more than 1,300 people from all sections of the Japanese music industry demonstrated in front of the Japanese parliament in support of the country's controversial resale price-maintenance system. The RPM system allows record companies to set retail prices of made-in-Japan CDs, tapes and records—including both domestic and foreign repertoire. The system is being reviewed by the increasingly influential Fair Trade Commission, which recently produced an interim report criticizing the system for giving consumers a raw deal.

Reversing the recent trend in which Japanese music companies have expanded into other Asian markets, Taiwan's Rock Records this year became the first Chinese-owned label to set up

BY GEOFF BURPEE

THE YEAR IN ASIA

The Industry Gets Its House In Order, And The Hits Come From The Unlikeliest Places

From YE-18

THE YEAR IN JAPAN

The World's Second-Largest Music Market Continued Growing, Thanks To Million-Selling Singles And Sudden Emergence Of Indies

By STEVE McCLURE

TOKYO—When the music industry gathered at the Japan Gold Disk Awards in March to honor the most successful artists of the previous year, the spotlight was on the strength of domestic and international artists in the world's second-largest market.

Dance-pop group TRF [sic] won the award as domestic artist of the year for the second consecutive year. The five-member Alex Trax act sold 3.25 million albums and 3.78 million singles in the period from Jan. 21, 1995, to Jan. 20, 1996. The grand prize for best-selling domestic album went to BMG Victor group BY for "Loose," which sold 2.89 million units, while the prize for domestic new artist of the year went to My Little Lover, a group signed to independent label Toy's Factory, who sold 2.76 million singles and 2.71 albums in 1995.

In the overseas category, Sony superstar Mariah Carey was again the artist of the year for the Recording Industry Association Of Japan (RIAJ), with Japanese sales for 1995 totaling 197,599 singles and 1.6 million albums. Carey also topped top honors in the foreign album of the year category for "Daydream," which sold 1.65 million units in Japan in 1995. The top-selling foreign single was Celine Dion's "To Love You More," which sold 1.1 million copies on Epic/Sony.

According to figures for the first nine months of 1996, the Japanese record industry continued to grow, with the RIAJ's 30 member companies shipping 345.8 million units of product with a wholesale value of 427.4 billion yen ($3.8 billion).
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Beyond "Macarena": Brazil and Colombia Are Market Leaders

BY JOHN LANNERT

The record markets in Latin America seldom ebb and flow in unison, and 1996 proved to be no exception. Once again, the recording industry in Latin America suffered through another checkered year, as some countries enjoyed record sales while other nations struggled to reach sales tallies realized in 1995.

**BRAZIL**

For the second year in a row, Brazil emerged as the region's star performer. According to Brazil's record trade group, Associação Brasileira Dos Produtores De Discos (ABPD), domestic sales were expected to generate more than $800 million in wholesale revenue in 1996. With this anticipated sales mark, Brazil will likely surpass Canada as the sixth-largest record market in the world.

As of September, PolyGram Brasil was No. 1 in revenue in Brazil, with Sony Music Brasil in second. In terms of units, the situation is reversed, with Sony on top and PolyGram coming in second.

Many of the biggest-selling artists in Brazil in 1996 were Sony Brasil acts, including Daniela Mercury, Roberto Carlos, Skank, and Zezé Di Camargo & Luciano. Other top-selling artists were PolyGram Brasil's Chitãozinho & Xororó.

Complementing the meteoric rise of Brazil's record market is a corresponding growth in maturity of the domestic record labels. In 1996, the ABPD began assembling radio charts utilizing airplay data compiled in Brazil's 10 biggest radio markets. Prior to 1996, ABPD was planning to establish a retail chart based on point-of-sale purchases in retail outlets. The ABPD is the lone trade outfit that has attempted to provide domestic sales charts in Latin America.

Some pointed out, as well, that ABPD is the only trade association that releases complete official sales information on its domestic business in Latin America. Because of the reluctance of trade organizations in other countries to divulge official sales data of their industries, it is difficult to gauge how well each country and its respective labels are faring.

The only blemish on Brazil's soaring market is a stubborn credit problem with retail outlets, which is slowly improving.

**COLOMBIA**

Another country demonstrating a continuing strong uptick in sales in 1996 was Colombia. Though beset by chronic political instability in the country, Colombia's trade outfit ASINCOL was expecting the market to expand 29% in 1996, to about 20 million units sold. Revenue tallies were pegged to reach around $150 million, up from $92.3 million in 1995.

A primary factor in Colombia's rise to prominence in Latin America was the gradual arrival of multinational record companies to the country in the past four years. Five years ago, Colombia's perennial market leader, Sony, was the only major label with an office based in Colombia. Now, Sony has been joined by four other major labels, the most recent of which is Warner Bros.

In addition, Colombia is one of the few countries where there is a robust homegrown roster of venerable record companies, including Discos Fuentes, Sonolux and Codiscos. Superstar acts, such as Sonolux's Carlos Vives and Sony's Domedes Diaz, routinely ring up 500,000 units in sales in a country where gold is 50,000 units sold and platinum is 60,000 units sold.

Other noted artists, such as Sony's Shakira and BMG's Aereopespinos, have carried Colombia's banner to other countries in Latin America, thus validating Colombia as a viable exporter of musical talent. Long-time market leader Sony has been challenged by Sony's first album since she launched as the No. 1 label in Colombia.

**MEXICO**

Mexico, which was the eighth-largest market in the world in 1994, according to IFPI, has continued to grow in terms of volume. Mexico's first half of 1996 saw an unprecedented rapid growth this year, to the point where it is now one of Japan's top five record companies in terms of sales volume. Mega-selling Avex acts include globe, led by producer Tetsuya Komuro, and teen sensation Namie Amuro. As part of its effort to put more emphasis on breaking new international acts in Mexico, Avex developed the A.M. label, an umbrella label for its acts.

For the second year in a row, Sony Music and BMG are Brazil's top record companies in terms of sales. Sony Music's Brasileira Molnara division, which includes labels such as Discos Fuentes, Sonolux and Codiscos, sold 10% of Sony Music to BMG International for an undisclosed sum. The Tokyo-based company was expected to be renamed BMG Japan in the new year. The deal was in line with previous moves by other multinational record companies to have full ownership of their Japanese label operations.

Inter FM, Tokyo's first foreign-language FM station, debuts April 1. Its broadcast area covers the greater Tokyo area, giving it a potential listening audience of 37 million Japanese and 400,000 expatriates.

Japan moved closer to extending retroactive copyright protection on sound recordings to 25 to 50 years, following complaints by the United States and the European Union that Japan, under the World Trade Organization's Trade Related Intellectual Property Rights (TRIPS) agreement, which went into effect Jan. 1, 1996, is obliged to protect such copyrights retroactively for 50 years. RIAJ-member companies already pay artists and producers' royalties on pre-1971 product, but some smaller non-RIAJ firms sell unauthorized-but legal pre-1971 product—mainly by foreign artists.

Avex continued its unprecedented rapid growth this year, to the point where it is now one of Japan's top five record companies in terms of sales volume. Mega-selling Avex acts include globe, led by producer Tetsuya Komuro, and teen sensation Namie Amuro. As part of its effort to put more emphasis on breaking new international acts in Mexico, Avex developed the A.M. label, an umbrella label for its acts.
THE YEAR IN CHARTS
Continued from page YE-10

No. 10. The ladies still love Cool James, for he is the No. 1 rap artist of the year as well. Bone Thugs-N-Harmony is the top group. Def Jam leads the labels list, and Island is the No. 1 distributing label.

DANCE MUSIC
Three years ago, Sandy B. had her first chart hit on the hot Dance Music/Club Play chart. She followed it up in 1996 with "Make The World Go Round" (Champion), which topped the list for two weeks in May and is the No. 1 club play track for the year. Gloria Estefan had four songs on the chart during the year and is the No. 1 club play artist. Notable among the dance artists in the top 10 are k.d. lang and Tori Amos. With 14 tracks charted during 1996, Logic is the No. 1 label. Strictly Rhythm is the top distributing label.

For the second year in a row, a rap single leads the year-end recap of Hot Dance Music/Maxi-Singles Sales. 2Pac's double-sided hit, "How Do U Want It"/"California Love," with KC and Jo-Jo on the A-side and Dr. Dre and Roger Troutman on the B-side, is No. 1. Busta Rhymes, with two chart singles in 1996, is the top artist. Arista is the top label and the top distributing label, with parent company BMG as top distributing corporation. The overall top dance label and top marketing label is Arista.

JAZZ
He had the top jazz album of 1994 and 1995, but this year veteran crooner Tony Bennett must settle for second place as "Here's To The Ladies" (Columbia) finishes in the runner-up slot. The No. 1 jazz album of 1996 is the soundtrack to "Leaving Las Vegas," on Sting's Pangaea label. Director Mike Figgis composed the score. Bennett can be consoled by having two albums in the year-end top 10: "MTV Unplugged," the top album of 1995, is No. 5 this year. The late Ella Fitzgerald is in the top 10 with "The Best Of The Songbooks" on her longtime label, Verve.

Bennett, whose career spans five decades, is the top jazz artist for the third year in a row. Cassandra Wilson is the top female artist. With 31 titles on the chart in 1996, more than twice that of its nearest competitor, Verve is the No. 1 jazz label and the top distributing label.

No one has been following the jazz charts should be surprised that Kenny G has the No. 1 Top Contemporary Jazz Album of 1996—the only shock is that he isn't No. 1 and No. 2. His newest release, "The Moment" (Artista), heads the list, while "Breathless" places third. Quincy Jones' "Q's Jook Joint" (Qwest/Warner Bros.) is sandwiched in between at No. 2. G and Q finish in the same order as top contemporary jazz artists, ranked No. 1 and No. 2, respectively. This is the sixth year that Kenny G has had the top album and is the No. 1 artist; he pulled off the double-whammy in '87, '89, '93, '94 and '95.

The top female contemporary jazz artist is Randy Crawford. Arista is the top contemporary jazz label for the third year in a row and repeats from last year as top distributing label. For the combined jazz charts, Arista is the top label, Warner Bros. the top distributing label, and WEA the top distributing corporation.

NEW AGE
There's an upset in the new age category—although "upset" and "new age" aren't often used in the same sentence. Neither Enya nor Yanni have the No. 1 album of the year. That honor falls to a Christmas album. Mannheim Steamroller takes pole position for 1996 with "Christmas In The Aire" (American Gramaphone). Enya's "The Memory Of Trees," released at the end of 1995, makes the year-end list for the first time, in the runner-up slot. Yanni's "Live At The Acropolis," the No. 1 new age album of 1995, is No. 5 this year. For the fifth consecutive year, Enya's "Shepherd Moons" is one of the top five albums of the year. It eclipsed every other album in 1992 and 1993 and continued to shine brightly in 1994 and 1995, when it was the No. 2 album of the year. Enya recaptures the crown as top artist, followed by Mannheim Steamroller and Yanni. Reprise is the top label, and Warner Bros. is the top distributing label.

CLASSICAL
The top three classical albums of 1995 are among the top four titles of 1996. The soundtrack to "Immortal Beloved" (Sony Classical), No. 3 last year, is No. 1 this year. The first "Chant" (Angel) album from the Benedictine Monks Of Santo Domingo De Silos, No. 2 last year, is now No. 3. And "The Three Tenors In Concert 1994" (Atlantic), No. 1 last year, is No. 4. The newcomer to the group is the Benedictine Monks' "Chant II," the No. 2 album of 1996. The top classical artist for the third year in a row is the Benedictine Monks. The top male artist is Luciano Pavarotti, and the top female is Cecilia Bartoli. Sony Classical is the top label, and PolyGram Classics the top distributing label.

The London Philharmonic cemented another brick in the wall with the No. 1 classical crossover album of the year, "Us And Them: Symphonic Pink Floyd" (Point Music). The popularity of the 1996 Summer Olympics helped John Williams & The Boston Pops create the No. 2 classical crossover album of the year, " Summon The Heroes" (Sony Classical). The Cincinnati Pops is responsible for two albums with a fantasy and science-fiction bent in the top 10: "The Magic Musical Of Disney" (No. 8) and "Symphonic Star Trek" (No. 9), both on Telarc.

Continued on page YE-22

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THE YEAR IN CHARTS
Continued from page YE-21

Izzyk Perlman moves up from No. 9 last year to be the top classical crossover artist, with John Williams in second place. Violin prodigy Vanessa-Mae is the top female classical crossover artist. Sony Classical is the top label and top distributing label.

The Carreras-Domingo-Pavarotti triumvirate has the No. 1 off-price classical album, "Christmas Favorites" (Sony Classical). Peter Wohlfert and the Berlin Symphony Orchestra are the top two off-price classical artists, giving the Laserlight label a lock on the top two slots. Among off-price labels, RCA Victor is tops while Sony Classical leads as distributing label. Sony Classical is also the leading label and distributing label on The Billboard Classical 50, with Sony the top distributing corporation.

REGGAE

It's a straight repeat sweep for the leaders of the reggae year-end charts of 1995. Once again, "Boombaric" by Shagg is the No. 1 album, Shagg is the No. 1 artist, and Virgin is the top label. Virgin is also the top distributing label and EMD the top distributing corporation. Bob Marley is listed twice in the year-end top 10 albums, as is UB-40.

CATALOG

Christmas albums dominate the year-end Top Pop Catalog Albums recap. "Miracles-The Holiday Album" (Arista) by Kenny G is No. 1, followed by Mariah Carey's "Merry Christmas" (Columbia). Last year's No. 1 catalog album, Bob Marley & The Wailers' "Legend" (Tuff Gong), is No. 3 this year. "Gees," the only soundtrack to hit No. 1 on the pop catalog chart, is No. 4 for 1996. With three different newly released "Anthology" albums selling well in 1996, it makes sense that the Beatles are all over the year-end pop catalog chart as well. The Fab Four have two titles in the top 10: "Abbey Road" at No. 6 and "Sgt. Pepper's Lonely Hearts Club Band" at No. 7. With 12 albums charting during the year, the Beatles are the No. 1 pop catalog artists, followed by Kenny G and Mariah Carey. Capitol is the leading label and distributing label, while PGD is the top distributing corporation.

WORLD MUSIC

The Gipsy Kings recorded two of the top three world-music albums, both on the Nonesuch label. "The Best Of The Gipsy Kings" is No. 1 and "Tierra Gitana" is No. 3, helping to make the Gipsy Kings the No. 1 world music artists of the year and Nonesuch the No. 1 label. The Atlantic Group is the top distributing label and WEA the top distributing corporation.

HEATSEEKERS

In the third year that Billboard has tabulated the most successful labels to have albums impact from the Heatseekers chart to the top half of The Billboard 200, Atlantic and Columbia tie for No. 1 label, while Warner Bros. and Epic tie for No. 1 distributing label.

YEAR IN AUSTRALIA
Continued from page YE-16

(Murmur/Sony), Superjesus (Warner), Amnesia (Murmur/Sony) and Ghostwriters (Mercury) among those picking up American distribution. often before they achieved major success at home.

Mushroom enjoyed its greatest overseas profile in its 25-year history, with strong global action from Peter Andre and Frenze. Deni Hines sold 100,000 copies of her debut album, "Imagination," in Japan, where Swoop toured after strong sales. Mushroom began negotiations for joint ventures in the U.S. and, in August, through its Mushroom Distribution Services division, set up an office in Hong Kong.

The heavy touring circuit proved recession-free, with many first-time visitors (Alanis Morissette, the Corrs, Ben Harper and the Presidents Of The United States Of America) proving successful. Neil Diamond, playing 20 dates for Dainty Consolidated Entertainment, was the year's biggest tour, with a gross of A$21 million. Strong activity registered for the Smashing Pumpkins (Michael Coppel Presents), A/DC (Gary Van Egmond), Michael Jackson (DCE), Red Hot Chili Peppers (Frontier) and Celine Dion (Coppel). The Big Day Out festival, traditional breaking ground for alternative acts, takes an indefinite break after January '97, but four rivals expect to fill the vacuum.

The radio industry learned to market itself more effectively under a new generation of owners and gleefully anticipates a turnover of A$500 million ($390 million U.S.). Share prices and ad revenues soared, and the new super-networks expanded rapidly. Foreign investors showed keen interest in buying in, as new licenses come up for auction within two years.

ON THE OTHER HAND

However, it was not a year without problems. A new conservative government revived the possibility of relaxing parallel-import restrictions, despite arguments that the threat of piracy and decreased profits would decimate the local industry and freeze investment in new acts. Funding to the national grassroots organization Aussmusic was axed, threatening its music-oriented vocational programs, which serve some 60,000 students. (Aussmusic has restructured to become a smaller but self-sufficient concern). Less-than-educated commentaries from some politicians regarding immigration and Aboriginal welfare were seen as racist and have sent dangerous messages to the Asian region, where Australian music is enjoying its greatest activity.
BILLBOARD’S EDITORS AND WRITERS PICK THEIR TOP 10 RECORDS AND CONCERTS OF 1996

In contrast to last year—when Alanis Morisette, Joan Osborne and Garbage received a combined total of 24 mentions in Billboard’s top-10 lists—this year produced little consensus among Billboard critics.

Beck was the winner, receiving eight mentions for his DGC album “Odelay” or tracks from it. Artists who made the five-vote mark were rocker Sheryl Crow and up-and-coming alternative rock act Fountains Of Wayne, who released eponymous albums on A&M and Tag/Atlantic, respectively, as well as BR5-49, with two releases on Aristas Nashville.

Following in the ranking with four nods apiece were Fiona Apple ("Tidal"); Clean Slate (Work/Sony); and the Cardigans (releases on Minty Fresh and Mercury).

Thirty-seven Billboard staff members and correspondents contributed Critic’s Poll lists, which are based solely on taste and are not related to any of the charts that appear elsewhere in the magazine.

—PAUL Verna

BRETT ATWOOD
EnterActive/Music Video Editor
1. Porno For Pyros, “Good God’s Urge” (Warner Bros.). Who is Kimberly Austin, anyway?
2. Underworld, “Second Toughest In The Infants” (Wax Trax/TVT). After a decade in the business with multiple music styles, this act finally is getting the respect it deserves.
3. Beck, “Odelay” (Bong Load/DGC). This loser is a winner.
4. NancyBoy (Sire). A cheeky pop masterpiece that was shamefully overlooked.
5. The Future Sound Of London, “Dead Cities” (Astralwerks). The music is almost as trippy as the video.
7. The Chemical Brothers, "Exit Planet Dust" (Astralwerks). See No. 5 above.
8. The Mike Flowers Pops, "A Groovy Place" (London). The cocktail-kissch version of "Wonderwall" rivals Oasis. (Sacrége)
10. The Prodigy, "Firestarter" single (XL Recordings/Mute). The wacked-out dude in the video is entirely too scary, but the song is cool.

BRADLEY BAMBARGER
Senior Writer
4. TIE: Gidon Kremer, "Hommage à Piazzolla" (Nonesuch); Nusrat Fateh Ali Khan/Michael Brook, "Night Song" (Real World). Crossing borders.
5. TIE: Mind Science Of The Mind (Epic); Chavez, "Ride The Fader" (Matador). Post-punk prog-rock.
7. TIE: Enrico Gatti, Veracini: "Sonata A Violino Solo" (Arcana); Ensemble 415, Muffat: "Armonico Tributo" (Harmonia Mundi). Baroque heaven.
8. "The Complete Miles Davis/Gil Evans Recordings" (Columbia). All that’s old is new again.
9. Real live: Anne-Sophie Mutter, Penderecki Violin Concerto No. 2; Carnegie Hall; The Afghan Whigs, Irving Plaza, New York.
10. Singles joinin’ steady: John Parish/P.J. Harvey, "Urn With Dead Flowers . . ." (Island); Scenic, "Ionia" (IPR/World Domination); Soundgarden, "Pretty Noote" (A&M); Bill Frisell, "Tales From The Far Side" (Nonesuch); Soul Coughing, "Super Bon Bon" (Slash/Warner Bros.); The Grassy Knoll, "Black Helicopters" (Antilles); The Dirty Three, "I Knew It Would Come To This" (Touch And Go).

JIM BESMAN
Special Correspondent
1. Penelope Houston, "Cut You" (Reprise). Understated pop gem from the former Avengers frontperson.
3. Chris Hillman & Herb Pedersen, "Bakersfield Bound" (Sugar Hill). Musical soulmates’ work touches on Southern Cali country and classic brother harmonies.
4. Lisa Germano, "Excerpts From A Love Circus" (4AD/Warner Bros.). Not quite as dark as past work, perhaps, but no less arresting.
5. Elvis Costello & The Attractions, "All This Useless Beauty" (Warner Bros.). Commanding performance by Costello and best-ever debut. Dream collaboration with Burt Bacharach on "Grace Of My Heart" soundtrack’s "God Give Me Strength," meanwhile, was song of the year.
6. Graham Parker/the Figgis. Parker returns to trademark rock intensity via "Acid Bubblegum" (Razor & Tie), while Figgis release own terrific "Banda Macho" (Capitol), then stand as the maestro’s best touring backup in years.

DALET BRADY
Associate Director Of Special Issues
1. Elvis Costello & The Attractions, "All This Useless Beauty" (Warner Bros.).
3. R.E.M., "New Adventures In Hi-Fi" (Warner Bros.).
5. The Chieftains, "Santiago" (RCA/BMG).
6. "Fashionably Toxic" (millennium/BMG).
7. Various Artists, "I Shot Andy Warhol" (Tag Recordings/Atlantic).
8. Weezer, "Pinkerton" (DGC).
9. Tish Hinojosa, "Cada Nino/Every Child" (Rounder).
10. Pete Droe & The Sinners, "Find A Door" (American).

FRED BRONSON
Chart Beat Editor
2. Original Soundtrack, "Grace Of My Heart" (MCA Soundtracks). See above comment.
3. Original Cast, "Kristina Från Duvemäla" (Mono Music). Benny and Bjorn’s next move after “Chess.”
5. "Fountains Of Wayne" (Tag/Atlantic). Power pop from duo that includes "That Thing You Do!" songwriter Adam Schlesinger.
7. Agnetha Faltskog, "My Love My Life" (Columbia/Sweden). Two-CD career retrospective from pre-to-post-Abba reminds us of her talent.
8. Connie Francis, "Souvenirs" (Polydor Chronicles). Four-CD career retrospective from the ’50s to ’60s reminds us of her talent.
10. Ashford & Simpson With Maya Angelou, "Been Found" (Ichiban). They’re all I need to get by.
The Year in Music charts were compiled by computer from Billboard's weekly and bi-weekly charts during the period of eligibility, which ran from the Dec. 2, 1995, Billboard through the Nov. 30, 1996, issue.

Included for the first time are recaps for Top Blues Albums, Top Kid Audio, as well as distributor rankings for each of the sales categories. This year's recap also recaps new Billboard terminology, with the term "promotion labels" replacing "distributing labels" on our radio-influenced charts. In the categories that combine album charts with airplay charts, the term "distributing label" has been replaced with "marketing label."

Most of these annual recaps are based on accumulated airplay or sales data, provided by Broadcast Data Systems and SoundScan, respectively.

Rankings for the Hot 100 Airplay and Hot R&B Airplay charts were determined by calculating the total number of gross impressions, as determined by BDS, for each week a title appeared on the chart. Similarly, the Country Singles & Tracks, Modern Rock, Mainstream Rock, Adult Contemporary, Adult Top 40 and Latin airplay rankings are based on the BDS detections accumulated during each week a title appeared on the chart.

The Hot 100 Singles and Hot R&B Singles categories, accumulated radio and sales points, based specifically on BDS and SoundScan data, are combined with accumulated small-market radio-playlist points.

Year-end rankings for The Billboard 200, Top Pop Catalog, all singles sales charts and the R&B, Country, Latin, Jazz, Classical, New Age, Contemporary Christian, Gospel, World Music, Adult Top 40, Blues and Kid album charts are determined by accumulating the SoundScan units for each week titles appeared on the chart. Overall label, distributing label and distributor ranks in the classical category reflect weekly performance on The Billboard Classical 50, which combines Billboard's Top Classical Albums, Top Classical Crossover and Top Off-Price Classics; the overall Jazz categories combine results from both Top Jazz Albums and Top Contemporary Jazz.

Since it is difficult to compare album sales with the sales and airplay of singles, the Pop, R&B and Country categories that combine data from, respectively, The Billboard 200 and Hot 100 Singles, Top R&B Albums and Hot R&B Singles, and Hot Country Singles & Tracks and Top Country Albums, utilize a recap point system. The racks in these categories reflect an accumulation of weekly points for each week on the chart in a complex, inverse relationship to chart position.

Likewise, the recap point system is also used in the overall dance label and marketing label categories, based on the weekly Club Play and Maxi-Singles Sales charts.
So far in the year 1996
271 #1's across 25 charts
from 38 artists on 18 different labels

ARISTA
Whitney Houston
Waiting To Exhale
Kenny G
No Mercy
Ace of Base
Deborah Cox
Grambo Zoe
Robert Miles

ROWDY
Monica

RCA RECORDS LABEL
SWV
Kristine W
Los Del Rio
(Bayadre Boys Mix)
Clint Black
Martina McBride

Mobb Deep

BNA RECORDS
Mindie McCready
Lenestor

ARISTA: NASHVILLE
Alan Jackson
Brooks & Dunn

SILVERTONE RECORDS
Jars of Clay

RCA VICTOR
The Boston Pops Orchestra

The Idiot's Guide to
Classical Music

Verity
V.I.P. Music & Arts
Seminar Mass Choir

SMG
Los Del Rio
(Macarena Non-Stop)

The Firm

SMG V.I.D.E.O
Cece Winison
Celtic Christmas /& II

BRITISH JAPAN
Los Del Rio
(Macarena Non-Step)

BMG DISTRIBUTION
Top R&B Album Distributor
Top Hot Dance Music Distributor
#2 in Soundscan Current Market Share for the second year in a row!

Putting the (ch)art in artist development!
### Top Billboard 200 Album Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alanis Morissette</td>
<td>Maverick/Reprise</td>
</tr>
<tr>
<td>2</td>
<td>Mariah Carey</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>Hootie &amp; the Blowfish</td>
<td>Atlantic</td>
</tr>
<tr>
<td>4</td>
<td>The Beatles</td>
<td>Apple</td>
</tr>
<tr>
<td>5</td>
<td>Celine Dion</td>
<td>SONY Music</td>
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<tr>
<td>6</td>
<td>Garth Brooks</td>
<td>Capitol Nashville</td>
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<tr>
<td>7</td>
<td>Fugees</td>
<td>Ruffhouse</td>
</tr>
<tr>
<td>8</td>
<td>ZPAC (1)</td>
<td>Death Row/Interscope</td>
</tr>
<tr>
<td>9</td>
<td>Shania Twain</td>
<td>Mercury Nashville</td>
</tr>
<tr>
<td>10</td>
<td>Metallica (2)</td>
<td>Elektro</td>
</tr>
<tr>
<td>11</td>
<td>The Smashing Pumpkins</td>
<td>Virgin</td>
</tr>
<tr>
<td>12</td>
<td>Bush (1)</td>
<td>Trauma</td>
</tr>
<tr>
<td>13</td>
<td>Alan Jackson (2)</td>
<td>Arista</td>
</tr>
<tr>
<td>14</td>
<td>Bone Thugs-N-Harmony</td>
<td>Ruthless</td>
</tr>
<tr>
<td>15</td>
<td>Oasis (1)</td>
<td>Epic</td>
</tr>
<tr>
<td>16</td>
<td>Dave Matthews Band (2)</td>
<td>RCA</td>
</tr>
<tr>
<td>17</td>
<td>R. Kelly (1)</td>
<td>Joe</td>
</tr>
<tr>
<td>18</td>
<td>Tracy Chapman (1)</td>
<td>Elektro</td>
</tr>
<tr>
<td>19</td>
<td>No Doubt (1)</td>
<td>Trauma</td>
</tr>
<tr>
<td>20</td>
<td>Coool (1)</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>21</td>
<td>VInce Gill (1)</td>
<td>RCA</td>
</tr>
<tr>
<td>22</td>
<td>TLC (1)</td>
<td>Lafaace</td>
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<tr>
<td>23</td>
<td>The Presidents</td>
<td>United States of America (2) Columbia</td>
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<tr>
<td>24</td>
<td>Tony Braxton (1)</td>
<td>Lafaace</td>
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<tr>
<td>25</td>
<td>Alice In Chains</td>
<td>Columbia</td>
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<td>26</td>
<td>Enya (2)</td>
<td>Reprise</td>
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<td>27</td>
<td>Yolande Merkant</td>
<td>Elektro</td>
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<tr>
<td>28</td>
<td>George Strait (2)</td>
<td>MCA</td>
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<tr>
<td>29</td>
<td>Blues Traveler</td>
<td>A&amp;M</td>
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<tr>
<td>30</td>
<td>LL Cool J (2)</td>
<td>Def Jam</td>
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<tr>
<td>31</td>
<td>Nannheim Steameroller</td>
<td>American Gramaphone</td>
</tr>
<tr>
<td>32</td>
<td>The Cranberries</td>
<td>Island</td>
</tr>
<tr>
<td>33</td>
<td>Tim McGraw (2)</td>
<td>Curb</td>
</tr>
<tr>
<td>34</td>
<td>Joan Osborne (1)</td>
<td>Blue Garilla</td>
</tr>
<tr>
<td>35</td>
<td>Nas (1)</td>
<td>Columbia</td>
</tr>
<tr>
<td>36</td>
<td>Keith Sweat (1)</td>
<td>Elektro</td>
</tr>
<tr>
<td>37</td>
<td>Leanne Rimes (1)</td>
<td>Curb</td>
</tr>
<tr>
<td>38</td>
<td>Rage Against the Machine</td>
<td>Epic</td>
</tr>
<tr>
<td>39</td>
<td>Boyz II Men (2)</td>
<td>Motown</td>
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<tr>
<td>40</td>
<td>Pearl Jam (3)</td>
<td>Epic</td>
</tr>
<tr>
<td>41</td>
<td>Madonna (1)</td>
<td>Mavireck</td>
</tr>
<tr>
<td>42</td>
<td>Brooks &amp; Dunn (1)</td>
<td>Arista</td>
</tr>
<tr>
<td>43</td>
<td>Green Day (2)</td>
<td>Reprise</td>
</tr>
<tr>
<td>44</td>
<td>Melissa Etheridge (2)</td>
<td>Island</td>
</tr>
<tr>
<td>45</td>
<td>Kenny G (2)</td>
<td>Arista</td>
</tr>
<tr>
<td>46</td>
<td>Stone Temple Pilots (1)</td>
<td>Island</td>
</tr>
<tr>
<td>47</td>
<td>Weird Al Yankovic (1)</td>
<td>Rock'n'Roll/Scatti Bros.</td>
</tr>
<tr>
<td>48</td>
<td>Jeff Foxworth (3)</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>49</td>
<td>Reba McEntire (4)</td>
<td>MCA</td>
</tr>
<tr>
<td>50</td>
<td>Soundgarden (1)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>51</td>
<td>Def Leppard (1)</td>
<td>Bludgeon Riffola (1) Mercury</td>
</tr>
</tbody>
</table>

### Top Billboard 200 Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jagged Little Pill</td>
<td>Alanis Morissette</td>
</tr>
<tr>
<td>2</td>
<td>The Boy In Me</td>
<td>Shania Twain</td>
</tr>
<tr>
<td>3</td>
<td>Fresh Horses</td>
<td>Garth Brooks</td>
</tr>
<tr>
<td>4</td>
<td>Anthology 1</td>
<td>The Beatles</td>
</tr>
<tr>
<td>5</td>
<td>Cracked Rear View</td>
<td>Hootie &amp; the Blowfish</td>
</tr>
<tr>
<td>6</td>
<td>Mellon Collie and the Infinite Sadness</td>
<td>The Smashing Pumpkins/Virgin</td>
</tr>
<tr>
<td>7</td>
<td>All Eyez on Me</td>
<td>Tupac</td>
</tr>
<tr>
<td>8</td>
<td>What's the Story Morning Glory</td>
<td>Daizy</td>
</tr>
<tr>
<td>9</td>
<td>The Greatest Hits Collection</td>
<td>Alan Jackson</td>
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<td>10</td>
<td>1999 Eternal</td>
<td>Bone Thugs-N-Harmony</td>
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<td>R. Kelly</td>
<td>Joe</td>
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<td>12</td>
<td>New Beginning</td>
<td>Tracy Chapman/Elektro</td>
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<tr>
<td>13</td>
<td>Tragic Kingdom</td>
<td>No Doubt/Truma</td>
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<tr>
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<td>Gangsta's Paradise</td>
<td>Coool/Tramy Boy</td>
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<td>15</td>
<td>Fairweather Johnson</td>
<td>Hootie &amp; the Blowfish</td>
</tr>
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<td>16</td>
<td>Crazysexycool</td>
<td>TLC/Lafaco</td>
</tr>
<tr>
<td>17</td>
<td>Secrets</td>
<td>Tony Braxton/Lafaco</td>
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<tr>
<td>18</td>
<td>The Presidents of the United States of America</td>
<td>Presidents of The United States of America</td>
</tr>
<tr>
<td>19</td>
<td>Tigerlily</td>
<td>Natalie Merchant/Elektro</td>
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<tr>
<td>20</td>
<td>Crash</td>
<td>Dave Matthews Band/ RCA</td>
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<tr>
<td>21</td>
<td>Christmas in the Air</td>
<td>Mannheim Steameroller/American Gramaphone</td>
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<tr>
<td>22</td>
<td>Mr. Smith</td>
<td>Lil Cool J/Def Jom</td>
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<tr>
<td>23</td>
<td>Relish</td>
<td>Joan Osborne/Blue Garilla</td>
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<tr>
<td>24</td>
<td>It Was Written</td>
<td>Nas/Columbia</td>
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<tr>
<td>25</td>
<td>The Memory of Trees</td>
<td>Enya/Reprise</td>
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<td>26</td>
<td>Keith Sweat</td>
<td>Keith Sweat/Elektro</td>
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<tr>
<td>27</td>
<td>Blue</td>
<td>Lefk razor/Curb</td>
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<tr>
<td>28</td>
<td>Evil Empire</td>
<td>Rage Against The Machine</td>
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<tr>
<td>29</td>
<td>Four</td>
<td>Blues Traveler/ A&amp;M</td>
</tr>
<tr>
<td>30</td>
<td>Something To Remember</td>
<td>Madonna/Maverick</td>
</tr>
<tr>
<td>31</td>
<td>Borderline</td>
<td>Brooks &amp; Dunn</td>
</tr>
</tbody>
</table>

**Note:** This list includes albums that peaked within the year 1996. The list includes a variety of genres from pop, rock, hip-hop, and country, reflecting the diversity of musical tastes at the time.
Winners, one and all!

The Beatles
Top Pop Catalog Artists.

Garth Brooks
Top Country Album Artist, Top Billboard 200 Album Artist, Male.

Selena
Top Billboard Latin 50 Artist, Top Pop Latin Artist, Top Regional Mexican Latin Artist, Top Billboard Latin 50 Album, Top Pop Latin Album, Top Regional Mexican Latin Album.

Benedictine Monks
Top Classical Artists.

Itzhak Perlman
Top Classical Crossover Artist.

Butthole Surfers
Hot Modern Rock Track.

EMD
Top Reggae Distributor, Top Billboard Latin 50 Distributor.

Capitol Records
Top Pop Catalog Label, Top Pop Catalog Distributing Label.

EMI Latin

EMI Records
Top Pop Latin Label.

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- Chart debut date
- Total weeks on the charts
- Original label and record/CD number

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- The year of an artist's peak popularity is shown.
- The top 3-5 albums of artists with 10 or more charted albums appear below their bio.
- The biggest album by an artist with 8 or more charted albums is underlined.
- All #1 hits are shaded with a light gray background.
- Names of artists mentioned in the bio or title notes who have their own listings elsewhere in the book are highlighted in bold type.

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Comprehensive, A-Z Track Index Below Every Artist

Lists all music tracks from all of the artist's albums in alphabetical order, with an indication of the album or albums on which each track appeared. Each track that was also a "Hot 100" hit is shown in bold type with its peak "Hot 100" position.

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**TOP POP ALBUMS 1955-1996 Billboard**

12/3/67 1/31 61 - 1 Pink Floyd
[...]

**Pink Floyd**

"A Day on the Life of Brian, the Piper at the Gates of Dawn"

![Image of a book cover with album artwork]

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**PIRATES OF THE MINDSCAPE: The Sixteenth of a Nine (2018)**

![Image of a CD cover with text]
### Top 200 Albums

#### Continued from page YE-28

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GARTH BROOKS</td>
<td>Capital Nashville</td>
<td>Dangerous World</td>
</tr>
<tr>
<td>2</td>
<td>2 PAC/MAKAVELI</td>
<td>Death Row/Interscope</td>
<td>Death Row/Interscope</td>
</tr>
<tr>
<td>3</td>
<td>ALAN JACKSON</td>
<td>Arista</td>
<td>Right Or Wrong</td>
</tr>
<tr>
<td>4</td>
<td>R. KELLY</td>
<td>Jive</td>
<td>The Phone Call</td>
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<tr>
<td>5</td>
<td>COOLIO</td>
<td>Tommy Boy</td>
<td>Who's Gotta Do It</td>
</tr>
<tr>
<td>6</td>
<td>VENICE GILL</td>
<td>RCA</td>
<td>Here's To The Sweet Life</td>
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<td>7</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>The Road Less Traveled</td>
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<td>8</td>
<td>LL COOL J</td>
<td>Def Jam</td>
<td>Joy In Dance</td>
</tr>
<tr>
<td>9</td>
<td>TIM McGRaw</td>
<td>Curb</td>
<td>The Long Road Back To Forever</td>
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<td>If I Ever Fall In Love Again</td>
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<td>STING</td>
<td>A&amp;M</td>
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### Top Heatseeker Impact Labels

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### Top Heatseeker Impact Distributing Labels

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### Top Billboard 200 Album Labels

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### Top Billboard 200 Album Distributors

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<td>ATLANTIC GROUP</td>
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*Billboard December 28, 1996*
**Criter's Poll**

Continued from page YE-23

GEORGE BUROREE
For East Bureau Chief

1. Kid Zoë Miss Malone, "I'd Rather Belong" (SEA/MCA).
2. Faye Wong Grumpy, "Impatience" (Cinepolis/PolGram).
4. Wolfgang Semenelin, "Roadworthy Man" (Sony).
6. Padres Made In Asia, "Pearly Eyes" (EMI).
7. Celestial Spirit House, "Vietnam" (Schnitt/MCA).
8. Coco Lee, "Love Me A Little Longer" (Sony).
9. Colonial Cousins, "Sa Ni Dha Pa" (Magnasonic).

**THOM DUFFY**
International Deputy Editor

1. Bruce Springsteen performed the most intimate and compelling concerts of his career when "The Ghost Of Tom Joad" tour came to Europe this spring, capturing the global economy in a couplet: "Shelter line stretchin' round the corner; Welcome to the new world order."
2. R.E.M., "New Adventures In Hi-Fi" (Warner Bros.). From the $80-million band that is worth every cent.
3. Bill Morrissey, "You'll Never Get To Heaven" (Phil-O-Rounder) and "Edson" (EMI). One of America's finest songwriters has a banner year with his seventh album and a marvelous first novel.
4. Pulp, "Different Class" (Island Records U.K.). A Britpop breakthrough that's been a decade coming, from the band led by Jarvis Cocker, honorary president of the Michael Jackson Fan Club.
5. Badelli & Skinner & The Lightning Seeds, "Three Lions" (Epic U.K.). A sports anthem so joyous that even an American abroad could understand Britain's football mania.
7. Soveto String Quartet, "Zebra Crossing" (BMG Records Africa). A classical-pop phenomenon from South Africa that began to gain international acclaim this year.
9. Best Soundtracks: Iggy Pop, Underworld, et al., "Train spotting" (EMI Premier); Eddie Vedder, Nusrat Fateh Ali Khan, Ryo Gooder, "Dead Man Walking" (Columbia); Tom Petty & The Heartbreakers, "She's The One" (Warner Bros.).
10. The Best of BritPop '96: Manic Street Preachers, "Everything Must Go" (Epic); Lighthouse Family, "Ocean Drive" (Wild Card/Polydor); Ocean Colour Scene, "Moseley Shoals" (MCA); and Rula

Shaker, "K" (Columbia). Honorable mention to Verve for declaring "London Rules" in a Nov. 4 cover story on "the world's coolest city."

CHRISTIE ELIEZER
Melbourne Correspondent

1. Regurgitator, "Tu Plung" (East West). Brisbane hippie-grunge collides with art in Bangkok studio.
2. Crowded House, "Recurring Dream" (EMI). His collection of A-1 songs from Neil Finn.
3. "Tiddas" (Id/Mercury). Aboriginal folk-pop with ace harmonies.
4. Head, "On High Street" (Bark/Mushroom). Fresh debut from Perth poppers.
5. You Am I, "Hourly Daily" ( roamArt). Supreme power-pop trio evokes Carnaby Street memories.
6. Four Hours Sleep, "More Of Her" (White/Mushroom). One-off collection of Melbourne musicians creates varied musical palettes.
8. Various Artists, "Enzus" (Sony). Stunning R&B vocals.
10. Spiderbait, "Ivy And The Big Apple" (Polydor). Thrash to techno mix.

ELIFFE FITZPATRICK
Associate Editor, Home Video

1. Tracy Chapman, "New Beginning" (Elektra).
2. Squeeze, "Ridiculous" (A&M).
3. The Cranberries, "To The Faithful Departed" (Island).
4. Finn Brothers, "Finn Brothers" (Discovery).
5. Cowboy Junkies, "Let It Down" (Gellen). Gin Blossoms, "Congratulations I'm Sorry" (A&M).
6. Patti Rothberg, "The 1" (EMI).
9. Adam Sandler, "What The Hell Happened To Me" ( Warner Bros.).

LARRY FICK
Dance Music/Single Reviews Editor

1. Kristine W, "Land Of The Living" (Champion/RCA). Pop stardom will soon beckon this charismatic chef.
2. Gloria Estefan, "Destiny" (Epic). Afro-Cuban rhythms underlie sweet pop melodies on La Glo's creative equivalent to "Gracland.

Continued on page YE-46
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
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<tr>
<td>THOMAS-BAD BOY</td>
<td>Donell Jones</td>
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<tr>
<td>10 TWISTED—Keith Sweat—Eletra</td>
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<td>11 CMON N’ RIDE IF THE TRAIN (QUAD CITY DJs—QuadriSound/Big Beat)</td>
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<td>12 MISSING—Everything But The Girl—Atlantic</td>
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<td>13 IRONIC—Alania Morissette—Maverick</td>
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<td>14 EXHALE (SHADY SHUFFLE) (FROM WAITING TO EXHALE)—Whitney Houston</td>
<td>Arista</td>
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<td>15 FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU—Gin Blossoms—A&amp;M</td>
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<td>16 SITTING’ UP IN MY ROOM (FROM WAITING TO EXHALE)—Brandy—Arista</td>
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<td>17 HOW DO U WANT IT/CALIFORNIA LOVE—</td>
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<td>18 IT’S ALL COMING BACK TO ME NOW—Celine Dion—550 Music</td>
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<td>19 CHANGE THE WORLD (FROM PHENOMENON)—Eric Clapton—Reprise</td>
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<td>22 INSENSITIVE (FROM BED OF ROSES)—Jann Arden—A&amp;M</td>
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<td>23 BE MY LOVER—Dion—RCA</td>
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<td>24 NAME—Goo Goo Dolls—Warner Bros.</td>
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<td>25 WHO WILL SAVE YOUR SOUL—Jewel—Atlantic</td>
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<td>26 WHERE DO YOU GO—No Mercy—Arista</td>
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<td>27 I CAN’T SLEEP BABY (IF I)—R. Kelly—Jive</td>
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<td>30 ONE OF US—Jooma Osborne—Blue Gorilla</td>
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<td>31 WITHOUT YOU—Natalie Merchant—</td>
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<td>32 NOT GON’ CRY (FROM WAITING TO EXHALE)—Mary J. Blige—Arista</td>
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<td>33 GANGSTA’S PARADISE (FROM DANGEROUS MINDS)—C-Bo Featuring L.V.—MC</td>
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<td>34 ONLY YOU—112 Featuring The Notorious BG—Bad Boy</td>
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<td>35 DOWN LOW (NOBODY HAS TO KNOW)—R. Kelly Featuring Ronald Isley—Jive</td>
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<td>36 YOU’RE THE ONE—SWY—RCA</td>
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<td>37 SWEET DREAMS—La Bouche—RCA</td>
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<td>38 BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT—Monica—Randy</td>
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<td>39 BREAKFAST AT TIFFANY’S—Deep Blue Something—Rainmaker</td>
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<td>41 THE WORLD I KNOW—Collective Soul</td>
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<td>42 NO DIGGITY—BLACKstreet Featuring Dr. Dre—Interscope</td>
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<td>43 ANYTHING—JT—M3</td>
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<td>44 1979—The Smashing Pumpkins—Virgin</td>
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<td>45 DIGGIN’ ON YOU—TLC—LaFace</td>
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<td>46 WHY I LOVE YOU SO MUCH I’M NOT—Monica—Rawdy</td>
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<td>47 KISSIN’ YOU—Total—Bad Boy</td>
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<td>48 COUNT ON ME (FROM WAITING TO EXHALE)—Whitney Houston &amp; Ce’cine</td>
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<td>49 FANTASY—Mariah Carey—Columbia</td>
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<td>50 TIME—Hootie &amp; The Blowfish—Atlantic</td>
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<td>51 YOU’LL SEE—Madonna—Maverick</td>
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<td>52 LAST NIGHT (FROM THE NUTTY PROFESSOR)—A. J. Et—LaFace</td>
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<td>53 MOUTH—Merril Bainbridge—Universal</td>
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<td>54 THE EARTH, THE SUN, THE RAIN—Color Me Bad—Giant</td>
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<td>55 ALL THE THINGS (YOUR MAN WON’T DO) (FROM DON’T BE A MENACE...)—Joe</td>
<td>Island</td>
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<td>56 WONDERWALL—Oasis—Epic</td>
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<td>57 WHO-HAH!!—Got You All In Check/EVERYTHING REMAINS RAW—Busta</td>
<td>Rhymes—Elektra</td>
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<td>58 TELL ME—Groove Theory—Epic</td>
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<td>59 ELEVATORS (ME &amp; YOU)—Outkast—LaFace</td>
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<td>60 HOOK—Blues Traveler—A&amp;M</td>
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<td>61 DOIN’ IT—LL Cool J—Def Jam</td>
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<td>62 FASTLOVE—George Michael—DreamWorks</td>
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<td>63 TOUCH ME TEASE ME (FROM THE NUTTY PROFESSOR)—Case Featuring Fauxy Brown—Wormer—Arista</td>
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<td>64 TONITRE’S THA NIGHT—Kris Kross—Ruffhouse</td>
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<td>65 CHILDREN—Robert Miles—DeConstruction</td>
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<td>66 THEME FROM MISSION—IMPOSSIBLE—Adam Clayton &amp; Larry Miller—Mother</td>
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<td>68 JUST A GIRL—No Doubt—Trauma</td>
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<td>69 IF YOUR GIRL ONLY KNEW—Ay浅野—Blackground</td>
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<td>70 LADY—D’Angelo—EMI</td>
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<td>72 PONY—Ginuwine—550 Music</td>
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<td>73 NOBODY—Keith Sweat Featuring Athena—</td>
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<td>74 OLD MAN &amp; ME (WHEN I GET TO HEAVEN)—Hootie &amp; The Blowfish—Atlantic</td>
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<td>75 IF IT MAKES YOU HAPPY—Sheylow Crawford—A&amp;M</td>
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<td>80 WHO DO U LOVE—Debby Cox—Arista</td>
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<td>81 UN-BREAK MY HEART—Toni Braxton—LaFace</td>
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<td>82 THIS IS YOUR NIGHT—Amber—Tommy Boy</td>
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<td>83 YOU REMIND ME OF SOMETHING—R. Kelly Featuring Ronald Isley—Jive</td>
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<td>85 SET U FREE—Planet Soul—Strictly Rhythm</td>
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<td>86 HIT ME OFF—New Edition—MCA</td>
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<td>87 NO ONE ELSE—Total—Bad Boy</td>
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<td>88 MY BOO—Ghost Town DJs—Sa So Def</td>
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<td>93 HAY—Crucial Conflict—Pallas</td>
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<td>98 MACARENA—Los Del Rio—Arica</td>
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<td>99 ONLY WANNA BE WITH YOU—Hootie &amp; The Blowfish—                      Atlantic</td>
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<td>100 DON’T CRY—Sea—ZTT</td>
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</table>
ASCAP, Again!

7 of the top 10 adult contemporary

8 of the top 10 hot 100 singles

8 of the top 10 hot R&B singles

6 of the top 10 hot country singles and tracks

AMERICAN SOCIETY of COMPOSERS, AUTHORS and PUBLISHERS
e-mail address: info@ascap.com worldwide web: http://www.ascap.com
Rankings based on Billboard's 1996 year-end chart.
### Hot 100 Singles Artists - Male

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<td>LaFace</td>
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<td>MCA Soundtracks (3) Tommy Boy</td>
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<td>ERIC CLAPTON (1)</td>
<td>Reprise</td>
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<td>GEORGE MICHAEL (2)</td>
<td>DreamWorks</td>
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<td>ZTT (1) ZTT /Sire</td>
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<td>D'ANGELO (3)</td>
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### Hot 100 Singles Artists - Duo/Group

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<td>BONE THUGS-N-HARMONY (3)</td>
<td>Ruthless</td>
</tr>
<tr>
<td>4</td>
<td>HOOTIE &amp; THE BLOWFISH (2)</td>
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<td>EVERYTHING BUT THE GIRL (2)</td>
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<td>QUAD CITY DJ'S (1)</td>
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<td>BOYS II MEN (1)</td>
<td>Columbia (2) Motown</td>
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<td>8</td>
<td>THE SMASHING PUMPKINS (4)</td>
<td>Virgin</td>
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### Hot 100 Singles Artists - Female

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. Of Charted Singles)</th>
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<tbody>
<tr>
<td>1</td>
<td>MARIAH CAREY (3)</td>
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<td>2</td>
<td>CELINE DION (2)</td>
<td>550 Music</td>
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<td>3</td>
<td>ALANIS MORISSETTE (2)</td>
<td>Maverick</td>
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<td>4</td>
<td>TONI BRAXTON (2)</td>
<td>LaFace</td>
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<td>Arista</td>
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<td>6</td>
<td>TRACY CHAPMAN (1)</td>
<td>Elektra</td>
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<td>7</td>
<td>DONNA LEWIS (1)</td>
<td>Atlantic</td>
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<tr>
<td>8</td>
<td>NATALIE MERCHANT (3)</td>
<td>Elektra</td>
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### Hot 100 Singles Labels

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<td>A&amp;M (15)</td>
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<td>550 MUSIC (4)</td>
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<td>DEF JAM (13)</td>
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### Hot 100 Singles Promotion Labels

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<td>EAG (27)</td>
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### Hot 100 Singles Producers

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<td>DON GERING (5)</td>
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<td>MARIAH CAREY (3)</td>
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<td>5</td>
<td>JERMAINE DUPRI (7)</td>
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<td>R. KELLY (5)</td>
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<td>GLEN BALLARD (2)</td>
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<td>TONY RICH (2)</td>
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<td>BEN KEITH (2)</td>
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<td>AME (1)</td>
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<td>24</td>
<td>TIMBALAND (2)</td>
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<tr>
<td>25</td>
<td>DOUG RASHEED (2)</td>
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**Billboard December 28, 1996**
If you had a No.1 hit single in 1996*, chances are you recorded it on a Solid State Logic console.

*As featured on the Billboard Studio Action Chart in the issues dated December 2nd 1995 to November 30th 1996.

1996 Studio Action Chart
No.1 Singles Produced On Solid State Logic Consoles

<table>
<thead>
<tr>
<th>Genre</th>
<th>Success Rate</th>
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<td>Hot 100</td>
<td>73.1%</td>
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<tr>
<td>R&amp;B Singles</td>
<td>92.3%</td>
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<tr>
<td>Country Singles</td>
<td>71.2%</td>
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<tr>
<td>Rap Singles</td>
<td>93.3%</td>
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<tr>
<td>Dance Club</td>
<td>64.7%</td>
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<tr>
<td>Mainstream Rock</td>
<td>71.4%</td>
</tr>
<tr>
<td>Adult Contemporary</td>
<td>100%</td>
</tr>
<tr>
<td>Adult Top 40</td>
<td>100%</td>
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</table>

Solid State Logic
The Console That Creates Success
Hot 100 Singles Sales

Hot 100 Singles Airplay

1. **MACARENA (BAYSIDE BOYS MIX)** - Los Del Rio - RCA
2. **ONE SWEET DAY** - Mariah Carey & Boyz II Men - Columbia
3. **THA CROSSROADS** - Bone Thugs-N-Harmony - Ruthless
4. **HOW DO U WANT IT/CALIFORNIA LOVE** - 2Pac Featuring K-Ci & JoJo - Death Row
5. **TWISTED** - Keith Sweat - Elektra
6. **YOU'RE MAKIN' ME HIGH/LET IT FLOW** - Toni Braxton - LaFace
7. **EXHALE (SHOOOP SHOOOP)** - Whitney Houston - Arista
8. **CMON' N RIDE IT (THE TRAIN)** - Quad City DJs - Quad City Sound/Big Beat
9. **BET YOU LOVED ME** - Celine Dion - 550 Music
10. **HEY LOVER** - LL Cool J - Def Jam
11. **NOBODY KNOWS** - The Tony Rich Project - LaFace
12. **LOUNGIN'** - LL Cool J - Def Jam
13. **ALWAYS BE MY BABY** - Mariah Carey - Columbia
14. **GIVE ME ONE REASON** - Tracy Chapman - Elektra
15. **SITTIN' UP IN MY ROOM** - Brandy - Arista
16. **DOW LOW** - (NOBODY HAS TO KNOW) - R. Kelly Featuring Ronald Isley - Jive
17. **ONLY YOU** - 112 Featuring The Notorious B.I.G. - Bad Boy
18. **GANGSTA'S PARADISE** - Coolio Featuring L.V. - MCA Soundtracks
19. **NOT GON' CRY** - Mary J. Blige - Arista
20. **BECAUSE YOU LOVED ME** - Celine Dion - 550 Music
22. **NO GOLDSMITH STREET (Featuring Dr. Dre)** - Interscope
23. **I LOVE YOU ALWAYS FOREVER** - Donna Lewis - Atlantic
24. **KISSIN' YOU** - Total - Bad Boy
25. **WHY I LOVE YOU SO MUCH/AIN'T NOBODY** - Monica - Rowdy
26. **BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT** - Monica - Rowdy
27. **COUNT ON ME** - Whitney Houston & CeCe Winans - Arista
28. **ELEVATORS (ME & YOU)** - Outkast - LaFace
29. **2, 3, 4 (SUMPIN' NEW)** - Coolio - Tommy Boy
30. **WOH-HAH! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW** - Busta Rhymes - Elektra
31. **LAST NIGHT** - Az Yet - LaFace
32. **ALL THE THINGS (YOUR MAN WON'T DO)** - Joe - Island

55. **YOU REMIND ME OF SOMETHING** - R. Kelly - Jive
56. **BLUE** - LeAnn Rimes - Curb
57. **NO ONE ELSE** - Top Boy - Bad Boy
58. **WHO DO U LOVE** - Deborah Cox - Arista
59. **UNTIL IT SLEEPS** - Metallica - Elektra
60. **SOON AS I GET HOME** - Faith Evans - Bad Boy
61. **FASTLOVE** - George Michael - DreamWorks
62. **UN-BREAK MY HEART** - Toni Braxton - LaFace
63. **THIS IS FOR THE LOVER IN YOU** - Babyface - Epic
64. **SWEET DREAMS** - La Bouche - RCA
65. **I LIKE** - NoOne Jordan Featuring Slick Rick - Def Jam
66. **I WILL SURVIVE** - Chantay Savage - RCA
67. **TELL ME** - Dru Hill - Island
68. **INSENSITIVE** - Jann Arden - A&M
69. **FU-CHEE-LA** - Fugees - Ruffhouse
70. **CHILDREN** - Robert Miles - DeConstruction
71. **MISSING YOU** - Brandy, Tamia, Gladys Knight & Chaka Khan - EastWest
72. **WHO WILL SAVE YOUR SOUL** - Jewel - Atlantic

55. **CHANGE THE WORLD** - Eric Clapton - Reprise
56. **FOLLOW YOU DOWN** - Gin Blossoms - A&M
57. **WONDER** - Natalie Merchant - Elektra
58. **WHO WILL SAVE YOUR SOUL** - Jewel - Atlantic
59. **COUNTING BLUE CARS** - Dishwalla - A&M
60. **INSENSITIVE** - Jann Arden - A&M
61. **TIL I HEAR IT FROM YOU** - Gin Blossoms - A&M
62. **YOU'RE MAKIN' ME HIGH** - Toni Braxton - LaFace
63. **IT'S ALL COMING BACK TO ME NOW** - Celine Dion - 550 Music
64. **I CAN'T SLEEP BABY (IF I)** - R. Kelly - Jive
65. **CHAMPAGNE SUPERNOVA** - Oasis - Epic
66. **FOREVER** - Mariah Carey - Columbia
68. **YOU'LL SEE** - Madonna - Maverick
69. **I WANT TO COME OVER** - Melissa Etheridge - Arista
70. **ONLY WANNA BE WITH YOU** - Hootie & The Blowfish - Atlantic
71. **THIS IS YOUR NIGHT** - Amber - Tommy Boy
72. **HEY LOVER** - LL Cool J - Def Jam
73. **MOUTH** - Mellencamp - Universal
74. **GLYCERINE** - Bush - Trauma
75. **ANYTHING** - T-Mob - Jive
76. **DIGGIN' ON YOU** - TLC - LaFace
77. **ROLL TO ME** - Del Amitri - A&M
78. **JUST A GIRL** - No Doubt - Trauma
79. **SANTA MONICA (WATCH THE WORLD DIE)** - Everclear - Tim Kerr
80. **BIG ME** - Foo Fighters - Roswell
81. **DON'T GIVE UP** - Mary J. Blige - Arista
82. **IF IT MAKES YOU HAPPY** - Sheery Cow - A&M
83. **CALIFORNIA LOVE** - 2Pac Featuring Dr. Dre And Snoop Dogg - Death Row
84. **BEFORE YOU WALK OUT OF MY LIFE** - Monica - Rowdy
85. **CARNIVAL** - Natalie Merchant - Elektra
86. **KEY WEST INTERMEZZO** - (I Saw You First) - John Mellencamp - Mercury
87. **KISS FROM A ROSE** - Seal - JZ/Tallent
88. **FREE TO DECIDE** - The Cranberries - Island
89. **1, 2, 3, (SUMPIN' NEW)** - Coolio - Tommy Boy
90. **LOUIN' - LL Cool J - Def Jam
The Pond
Cherry Room

The Pond
Slate Room

The Gallery
Control Room
Diffusion Wall

The Gallery
2nd Floor
Isolation Booths with glass flooring

The Gallery
View from balcony

The Gallery

Proudly Presents:

The Gallery
&

The Pond

The Gallery-72 input SL 9000 J series console with J series computer, J series Total Recall™ and J series Ultimation™
The Pond-72 input SL 9000 J series console with J series computer, J series Total Recall™ and J series Ultimation™

48 track “Disk Track” available

Starstruck Studios • Robert De La Garza
615 259-5200 • Fax: 615 259-5202 Email rdelagarza@Starstruck-Ent.Com
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>(No Of Charted Singles &amp; Albums)</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>R. KELLY (5) Jive</td>
<td>Total (4) Bad Boy</td>
<td>JIVE</td>
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<tr>
<td>2</td>
<td>LL COOL J (5) Def Jam</td>
<td>Total (4) Bad Boy</td>
<td>Tommy Boy</td>
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<tr>
<td>3</td>
<td>MONICA (3) Randy</td>
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<td>4</td>
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<td>D'ANGELO (5) EMI</td>
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<td>2PAC/MAKAVELI (2) Death Row</td>
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<td>GOODIE MOB (4) LaFace</td>
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**Top R&B Artists**

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<th>No.</th>
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<th>(No Of Charted Singles &amp; Albums)</th>
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**Top New R&B Artists**

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<tr>
<td>7</td>
<td>MAXWELL (3) Columbia</td>
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<td>BRANDY (1) Arista</td>
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**Top R&B Artists - Female**

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<th>No.</th>
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<td>TONI BRAXTON (3) LaFace</td>
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<tr>
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<td>BRANDY (1) Arista</td>
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<td>Bad Boy</td>
</tr>
<tr>
<td>6</td>
<td>MONIFAH (3) Uptown</td>
<td>Total (4) Bad Boy</td>
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<tr>
<td>7</td>
<td>WHITNEY HOUSTON (3) Arista</td>
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<td>8</td>
<td>MARY J. BLIGE (3) Arista</td>
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**Top R&B Artists - Male**

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<th>(No Of Charted Singles &amp; Albums)</th>
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<tbody>
<tr>
<td>1</td>
<td>R. KELLY (5) Jive</td>
<td>Total (4) Bad Boy</td>
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<tr>
<td>2</td>
<td>LL COOL J (5) Def Jam</td>
<td>Total (4) Bad Boy</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>3</td>
<td>D'ANGELO (5) EMI</td>
<td>Total (4) Bad Boy</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>4</td>
<td>2PAC/MAKAVELI (2) Death Row</td>
<td>Total (4) Bad Boy</td>
<td>Tommy Boy</td>
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<tr>
<td>5</td>
<td>KEITH SWEAT (3) Electra</td>
<td>Total (4) Bad Boy</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>6</td>
<td>QUINCY JONES (3) Owest</td>
<td>Total (4) Bad Boy</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>7</td>
<td>MAXWELL (3) Columbia</td>
<td>Total (4) Bad Boy</td>
<td>Tommy Boy</td>
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<tr>
<td>8</td>
<td>THE TONY RICH PROJECT (4) LaFace</td>
<td>Total (4) Bad Boy</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>9</td>
<td>COOLIO (1) MCA Soundtracks</td>
<td>Total (4) Bad Boy</td>
<td>Tommy Boy</td>
</tr>
<tr>
<td>10</td>
<td>NAS (3) Columbia</td>
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<td>Tommy Boy</td>
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## Top R&B Album Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>2PAC/MAKAVELL</td>
<td>(1) Death Row</td>
<td>Interscope</td>
</tr>
<tr>
<td>2</td>
<td>FUGEES</td>
<td>(1) Ruffhouse</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>T. KELLY</td>
<td>(2) Jive</td>
<td>Elektra</td>
</tr>
<tr>
<td>4</td>
<td>NAS</td>
<td>(1) Columbia</td>
<td>Interscope</td>
</tr>
<tr>
<td>5</td>
<td>KEITH SWEAT</td>
<td>(1) Elektra</td>
<td>MCA</td>
</tr>
<tr>
<td>6</td>
<td>MARLAH CAREY</td>
<td>(2) Columbia</td>
<td>Columbia</td>
</tr>
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<td>7</td>
<td>JANET JOPH</td>
<td>(1) Shalamar</td>
<td>MCA</td>
</tr>
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<td>8</td>
<td>TONI BRAXTON</td>
<td>(1) LaFace</td>
<td>Moombahton</td>
</tr>
<tr>
<td>9</td>
<td>LL COOL J</td>
<td>(2) Def Jam</td>
<td>Elektra</td>
</tr>
<tr>
<td>10</td>
<td>D'ANGELO</td>
<td>(1) EMI</td>
<td>Sony</td>
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## Top R&B Albums

<table>
<thead>
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<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>THE SCORE</td>
<td>Fugees</td>
<td>Ruffhouse</td>
</tr>
<tr>
<td>2</td>
<td>WAITING TO EXHALE</td>
<td>Soundtrack</td>
<td>Arista</td>
</tr>
<tr>
<td>3</td>
<td>ALL EYES ON ME</td>
<td>2Pac</td>
<td>Death Row/Interscope</td>
</tr>
<tr>
<td>4</td>
<td>R. KELLY</td>
<td>R. Kelly</td>
<td>Jive</td>
</tr>
<tr>
<td>5</td>
<td>IT WAS WRITTEN</td>
<td>NAS</td>
<td>Columbia</td>
</tr>
<tr>
<td>6</td>
<td>KEITH SWEAT</td>
<td>Keith Sweat</td>
<td>Elektra</td>
</tr>
<tr>
<td>7</td>
<td>DAYDREAM</td>
<td>Mariah Carey</td>
<td>Columbia</td>
</tr>
<tr>
<td>8</td>
<td>THE DON KILLUMINATI: THE 7 DAY THEORY</td>
<td>Mobb Deep</td>
<td>Death Row</td>
</tr>
<tr>
<td>9</td>
<td>SECRETS</td>
<td>Toni Braxton</td>
<td>LaFace</td>
</tr>
<tr>
<td>10</td>
<td>E. 1999 ETERNAL</td>
<td>Bone Thugs-N-Harmony</td>
<td>Ruthless</td>
</tr>
</tbody>
</table>

## The Year in Music

- FUGEES: "The Score" is the No. 1 R&B Album.
- 64. 112-112 Bad Boy
- 65. ME AGAINST THE WORLD: 2Pac | Interscope |
- 66. THE HALL OF GAME: I-40-Sick Wid It |
- 67. DEATH THREATZ: MC Eiht Featuring CMW | Epic Street |
- 68. FUNKMASTER FLEX: 60 MINUTES OF FUNK | Various Artists | Loud |
- 69. HIGH SCHOOL HIGH: Soundtrack | Big Beat |
- 70. NOCTURNAL: Heltah Skeltah | Summertime |
- 71. 1990 SICK: Spice-1 | Jive |
- 72. CONSPIRACY: Junior M.A.F.I.A. | Undisputed/Big Beat |
- 73. GREATEST HITS: Al Green | The Right Stuff |
- 74. STAKES IS HIGH: De La Soul | Tommy Boy |
- 75. DEAD PRESIDENTS: Soundtrack | Underworld |
- 76. FAMILY SCRIPTURES: No Mercy | Mo Thugs |
- 77. SILLK: Silk | Elektra |
- 78. KIRK FRANKLIN AND THE FAMILY: Kirk Franklin And The Family | Epic |
- 79. CYPRESS HILL III (TEMPLE OF BOOM) | Cypress Hill | Ruffhouse |
- 80. THE DAY: Babyface | Epic |
- 81. THIS IS CHRISTMAS: Luther Vandross | LV |
- 82. GROOVE THEORY: Groove Theory | Epic |
- 83. WICKED WAY: Mac | Mo |
- 84. THE MOMENT: Kenny G | Arista |
- 85. UNCLE LUKE: Luke | Muthaphu |
- 86. THE BEST OF Sade: Sade | Epic |
- 87. ILDRAHHE: The Roots | DGC |
- 88. SONGS OF A DECADE 1986-1996: Janet Jackson | A&M |
- 89. I REFUSE TO BE LONELY: Phyllis Hyman | Epic |
- 91. I'M HERE FOR YOU: Ann Nesby | Perspective |
- 92. GET ON UP AND DANCE: Quadd City DJs | Quadrasound/Big Beat |
- 93. I REMEMBER YOU: Brian McKnight | Mercury |
- 94. LET ME CLEAR MY THROAT: DJ Kool | CLR |
- 95. THE REMIX COLLECTION: Boyz II Men | Motown |
- 96. THE SHOCKER: Sillk | No Limit |
- 97. SOUTH SHASTERS: Various Artists | No Limit |
- 98. KENNY LATTIMORE: Kenny Lattimore | Columbia |
- 99. MY HEART: Donell Jones | LaFace |
- 100. MOODS: Will Downing | Mercury |

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**Top R&B Album Distribution Labels**

- BMG (54)
- BMG (106)
- BMG (37)
- BMG (48)
- BMG (63)
- BMG (30)
- BMG (33)

---

**Top R&B Album Distributors**

- BMG (No. 1 Charted Albums)
- BMG (No. 2 Charted Albums)
- BMG (No. 3 Charted Albums)
- BMG (No. 4 Charted Albums)
- BMG (No. 5 Charted Albums)
- BMG (No. 6 Charted Albums)
- BMG (No. 7 Charted Albums)
- BMG (No. 8 Charted Albums)
- BMG (No. 9 Charted Albums)
- BMG (No. 10 Charted Albums)

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**Top R&B Album Artists**

- BMG (No. 1 R&B Artist)
- BMG (No. 2 R&B Artist)
- BMG (No. 3 R&B Artist)
- BMG (No. 4 R&B Artist)
- BMG (No. 5 R&B Artist)
- BMG (No. 6 R&B Artist)
- BMG (No. 7 R&B Artist)
- BMG (No. 8 R&B Artist)
- BMG (No. 9 R&B Artist)
- BMG (No. 10 R&B Artist)

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**Top R&B Album Labels**

- BMG (No. 1 R&B Album Label)
- BMG (No. 2 R&B Album Label)
- BMG (No. 3 R&B Album Label)
- BMG (No. 4 R&B Album Label)
- BMG (No. 5 R&B Album Label)
- BMG (No. 6 R&B Album Label)
- BMG (No. 7 R&B Album Label)
- BMG (No. 8 R&B Album Label)
- BMG (No. 9 R&B Album Label)
- BMG (No. 10 R&B Album Label)

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**Top R&B Album Distributors**

- BMG (No. 1 R&B Album Distributor)
- BMG (No. 2 R&B Album Distributor)
- BMG (No. 3 R&B Album Distributor)
- BMG (No. 4 R&B Album Distributor)
- BMG (No. 5 R&B Album Distributor)
- BMG (No. 6 R&B Album Distributor)
- BMG (No. 7 R&B Album Distributor)
- BMG (No. 8 R&B Album Distributor)
- BMG (No. 9 R&B Album Distributor)
- BMG (No. 10 R&B Album Distributor)
Hot & R&B Singles Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)
1 67 ISLAND (8)
2 ELEKTRA (9)
3 9 JIVE (7)
4 6 EASTWEST (19)
5 RCA (4)
6 ROWDY (6)
7 EMI (9)
8 PERSPECTIVE (8)
9 EPIC (7)

Hot & R&B Singles Producers

Pos. PRODUCER (No. Of Charted Singles)
1 BABYFACE (17)
2 R. KELLY (5)
3 JERMAINE DUPRI (10)
4 SEAN PUFFY COMBS (14)
5 RASHAD SMITH (5)
6 RAPHAEL SAADQI (4)
7 BRYCE P. WILSON (4)
8 D.J. U-NEEK (3)
9 DARYL SIMMONS (3)
10 TIMBALAND (2)
11 KEITH SWEAT (3)
12 KENNY SMOKE KORNEGAY (2)
13 HEAVY D (2)
14 MARIAH CAREY (3)
15 RED HOT LOVER TONE (5)
16 ORGANIZED NOISE (9)
17 ALLEN "ALLSTAR" GORDON, JR. (2)
18 ANGELO (4)
19 STANLEY BROWN (3)
20 CHUCKY THOMPSON (7)
21 MR. DALVIN (2)
22 DAVE HALL (5)
23 STEVE SILK HURLEY (2)
24 TONY RICH (3)
25 EZ ELPEE (1)

Hot & R&B Singles Sales

Pos. TITLE - Artist - Label
1 HOW DO U WANT IT/"CALIFORNIA LOVE" - 2Pac Featuring K-C & JoJo - Death Row
2 THA CROSSROADS - Bone Thugs-N-Harmony - Ruthless
3 TWISTED - Keith Sweat - Elektra
4 DOWN LOW (NOBODY HAS TO KNOW) - R. Kelly Featuring Ronald Isley - Jive
5 ONLY YOU - 112 Featuring The Notorious B.I.G. - Bad Boy
6 YOU'RE MAKIN' ME HIGH/LET IT FLOW - Tameka Braxton - LaFace
7 ONE SWEET DAY - Mariah Carey & Boyz II Men - Columbia
8 ALL THE THINGS (YOUR MAN WON'T DO) - Joe - Island
9 LOUngen - LL Cool J - Def Jam
10 KISSIN' YOU - Total - Bad Boy
11 YOU'RE THE ONE - SWV - RCA
12 I CAN'T SLEEP BABY (IF I) - R. Kelly - Jive
13 WHY I LOVE YOU SO MUCH/AINT NOBODY - Monica - Rowdy
14 NOT GON' CRY - Mary J. Blige - Arista
15 GET MONEY - Junior M.A.F.I.A. Featuring The Notorious B.I.G. - Undez/Big Beat
16 EXHILATE (SHOOP SHOOP) - Whitney Houston - Arista
17 ELEVATORS (ME & YOU) - Outkast - LaFace
18 KEEP ON, KEEPIN' ON - MC Lyte Featuring Xscape - Flavor Unit/EastWest
19 TOUCH ME TEASE ME - Case Featuring Foxy Brown - Spoiled Rotten/Def Jam
20 NO ONE ELSE - Total - Bad Boy
21 "NON N RIDE IT (THE TRAIN) - Quand City Q.T. - QuadroSound/Big Beat
22 ALWAYS BE MY BABY - Mariah Carey - Columbia
23 SITTIN' UP IN MY ROOM - Brandy - Arista
24 WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW - Busta Rhymes - Elektra
25 NO DIGGITY - BLACKstreet (Featuring Dr. Dre) - Interscope
26 PONY - Ginuwine - 555 Music
27 LAST NIGHT - Aaliyah - LaFace
28 NOBODY KNOWS - The Ron Rich Project - LaFace
29 BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT - Monica - Rowdy
30 HEY LOVER - LL Cool J - Def Jam

10 PO PIMP - Do Or Die (Featuring Twista) - Rap-A-Lot/Kool Truth
32 TONITE'S THE NIGHT - Kris Kross - Ruffhouse
33 TELL ME - 2Pac Featuring Ne-Yo - Jive
34 MAY - Crucial Conflict - Pallas
35 I WILL SURVIVE - Chantay Savage - RCA
36 5 O'CLOCK - Nonchalant - MCA
37 LADY - DAngelo - EMI
38 DOIN IT - LL Cool J - Def Jam
39 SOON AS I GET HOME - Faith Evans - Bad Boy
40 A TINY LINE BETWEEN LOVE & HATE - H-Town - Jac-Mac
41 NOBODY - Keith Sweat Featuring Athena Cage - Elektra
42 IF YOUR GIRL ONLY KNEW - Aaliyah - Blackground
43 WHAT KIND OF MAN WOULD I BE - Mint Condition - Perspective
44 HIT ME OFF - New Edition - MCA
45 YOU - Monifah - Uptown
46 MISSING YOU - Brandy, Tamia, Gladys Knight & Chaka Khan - EastWest
47 GET ON UP - Jodeci - MCA
48 THE THINGS THAT YOU DO - Gina Thompson - Mercury
49 FUG-GEE-LA - Fugees - Ruffhouse
50 AIN'T NO NIGGA/DEAD PRESIDENTS - Jay-Z Featuring Foxy Brown - Freez/Roc-A-Fella
51 WHO DO U LOVE - Deborah Cox - Arista
52 RENEE - Last Boyz - Island
53 THIS IS FOR THE LOVER IN YOU - Babyface - Epic
54 COUNT ME ON - Whitney Houston & CeCe Winans - Arista
55 BOW DOWN - Westside Connection - Lench Mob
56 ASCENSION (DON'T EVER WONDER) - Maxwell - Columbia
57 YOU REMIND ME OF SOMETHING - R. Kelly - Jive
58 USE YOUR HEART - SWV - RCA
59 WHERE DO U WANT ME TO PUT IT - Solo - Perspective
60 LOVE U 4 LIFE - Jodeci - MCA
61 UN-BREAK MY HEART - Toni Braxton - LaFace
62 I LIKE - Montell Jordan Featuring Slick Rick - Def Jam
63 FLOATIN' ON YOUR LOVE - The Isley Brothers Featuring Akon - MCA
64 BETWEEN LOVE & RIGHTEOUSNESS - Luther Vandross - L.V
65 ANYTHING - Sumpin'-MCA
66 GANGSTA'S PARADISE - Boozehounds Featuring Darius McCrary - EastWest
67 FALLING - Montell Jordan - Def Jam
68 YOUR SECRET LOVE - Luther Vandross - L.V
69 LIKE - LL Cool J Featuring Slick Rick - Def Jam
70 MISS ME AGAIN (THE LOVER & ME) - Ginuwine
71 ALL NIGHT RIGHT NOW - Monica
72 THEY DON'T CARE ABOUT US - Michael Jackson
73 WE GOT IT - Jim Jones & Boys II Men - Columbia
74 1, 2, 3, 4 (SUMPIN' NEW) - Coolio - Tommy Boy
75 STEEL - 702 - Jive

Hot & R&B Singles Airplay

Pos. TITLE - Artist - Label
1 ALL THE THINGS (YOUR MAN WON'T DO) - Joe - Island
2 YOU'RE MAKIN' ME HIGH - Toni Braxton - LaFace
3 DOWN LOW (NOBODY HAS TO KNOW) - R. Kelly Featuring Ronald Isley - Jive
4 LADY - DAngelo - EMI
5 KILLING ME SOFTLY - Fugees - Ruffhouse
6 I CAN'T SLEEP BABY (IF I) - R. Kelly - Jive
7 WHY I LOVE YOU SO MUCH - Monica - Rowdy
8 SITTIN' UP IN MY ROOM - Brandy - Arista
9 NOT GON' CRY - Mary J. Blige - Arista
10 TOUCH ME TEASE ME - Case Featuring Foxy Brown - Spoiled Rotten/Def Jam
11 ALWAYS BE MY BABY - Mariah Carey - Columbia
12 KISSIN' YOU - Total - Bad Boy
13 ONLY YOU - 112 Featuring The Notorious B.I.G. - Bad Boy
14 BEFORE YOU WALK OUT OF MY LIFE - Monica - Rowdy
15 TWISTED - Keith Sweat - Elektra
16 GET ON UP - Jodeci - MCA
17 YOU'RE THE ONE - SWV - RCA
18 NO DIGGITY - BLACKstreet (Featuring Dr. Dre) - Interscope
19 THA CROSSROADS - Bone Thugs-N-Harmony - Ruthless
20 SOON AS I GET HOME - Faith Evans - Bad Boy
21 EXHILATE (SHOOP SHOOP) - Whitney Houston - Arista
22 LET IT FLOW - Toni Braxton - Arista
23 ASCENSION (DON'T EVER WONDER) - Maxwell - Columbia
24 ONE SWEET DAY - Mariah Carey & Boyz II Men - Columbia

Continued on page YE-42
THE YEAR in MUSIC

Continued from page YE-41

25 I WILL SURVIVE—Chang-Ta Savage—RCA
26 LAST NIGHT—Aretha—LaFace
27 GET MONEY—Junior M.A.F.I.A. Featuring The Notorious B.I.G.—Undas/Big Beat
28 MY BOY—Ghost Town DJs—So So Def
29 HIT ME OFF—New Edition—MCA
30 USE YOUR HEART—SWV—RCA
31 NO ONE ELSE—Bad Boy
32 KEEP ON, KEEPIN' ON—MC Lyte Featuring Xscape—Flavor Unit/EastWest
33 COUNT ON ME—Whitney Houston & CeCe Winans—Arista
34 CALIFORNIA LOVE—2Pac (Featuring Dr. Dre and R. Tramso)—Death Row
35HEY LOVER—LL Cool J—Def Jam
36 LOUNGING—LL Cool J—Def Jam
37 WHO CAN I RUN TO—Xscape—So So Def
38 WHAT KIND OF MAN WOULD I BE—Mint Condition—Perspective
39 DO YOU WANT TO—Xscape—So So Def
40 IF I RULED THE WORLD—NAS—Columbia
41 IF YOUR GIRL ONLY KNEW—Aaliyah—Blackground
42 TELL ME—O. Hill—Island
43 LOVE U 4 LIFE—Jodeci—MCA
44 I MISS YOU (COME BACK HOME)—Monifah—Uptown
45 YOU—Monifah—Uptown
46 TELL ME—Groove Theory—Epic
47 HOW DO YOU WANT IT—2Pac Featuring KC & The Boys—Death Row
48 NOBODY—Keith Sweat Featuring Athena—Cage—Elektra
49 I LIKE—Montell Jordan Featuring Slick Rick—Def Jam
50 A THIN LINE BETWEEN LOVE & HATE—R. Town—Joc-Mac
51 THE THINGS THAT YOU DO—Gina Thompson—MCA
52 WHERE DO YOU WANT ME TO PUT IT—Solo—Perspective
53 EVEN SINCE YOU WENT AWAY—Art N' Soul—Nature Boy/Big Beat
54 TONITE'S THA NIGHT—Kris Kross—Ruffhouse
55 READY OR NOT—Fugees—Ruffhouse
56 HOMEKEEPER—Men Of Valor—MCA/Interscope
57 NOBODY KNOWS—The Tony Rich Project—LaFace
58 LET'S TAY TOGETHER—The Isley Brothers—Island
59 PONY—Ginuwine—MCA
60 YOUR SECRET LOVE—Luther Vandross—Epic
61 ME AND THOSE DREAMIN' EYES OF ME—D'Angelo—EMI
62 DOIN IT—LL Cool J—Def Jam
63 WE GOT IT Immature (Featuring Smooth)—MCA
64 NEVER TOO BUSY—Kenny Lattimore—Columbia
65 Ain't Nobody—Feith Evans—Bad Boy
66 ONE FOR THE MONEY—Horace Brown—Motown
67 WHERE EVER YOU ARE—Terry Ellis—EastWest
68 MISSING YOU—Brandy, Tamia, Gladys Knight & Chaka Khan—EastWest
69 0'CLOCK—Nonchalant—MCA
70 DIGGIN' ON YOU—The C. L. C.—LaFace
71 STEELO—702—Viv' 10
72 ELEVATORS (ME & YOU)—Outkast—LaFace
73 YOU REMIND ME OF SOMETHING—R. Kelly—Jive
74 DAYS OF OUR LIVES—Bone Thugs-N-Harmony—Ruthless/EastWest
75 BLACKBERRY MOLASSES—Mista-EastWest

Hot Rap Artists

Pos. TITLE—Artist—Label
1 LL COOL J (3) Def Jam
2 BONE THUGS-N-HARMONY (3) Ruthless
3 2PAC (1) Death Row/Interscope
4 4 K.C. & JOJO (1) Death Row/Interscope
5 OUTKAST (2) LaFace
6 RUSsell KROSS (2) Ruffhouse
7 QUAD CITY DJ'S (1) QuadraSound/Big Beat
8 BUSTA RHYMES (1) Elektra
9 LOST BOY (1) Island
10 UPTOWN
11 COOLIO (1) MCA Soundtracks
12 TOMMY BOY

Hot Rap Singles

 Pos. TITLE—Artist—Label
1 HOW DO YOU WANT IT/CALIFORNIA LOVE—2Pac (Featuring KC & The Boys—Death Row/Interscope
2 THA CROSSROADS—Bone Thugs-N-Harmony—Ruthless
3 LOUNGING—LL Cool J—Def Jam
4 GET MONEY—Junior M.A.F.I.A. Featuring The Notorious B.I.G.—Undas/Big Beat
5 KEEP ON, KEEPIN ON—FROM SUNSET PARK—MC Lyte Featuring Xscape—Flavor Unit/EastWest
6 ELEVATORS (ME & YOU)—Outkast—LaFace
7 C'MON N RID—THE TRAIN—QUAD CITY DJ'S—QUADRA SOUND Big Beat
8 WOO-HAH! I GOT YOU ALL IN—CHECK/EVERYTHING REMAINS RAW—Busta Rhymes—Elektra
9 PO PIMP—Do Or Die (Featuring Twista)—Rap-A-Lot/Ruffhouse
10 HEY LOVER—LL Cool J—Def Jam
11 TONITE'S THA NIGHT—Kris Kross—Ruffhouse
12 HAY—Cuntract—Pauss
13 5 O'CLOCK—Nonchalant—MCA
14 DOIN IT—LL Cool J—Def Jam
15 FU-GEE LA—Fugees—Ruffhouse
16 AN't NO NIGGA/DEAD PRESIDENTS—Jay-Z—Featuring Foxy Brown/Face-A-Fella
17 RENEE (FROM DON'T BE A MENACE...)—Lost Boys—Island
18 BLOW DOWN—Westside Connection—Lench Mob
19 SCARRED (FROM EDDIE)—Luther Campbell
20 CELT THERAPY—Goodie Mob—LaFace
21 GANGSTAS PARADISE (FROM DANGEROUS)—Coolio Featuring L.V.—MCA Soundtracks
22 1, 2, 3, 4 (SUMPIN' NEW)—Coolio—Tommy Boy
23 23 SITTIN' ON TOP OF THE WORLD—Do Brat—So So Def
24 DANGER—Blahzay Blahzay—Fader
25 ALL I SEE—As—Keddy
26 MUSIC MAKES ME HIGH—Last Boyz—Universal
27 WU WUR—THE GARMENT RENAISSANCE (FROM HIGH SCHOOL HIGH)—R.A. Feautring Method Man & Cappadonna—Big Beat
28 SOUL FOOD—Goodie Mob—LaFace
29 NO TIME—Lil' Kim featuring Puff Daddy—Undas/Big Beat
30 IT'S A PARTY—Busta Rhymes Featuring Zane—Elektra
31 MR. ICE CREAM MAN—Master P—No Limit
32 TRES DELINQUENTES—Delinquent Habits—MCA
33 IT'S ALL THE WAY LIVE (NOW) (FROM EDDIE)—Coolio—Tommy Boy
34 CAN'T KNOCK THE HUSTLE—Jay-Z—Featuring Foxy Brown/Face-A-Fella
35 BARENO OF MY CREW—LLC Crew Featuring Tray D And South Internet—Joc-Mac
36 JUST TAH LET U KNOW—Eazy-E—Ruthless
37 SHADOWBOXIN—Ginna/GZA Featuring Method Man—Geffen
38 LET'S PLAY HOUSE—Tha Dagg Pound Featuring Michelle—Death Row/Interscope
39 LIVE AND DIE FOR HIP HOP—Kris Kross—Ruffhouse
40 WHAT'S LOVE GOT TO DO WITH IT (FROM SUPERCOP)—Warren & Featuring Adina Howard—Interscope
41 PAPARAZZI—Kash—and LaFace
42 NASTY DANCER/WHITE HORSE—Kilo—Warp
43 STREET DREAMS—NAS—Columbia
44 THE WORLD IS A GHETTO (FROM ORIGINAL GANGSTAS)—GQ Boys Featuring Play—Rap-A-Lot/Noo Trybe
45 LEFLAUD LEFLAH ESHKUSHKA—Heltah Skeltah And O.G.C. As The Fab 5—Duck Down

Hot Rap Distributors

 Pos. DISTRIBUTOR (No. Of Charted Singles)
1 ISLAND (22)
2 2 MERCURY (12)
3 RELATIVITY (16)
4 ATLANTIC GROUP (10)
5 COLUMBIA (12)

Hot Rap Distributing Labels

 Pos. DISTRIBUTOR LABEL (No. Of Charted Singles)
1 ISLAND (22)
2 2 MERCURY (12)
3 RELATIVITY (16)
4 ATLANTIC GROUP (10)
5 COLUMBIA (12)

BILLYARD—DECEMBER 28, 1596
Dear 2PAC—
You’re Outta This World
In more ways than one—#1!

Billboard’s
#1 Top R&B Album Artists - 2PAC
#1 Hot R&B Singles Sales - 2PAC
(How Do You Want It/California Love)
#1 Hot Rap Singles
(How Do You Want It/California Love)
#1 Hot Dance Music Maxi-Singles Sales - 2PAC
featuring KC & Jojo (How Do You Want It/California Love)
#2 Top Billboard 200 Album Artists/Male - 2PAC
Hot Dance Music Club Play Artists

1. GLORIA ESTEFAN (4) Epic
2. SUNSCREEN (2) Columbia
3. VANESSA DAOU (2) Krasnow
4. PULSE FEATURING ANTOINETTE ROBERSON (2) Jellybean
5. K.D. LANG (2) Warner Bros.
6. KRISTINE W (2) Champion
7. LA BOUCHE (2) RCA
8. ACE OF BASE (2) Arista
9. SOUL SOLUTION (2) Jellybean
10. TORI AMOS (2) Atlantic
11. Perfecta/Kinetik
12. M' SHELL NDEGEOCELLO (2) Maverick
13. TONI BRAXTON (2) LaFace
14. ELLIE MAC (2) Moondance Music
15. SANDY B (2) Champion
16. DJAJE (1) Ciaju
17. LOVE TRIBE (1) OVB
18. JUNIOR CASQUEZ (1) Eight Ball
19. ROBERT MILES (2) DeConstruction
20. EVERYTHING BUT THE GIRL (1) Atlantic
21. RUFFNECK FEATURING YAVAHN (1) MAW
22. DAPHNE (1) Maxi
23. N-JOI (1) Logic
24. X-PRESS 2 (1) Logic
25. JOI CARDWELL (1) Eight Ball

Hot Dance Music Club Play Singles

1. MAKE THE WORLD GO ROUND—Sandy B.—Champion
2. DAY BY DAY—Daughtry—Casual
3. STAND UP—Love Tribe—OVB
4. LOOKING AT YOU—Sunscreen—Columbia
5. YOU’RE MAKIN’ ME HIGH—Tori Braxton—LaFace
6. WRONG—Everything But The Girl—Atlantic
7. THE LOVER THAT YOU ARE—Pulse Featuring Antoinette Roberson—Jellybean
8. MOVE YOUR BODY—Ruffneck Featuring Yavahn—MAW
9. I FOUND IT—Daphne—Maxi
10. KEEP ON JUMPIN’—Martha Wash & Jocelyn Brown—Logic
11. ONE MORE TRY—Kristine W—Champion
12. IF MADONNA CALLS—Junior Vasquez—Groovilicious
13. WHEN—Sunscreen—Columbia
14. THE NEW ANTHEM—Joi Featuring Mark Franklin And Nigel Champion—Logic

GLORIA ESTEFAN: No. 1 Dance Music Club-Play Artist

SANDY B: “Make the World Go Round” Is The No.1 Dance Music Club-Play Single.
# The Year in Music

## Hot Dance Music Maxi-Singles Sales Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST (No. of Charted Singles)</th>
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<tbody>
<tr>
<td>1</td>
<td>BUSTA RHYMES (2) Electra</td>
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<td>3</td>
<td>LA BOUCHE (2) RCA</td>
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<td>LL COOL J (3) Def Jam</td>
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<td>EVERYTHING BUT THE GIRL (3) Atlantic</td>
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<td>7</td>
<td>JAY-Z (2) Freeze/Roc-A-Fella</td>
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<td>FOXY BROWN (1) Freeze/Roc-A-Fella</td>
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<td>KC AND JOJO (1) Death Row/Interscope</td>
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## Hot Dance Music Maxi-Singles Sales

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## Hot Dance Music Marketing Labels

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## Hot Dance Music Maxi-Singles Sales Distributors

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<td>EMD (22)</td>
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2PAC: "How Do U Want It?"/"California Love" is the No. 1 Dance Music Maxi-Single.

7 YOU'RE MAKIN' ME HIGH/LET IT FLOW—Toni Braxton—Lacles
8 C'MON N' RIDE IT (THE TRAIN)—Quad City DJ'S—QuadraSound/Big Beat
9 WHERE DO YOU GO—No Mercy—Arista
10 FU-GE-LA—Fugees—Ruffhouse
11 MISSING—Everything But The Girl—Atlantic
12 SET U FREE—Planet Soul—Strictly Rhythm
13 BE MY LOVER—La Bouche—RCA
14 YOU'RE THE ONE—SWV—RCA
15 CHILDREN—Robert Miles—BeConstruction
16 SOON AS I GET HOME—Faith Evans—Bad Boy
17 NO ONE ELSE—Total—Bad Boy
18 RELEASE ME—Angelina—Upstairs
19 KEEP ON, KEEPIN' ON—MC Lyte Featuring Xscape—Flavor Unit/EastWest
20 KEEP ON JUMPIN'—Kaderwash & Jocelyn Brown—Logic
21 WHO DO U LOVE—Deborah Cox—Arista
22 MY BOO—Ghost Town DJ'S—So So Def
23 SWEET DREAMS—La Bouche—RCA
24 LET ME CLEAR MY THROAT—DJ Kool—CLR
25 NO DIGGITY—Blackstreet (Featuring Dr. Dre)—Interscope
26 BEAUTIFUL LIFE—Ace Of Base—Arista
27 FANTASY—Mariah Carey—Columbia
28 ONE SWEET DAY—Mariah Carey & Boyz II Men—Columbia
29 ONE MORE TRY—Kristine W—Champion
30 LOUNGIN'—LL Cool J—Def Jam

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**Hot Dance Music**

**The Year in Music**

**Billboard**

**December 26, 1996**

** YE-45**
**CRITICS' POLL**

Continued from page YE-31

4. Madonna, "Another Suitcase In Another Hall" ( Warner Bros.). A sterling, intimate moment from the "Evita" soundtrack. Yes, kids, she can sing.


7. Toni Braxton, "Secrets" (LaFace/Arista). Sleek soul with lyrics that read like your favorite dime-store romance novel.

8. Vanessa Daou, "Slow To Burn" (Kranow/MCA). Addictive stimulation to the mind and libido.

9. Tie: Jesse Hultberg, "Colorize It"; Kara, "Clean Break". Two unsigned demos that logged more hours in my Walkman than any commercial release this year. The former is an acoustic anthem for the gay everyman, while the latter is an inspired expansion of Mariah Carey and Alanis Morissette's best kicks.

10. Because picking the 10th entry is too tough: Faithless, "Reverence" (Cheeky/Champion U.K.); "Sheryl Crow" (A&M); Everything But The Girl, "Walking Wounded" (Atlantic); Bernadette Peters, "I'll Be Your Baby Tonight" (Angel); David Brown, "Splendid Wings" (Chilahuanua); Byron Stingly, "Don't Fall In Love With Me" (Nervous); Nicolette, "Let No One Live Rent Free In Your Head" (Talkin Loud U.K.).

**CHEFLIPPO**

Nashville Bureau Chief

1. Lyle Lovett, "The Road To Ensenada" (Curb/MCA).

2. Deana Carter, "Did I Shave My Legs For This?" (Capitol).

3. Trisha Yearwood, "Everybody Knows" (MCA).

4. K.T. Oslin, "My Roots Are Showing" (BNA/RCA).

5. Keith Stegall, "Passage" (Mercury).


7. Cledus T. Judd, "I Stole This Record" (Razor & Tie).

8. Dead Ringer Band, "Home Fires" (The Massive Recording Co.).

9. Dolly Parton, "Treasures" (Rising Tide).

10. Alan Jackson, "Everything I Love" (Arista).

**MARIY. A. GILLEN**

News Editor

1. Ani DiFranco, "Dilate" (Righteous Babe).

2. Nick Cave & The Bad Seeds, "Murder Ballads" (Warner Bros.).


4. Gillian Welch, "Revival" (Almo Sounds/Capitol).

5. The Cardigans, "First Band On The Moon" (Mercury).


Continued on page YE-48

**Top Country Artists**

Pos. ARTIST (No. Of Charted Singles & Albums) Label

1. GEORGE STRAIT (10) MCA

2. GARTH BROOKS (10) Capitol Nashville

3. VINCE GILL (1 Columbia) (8) MCA

4. SHAUNA TWAIN (7) Mercury Nashville

5. TIM McGRAW (7) Curb

6. ALAN JACKSON (6) Arista

7. BROOKS & DUNN (6) Arista

8. BRYAN WHITE (6) Reprise


10. TRACY LAWRENCE (5) Atlantic

11. REBA MCENTIRE (5) MCA

12. JOHN MICHAEL MONTGOMERY (5) Atlantic

13. COLLIN RAYE (5) Epic

14. JEFF FOXWORTHY (4) laughing Hyena

15. DAVID LEE MURPHY (4) MCA

16. CLAY WALKER (5) Giant

17. PATSY LOVELY (3) Epic

18. TERRY CLARK (3) Mercury Nashville

19. TRACY BYRD (2) MCA

20. ALABAMA (8) RCA

21. BLACKHAWK (7) Arista

22. TRAVIS TRITT (1) MCA

23. WYNONNA (5) Curb

24. MINDY McCREADY (4) BNA

25. RICOCHET (5) Columbia

26. LONESTAR (5) BNA

27. NEAL COY (7) Atlantic

28. WADE HAYES (5) Capitol Nashville

29. DIAMOND RID 4 (4) Arista

30. TOBY KEITH (5) Mercury Nashville

31. JOE DIFFIE (7) Epic

32. THE MAVERICKS (6) MCA

33. MARTINA McBRIDE (5) RCA

34. SAMMY KERSHAW (5) Mercury Nashville

35. LEANNE RIMES (4) Curb

36. PAUL BRANT (4) Reprise

37. CLINT BLACK (6) RCA

38. LEE ROY PARNELL (5) Career

39. LORRIE MORGAN (7) BNA

40. (1) River North

41. PAM TILLIS (5) Arista

42. RHETT AKINS (5) Decca

43. JO DEE MESSINA (4) Curb

44. JOHN BERRY (7) Capitol Nashville

45. AARON TIPPIN (5) RCA

46. KENNY CHESNEVY (6) BNA

47. BILLY DEAN (4) Capitol Nashville

48. JAMES BONAMY (5) Epic

49. TRISHA YEARWOOD (6) MCA

50. SAWYER BROWN (6) Curb

**Top New Country Artists**

Pos. ARTIST (No. Of Charted Singles & Albums) Label

1. MINDY McCREADY (4) BNA

2. RICOCHET (5) Columbia

3. LONESTAR (5) BNA

4. LEANNE RIMES (4) Curb

5. PAUL BRANT (4) Reprise

6. JO DEE MESSINA (4) Curb

7. JAMES BONAMY (5) Epic

8. TRACE ADKINS (3) Capitol Nashville

9. DEANA CARTER (2) Capitol Nashville

10. EMILIO (5) Capitol Nashville

MINDY McCREADY: No. 1 New Country Artist.
CRITICS' POLL
Continued from page YE-46
7. Fluffy, "Black Eye" (The Enclave).
8. Wilen, "Being There" (Rerepine).
10. Cowboy Junkies, "Lay It Down" (Geffen).

PORTER HALL
Editorial Assistant, Special Issues
1. Beck, "Odelay" (DGC).
   He is "the enchanting wizard of rhythm."
2. Weezer, "Pinkerton" (DGC). A tougher, more confident sophomore sound.
3. Imperial Teen, "Scasick" (Slash/London). It's vicious, but in a really good way.
4. Squirrel Nut Zippers, "Hot" (Mammoth). It's just like Grandad used to swing to.
5. The Sugarplastic, "Bang The Earth Is Round" (Geffen). Songs that are romantic and fun while being alarming and weird.
6. Crumb, "Romance Is A Slowdance" (Qwest/Warner Bros.). It has a certain kind of underradio cool to it.
7. Fiona Apple, "Tidal" (Clean Slate/Work/Sony). Great songs and a captivating sound.
8. Beastie Boys, "The In Sound From Way Out" (Grand Royal/Capitol). Instrumentals from "the group sensation <bad-boy> american."
9. Cake, "Fashion Nugget" (Capricorn). This one really goes the distance...and then some.
10. Manowar, "Louder Than Hell" (Geffen). If you like Metal, you're their friend.

BILL HOLLAND
Washington Bureau Chief
1. Danilo Perez, "Panamun" (Impulse). Monk's music is tough enough to play right (he does), much less infused with an individualistic, bravado Latin kick. An extraordinary, jubilant effort.
2. Joe Lovano, "Quartets: Live At The Village Vanguard" (Blue Note). One major artist, two CDs with two groups, both great.
3. Elmo Hope, "The Final Sessions" (Evidence). The out-of-print last recordings (two CDs) by the piano giant. Driving yet gentle, dense and deep, yet possessing great clarity.
4. John Scofield, "Quiet" (Verve). Scofield ventures away from his processed electric sound, opting for airy nylon-string guitar (and deep burnished-brass arrangements) on his label debut.
5. Patti Smith, "Gone Again" (Arista). Strong, sober and spare, and the effort made to make the arrangements sound fresh and tailored to the songs is part of the success of her "comeback" album.
7. Billie Holiday, "Love Songs" (Columbia/Legacy). Even though these recordings are more than 50 years old, Legacy's promise to undo past remastering overkill has finally produced the

Continued on page YE-54
MCA Nashville Keeps Winning, And Winning, And Winning.... MCA Nashville has once again achieved Billboard’s #1 Top Country Label Award.

Billboard has also announced:

#1 Top Country Albums Label, MCA Nashville
#1 Top Country Distributing Label, MCA Nashville
#1 Country Promotion Label, MCA Nashville
#1 Hot Country Singles & Tracks Label, MCA Nashville
#1 Top Country Albums Distributing Label, MCA Nashville

#1 Hot Country Singles & Tracks Producer, Tony Brown, President, MCA Nashville
### Top Country Album Artists

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<td>Garth Brooks</td>
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<td>2</td>
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<td>Alan Jackson</td>
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<td>Vince Gill</td>
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<td>6</td>
<td>Brooks &amp; Dunn</td>
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<td>7</td>
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<td>LeAnn Rimes</td>
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### Top Country Album Albums

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### Top Country Album Distributors

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YE-50

THE YEAR IN MUSIC

SHANIA TWAIN: "The Woman In Me" is the No. 1 Country Album.

32 STRONG ENOUGH—Blackhawk—Arista
33 THE TROUBLE WITH THE TRUTH—Patty Loveless—Epic
34 TOOL BOX—Aaron Tippin—RCA
35 THE ROAD TO ENSENADA—Lyle Lovett—Capitol
36 WILD ANGELS—Marta McBride—RCA
37 GONE—Dwight Yoakam—Capitol
38 PURE COUNTRY (SOUNDTRACK)—George Strait—MCA
39 DID I SHAVE MY LEGS FOR THIS?—Deana Carter—Capitol
40 YOU MIGHT BE A REDNECK IF...—Jeff Foxworthy—Warner Bros.
41 GREATEST HITS—Ivie-Willis—BNA
42 LONESTAR—Lonestar—BNA
43 NO ORDINARY MAN—Tracy Byrd—MCA
44 CRANK IT UP—18 in 20—MCA
45 BLUE MOON—Toby Keith—Mercury Nashville
46 GREATEST HITS VOLUME TWO—Reba McEntire—MCA
47 NEAL MCCOLL—Neal McColl—Atlantic
48 LOVE LESSONS—Tracy Byrd—MCA
49 RICOCHET—Ricochet—MCA
50 IN PICTURES—Alabama—RCA
51 GREATEST HITS VOLUME III—Alabama—RCA
52 GREATEST HITS—Little Texas—Warner Bros.
53 EVERYTHING I KNOW—Alan Jackson—Arista
54 CALM BEFORE THE STORM—Paul Brandt—Capitol
55 SUPER HITS—Walter Moss—Capitol
56 POLITICS, RELIGION AND HER—Sammy Kershaw—Mercury Nashville
57 BRAND NEW MAN—Brooks & Dunn—Arista
58 HAVE YOURSELF A TRACTORS CHRISTMAS—The Tractors—Arista
59 THE RESTLESS KIND—Travis Tritt—Warner Bros.
60 READ MY MIND—Reba McEntire—MCA
61 WAITIN’ ON SUNDOWNS—Brooks & Dunn—Arista
62 WHAT I DO THE BEST—Isaac Hayes— pyplot
63 EVERYBODY KNOWS—Trisha Yearwood—MCA
64 OLD ENOUGH TO KNOW BETTER—Wade Hayes—Capitol
65 LIFE’S SO FUNNY—Joe Diffie—Epic
66 SUPER HITS—Charlie Daniels—Epic
67 ALL OF THIS LOVE—Pam Tillis—Arista
68 JUDY SAYS—Jo Dee Messina—Capitol
69 IV—Diamond Rio—Arista
70 WHAT IF IT’S YOU—Reba McEntire—MCA
71 WHAT I LIVE TO DO—James Brown—Epic
72 STANDING ON THE EDGE—John Berry—Capitol
73 ON A GOOD NIGHT—Wade Hayes—Capitol
74 BLACKHawk—Blackhawk—Arista
75 A PLACE IN THE WORLD—Mary Chapin Carpenter—Capitol

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WE HAVE A LOT TO CELEBRATE

THANKS TO: Marilyn Arthur* Cabe Ailes* Paul Barnhouse* Tom Banks* Renee Bell
Nate* Randy Cogman* Mary Hamilton
Wasson* Chandra Lapian

CAREY

Louie Schwartz
Debbie Woods
Lee Ann Tomsgroft
Eric Bays
Thompson The

Sara Evans
Bobby Cope
Lainie Brown
Cindy Mabe

Half of our Roster is Gold & Platinum

THANKS TO RADIO, RETAIL & MEDIA

Happy Holidays from The RCA Label Group

© 1996 BMG Entertainment
<table>
<thead>
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<th>Page</th>
<th>Country Single</th>
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**Hot Country Singles & Tracks Labels**

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</table>
Thanks for making my first single a success."

There’s NEVER enough of that!

Look for Mila’s follow-up single in January.

With all the new artists available for play, we can’t thank you enough for giving Mila an opportunity.
CRITICS' POLL
Continued from page YE-48

best-sounding album of "early" Lady Day 78s ever.
8. George Colligan, "Activism" (Steepchase). Stunning debut by a formidable new pianist.
9. The Beatles, "Anthology 2" and "Anthology 3" (Capitol). How they put all those songs together proves (almost) as amazing as the final creations.
10. Singles and album-graphics artists: Despite max overplay, LeAnn Rimes' debut vocal performance on the single "Blue" (Curb) is still the bee's knees. Hats off to the graphics-shop wizards at Verve for once again leading the way in innovative jazz album packaging (Jobim, Getz, etc.) and a tip of the porkpie to the packaging/graphics team at the rejuvenated Impulse! label too.

TERRI HORAK
Staff Reporter

2. K.D. Lang, Radio City Music Hall.
3. Tim O'Brien, "Red On Blonde" (Sugar Hill).
4. Bela Fleck & The Flecktones, "Live Art" (Warner Bros.).
7. Céline Dion, "Hommage à Piazzolla" (Nonesuch Records).
9. Tia, Lyle Lovett, "Road To Ensenada" (MCA); Andrew Hardin, "Goney Island Moon" (Round Tower Music).
10. Tia, Jim Lauderdale, "Perdóninos" (Upstairs); 88 Butterfly (formerly Grave), "Taking Shape" (Featherweight Productions).

JOHN LANNERT
Latin American/Caribbean Bureau Chief

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- Brazil: Daniela Mercury, "Feijo Com Arroz" (Sony Brasil); Various Artists, "Titã Do Agreste" soundtrack (Natala); Sergio Mendes, "Oceano" (PolyGram Brasil).
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Continued on page YE-63

CRITICS' POLL
Continued from page YE-48

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<th>ARTIST (No. Of Charted Singles) Label</th>
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<td>TIM McGRAW (2) Curb</td>
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<td>BRYAN WHITE (4) Asylum</td>
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<td>BROOKS &amp; DUNN (3) Arista</td>
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<td>SHANIA TWAIN (3) Mercury Nashville</td>
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<td>FAITH HILL (2) Warner Bros.</td>
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<td>MINDY MCCREARY (2) BNA</td>
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<td>ALAN JACKSON (1) Arista</td>
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<td>CLAY WALKER (2) Giant</td>
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<td>PAUL BRANDT (2) Reprise</td>
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<th>Label</th>
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<td>Curb</td>
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<td>I LIKE IT</td>
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<td>IT MATTERS TO ME</td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>MY MARIA</td>
<td>Brooks &amp; Dunn</td>
<td>Arista</td>
</tr>
<tr>
<td>5</td>
<td>REDNECK GAMES</td>
<td>Jeff Foxworthy</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>6</td>
<td>GUYS DO IT ALL THE TIME</td>
<td>Mindy McCready</td>
<td>BNA</td>
</tr>
<tr>
<td>7</td>
<td>I'M NOT SUPPOSED TO LOVE YOU ANYMORE</td>
<td>Bryan White</td>
<td>Asylum</td>
</tr>
<tr>
<td>8</td>
<td>STRAWBERRY WINE</td>
<td>Deana Carter</td>
<td>Capitol Nashville</td>
</tr>
<tr>
<td>9</td>
<td>CAN'T BE REALLY GONE</td>
<td>Tim McGraw</td>
<td>Curb</td>
</tr>
<tr>
<td>10</td>
<td>HYPNOTIZE THE MOON</td>
<td>Clay Walker</td>
<td>Giant</td>
</tr>
<tr>
<td>11</td>
<td>I DO</td>
<td>Paul Brandt</td>
<td>Reprise</td>
</tr>
<tr>
<td>12</td>
<td>HOME AIN'T WHERE HIS HEART IS</td>
<td>Neal McCoy</td>
<td>Atlantic</td>
</tr>
<tr>
<td>13</td>
<td>I'LL LOVING YOU</td>
<td>Tim McGraw</td>
<td>Curb</td>
</tr>
<tr>
<td>14</td>
<td>YOU WIN MY LOVE</td>
<td>Shania Twain</td>
<td>Mercury Nashville</td>
</tr>
<tr>
<td>15</td>
<td>THEN YOU CAN TELL ME GOODBYE</td>
<td>Neal McCoy</td>
<td>Atlantic</td>
</tr>
<tr>
<td>16</td>
<td>CHANGE MY MIND</td>
<td>John Berry</td>
<td>Capitol Nashville</td>
</tr>
<tr>
<td>17</td>
<td>I WILL BE YOU</td>
<td>Terri Clark</td>
<td>Mercury Nashville</td>
</tr>
<tr>
<td>18</td>
<td>DOES THAT BLUE MOON EVER SHINE ON YOU</td>
<td>Toby Keith</td>
<td>Mercury Nashville</td>
</tr>
<tr>
<td>19</td>
<td>BY MY SIDE</td>
<td>Lorrie Morgan &amp; Jon Randall</td>
<td>BNA</td>
</tr>
<tr>
<td>20</td>
<td>NO NEWS/TEQUILA TALKIN'</td>
<td>Jon Randall</td>
<td>Mercury Nashville</td>
</tr>
<tr>
<td>21</td>
<td>THAT'S AS CLOSE AS I'LL GET TO LOVING YOU</td>
<td>Aaron Tippin</td>
<td>RCA</td>
</tr>
</tbody>
</table>

LeAnn Rimes: No. 1 Country Singles Sales Artist. "Blue" is the No. 1 Country Single (Sales).
Play It For All It’s Worth.

Tap the star power of TNN: The Nashville Network, home of the most popular music in America. TNN provides maximum exposure to an intensely loyal audience. TNN viewers don’t just love country, they live it — its music, its lifestyles, its values. We link the stars with America’s biggest advertisers, and when our viewers see and learn about their favorite artist, they buy their records. It’s the power of country, and it’s worth its weight in gold records on TNN: The Nashville Network.
Curb Records would like to thank our artists and radio for helping us become Billboard’s Top Country Singles Sales Label & Top Country Singles Sales Distributing Label

Tim McGraw
“She Never Lets It Go To Her Heart”
#1 Billboard Hot Country Singles & Tracks
#1 R&R Chart

Hal Ketchum
“Hang In There Superman”
#1 Video, CMT Europe

Jo Dee Messina
“Heads Carolina, Tails California”
#1 Gavin Charts
#1 Video, CMT

Junior Brown
Semi-Crazy
#1 Album, Gavin Americana
“My Wife Thinks You’re Dead”,
- #1 Video, CMT
- CMA Video of The Year

Sawyer Brown
“Treat Her Right”
#1 R&R Chart
#1 Video, CMT
LeAnn Rimes
Billboard Top Singles Sales Artist
“Blue”- 20 weeks #1 Billboard Top Country Singles Sales (all time record)
Gavin Artist of the Year
#1 Billboard Top Country Album (18 weeks so far)
Billboard’s Best Country Clip “Blue”
#1 Video, CMT “Blue”
#1 R&R “One Way Ticket”
#1 “One Way Ticket” Billboard Hot Country Single & Track

Jeff Carson
“The Car”
ACM Video Of The Year
#1 Gavin

THREE HANKS
#1 Vocal Event of the year
Hank Williams Sr
Hank Williams Jr
and introducing Hank Williams III

Lyle Lovett
The Road To Ensenada
#1 Album, Gavin Americana

Wynonna
“To Be Loved By You”
#1 Billboard Hot Country Singles & Tracks
#1 R&R Chart

David Kersh
“Goodnight Sweetheart”,
1996 R&R’s longest running single for the entire year
22 consecutive weeks on Billboard Hot Country Singles & Tracks

CURB RECORDS
Hot Country Singles & Tracks
SONGWRITERS

1. MARK D. SANDERS (10)
2. TOM SHAPIRO (8)
3. DAVID LEE MURPHY (4)
4. ROBERT JOHN LANGE (7)
5. ALAN JACKSON (3)
6. GARY BURR (5)
7. BOB DIPIERO (8)
8. VINCE GILL (5)

MARK D. SANDERS: No. 1 Country Songwriter

Hot Country Singles & Tracks
PUBLISHERS

1. SONY/ATV TREE, BMI (40)
2. SONY/ATV CROSS KEYS, ASCAP (22)
3. ACUFF-ROSE, BMI (12)
4. ZOMBA, ASCAP (11)
5. WB, ASCAP (17)
6. WARNER-TAMERLANE, BMI (29)
7. EMI BLACKWOOD, BMI (22)
8. STARSTRUCK WRITERS GROUP, ASCAP (12)
9. MCA, ASCAP (11)
10. ALMO, ASCAP (17)
11. SYDNEY ERIN, BMI (4)
12. SONGS OF POLYGRAM, BMI (15)
13. N2D, ASCAP (4)
14. BENEFIT, BMI (5)
15. HAMSTEIN CUMBERLAND, BMI (10)
16. IRVING, BMI (16)
17. TOM SHAPIRO, BMI (7)
18. LOON ECHO, BMI (4)
19. BLACKNED, BMI (4)
20. CAREERS-BMG, BMI (14)
21. GARY BURR, ASCAP (5)
22. OLD DESPERADOS, ASCAP (2)
23. OF MUSIC, ASCAP (2)
24. MAYPOP, BMI (5)
25. WILDCOUNTRY, BMI (5)
26. G-TEX, BMI (4)
27. EMI APRIL, ASCAP (17)
28. POST OAK, BMI (1)
29. HIT STREET, BMI (3)
30. BMG, ASCAP (5)
31. MIGHTY NICE, BMI (11)
32. MIKE CURB, BMI (9)
33. TERILEE, BMI (7)
34. EMI TOWER STREET, BMI (5)
35. LONGITUDE, BMI (9)
36. GREAT CUMBERLAND, BMI (6)
37. NEW HAYES, ASCAP (5)
38. TRIO, BMI (3)
39. FORT KNOX, BMI (3)
40. NEW DON, ASCAP (4)
41. MAJOR ROB, ASCAP (10)
42. AMERICAN MADE, BMI (7)
43. LITTLE BIG TOWN, BMI (7)
44. AUGUST WIND, BMI (7)
45. DADDY RABBIT, ASCAP (5)
46. GREAT BROAD, BMI (5)
47. ENSIGN, BMI (4)
48. RICK HALL, ASCAP (5)

Hot Country Singles & Tracks
PUBLISHING CORPORATIONS

1. SONY MUSIC GROUP (65)
2. WARNER/CHAPPELL MUSIC (68)
3. EMI MUSIC (15)
4. ALMO MUSIC (33)
5. MCA MUSIC (24)
10 MILLION units worldwide – The Woman In Me
Billboard’s Top Country Artist – Female
Billboard’s Top Country Album – The Woman In Me
Billboard’s 200 Chart #6 Album of ‘96

SHANIA TWAIN

In May of this year, The Woman In Me became the biggest selling country album in history for a female artist. It has spawned six top ten singles and sold over ten million units worldwide for Shania. Now she’s choosing to give something back. Please join her!

God Bless The Child

Proceeds from the sale of the single are being donated to Second Harvest Food Bank to benefit Kids Cafe, a program designed specifically to feed needy children.

Produced by Robert John “Mutt” Lange

Jon Landau Management
The only thing more impressive than being named #1 is the talent that made it possible—Our employees, songwriters and artists.
The Year in Music

### Hot Latin Tracks Songwriters

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Songwriter (No. Of Charted Tracks)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Marco Antonio Solís (14)</td>
</tr>
<tr>
<td>2</td>
<td>Jose Guadalupe Esparza (7)</td>
</tr>
<tr>
<td>3</td>
<td>Armando Larrinaga (3)</td>
</tr>
<tr>
<td>4</td>
<td>Roberto Morales (3)</td>
</tr>
<tr>
<td>5</td>
<td>Enrique Iglesias (3)</td>
</tr>
<tr>
<td>6</td>
<td>Jose Alfredo Jiménez (3)</td>
</tr>
<tr>
<td>7</td>
<td>Cristian Castro (3)</td>
</tr>
<tr>
<td>8</td>
<td>Sóley (3)</td>
</tr>
<tr>
<td>9</td>
<td>Omar Alfanno (6)</td>
</tr>
<tr>
<td>10</td>
<td>KiKe Santander (5)</td>
</tr>
<tr>
<td>11</td>
<td>Teodoro Belo (4)</td>
</tr>
<tr>
<td>12</td>
<td>Mario Quintero Lara (3)</td>
</tr>
<tr>
<td>13</td>
<td>Joan Sebastian (4)</td>
</tr>
<tr>
<td>14</td>
<td>Juan Gabriel (6)</td>
</tr>
<tr>
<td>15</td>
<td>Jaime Farias (2)</td>
</tr>
<tr>
<td>16</td>
<td>Gilberto Aregro (2)</td>
</tr>
<tr>
<td>17</td>
<td>Bobby Pulido (2)</td>
</tr>
<tr>
<td>18</td>
<td>Vicente Fernández (2)</td>
</tr>
</tbody>
</table>

### Hot Latin Tracks Publishers

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Publisher (No. Of Charted Tracks)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fonomusic, Sesac (14)</td>
</tr>
<tr>
<td>2</td>
<td>Vander, Sesac (17)</td>
</tr>
<tr>
<td>3</td>
<td>Más Latin, Sesac (12)</td>
</tr>
<tr>
<td>4</td>
<td>Unimúsica, Sesac (10)</td>
</tr>
<tr>
<td>5</td>
<td>Zomba Golden Sands, Sesac (11)</td>
</tr>
<tr>
<td>6</td>
<td>BMG Songs, Sesac (10)</td>
</tr>
<tr>
<td>7</td>
<td>EMI Blackwood, BMI (11)</td>
</tr>
<tr>
<td>8</td>
<td>Mafiola, Sesac (3)</td>
</tr>
<tr>
<td>9</td>
<td>TN Ediciones, BMI (4)</td>
</tr>
<tr>
<td>10</td>
<td>Cresma, Sesac (2)</td>
</tr>
<tr>
<td>11</td>
<td>Sony, Sesac (6)</td>
</tr>
<tr>
<td>12</td>
<td>Canciones Mexicanas, Sesac (2)</td>
</tr>
<tr>
<td>13</td>
<td>Fipp, BMI (7)</td>
</tr>
<tr>
<td>14</td>
<td>Edimonsa, Sesac (6)</td>
</tr>
<tr>
<td>15</td>
<td>Emoa, Sesac (5)</td>
</tr>
<tr>
<td>16</td>
<td>Yami, BMI (3)</td>
</tr>
<tr>
<td>17</td>
<td>Fonovisa, Sesac (2)</td>
</tr>
</tbody>
</table>

Never miss a Billboard Chart

### Billboard's January 4 Charts Are For Sale

- The Billboard 200
- Hot 100 Singles
- Hot 100 Singles Sales & Airplay
- Bubbling Under Hot 100
- Hot Adult Contemporary/Adult Top 40
- Mainstream Rock/Modern Rock Tracks
- Billboard Latin 50
- Hot Latin Tracks
- Dance Club/Maxi-Singles Sales
- Top R&B Albums
- Hot R&B Singles
- Hot R&B Singles Sales & Airplay
- Bubbling Under R&B Singles
- Hot Rap Singles
- Top Country Albums/Country Catalog Albums
- Hot Country Singles & Tracks/Country Singles Sales
- Heatseekers
- Top World Music/Blues/Reggae Albums
- Top Pop Catalog Albums
- Top Kid Audio
- Top Gospel Albums
- Top Contemporary Christian Albums
- Top Music Videos
- Top Christmas Albums

Each line represents an individual chart.
Top Billboard Latin 50 Album Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums)</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SELENA (7)</td>
<td>EMI Latin</td>
</tr>
<tr>
<td>2</td>
<td>GIPSY KINGS (2)</td>
<td>Nonesuch</td>
</tr>
<tr>
<td>3</td>
<td>LOS DEL RÍO (2)</td>
<td>Ariola</td>
</tr>
<tr>
<td>4</td>
<td>ENRIQUE IGLESIAS (1)</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>5</td>
<td>LOS TIGRES DEL NORTE (3)</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>6</td>
<td>OLGA-TANHÍ (2)</td>
<td>WEA Latina</td>
</tr>
<tr>
<td>7</td>
<td>JULIO IGLESIAS (2)</td>
<td>Sony</td>
</tr>
<tr>
<td>8</td>
<td>SHAKIRA (1)</td>
<td>Sony</td>
</tr>
<tr>
<td>9</td>
<td>RICKY MARTIN (1)</td>
<td>Sony</td>
</tr>
<tr>
<td>10</td>
<td>INTOCABLE</td>
<td>Sony</td>
</tr>
<tr>
<td>11</td>
<td>MACARIO (2)</td>
<td>Sony</td>
</tr>
<tr>
<td>12</td>
<td>LOS TUCANOS DE TIJUANA (2)</td>
<td>Latin</td>
</tr>
<tr>
<td>13</td>
<td>GRUPO SELENA</td>
<td>EMI Latin</td>
</tr>
<tr>
<td>14</td>
<td>21 LOS TIGRES DEL NORTE</td>
<td>Sony</td>
</tr>
<tr>
<td>15</td>
<td>MI TIERRA</td>
<td>Epic</td>
</tr>
<tr>
<td>16</td>
<td>UNIDOS PARA SIEMPRE</td>
<td>Fonovisa</td>
</tr>
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</table>

Top Billboard Latin 50 Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DREAMING OF YOU</td>
<td>Selena</td>
<td>EMI</td>
</tr>
<tr>
<td>2</td>
<td>THE BEST OF THE GIPSY KINGS</td>
<td>Gipsy Kings</td>
<td>Nonesuch</td>
</tr>
<tr>
<td>3</td>
<td>NO NONSENSE</td>
<td>Los Del Río</td>
<td>Ariola</td>
</tr>
<tr>
<td>4</td>
<td>ABRINDO PUERTAS</td>
<td>Gloria Estefán</td>
<td>Epic</td>
</tr>
</tbody>
</table>

Critics' Poll

Continued from page YE-54

2. Theater Brook, "Tahsah" (Epic/Sony). Epic Latin pop with guts.
8. Miwa Yoshida, "Beauty And Harmony" (Epic/Sony). The girl can sing.

Chris Morris
Senior Writer

2. The Jon Spencer Blues Explosion, "Now I Got Georgia" (Columbia/Legacy). MVP Spencer (see his contribution to the Burnside opus above) does his own rockin' thing.
4. East River Pipe, "Mel" (Merge). Touching, splendidly played one-man pop artistry from Astoria, N.Y.'s resident genius.
5. Richard Davies, "There's Never Been A Crowd Like This" (Flydaddy). Eric Matthews' former partner in Cardinal makes a classy pop mark.
7. Beck, "Odeley" (DG). The Crown Prince of Silverlake said it himself—this is where it's at.
8. Nick Cave & The Bad Seeds. "Murder Ballads" (Warner Bros.). You always hurt the one you love...
9. Slim Dunlap, "Times Like These" (Medium Cool/Restless). A heartfelt and emotive rock 'n roll testament.
10. Tye Emmet Miller, "The Minstrel Man From Georgia" (Matador). MVP Spencer's former partner in Cardinal makes a classy pop mark.

Continued on page YE-64
### Hot Latin Tracks Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ENRIQUE IGLESIAS</td>
<td>Fonovisa</td>
<td>UN MILLÓN DE ROSAS - La Mafia/Sony</td>
</tr>
<tr>
<td>2</td>
<td>CRISTIAN</td>
<td>Fonovisa</td>
<td>AMOR - Cristian - Fonovisa</td>
</tr>
<tr>
<td>3</td>
<td>PÓR AMARTE - Enrique Iglesias - Fonovisa</td>
<td>Fonovisa</td>
<td>QUE PEÑA ME DAS - Marco Antonio Solís - Fonovisa</td>
</tr>
<tr>
<td>4</td>
<td>CÓMO TE EXTRAÑO - Pete Astudillo - EMI Latin</td>
<td>Fonovisa</td>
<td>NO TE VAYAS - Enrique Iglesias - Fonovisa</td>
</tr>
<tr>
<td>5</td>
<td>AMARTE A TI - Cristian - Fonovisa</td>
<td>Fonovisa</td>
<td>AMO TOTAL - Emmanuel - PolyGram Latino</td>
</tr>
<tr>
<td>6</td>
<td>NO LLORES POR MI - Enrique Iglesias - Fonovisa</td>
<td>Fonovisa</td>
<td>TE VOY A AMAR - Bobby Pulido - EMI Latin</td>
</tr>
<tr>
<td>7</td>
<td>ERNESTO VEGA</td>
<td>Fonovisa</td>
<td>BASTA YA! - Diga Tahón - WEA Latina</td>
</tr>
<tr>
<td>8</td>
<td>FELIZ - Ana María - WEA Latina</td>
<td>Fonovisa</td>
<td>EL PRÍNCIPE - Grupo Limite - PolyGram Latino</td>
</tr>
<tr>
<td>9</td>
<td>CHICO DE AMOR - Ezequiel Peña - Fonovisa</td>
<td>Fonovisa</td>
<td>UN MÁS QUE OLVIDADO - Los Tigres Del Norte - Fonovisa</td>
</tr>
<tr>
<td>10</td>
<td>JOSÉ DE AMOR - Ezequiel Peña - Fonovisa</td>
<td>Fonovisa</td>
<td>ME ESTA DOLIENDO DEJARTE - Los Damones - EMI Latin</td>
</tr>
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<td></td>
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<td></td>
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</table>

### Hot Latin Tracks

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UN MILLÓN DE ROSAS</td>
<td>La Mafia/Sony</td>
</tr>
<tr>
<td>2</td>
<td>AMOR</td>
<td>Cristian - Fonovisa</td>
</tr>
<tr>
<td>3</td>
<td>CÓMO TE EXTRAÑO</td>
<td>Pete Astudillo - EMI Latin</td>
</tr>
<tr>
<td>4</td>
<td>NO TE VAYAS</td>
<td>Enrique Iglesias - Fonovisa</td>
</tr>
<tr>
<td>5</td>
<td>AMARTE A TI</td>
<td>Cristian - Fonovisa</td>
</tr>
<tr>
<td>6</td>
<td>NO LLORES POR MI</td>
<td>Enrique Iglesias - Fonovisa</td>
</tr>
<tr>
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<td>TE VOY A AMAR</td>
<td>Bobby Pulido - EMI Latin</td>
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<td>BASTA YA!</td>
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<td>Grupo Limite - PolyGram Latino</td>
</tr>
<tr>
<td>10</td>
<td>UN MÁS QUE OLVIDADO</td>
<td>Los Tigres Del Norte - Fonovisa</td>
</tr>
</tbody>
</table>

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**CRITICS' POLL**

Continued from page YE-63

**HAYELOCK NELSON**

Contributor/Hot Music Columnist

2. Jera Tha Damaj, "Wreath Of The Math" (Payday).
3. The Roots, "Bladelph Halll" (Geffen).
4. Ghostface Killah, "Ironman" (Razor Sharp/Epic).
6. Eric Benet, "True To Myself" (Warner Bros.).
7. Tricky, "Endrushing..." (Mo'Wax).
8. "Sweetheart" (Epic).
10. Curtis Mayfield, "New World Order" (Warner Bros.).

**MELINDA NEWMAN**

Senior Talent Editor

1. Manic Street Preachers, "Everything Must Go" (Dreamworks/Geffen).
2. Metallica, "Load" (Elektra).
3. Eels, "Beautiful Freak" (Dreamworks/Geffen).
5. Pearl Jam, "No Code" (Epic).
6. "Fountains of Wayne" (Tag/Atlantic).
7. "NII LARA" (Metro Blue/Capitol).
9. The Cardigans, "First Band On The Moon" (Mars). Matt Bellamy: "We really wanted to make an album that was more melodic."
10. singles: Foo Fighters, "Big Me" (Roswell/Capitol); Social Distortion, "I Was Wrong" (350 Music); Soundgarden, "Burden In My Hand" (A&M); Donna Lewis, "I Love You Always Forever" (Atlantic); Hootie & The Blowfish, "I Go Blind" (Reprise).

**SUSAN HUNZIATA**

Managing Editor

2. Tie: Patti Smith, "Gone Again" (Arista); The Blue Nile, "Peace At Last" (Warner Bros.).
3. Elvis Costello & The Attractions, "All This Useless Beauty" (Warner Bros.).
4. Angelique Kidjo, "Fila" (Island).
5. Tie: Nick Cave & The Bad Seeds, "Murder Ballads" (Warner Bros.); Michelle Shocked, "Kind Hearted Woman" (Mood Swing/Private).
6. "B'Y Mo", "Just Like You" (OkCh).
7. Babyface, "The Day" (Epic).
8. Tie: Me'Shell Ndegeocello, "Peace Beyond Passion" (Maverick); Los Lobos, "Cesual Head" (Warner Bros.).
10. Tie: Gillian Welch, "Revival" (Almo); Iris DeMent, "The Way I Should" (Warner Bros.).

**Managing Editor**

2. Tie: Patti Smith, "Gone Again" (Arista); The Blue Nile, "Peace At Last" (Warner Bros.).
3. Elvis Costello & The Attractions, "All This Useless Beauty" (Warner Bros.).
4. Angelique Kidjo, "Fila" (Island).
5. Tie: Nick Cave & The Bad Seeds, "Murder Ballads" (Warner Bros.); Michelle Shocked, "Kind Hearted Woman" (Mood Swing/Private).
11 Year End Awards.

Enrique Iglesias
Hot Latin Tracks Artist
Hot Latin Pop Tracks
"Por Amarte"

Marco Antonio Solis
Hot Latin Tracks Producer
Hot Latin Tracks Songwriter

Hot Latin Tracks Label
Hot Latin Tracks Promotion Label

Fonovisa.
Burning up the charts.
### Top Regional Mexican Album Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>No. Of Charted Albums</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>SELENA</td>
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<td>EMI Latin</td>
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<tr>
<td>2</td>
<td>LOS TIGRES DEL NORTE</td>
<td>(3)</td>
<td>Fonovisa</td>
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<td>LA MAFIA</td>
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<td>7</td>
<td>MAZZ</td>
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<td>10</td>
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<td>(2)</td>
<td>Joey</td>
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### Top Regional Mexican Albums

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<th>Label</th>
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<td>Los Tigres Del Norte</td>
<td>Fonovisa</td>
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<tr>
<td>3</td>
<td>UN MILLÓN DE ROSAS</td>
<td>La Mafia</td>
<td>Sony</td>
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### Top Regional Mexican Labels

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<td>4</td>
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### Hot Regional Mexican Tracks

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### Hot Latin Pop Album Artists

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<td>Various Artists</td>
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<td>Enrique Iglesias</td>
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<td>4</td>
<td>THE BEST OF GIPSY KINGS</td>
<td>Gipsy Kings</td>
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<td>5</td>
<td>MACARENA NUNO STOP</td>
<td>Los Tigres Del Norte</td>
<td>Fonovisa</td>
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<td>6</td>
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<td>EL CONCIERTO</td>
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<td>WEA Latina</td>
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<td>Gipsy Kings</td>
<td>Fonovisa</td>
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<td>PIES DESCALZOS</td>
<td>Shakra</td>
<td>Sony</td>
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<td>A MEDIO VIVIR</td>
<td>Ricky Martin</td>
<td>Sony</td>
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<td>LA CARRETERA</td>
<td>Julio Iglesias</td>
<td>Sony</td>
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<td>WEA Latina</td>
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<td>EL DESEO DE ORT Y VOZ</td>
<td>Cristian</td>
<td>Fonovisa</td>
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<td>EN PLENO VUELO</td>
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### Hot Latin Pop Albums

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<td>1</td>
<td>EMI</td>
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<td>2</td>
<td>ARIOLA</td>
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<td>3</td>
<td>WEA LATINA</td>
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<td>(2)</td>
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<tr>
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<td>FONOVISA</td>
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### EMI

### Top Latin Pop Album Distributing Labels

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<td>(9)</td>
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<tr>
<td>4</td>
<td>NONESUCH</td>
<td>(3)</td>
</tr>
<tr>
<td>5</td>
<td>WEA LATINA</td>
<td>(9)</td>
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### Hot Latin Pop Tracks Artists

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<td>EMI LATIN</td>
<td>(33)</td>
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<td>SONY</td>
<td>(16)</td>
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<td>FONOVISA</td>
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<td>EMI LATIN</td>
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<td>JOEY</td>
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### Hot Latin Pop Tracks

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<td>EMI LATIN</td>
<td>(33)</td>
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<td>3</td>
<td>SONY</td>
<td>(16)</td>
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<tr>
<td>4</td>
<td>POLYGRAM LATINO</td>
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11 Year End Awards.

Los Tigres Del Norte
Hot Regional Mexican Tracks
Hot Regional Mexican Label Promotional Label
Hot Latin Tracks Publisher (FONOMUSIC)

Cristian
Hot Latin Pop Artist

Fonovisa.
Burning up the charts.
ENRIQUE IGLESIAS: "Por Amarte" is the No. 1 Latin Pop Track.

LATIN POP
Continued from page YE-66

4 SORAYA (3) PolyGram Latino
5 EROS RAMAZZOTTI (3) Arista
6 SHAKIRA (4) Sony
7 OLGA TANON (3) WEA Latina
8 MARC ANTHONY (3) RMM (1) EMI Latin
9 RICKY MARTIN (6) Sony (1) Globo
10 MARCOS LLUNAS (2) PolyGram Latino

Hot Latin Pop Tracks

Pos. TITLE—Artist—Label
1 POR AMARTE—Enrique Iglesias—Fanovisa
2 AMARTE A TI—Cristian—Fanovisa
3 AMAME UNA VEZ MAS—Amanda Miguel—Kairen
4 LA COSA MAS BELLA—Eros Ramazzotti—Arista
5 AMOR—Cristian—Fanovisa
6 DE REPENTE—Sroya—PolyGram Latino
7 VIDA—Marcos Luuras—PolyGram Latino
8 SOLEMENTE TU AMOR—Chayanne—Sony
9 DAME—Louis Miguel—WEA Latina
10 PUEDEIS LLEGAR—Voces Unidos—EMI Latin
11 BASTA YA!—Olga Tanon—WEA Latina
12 ATADA A TU VOLCAN—Enidta Nazario—EMI Latin
13 AMOR EN TUS OJOS—Sroya—PolyGram Latino
14 NO LLORAS POR MÍ—Enrique Iglesias—Fanovisa
15 AMOR TOTAL—Emmanuel—PolyGram Latino

Hot Latin Pop Tracks Labels

Pos. LABEL (No. of Charted Tracks)
1 SONY (28)
2 FANOVISA (13)
3 EMI LATIN (20)
4 POLYGRAM LATINO (16)
5 WEA LATINA (13)

Hot Latin Pop Tracks Promotion Labels

Pos. PROMOTION LABEL (No. of Charted Tracks)
1 SONY (39)
2 FANOVISA (14)
3 EMI LATIN (26)
4 POLYGRAM LATINO (17)
5 BMG (15)

Top Tropical/Salsa Album Artists

Pos. ARTIST (No. of Charted Albums) Label
1 GLORIA ESTEFAN (2) Epic
2 MARC ANTHONY (1) RMM
3 KINITO MENDEZ (2) J&N
4 JUAN LUIS GUERRA 440 (2) Kairen
5 CARLOS VIVES (1) PolyGram Latino
6 OLGA TANON (1) WEA Latina
7 MANNY MANUEL (2) Merengazo
8 JERRY RIVERA (2) Sony
9 DLG (1) Sir George
10 JESUS ALEMANY (1) Hannibal

Top Tropical/Salsa Albums

Pos. TITLE—Artist—Label
1 ABRINDO PUERTAS—Gloria Estefan—Epic
2 MI TIERRA—Gloria Estefan—Epic
3 TODO A SU TIEMPO—Marc Anthony—RMM
4 EL HOMBRE MERENGUE—Kinito Mendez—J&N
5 LA TIERRA DEL OLVIDO—Carlos Vives—PolyGram Latino
6 THE MAMBO KINGS—Soundtrack—Elektra
7 GRANDES EXITOS—Juan Luis Guerra 440—Kairen
8 EXITOS Y MAS—Olga Tanon—WEA Latina
9 CARNAVAL DEL MERENGUE '96—Various Artists—PolyGram Rodven
10 MERENGUIS '96—Various Artists—J&N
11 TROPICAL TRIBUTE TO THE BEATLES—Various Artists—RMM
12 DLG—Sir George
13 FRESCO—Jerry Rivera—Sony
14 SALSA FRESCAL: DANCE HITS OF THE '90S—Various Artists—Rhino
15 MERENGUIE EN LA CALLE B '96—Various Artists—Protel-RTP

Top Tropical/Salsa Album Labels

Pos. LABEL (No. of Charted Albums)
1 EPIC (4)
2 J&N (6)
3 RMM (7)
4 SONY (8)
5 KAREN (3)

Hot Tropical/Salsa Tracks

Pos. TITLE—Artist—Label
1 IRONIA—Frankie Ruiz—PolyGram Rodven
2 HAY QUE PONER EL ALMA—Victor Manuelle—Sony
3 HASTA AYER—Marc Anthony—RMM

Hot Tropical/Salsa Tracks Labels

Pos. LABEL (No. of Charted Tracks)
1 RMM (22)
2 SONY (28)
3 POLYGRAM RODVEN (10)
4 WEA LATINA (12)
5 EMI LATIN (11)

Hot Tropical/Salsa Tracks Promotion Labels

Pos. PROMOTION LABEL (No. of Charted Tracks)
1 SONY (40)
2 RMM (26)
3 BMG (14)
4 POLYGRAM RODVEN (10)
5 EMI LATIN (19)
Sony Discos

Lighting Up the Charts

TOP/TROPICAL SALSA LATIN ARTIST
GLORIA ESTEFAN

TOP TROPICAL/SALSA LATIN ALBUM
"ABRIENDO PUERTAS" BY GLORIA ESTEFAN

TOP TROPICAL/SALSA LATIN LABEL
EPIC/SONY

TOP TROPICAL/SALSA LATIN DISTRIBUTING LABEL
SONY TROPICAL

HOT TROPICAL/SALSA PROMOTION LABEL
SONY TROPICAL

HOT LATIN POP TRACKS LABEL
SONY LATIN

HOT LATIN POP TRACKS PROMOTION LABEL
SONY LATIN

HOT REGIONAL MEXICAN TRACKS
"UN MILLON DE ROSAS" BY LA MAFIA

CONGRATULATIONS TO ALL OUR WINNERS.

Sony Music International
### Top Classical Artists

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<td>LUCIANO PAVAROTTI (3)</td>
<td>London Atlantic</td>
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<td>JOSE CARRERAS (1)</td>
<td>Atlantic Erato London</td>
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<td>4</td>
<td>CECILIA BARTOLI (3)</td>
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<td>6</td>
<td>WYNTON MARSALIS (2)</td>
<td>Sony Classical</td>
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<td>7</td>
<td>HERBERT VON KARAJAN (2)</td>
<td>DG</td>
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<td>BERLIN PHILHARMONIC (2)</td>
<td>DG</td>
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<td>YO-YO MA (4)</td>
<td>Sony Classical EMI Classics</td>
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<td>CHANTICLEER (1)</td>
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### Top Classical Albums

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<td>CHANT II—Benedictine Monks Of Santo Domingo De Silos—Angel</td>
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<td>CHANT—Benedictine Monks Of Santo Domingo De Silos—Angel</td>
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<td>THE 3 TENORS IN CONCERT 1994—Carreras, Domingo, Pavarotti (Mehta)—Atlantic</td>
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<td>IN CONCERT—Carreras, Domingo, Pavarotti (Mehta)—London</td>
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<td>A PORTRAIT—Cecilia Bartoli—London</td>
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<td>IN GABRIEL’S GARDEN—Wynton Marsalis—Sony Classical</td>
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<td>ADAGIO—Berlin Philharmonic (Karajan)—DG</td>
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<td>APPALACHIA WALTZ—Ma/Meyer/O’Connor—Sony Classical</td>
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<td>SING WE CHRISTMAS—Chanticleer—Teldec</td>
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<td>13</td>
<td>DUES &amp; ARIAS—Roberto Alagna/Angela Gheorghiu—EMI Classics</td>
</tr>
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<td>ADAGIO II—Berlin Philharmonic (Karajan)—DG</td>
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<td>15</td>
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### Top Classical Labels

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### Top Classical Crossover Artists

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<td>10</td>
<td>MICHAEL NYMAN (1)</td>
<td>Virgin</td>
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Continued on page YE-72
SONY CLASSICAL
Billboard’s Top Combined Classical Label of the Year

Thanks to our extraordinary artists, the Sony Music Distribution team and to all our partners in the retail and wholesale community.

#1 Classical Label
#1 Classical Distributing Label
#1 Classical Crossover Distributing Label
#1 Classical Off-Price Distributing Label
#1 Classical Title “Immortal Beloved”
#1 Classical Off-Price Title “Christmas Favorites from the World’s Favorite Tenors”
### Top Classical Crossover Albums

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<td>John Williams &amp; The Boston Pops Orchestra</td>
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### Top Classical Crossover Labels

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### Top Combined Classical Labels

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### Top Off-Price Classical Artists

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### Top Off-Price Classical Albums

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### Top Combined Classical Distributors

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### Top Off-Price Classical Distributing Labels

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Brilliant artistry...Heavenly rewards.

#1 Classical Crossover Artist: Itzhak Perlman  •  #1 Classical Artist: The Benedictine Monks Of Santo Domingo De Silos
Top Jazz Albums

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Top Contemporary Jazz Albums

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Top Jazz Distributing Labels

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Top Combined Jazz Distributors

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<tr>
<td>7</td>
<td>INDEPENDENTS (28)</td>
<td>BILLIE'S SURRENDER—Blue Note</td>
</tr>
</tbody>
</table>
Verve Records congratulates and thanks our artists for making us the number 1 jazz label in 1996.

Verve's 1996 Billboard Top Charting Jazz Albums

Paco de Lucia, Al Di Meola, John McLaughlin
The Guitar Trio
Ella Fitzgerald
Best Of The Songbooks
Ella Fitzgerald
On Lady Be Good: The Best of The Gershwin Songbooks
Ella Fitzgerald
Love Songs: Best of The Verve Songbooks
Ella Fitzgerald and Louis Armstrong
Verve Jazz Masters Vol. 24
Stan Getz
The Essential Stan Getz Songbook
Charlie Haden, Quartet West
Now Is The Hour
Herbie Hancock
The New Standard
Joe Henderson
Big Band
Billie Holiday
Billie's Best
Shirley Horn
The Main Ingredient
Antonio Carlos Jobim
Girl From Ipanema
Kansas City Soundtrack
Christian McBride
Number Two Express
John McLaughlin
The Ironsides
Van Morrison
How Long Has This Been Going On
Van Morrison, et al
Tell Me Something: Songs Of Mose Allison
(various artists) Nova Bossa
Red Hot on Verve
Nicholas Payton
Gumbo Nouveau
Pharoah Sanders
Message From Home
John Scofield
Quiet
Art Tatum
30th Century Piano Genius
Mark Whitfield
7th Ave. Stroll
Top Pop Catalog Albums

50 Things That Changed Rock and Roll

Top Pop Catalog Artists

Top Pop Catalog Distributors

Hot Mainstream Rock Artists

Hot Mainstream Rock Tracks

Hot Mainstream Rock Promotion Labels
This Year's Number One Catalog

Guaranteed delivery from:
Capitol
The number one Catalog label!

The number one Catalog Distributing label!

This year's bestsellers!
The Beatles
The number one Catalog artist of 1996

ORDER ALL YOUR FAVORITES, INCLUDING:
Badfinger • The Band • The Beach Boys • Beastie Boys • The Beatles • Joe Cocker • Nat King Cole • Duran Duran • Judy Garland • Grand Funk Railroad • George Harrison • Heart • Jimi Hendrix • John Lennon • Dean Martin • Richard Marx • Paul McCartney • The Steve Miller Band • Pink Floyd • Poison • Bonnie Raitt • Linda Ronstadt • Bob Seger • Frank Sinatra • Ringo Starr • Tina Turner • Nancy Wilson and more!

Guaranteed delivery from:
Capitol
The number one Catalog label!
THE SMASHING PUMPKINS: “Pepper” is the No. 1 Modern Rock Track.

Top Kid Artists

1. BARNEY (3) Barney Music/SBK
2. KENNY LOGGINS (1) Sony Wonder
3. LINDA RONSTADT (1) Elektra
4. LEDO M (1) Walt Disney
5. ALVIN & THE CHIPMUNKS (1) Sony Wonder

Top Kid Audio Series

1. READ-ALONG (19) Walt Disney
2. SING-ALONG (9) Walt Disney
3. CEDARMONT KIDS CLASSICS (12) Benson
4. MY FIRST READ-ALONG (3) Walt Disney
5. MY FIRST SING-ALONG (2) Walt Disney

Top Kid Audio

1. TOY STORY—Read-Along—Walt Disney
2. CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney

Children’s music

Hot Modern Rock Artists

1. THE SMASHING PUMPKINS (5) Virgin
2. OASIS (3) Epic
3. BUSH (4) Trauma
4. NO DOUBT (3) Trauma
5. ALANIS MORISSETTE (5) Maverick
6. STONE TEMPLE PILOTS (3) Atlantic
7. SOUNDGARDEN (3) A&M
8. GARBAGE (3) Almo Sounds
9. PEARL JAM (4) Epic
10. EVERCLEAR (2) Tim Kerr

Hot Modern Rock Tracks

1. PEPPER—Butthole Surfers—Capitol
2. 1979—The Smashing Pumpkins—Virgin
3. COUNTING BLUE CARS— Dishwalla—A&M
4. TRIPPIN’ ON A HOLE IN A PAPER HEART—Stone Temple Pilots—Atlantic
5. SANTA MONICA (WATCH THE WORLD DIE)—Everclear—Tim Kerr
6. WONDERWALL—Oasis—Epic
7. SPIDERWEBS—No Doubt—Trauma
8. IN THE MEANTIME—Spacoch—HiFi/Sire
9. MACHINEHEAD—Bush—Trauma
10. STUPID GIRL—Garbage—Almo Sounds

Hot Modern Rock Labels

1. EPIC (12)
2. A&M (9)
3. Trauma (8)
4. COLUMBIA (16)
5. ATLANTIC (8)
6. WARNER BROS. (10)
7. Virgin (7)
8. EMI (5)
9. DGC (7)
10. MAVERICK (6)

Top Kid Labels

1. WALT DISNEY (48)
2. BENSON (12)
3. BARNEY MUSIC (3)
4. SBK (3)
5. SONY WONDER (4)

Top Kid Distributors

1. INDEPENDENTS (65)
2. EMI (5)
3. WEA (3)
4. SONY (4)
Before it's gold or platinum, it's got to be purple.

Introducing the newest Barney audio classic that's sure to be a hit. Plus, with the terrific "Buy A Pair, Save A Pair" promotion, your sales will be twice as nice. Call 1-800-418-2571 and see why success comes in a brilliant shade of purple.

Fill Their World With Love.
Because the genres of Blues, New Age, Reggae and World Music are not subjects of regularly appearing columns in Billboard, we have commissioned Billboard contributors to write the following summaries of the year's activity in these areas.

**THE YEAR IN MUSIC**

Celtics And Kings Rule The Charts, And World Awaits
A Piazzolla Resurgence

**BY BRADLEY BAMBERGER**

Evaluate the year in world music via Billboard's Top World Music Albums chart, and you come up with two salient items: First, among individual artists, the Gipsy Kings ruled; second, by genre, Celtic and Irish music was by far the most popular, and amazingly so. But there were other standout performers with obvious staying power, most prominently Cape Verdian songstress Cesaria Evora and gawawm virtuoso Nusrat Fateh Ali Khan with sound sculptor Michael Brook. And beyond the chart, several recordings of Astor Piazzolla's masterfully tango signaled an artistically welcome trend with budding commercial potential.

With their “Best Of” set tapping the ’96 year-end chart, the Gipsy Kings continued their reign from last year, when the greatest hits edition ranked No. 5 and the album “Love & Liberté” and “Gipsy Kings” finished at No. 7 and No. 14, respectively. This year, the band also notched its latest effort, “Tierra Gitana,” at No. 3 on the cumulative chart. Released in March ’95, “The Best Of The Gipsy Kings” has sold nearly 450,000 copies, according to SoundScan.

Along with the Gipsy Kings, Evora’s eponymous album helped make Nonesuch this year’s top-selling world music label. Evora’s Nonesuch debut features her beguiling brand of morna, the sad,swaying song style of her native island. The followup to “Cesaria Evora” is due on Nonesuch in February or March.

Fueled by his albums from longstanding world music stars, as well as two key theatrical events — the song-and-dance revue “Riverdance” and the film “The Brothers McMullen” —Celtic music dominated the chart even more than last year, when six such titles showed up in the year-end list. Nine Celtic albums made the ’96 top 15, including the “Riverdance” and “Brothers McMullen” soundtracks, several thematic compilations, and records by such Emerald Isle mainstays as the Chieftains, Clannad and singer/songwriter Loreena McKennitt, whose “The Mask And The Mirror” finished at No. 4 both this year and last.

**A PLETHORA OF PIAZZOLLA**

A genius adored worldwide by musicians and music lovers of every stripe, the late virtuoso bandoneon player and composer Piazzolla brought a postmodern edge to the tango, taking it from the brothels of Buenos Aires to the great concert halls of the world. In 1991, he collaborated with the Kronos Quartet on “Five Tango Sensations,” with the Nonesuch record becoming one of Piazzolla’s first peaks of popularity in the States (peaking at No. 2 on Top Classical Albums). Since then, his music has been increasingly recorded and compiled, especially in the last couple of years.

Such labels as Milan and Just A Memory have done much to disseminate the Piazzolla legacy. The Montreal-based Just A Memory has two excellent three-disc boxed sets comprising Piazzolla’s early and mid-period discography, “Tangameste: 1968-1973” and the essential “Piazzolistics: 1974-1989.” The BMG-distributed Milan has many records of Piazzolla music in its catalog, including stellar live performances from the man himself (“The Lausanne Concert”) and several albums of classic compositions played by such ensembles as Camerata Bariloche and the Buenos Aires Symphony. Milan has more Piazzolla titles on tap for next year.

Drawn to the nuevo tango’s grace and intelligence, several of the world’s finest classical musicians have followed Kronos’ lead and recorded tributes to Piazzolla. The best of these, and among the best Piazzolla on disc in any form, is violinist Gidon Kremer’s “Hommage A Piazzolla” on Nonesuch. Known for his passionate commitment to contemporary composers, Kremer has crafted one of the only efforts by a classical artist to capture not only the melancholy of the tango but its fire. Forever on the forefront, Nonesuch also plans to reissue next year Piazzolla’s own finest moments on disc: the three classic albums he cut for American Label in the late ’80s, including the monumental “Zero Hour.”

Other long-haired types with recent Piazzolla efforts include conductor/pianist Daniel Barenboim’s nostalgic “Tangos Among Friends” (on Teldec) and a sumptuous recording of the Concerto Pour Bandoneon and other orchestral works by Josep Pons and the Orquesta De Cambra Teatra Llure (Harmonia Mundi). Cello star Yo-Yo Ma has an homage to Piazzolla due on Sony Classical next year.

But one of the most beautiful Piazzolla recordings of the year comes from a jazz artist, guitarist Al Di Meola. “Di Meola Plays Piazzolla” on MCA/Bluenoon compiles songs from the two albums by his acoustic band World Sinfonia, plus two new tracks. Di Meola’s live wire playing and fine accompaniment set Piazzolla’s music in its most dramatic light, with “Cafe 1930” and “Night Club 1960” two heart-rending highlights.

Speaking for all those drawn to the nuevo tango, Di Meola sums up the power of Piazzolla: “His music is so deep. Anger and anguish, pleasure and romance—those feelings all of us know—are there.”

---

**GIPSY KINGS: No. 1 World Music Artists. “The Best Of The Gipsy Kings” is the No. 1 World Music Album.**

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**Top World Music Artists**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist (No. of Charted Albums) Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GIPSY KINGS (2) Nonesuch</td>
</tr>
<tr>
<td>2</td>
<td>THE CHIEFTAINS (3) RCA Victor</td>
</tr>
<tr>
<td>3</td>
<td>LORENA MCKENNITT (2) Warner Bros.</td>
</tr>
<tr>
<td>4</td>
<td>LEBO M (1) Walt Disney</td>
</tr>
<tr>
<td>5</td>
<td>CLANNAD (3) Atlantic</td>
</tr>
<tr>
<td>6</td>
<td>CESARIA EVORA (1) Nonesuch</td>
</tr>
<tr>
<td>7</td>
<td>DEAD CAN DANCE (1) 4AD</td>
</tr>
<tr>
<td>8</td>
<td>BILL WHELAN (1) Celtic Heartbeat</td>
</tr>
<tr>
<td>9</td>
<td>JAMES GALWAY (1) RCA Victor</td>
</tr>
<tr>
<td>10</td>
<td>KEALI‘I REICHEL (1) Punahoe</td>
</tr>
</tbody>
</table>

**Top World Music Labels**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Label (No. of Charted Albums)</th>
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<tbody>
<tr>
<td>1</td>
<td>NONESUCH</td>
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<tr>
<td>2</td>
<td>RCA VICTOR (5)</td>
</tr>
<tr>
<td>3</td>
<td>WARNER BROS. (2)</td>
</tr>
<tr>
<td>5</td>
<td>WALT DISNEY (1)</td>
</tr>
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</table>

**Top World Music Albums**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title (Artist—Label)</th>
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<tbody>
<tr>
<td>1</td>
<td>THE BEST OF THE GIPSY KINGS—Gipsy Kings—Nonesuch</td>
</tr>
<tr>
<td>2</td>
<td>CELTIC CHRISTMAS—Various Artists—Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>TIERRA GITANA—Gipsy Kings—Nonesuch</td>
</tr>
<tr>
<td>4</td>
<td>THE MASK AND MIRROR—Loreena McKennitt—Warnor Bros.</td>
</tr>
<tr>
<td>5</td>
<td>THE LONG BLACK VEIL—The Chieftains—RCA Victor</td>
</tr>
<tr>
<td>6</td>
<td>THE LION KING: RHYTHM OF THE PRIDELANDS—Lebo M—Walt Disney</td>
</tr>
<tr>
<td>7</td>
<td>CESARIA EVORA—Cesaria Evora—Nonesuch</td>
</tr>
<tr>
<td>8</td>
<td>WOMEN OF THE WORLD: CELTIC—Various Artists—Putumayo</td>
</tr>
<tr>
<td>9</td>
<td>LORE—Clement—Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>FILM CUTS—the Chieftains—RCA Victor</td>
</tr>
<tr>
<td>11</td>
<td>SPIRITCHASER—Dead Can Dance—4AD</td>
</tr>
<tr>
<td>12</td>
<td>THE BROTHERS MCMULLEN—Soundtrack—Artsa</td>
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</tbody>
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**Top World Music Distributors**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Distributor (No. of Charted Albums)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WEA (12)</td>
</tr>
<tr>
<td>2</td>
<td>BMG (10)</td>
</tr>
<tr>
<td>3</td>
<td>INDEPENDENTS (21)</td>
</tr>
<tr>
<td>4</td>
<td>UNI (6)</td>
</tr>
<tr>
<td>5</td>
<td>PGD (3)</td>
</tr>
<tr>
<td>6</td>
<td>EMD (3)</td>
</tr>
</tbody>
</table>

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**Ye-80**

Billboard December 28, 1996
Judging by the New Age charts this year, one might think that rigor mortis had set in since SoundScan was instituted on the charts. Enya, Yanni, George Winston, Ottmar Liebert and the Celtic Twilight collection have all logged from 100 to 300 weeks on the chart. Furthermore, the logjam, that same handful of veteran artists held down multiple chart positions for most of the year with a grip more tenacious than Polidoro. At year’s end, 13 of the top 25 chart positions were held by only six artists with two or more albums each. Winston, Enya, Yanni and Liebert were joined by Jim Brickman and John Tesh in owning the charts the way the Republicans own congress.

The same stasis affected label presence. The top 10 New Age labels of the year are Reprise, American Gramaphone, Windham Hill, Private Music, GTSP, Narada, Higher Octave, Epic, Dancing Cat and Domos. However, seven of those 10 were represented by one artist each. Only Windham Hill, Narada and Higher Octave were able to successfully chart multiple performers, capitalizing on label identity, tried-and-true formulas and heritage artists. The lone exception was Narada newcomer, guitarist Jesse Cook.

EXCEPTIONS TO THE RULE

Smaller successes have come from independent, mostly artist-owned labels. Pianists Danny Wright and Lorie Line and former Entertainers Tonight host John Tesh have capitalized by making a more easy listening sound. And of course, the annual winter appearance of Ottmar Liebert’s “Christmas In The Aire” is the No. 1 New Age Album.

The Air” from artists with two or more albums each. American Gramaphone is enough to make them the No. 1 New Age album of the year. Yanni continues to dominate, despite the fact that his newest album, “Live at The Acropolis,” is almost 3 years old. Yet, backed by the constant telecast of the accompanying PBS special, it has remained in the top five. John Tesh, Lorie Line and Kitaro also benefited from PBS specials. Enya, on the other hand, who has neither toured nor done a TV special outside of VH-1, continues her reign.

Stylistically, the chart has moved toward the acoustic end of the spectrum. While ambient music—a genre that arguably began in New Age—has been all the rage in critical circles, it’s had no chart impact. In fact, the only synth-laden artist with consistent effect has been Enya, Yanni, John Tesh and ex-Tangerine Dreamer Christopher Franke, with “The Celestine Prophecy,” have all attained their greatest chart success by turning off synthesizers and raising conductor’s batons. Guitarists can still find a home on the New Age chart, as noted by the reappearance of Michael Hedges with Oracle, the emergence of the flamenco-inclined playing of Jesse Cook, and

Age music—has been all the rage in critical circles, it’s had no chart impact. In fact, the only synth-laden artist with consistent effect has been Enya, Yanni, John Tesh and ex-Tangerine Dreamer Christopher Franke, with “The Celestine Prophecy,” have all attained their greatest chart success by turning off synthesizers and raising conductor’s batons. Guitarists can still find a home on the New Age chart, as noted by the reappearance of Michael Hedges with Oracle, the emergence of the flamenco-inclined playing of Jesse Cook,
Aft er recharging during the decade's first half on its renewed commitment to positive message-bearing, reggae plunged to its nadir this year, at least as far as Stateside mainstream success is concerned. U.S. commercial radio's continuing refusal to add reggae to playlists remains, as always, the obstacle.

Of course, a few bright spots shone through the gloom. Pow Wow's "Fire On The Mountain: Reggae Celebrates The Grateful Dead" and a three-date support tour created inroads into the Deadhead community for such powerful veterans as Joe Higgs, Judy Mowatt and The Mighty Diamonds. Reggae MC Bounty Killer is carrying himself a substantial niche within the U.S. hip-hop audience—the same crowd that continues to support U.S. producer/Massive B label owner reggae/hip-hop pioneer Bobby Konders. Shaggy's pop reggae "Boombastic" hung tough on the tidal wave success that began with its 1995 release and carried it to top-sellng reggae album of 1996.

But the rapturous live performances and single releases that rocked singer Luciano to a position of reverence this year at home and abroad scarcely made a ripple in the North American mainstream. Without a sweeping college tour to follow up "Where There Is Life," this 1995 set up the international success of Gone Clear Distribution in Southwest Florida. Also established in Florida is Sandoza Entertainment, the international distribution arm for production team/Studio 2000 and Steely & Clevie labels owners Steely & Clevie and their partner/manager Lloyd Stansbury. VP Records proved this year that it's transformed from an ethnic market moon-and-pop into a sophisticated hit-making machine that not only issues sizzling compilations of Jamaican arena-boomers twice a year but licenses the lion's share of Jamaican reggae for the States. V.P. outpaced the majors' 1996 efforts with clever publicity and marketing angles, working with the U.S. grassroots market and building from there. Partnering with hip-hop, independent Blunt Records on Bounty's "My Experience," they made big noise for the album up and down the East Coast. New York City-based Tuff Gong International, the recently established U.S. arm of Cedella Marley's Kingston-based Tuff Gong label and video company, is thriving via video production, sold-out tours, thriving releases from singer Yvd and Marley Magic tours, as well as reissues from the newest members of the Marley clan to bust out—Junior Gong and Julian Marley. ■

BY ELENA OIAMANO

The Year In Reggae
Future Seems Bright In Jamaica. But Stateside Audience Is Tough To Crack

SHAGGY: No. 1 Reggae Artist, "Boombastic" is the No. 1 Reggae Album.

Top Reggae Artists

Pos. ARTIST (No. Of Charted Albums) Label
1 SHAGGY (1) Virgin
2 UB40 (3) Virgin
3 BOB MARLEY & THE WAILERS (1) Tuff Gong
4 MAXI PRIEST (2) Virgin
5 BUJU BANTON (1) Loose Cannon
6 BOB MARLEY (1) Jad
7 CAPLETON (1) African Star/Def Jam
8 BOUNTY KILLER (1) Blunt/VP
9 PATRA (1) 550 Music
10 INNER CIRCLE (1) Big Beat

Top Reggae Labels

Pos. LABEL (No. Of Charted Albums)
1 VIRGIN (5)
2 TUFF GONG (2)
3 VP (5)
4 LOOSE CANNON (1)
5 POW WOW (1)

Top Reggae Albums

Pos. TITLE—Artist—Label
1 BOOMBA$TIC—Shaggy—Virgin
2 THE BEST OF VOLUME TWO—UB40—Virgin
3 NATURAL MYSTIC—Bob Marley & The Wailers—Tuff Gong
4 MAN WITH THE FUNK—Maxi Priest—Virgin
5 THE BEST OF VOLUME ONE—UB40—Virgin
6 TIL SHIHOL—Buju Banton—Loose Cannon
7 REGGAE GOLD 1996—Various Artists—VP
8 FIRE ON THE MOUNTAIN—Various Artists—Pow Wow
9 SOUL ALMIGHTY—THE FORMATIVE YEARS VOL. 1—Bob Marley—VP
10 PROPHECY—Capleton—African Star/Def Jam
11 MY EXPERIENCE—Bounty Killer—Blunt/VP

Top Reggae Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)
1 EMD (6)
2 IND (22)
3 PGD (8)
4 WEA (4)
5 SONY (3)
6 BMG (1)

YE-82
THE YEAR in BLUES

Swingin' Guitar Men, Soft Drinks & Punk Confrontations
BY CHRIS MORRIS

The story of 1996's best-selling blues albums was told on six strings. Billboard's Top Blues Albums chart was dominated by guitarists during the last 12 months. Stevie Ray Vaughan & Double Trouble's "Greatest Hits" (Epic) proved that the Texas axeman's fans maintain an insatiable appetite for the late instrumentalist's music; the same fans made the all-star homage "A Tribute To Stevie Ray Vaughan" a top-five entry. Not far behind Vaughan was the 19-year-old Louisiana phenom Keb' Mo', whose "Ledbetter Heights" (Epic) proved one of the most durable titles of the year—and a harbinger that guitar-driven blues-rock will persist as a viable format.

But Vaughan and his acolyte Shepherd weren't the only fretmasters to rake in sizable sales: Taj Mahal, Buddy Guy, Robert Cray, Robben Ford, Jeff Healey, Coco Montoya, Gary Moore, Corey Stevens, Duke Robillard, Chris Duarte, Ronnie Earl and multiple W.C. Handy Award-winner Luther Allison were among the other string-slingers who found favor with blues aficionados. Even Eric Clapton's recital "From The Cradle" (Duck/Reprise/Warner Bros.) and the late Jimi Hendrix's compilation "Blues," both fixtures of the blues chart since its inception in 1994, remained among the top sellers as 1996 drew to a close.

It was a smashing year for old-timers and newcomers alike. Johnnie Taylor, who collected his first R&B chart hit in 1963 with the Sam Cooke-penned "Baby, We've Got Love," ejected out of a soul-blues pocket and drew a smash with the Southern-fried Malaco album "Good Love!" John Lee Hooker, recipient of the Blues Foundation's highest accolade, a Lifetime Achievement Award, in 1996, again proved the durability of his endless boogie with strong sales of his latest Pointblank album, "Chill Out."

Keb' Mo', one of the finest young performers working out of pre-electric blues traditions, reflected a faithful following with solid sales of his sophomore release, "Just Like You" (Okeh). The singer-guitarist (real name: Kevin Moore) has been a cornerstone of the Top Blues Albums chart since the beginning: His eponymous debut album has been lodged on the list since it made its bow. Other notable newcomers include the Texas group Storyville, who added a pop-savvy slant to their contemporary blues stylings, and Coco Montoya, formerly the guitarist with John Mayall's Bluesbreakers, whose spark-throwing live performances earned him both a hot-selling album ("Ya Think I'd Know Better," on Blind Pig) and a Handy Award as Best New Artist.

During 1996, the blues was effectively taken up by TV advertising (John Lee Hooker in a Pepsi commercial) and movies (the soundtrack for Phil Joanou's detective feature, "Heaven's Prisoners") alike. Record companies continued to mine the genre's past: In October, Columbia Legacy issued a newly remastered version of Robert Johnson's "The Complete Recordings," the Grammy-winning, platinum-selling set that effectively signaled the beginning of the '90s blues revival on its original release in 1996. But the blues also proved that it was not immune to unexpected experimentation—witness "A Ass Pocket Of Whiskey," the startling musical confrontation between 68-year-old Mississippi singer-guitarist R.L. Burnside and the New York blues-punk trio the Jon Spencer Blues Explosion, released by the Big Apple punk-rock label Matador Records. In the blues, anything is possible.

Kenny Wayne Shepherd

STEVIE RAY VAUGHAN & DOUBLE TROUBLE: No. 1 Blues Artist. "Greatest Hits" is the No. 1 Blues Album.

STEVIE RAY VAUGHAN & DOUBLE TROUBLE: No. 1 Blues Artist. "Greatest Hits" is the No. 1 Blues Album.
**Hot Adult Contemporary Labels**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (No. of Charted Singles)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>COLUMBIA (15)</td>
</tr>
<tr>
<td>2</td>
<td>A&amp;M (9)</td>
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<tr>
<td>3</td>
<td>ARISTA (10)</td>
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<tr>
<td>4</td>
<td>ATLANTIC (10)</td>
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<td>550 MUSIC (2)</td>
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<td>REPRISE (3)</td>
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<td>WARNER BROS. (4)</td>
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**Top Soundtrack Albums**

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<td>WAITING TO EXHALE</td>
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<td>DANGEROUS MINDS</td>
<td>MCA Soundtracks</td>
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<td>THE NUTTY PROFESSOR</td>
<td>Def Jam</td>
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<td>4</td>
<td>PULP FICTION</td>
<td>MCA</td>
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<tr>
<td>5</td>
<td>THE CROW: CITY OF ANGELS</td>
<td>Miramax</td>
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<tr>
<td>6</td>
<td>SET IT OFF</td>
<td>EastWest</td>
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<tr>
<td>7</td>
<td>PHENOMENON</td>
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<td>8</td>
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<td>9</td>
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<td>10</td>
<td>FRIENDS</td>
<td>Reprise</td>
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**Hot Adult Contemporary Artists**

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<tr>
<th>Pos.</th>
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<th>Label</th>
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<tr>
<td>1</td>
<td>MARIAH CAREY (5)</td>
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<td>HOOTIE &amp; THE BLOWFISH (4)</td>
<td>Atlantic</td>
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<td>5</td>
<td>ELTON JOHN (1)</td>
<td>MCA</td>
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<td>6</td>
<td>TAKE THAT (1)</td>
<td>Arista</td>
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<td>7</td>
<td>SOPHIE B. HAWKINS (2)</td>
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<td>8</td>
<td>WHITNEY HOUSTON (3)</td>
<td>Arista</td>
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<td>9</td>
<td>THE TONY RICH PROJECT (2)</td>
<td>LaFace</td>
</tr>
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<td>10</td>
<td>ERIC CLAPTON (1)</td>
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**Hot Adult Contemporary Promotion Labels**

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<td>ARISTA (14)</td>
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**Hot Adult Contemporary Singles & Tracks**

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<th>Pos.</th>
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<tr>
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<td>Take That—Arista</td>
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<td>BECAUSE YOU LOVED ME</td>
<td>Celine Dion—550 Music</td>
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<td>ONE SWEET DAY</td>
<td>Mariah Carey &amp; Boyz II Men—Columbia</td>
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<td>4</td>
<td>BLESSED</td>
<td>Elton John—Rocket</td>
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<td>5</td>
<td>AS I LAY ME DOWN</td>
<td>Sophie B. Hawkins—Columbia</td>
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<tr>
<td>6</td>
<td>NOBODY KNOWS</td>
<td>The Tony Rich Project—LaFace</td>
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<tr>
<td>7</td>
<td>CHANGE THE WORLD</td>
<td>Eric Clapton—Reprise</td>
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<td>8</td>
<td>KISS FROM A ROSE</td>
<td>Seal—ZTT/Sire</td>
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<td>DON'T CRY</td>
<td>Seal—ZTT</td>
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<td>10</td>
<td>ONLY WANNA BE WITH YOU</td>
<td>Hootie &amp; The Blowfish—Atlantic</td>
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<td>11</td>
<td>ALWAYS BE MY BABY</td>
<td>Mariah Carey—Columbia</td>
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<td>12</td>
<td>INSENSITIVE</td>
<td>Jann Arden—A&amp;M</td>
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<tr>
<td>13</td>
<td>GIVE ME ONE REASON</td>
<td>Tracy Chapman—Elektra</td>
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<td>14</td>
<td>YOU'LL SEE</td>
<td>Madonna—Maverick</td>
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<td>15</td>
<td>MISSING</td>
<td>Everything But The Girl—Atlantic</td>
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<td>Whitney Houston—Arista</td>
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<td>17</td>
<td>ROLL TO ME</td>
<td>Del Amitri—A&amp;M</td>
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<td>18</td>
<td>FOREVER</td>
<td>Mariah Carey—Columbia</td>
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<td>19</td>
<td>TIL I HEAR IT FROM YOU</td>
<td>Gin Blossoms—A&amp;M</td>
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<td>20</td>
<td>I LOVE YOU ALWAYS FOREVER</td>
<td>Donna Lewis—Atlantic</td>
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<td>21</td>
<td>RUN-AROUND</td>
<td>Blues Traveler—A&amp;M</td>
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<td>22</td>
<td>IT'S ALL COMING BACK TO ME NOW</td>
<td>Celine Dion—550 Music</td>
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<td>23</td>
<td>SO FAR AWAY</td>
<td>Rod Stewart—Lava</td>
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<td>24</td>
<td>TIME</td>
<td>Hootie &amp; The Blowfish—Atlantic</td>
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<td>25</td>
<td>NAME</td>
<td>Goo Goo Dolls—Warner Bros.</td>
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**Hot Adult Contemporary Promotion Labels**

<table>
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**Top Soundtrack Albums**

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<td>WAITING TO EXHALE</td>
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<td>2</td>
<td>DANGEROUS MINDS</td>
<td>MCA Soundtracks</td>
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<td>THE NUTTY PROFESSOR</td>
<td>Def Jam</td>
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<td>PULP FICTION</td>
<td>MCA</td>
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<td>5</td>
<td>THE CROW: CITY OF ANGELS</td>
<td>Miramax</td>
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<td>6</td>
<td>SET IT OFF</td>
<td>EastWest</td>
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<tr>
<td>7</td>
<td>PHENOMENON</td>
<td>Reprise</td>
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<td>8</td>
<td>SUNSET PARK</td>
<td>Elektra</td>
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<td>9</td>
<td>MORTAL KOMBAT</td>
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<td>ARISTA (10)</td>
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<td>MERCURY (5)</td>
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<td>9</td>
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<td>ROCKET (1)</td>
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</table>
1996
ANOTHER YEAR WITH
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In the U.S. contact Janice Ginsberg (fax: 212-861.2714)
### Hot Adult Top 40 Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. Of Charted Singles) Label</th>
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<tr>
<td>1</td>
<td>HOOTIE &amp; THE BLOWFISH (6) Atlantic (1) Reprise</td>
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<tr>
<td>2</td>
<td>ALANIS MORISSETTE (4) Maverick</td>
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<td>3</td>
<td>NATALIE MERCHANT (3) Elektra</td>
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<tr>
<td>4</td>
<td>CELINE DION (2) 550 Music</td>
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<tr>
<td>5</td>
<td>GIN BLOSSOMS (3) A&amp;M</td>
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<tr>
<td>6</td>
<td>MARIAH CAREY (5) Columbia</td>
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<tr>
<td>7</td>
<td>TRACY CHAPMAN (1) Elektra</td>
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<td>8</td>
<td>BLUES TRAVELER (2) A&amp;M</td>
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<td>SEAL (1) Warner Sunset (1) ZTT</td>
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<td>ERIC CLAPTON (1) Reprise</td>
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### Hot Adult Top 40 Singles & Tracks

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<th>TITLE—Artist—Label</th>
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<td>1</td>
<td>GIVE ME ONE REASON—Tracy Chapman—Elektra</td>
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<td>2</td>
<td>CHANGE THE WORLD—Eric Clapton—Reprise</td>
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<td>3</td>
<td>WONDER—Natalie Merchant—Elektra</td>
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<td>4</td>
<td>BECAUSE YOU LOVED ME—Celine Dion—550 Music</td>
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<tr>
<td>5</td>
<td>NAME—Goo Goo Dolls—Warner Bros.</td>
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<tr>
<td>6</td>
<td>I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic</td>
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<td>7</td>
<td>INSENSITIVE—Jann Arden—A&amp;M</td>
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<td>REPRISE (9)</td>
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### Top Contemporary Christian Artists

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<th>Pos.</th>
<th>ARTIST (No. Of Charted Albums) Label</th>
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<tbody>
<tr>
<td>1</td>
<td>KIRK FRANKLIN AND THE FAMILY (3) Gospo Centric</td>
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<tr>
<td>2</td>
<td>DC TALK (2) Forefront</td>
</tr>
<tr>
<td>3</td>
<td>JARS OF CLAY (2) Essential</td>
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<tr>
<td>4</td>
<td>MICHAEL W. SMITH (3) Reunion</td>
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<tr>
<td>5</td>
<td>STEVEN CURTIS CHAPMAN (3) Sparrow</td>
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<td>6</td>
<td>POINT OF GRACE (3) Word</td>
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<td>7</td>
<td>NEWSBOYS (2) Sparrow</td>
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<td>8</td>
<td>CARMAN (2) Sparrow</td>
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<td>9</td>
<td>ANDY GRIFFITH (1) Sparrow</td>
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<tr>
<td>10</td>
<td>CECE WINANS (2) Sparrow</td>
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### Top Contemporary Christian Albums

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<tr>
<td>1</td>
<td>JESUS FREAK—dc Talk—Forefront</td>
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<td>JARS OF CLAY—Jars Of Clay—Essential</td>
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<td>3</td>
<td>WHATCHA LOOKIN’ 4—Kirk Franklin And The Family—Gospo Centric</td>
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<td>I’LL LEAD YOU HOME—Michael W. Smith—Reunion</td>
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<td>I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS—Andy Griffith—Sparrow</td>
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<td>R.I.O.T.—Carmen—Sparrow</td>
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<td>WOW-1996: THE YEAR’S 30 TOP CHRISTIAN ARTISTS AND SONGS—Various Artists—Sparrow</td>
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<td>8</td>
<td>TAKE ME TO YOUR LEADER—Newboys—Starsong</td>
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<td>MY UTMOST FOR HIS HIGHEST—Various Artists—Word</td>
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<td>THE WHOLE TRUTH—Point Of Grace—Word</td>
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<td>SIGNS OF LIFE—Steven Curtis Chapman—Sparrow</td>
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<td>BLOOM—Audio Adrenaline—Forefront</td>
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<td>THE MUSIC OF CHRISTMAS—Steven Curtis Chapman—Sparrow</td>
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<tr>
<td>17</td>
<td>LIFE LOVE &amp; OTHER MYSTERIES—Point Of Grace—Word</td>
</tr>
</tbody>
</table>

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FOREFRONT RECORDS

NUMBER 2 TOP CONTEMPORARY CHRISTIAN LABEL

NUMBER 1 TOP CONTEMPORARY CHRISTIAN ALBUM - dc Talk JESUS FREAK

NUMBER 2 TOP CONTEMPORARY CHRISTIAN ARTIST - dc Talk

NUMBER 14 TOP CONTEMPORARY CHRISTIAN ALBUM - AUDIO ADRENALINE BLOOM

NUMBER 32 TOP CONTEMPORARY CHRISTIAN ALBUM - REBECCA ST. JAMES GOD

NUMBER 34 TOP CONTEMPORARY CHRISTIAN ALBUM - dc Talk FREE AT LAST

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CRITICS' POLL

\[\text{Continued from page YE-64}\]

DEBORAH EVANS PRICE
Associate Country Editor, Contemporary Christian Correspondent

1. "Keith Gattis" (RCA).
2. Steve Curtis Chapman, "Signs Of Greatness (Sparrow)."
3. Travis Tritt, "The Restless Kind" (Warner Bros.).
4. "Jo Dee Messina" (Curb).
5. "Phil Vassar" (Steelewood Records).
6. "Dawson's Creek" (Mercury/Jeffrey).
7. "Beverly Mahoney" (Columbia).
8. "Donny Hathaway" (Elektra).
9. "Steven Curtis Chapman" (Sparrow).
10. "John Michael Montgomery" (MCA)

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O, Christmas Z,  O, Christmas Z...

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1. Celine Dion, "To Love You More" (Epic/Sony). Lux, graceful pop perfection from a voice that stands to transcend time and trends.
2. The Cranberries, " Chains " (Epic). Once, it was enough to be an exalted songwriter, vocalist and live performer. Radio, where were you?
4. Jewel, "Foolish Games" (Atlantic). Folksy modern/popp sans the pretension.
5. LeAnn Rimes (Curb), Mandy Barnett (Asylum). At last, country gets the real thing—again.
6. Battle of the nouveau modern/top-40 bands: Bush, "Comedown" (Trauma/Interscope); No Doubt, "Tragic Kingdom" (Trauma/Interscope); Oasis, "Don’t Look Back in Anger" (Epic).
8. Battle of the eyeliner: Fiona Apple (Clean Slate/Work/Sony), the smoke; Garbage (Almo/Sounds/Geffen), the books, the look; Jordan Hill (Atlantic) the voice; Amanda Marshall (Epic) the lyrics.
9. The best is back: Kristine W. (RCA); Amber (Tommy Boy); No Mercy (Arista); WKUT New York for bringing the beat back to nationwide top 40.

Top Gospel Artists

Pos. ARTIST (No. Of Charted Albums) - Label
1. KIRK FRANKLIN AND THE FAMILY - Gaspo Centric
2. FRED HAMMOND (2) - Benson
3. YOLANDA ADAMS (3) - Tribute
4. CECE WINANS (2) - Sparrow
5. V.I.P. MUSIC & ARTS SEMINAR MASS CHORUS - Verity
6. MISSISSIPPI MASS CHOIR - Malaco
7. REV. CLAY EVANS (1) - Meek
8. ANointed (2) - Word
9. COMMISIONED (1) - Benson
10. THE NEW LIFE COMMUNITY CHOIR; Featuring John P. Kee (1) - Verity

Top Gospel Albums

Pos. TITLE - Artist - Label
1. WHAT S THE MEANING OF THE NIGHT - Kirk Franklin & The Family - Gaspo Centric
2. KIRK FRANKLIN AND THE FAMILY - Kirk Franklin & The Family - Gaspo Centric
3. ALONE IN HIS PRESENCE - CeCe Winans - Sparrow
4. THE SPIRIT OF DAVID - Fred Hammond & Radical For Christ - Benson
5. STAND! -XLP Music & Arts Seminar Mass Choir - Verity
6. KIRK FRANKLIN AND THE FAMILY - Kirk Franklin & The Family - Gaspo Centric
7. I’VE GOT A TESTIMONY - Rev. Clay Evans - Meek
8. I’LL SEE YOU IN THE RAPTURE - Mississippi Mass Choir - Malaco
9. IRREPLACEABLE LOVE - Commissioned - Benson
10. SHOUT UP! - The New Life Community Choir Featuring John P. Kee - Verity
11. BIBLE STORIES - Donald Lawrence & The Tri-City Singers - Crystal Rose

1. Celine Dion, "To Love You More" (Epic/Sony). Lux, graceful pop perfection from a voice that stands to transcend time and trends.
2. The Cranberries, " Chains " (Epic). Once, it was enough to be an exalted songwriter, vocalist and live performer. Radio, where were you?
4. Jewel, "Foolish Games" (Atlantic). Folksy modern/popp sans the pretension.
5. LeAnn Rimes (Curb), Mandy Barnett (Asylum). At last, country gets the real thing—again.
6. Battle of the nouveau modern/top-40 bands: Bush, "Comedown" (Trauma/Interscope); No Doubt, "Tragic Kingdom" (Trauma/Interscope); Oasis, "Don’t Look Back in Anger" (Epic).
8. Battle of the eyeliner: Fiona Apple (Clean Slate/Work/Sony), the smoke; Garbage (Almo/Sounds/Geffen), the books, the look; Jordan Hill (Atlantic) the voice; Amanda Marshall (Epic) the lyrics.
9. The best is back: Kristine W. (RCA); Amber (Tommy Boy); No Mercy (Arista); WKUT New York for bringing the beat back to nationwide top 40.

Top Gospel Artists

Pos. ARTIST (No. Of Charted Albums) - Label
1. KIRK FRANKLIN AND THE FAMILY - Gaspo Centric
2. FRED HAMMOND (2) - Benson
3. YOLANDA ADAMS (3) - Tribute
4. CECE WINANS (2) - Sparrow
5. V.I.P. MUSIC & ARTS SEMINAR MASS CHORUS - Verity
6. MISSISSIPPI MASS CHOIR - Malaco
7. REV. CLAY EVANS (1) - Meek
8. ANointed (2) - Word
9. COMMISIONED (1) - Benson
10. THE NEW LIFE COMMUNITY CHOIR; Featuring John P. Kee (1) - Verity

Top Gospel Albums

Pos. TITLE - Artist - Label
1. WHAT S THE MEANING OF THE NIGHT - Kirk Franklin & The Family - Gaspo Centric
2. KIRK FRANKLIN AND THE FAMILY - Kirk Franklin & The Family - Gaspo Centric
3. ALONE IN HIS PRESENCE - CeCe Winans - Sparrow
4. THE SPIRIT OF DAVID - Fred Hammond & Radical For Christ - Benson
5. STAND! -XLP Music & Arts Seminar Mass Choir - Verity
6. KIRK FRANKLIN AND THE FAMILY - Kirk Franklin & The Family - Gaspo Centric
7. I’VE GOT A TESTIMONY - Rev. Clay Evans - Meek
8. I’LL SEE YOU IN THE RAPTURE - Mississippi Mass Choir - Malaco
9. IRREPLACEABLE LOVE - Commissioned - Benson
10. SHOUT UP! - The New Life Community Choir Featuring John P. Kee - Verity
11. BIBLE STORIES - Donald Lawrence & The Tri-City Singers - Crystal Rose

With apologies to David Letterman, here are the top 10 reasons 1996 was a great year for music: 10. Nirvana, "Incest Soci路径 (Epic); 9. The Smashing Pumpkins, "Gish" (Siempre); 8. The Black Crowes, "Shake Your Money Maker" (Atlantic); 7. PJ Harvey, "Stories From The City, Stories From The Sea" (4AD); 6. The Stone Roses, "The Stone Roses" (Polydor); 5. The Flaming Lips, "The Pikachu Years" (MCA); 4. The Pixies, "Come On Pilgrim" (4AD); 3. Guided By Voices, "Baldwin Hills" (Sub Pop); 2. Pavement, "Dubya" (Sub Pop); 1. Sonic Youth, "Goo" (Sub Pop).
BIG STEPPERS

Kirk Franklin and the Family
Whatcha Lookin' 4
GCC/D 2127

A-1 SWIFT
Tales from the SWIFT
GCC/D 2135

The Kurt Carr Singers
No One Else
GCC/D 2137

Lawrence Matthews
All I Have
GCC/D 2129

The Full Gospel Baptist Fellowship Mass Choir
A New Thing...experience the fullness
Live at the New Orleans Superdome
GCC/D 2131

STILL Cranking Out The Hits!!
AND THANKFUL!!
10. Frank Zappa, "The Lost Episodes" ( Ryko). When the mysterious Dr. Zappa opened his vault, bizarre and wondrous creations slithered out.

**PASSINGS**

Continued from page YE-6

the late 1960s. His "Tiptoe Through The Tulips" was a top 10 pop hit in 1968.

Johnny "Guitar" Watson, 61, in Japan. His 18 chart hits, ranging from '50s R&B ("Gangster Of Love") to mid-'70s funk classics (" Ain't That A Bitch"), endeared him to pop and blues fans.

country singer Faron Young, 64, in Nashville. His hits spanned the '50s ("Live Fast, Love Hard, Die Hard"), '60s ("Hello Walls") and '70s ("Some Kind Of Woman!").

**SONGWRITERS**


Ted Daffan, 84, in Houston. A steel guitarist and songwriter, his songs were covered by Ray Charles and George Jones, among others.

Irving Gordon, 81, in Los Angeles. Composer of such standards as " Unforgettable" and " Prelude To A Kiss," he also wrote the classic Abbot & Costello comedy routine " Who's On First?"

Evelyn Danzig Levine, 94, in Los Angeles. A concert pianist, she wrote the music for the '50s standard "Scarlet Ribbons."

Joe Seneca, 82, in New York. Though he was best-known as a character actor, Seneca's songwriting talents had two of his songs charting twice in the top 20 of Billboard's Hot 100.

**EXECUTIVES**

Lawrence Beck, 87, in Boston. He founded the Berklee College of Music.

Wes Farrell, 56, in Fisher Island, Fla., a songwriter in New York's legendary Brill Building, he later founded and became CEO of Music Entertainment Group, Inc.

Veteran music-publisher Leonard Feist, 86, in New York. Feist's career included a 50-year stint with the National Music Publishers' Association (first as executive VP and later as president).

Founder of Boston's Folklore Productions, a concert promotion company, Manuel A. "Manny" Greenhill, 80, in Los Angeles. He worked with such performers as Flatt & Scruggs, Mahalia Jackson, Bob Dylan and Joan Baez, combining management and promotion with political concerns.

Don Hunter, 44, in Los Angeles. He was national director of sales and gospel promotions for Bellmark Records.

Angelo John Novarese, 72, in Memphis. Founder of the Pop Tunes store chain, he was also co-founder of Hi Records, home to Al Green and Ann Peebles.

**RADIO**

Jack Lacy, 79, in San Sebastian, Spain. He was a radio personality on New York's WINS from the late 1940s until 1965.

**RETAIL**

Maurice "Maury" Bloom, 78, in Buffalo, N.Y. He had been in the music-retail business since the late '40s, in addition to hosting a jazz radio program.

Earl Anthony Marx, 56, in Honolulu. His career in record distribution and retail began in the '50s. Most recently, Marx was marketing director for Surfside Distributors.

**GOSPEL**

Continued from page YE-90

30 COUNT ON GOD—Dottie Peoples & The Peoples Choice Chorale—Atlanta International

31 SHAKIN' THE HOUSE...LIVE IN L.A.— Various Artists—MCA

32 JUST A WORD—Shirley Caesar's Outreach Convention Choir—Word

33 A SONG IN THE NIGHT—Innervision—CBS

34 TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR— The Florida A&M University Gospel Choir—Crystal Rose

35 UNDER THE INFLUENCE—Anointed—Word

36 A NEW THING...EXPERIENCE THE FULLNESS—Full Gospel Baptist Fellowship Mass Choir—Gospo Centric

37 PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST—Radical For Christ—Integrity

38 LOVE BRUGHT ME BACK—Bolton—Word

39 TOGETHER AS ONE—Various Artists—Intersound

40 GREATEST HITS—BeBe & CeCe Winans—Sparrow

**Top Gospel Labels**

**Top Gospel Distributors**

**GOSPO CENTRIC** (7)

**BENSON (9)**

**WORD (8)**

**VERITY (6)**

**SPARRROW (4)**

**MALACO (10)**

**TRIBUTE (5)**

**ATLANTA INTERNATIONAL (6)**

**CRYSTAL ROSE (4)**

**MEK (2)**

**Top Gospel Distributing Labels**

**DISTRIBUTING LABEL (No. of charted Albums)**

**GOSPO CENTRIC (7)**

**BENSON (9)**

**WORD (8)**

**VERITY (6)**

**SPARRROW (4)**

**MALACO (10)**

**TRIBUTE (5)**

**ATLANTA INTERNATIONAL (6)**

**CRYSTAL ROSE (4)**

**MEK (2)**
Gospel Music...

....Spreading the Good News.
Hotel rooms even a rock star doesn't have the heart to trash.

Publishers Hold Their Own, Look Ahead to Digital Delivery

IN AN EARLIER ERA, when smaller financial returns came from global exposure and technology to expose copyrights was limited, a flat year in worldwide recording sales would have had a decidedly negative impact on the U.S. music publishing community.

Although publishing's 1996 financial figures won't be available for a year or so (the difficult task of assembling global numbers lies with gatherings pooling the National Music Publishers' Association, (NMPA), they are likely to hold up well.

That's because publishing's growth can no longer be measured in a do-or-die fashion from music industry income. There is just too much revenue flowing from other media sources—Hollywood's extensive use of new and catalog songs, home video, satellite broadcasting—to put a damper on publishing.

The music industry's resurgence in the early '90s, coinciding with the introduction of the CD, has been a boon to publishers.

The latest annual figures are from 1994, when, as NMPA reported in mid-1996, a record 58 territories reported $6.83 billion in royalty payments of all types (mechanical, performance, etc.), representing a 16% increase in revenues from 1993.

Not surprising is the continuing status of North America as the No. 1 revenue producer.

The headline news was Japan's No. 2 position, replacing Germany, which dipped to No. 3. Helping Japan in 1993-94 was the gain of the yen against the U.S. dollar; however, it should be noted that the dollar has lately been growing solidly against the yen.

In the U.S., the publishing industry rolled along without seismic deals or catalog acquisitions, nor were there common legal challenges in the courts or further noteworthy attempts in Congress to engage in what the publishing community likes to call “copyright erosion.” That term refers to attempts to get the courts and Congress to sanction the siphoning of royalty dollars away from publishers by segments of the business world that challenge the need to pay for usage in the first place.

Such matters await legislative resolutions.

If there is one break in the silver lining, it appears to be publishers' co-ventures with producers and labels.

Many such deals have been wrought in recent years by multinational U.S. publishers, especially with producers, who are likely to be songwriters and have strong ties with major acts. There is some degree of concern that the batting average among such arrangements is falling short of expectations, especially given the huge amounts of money publishers have poured into producers with a track record of hits.

Meanwhile, after years of handing their own publishing, a number of veteran songwriters have been finding success through new corporate deals. One prime example in 1996 was Jim Steinman, who has joined forces with PolyGram Music. His deal involves the musical “Whistle Down The Wind,” which features music by Andrew Lloyd Webber. The show is preparing for a spring 1997 Broadway debut.

In 1996, publishers also stepped up their involvement in providing music, catalog or otherwise, for soundtracks. BMG Music and Zomba Music are examples of West Coast companies that have in-depth setups for such usage.

As for print music, NMPA’s report saw the field holding its own, with revenue that accounted for 16% of the worldwide publishing market. Most of it came from the U.S., at $187.30 million, compared with $802.12 million worldwide.

For the U.S. publishing community, 1997 will be the year to come to grips with the new mechanical royalty rate, which will be implemented January 1998. With relations between publishers and labels much improved in recent years, bargaining is not likely to go from crisis to crisis. Sources close to the preliminary discussions indicate that it is likely that a penny rate per side will be maintained, rather than a formula that uses percentages of recording wholesale prices, the method employed in most other countries.

From a corporate perspective, it seemed at times in 1996 that one of the most important acquisitions in music publishing history might occur. That is, the rumored sale of EMI Music's label and music publishing interests to entities willing to pay up to $10 billion. Publisher alone would command an all-time acquisition price, somewhere around $4 billion.

At year's end, however, EMI Music was not denying the possibility of such a monumental deal, but, with music in the can with candidate, it was actually claiming that authors were hard to come by.

The industry's business doldrums could get a much-needed lift from DVD. Copyright issues have yet to be worked out to assure a launch early in 1997 (such issues put thought of a late-1996 launch to rest), but DVD will eventually come to the market. Its success—the kind that was generated by its audio CD cousin more than a decade ago—will be a royalty winner for music publishers. It could also form the basis for a new, higher-quality audio CD.

The NMPA report states, “While the majority of royalties collected by NMPA unit the Harry Fox Agency derive from mechanical royalties, revenues from karaoke, interactive games, and MIDI are growing fast. In recent years, royalties on the sales of karaoke software have been doubling annually.”

None of this is assured, of course, but music publishing, in essence, is likely to be a chief beneficiary of any hot new home-entertainment technology that, as it must, uses songs in one form or another to reach audiences.

And because music publishers and the home entertainment industry have done their homework, there won't be many broad legal hassles to deal with when it comes to digital playback/recording technologies. To be sure, copyright challenges in the courts are not likely to diminish individual claims of proper payments.


THE YEAR'S TOP FOLIO SELLERS

CHERRY LANE MUSIC:
1. Metallics, "Load."
3. Soundgarden, "Down On The Upside."
4. Bonnie Raitt, "Road Tested."
5. Dave Matthews Band, "Crash."

HAL LEONARD CORP:
1. Alanis Morissette, "Jagged Little Pill.
3. Red Hot Chili Peppers, "One Hot Minute.
4. (Bach's) "The Story" Morning Glory."
5. "Foo Fighters."

MUSIC SALES CORP:
1. Tori Amos, "Boys For Pele."
2. Stone Temple Pilots, "Tiny Music ... Songs From The Vatican Gift Shop" (guitar tablature edition).
3. "Seal."
4. Natalie Merchant, "Tigervill."

WARNER BROS.
1. Green Day, "Insomniac."
2. Jim Brickman, "By Heart."

Hailing The Indies. MCA Music Publishing, MCA Records Soundtracks, and MCA Special Products hosted a party recently on the Universal Lot in Los Angeles for members of the Independent Features Project, a foundation for emerging filmmakers. Shows from left to right, from the first quarter of 1997, when the video and video "Nancy Boy" will be released. Shown, from left, during the group’s recent appearance at Los Angeles' Viper Room are drummer Robert Schultzberg; Ira Jaffe, president of Famous Music; guitarist/fan singer Bran Makou; keyboard Steve Oldsell; and Bobby Carlton, senior creative director of Famous Music.
eventually reduced to 16 bits and 44.1 kHz for release on CD, the extra resolution at the front end of the recording chain has helped the studio community fulfill the promise of increasingly clear, open, realistic sound, say producers and engineers across the board.

The legacy of 1996 is that of an industry primed for the next generation of digital audio. When DVD finally does make its entrance—probably in 1997—recorders will be able to experience the full range of high-bit, high-sampling digital sound, from the opening note of a composer's first session through its commercial release.

Already, EMI France recording artist Michel Jonasz cut his new album, "Soul Music Airliner," in a Sonic Solutions SonicStudio workroom in 24 bits at 88.2 kHz. Furthermore, the project was kept at that level of resolution until the final mastering stage at Gateway Mastering in Portland, Maine. Gateway owner and chief engineer Bob Ludwig said after working on the Jonasz album that high-resolution digital sound is vastly superior to CD-quality audio.

Ludwig and other proponents of high-resolution audio have closely watched the progress of Sony's Direct Stream Digital (DSD) technology, a process that could affect the entire chain from recording to archiving.

DSD takes a high-speed, one-bit stream from a modified analog-to-digital converter and feeds the data, without any compression or conversion to another format, through a digital-to-analog converter and an analog low-pass filter for playback. Because of the format's inherent flexibility, its output can be scaled down to virtually any combination of word length and sampling rate, enabling compatibility with CD, DAT, and such future digital audio carriers as DVD; according to Ludwig, DSD can be used as an all-purpose medium for the recording, mastering, replication, and archiving of music.

In addition, DSD allows producers and engineers to allocate their "bit budget" as they desire. For example, to allocate higher sampling frequencies to the left and right audio channels of a multichannel mix than to the sound-effects tracks.

In another example of pioneering technology, Scottish recording artist of Rae and Loace tracked an entire album live via Integrated Services Digital Networks (ISDN) links between locations in Scotland, England, and the U.S., for the Scottish recording artist of Rae and Loace.

While those and other professionals pushed the technological envelope, other members of the industry had more pressing matters on their minds this year. New York's Power Station was auctioned off after a protracted bankruptcy forced the studio to close. Although it appeared that Power Station's gear might be liquidated and its storied premises in New York's Hell's Kitchen turned over to food service, the Hill at the Hill is a midrange board designed by a Japanese entrepreneur Voikunanath Kanamori for a reported price of $1.3 million. The transaction allowed Power Station to remain virtually intact as a studio, reopening last summer as Avatar Inc. under the direction of industry veteran Zane Thrall, a former Power Station employee.

Nashville saw its share of studio activity this year. Allen Sides, owner of the Los Angeles-based Ocean Way, opened his first facility in Nashville in an old church and recity on Music Row. The studio veteran and long-time friend of U.S. studio owner to purchase a Sony (Continued on next page)
PRO AUDIO INDUSTRY TESTS DIGITAL BOUNDARIES IN '96

(Continued from preceding page)

Oxford console, following the world's first installation at Studio GuillaumeTell in Paris.

Another event that cemented Nashville's reputation as a world-
class recording mecca was the relocation to that city of the Harman Pro Group, a collection of manufact-
urers that includes U.K.-based Soundcraft and BSS Audio, Austrian-
microphone maker AKG, and Swiss tape deck manufacturer Studer.

In New York and Los Angeles, women are now at the helm of major
recording studies, with Thrall assuming the presidency of Avatar, and
Rose Mann-Cherney taking the same position at Record Plant. Their
appointments promise to raise the stakes for women in an industry
that has long been dominated by men.

The rebirth of Power Station as Avatar—and of the former Skyline
Studios in New York as Alien Flyers—suggests that the high-end
studio business is more robust than other music industry sectors such as
record labels and retailers, which shrank greatly in 1996. Furthermore,
the preservation of facilities like Power Station sent a positive
message to the entire studio industry, especially in the wake of Bad
Animals' decision early this year to exit the music-recording business
and concentrate exclusively on post-production.

Few companies benefited from the health of the high-end recording
market as much as Solid State Logic (SSL), which positioned itself as
the Rolls-Royce of the studio industry, supplying state-of-the-art
capacities to the world's most luxurious studios. The key to SSL's for-
tunes has been the runaway success

of its top-of-the-line 9000 J series console, now the mainstay of such
studios as Quad and Right Track in New York, Larabee, Ocean Way, and
the Record Plant in Los Ange-
les; and the new Masteronics
Tracking Room in Nashville.

On the other end of the spectrum, Yamaha fulfilled its mission to vir-
tually corner the market for small-
and medium-scale digital mixing
with its ubiquitous 02R Digital
Recording Console, used for
such diverse applications as surround-
and music-opening, project-studio rec-
cording/mixing, and commercial
production, and as a sidecar to high-
ticket consoles in large facilities.

Yamaha was also the first compa-
y out of the gate with a MiniDisc
4-track unit—a format that promises
to revive the flagging MD and put a painful nail in the hand of the home recorder. Other compa-
ynes to introduce such units were MD creator Sony and portable studio
pioneer Tascam.

MD multitracking has been praised by industry pros for its abil-
ity to capture the spontaneity of the creative moment in sound quality
that approaches that of the CD.

Although the 4-track products have only recently started shipping, they are expected to make a significant impact on the industry.

In Europe, one of the year's high-
lights was the establishment of
the European Sound Directors Assn., a grouping of record producer, sound
director, and audio engineer organiza-
tions including Re-Proc (U.K.)/
GONG (Netherlands), GRAP
(France), VDT (Germany), OTMV
(Austria), ASD (Russia), and Re-Pro
Italy.

1996 was an eventful year for
digital audio, it was downright
tumultuous for blank media manu-
facturers. Late last summer, U.S.
leader Quantegy (formerly Ampex)
purchased the assets and remaining
inventory of SM's pro audio and
videotape products, effectively buy-
ning out one of its largest competi-
tors.

In a separate development, Turk-
ish media conglomerate RAKS
Holdings A.S. signed a letter of intent to acquire German giant
BASF Corp.'s Magnetic Media
Products division. However, the
RAKS/BASF deal fell through after,
and BASF was eventually acquired
by Korean company Kohap
Group.

The consolidation of the tape
industry reflects a general market
shift toward non-tape media. By now,
the CD has long eclipsed other con-
sumer sound carriers, and in the
professional realm, more studio pros are recording and editing on hard-
disc-based platforms.

Another industry that is showing
signs of consolidation is the replica-
tion business, with the largest non-
label-affiliated company in Canada,
Toronto-based Cinram, signing
a letter of intent to purchase Disc
Manufacturing Inc. (DMI) of Chi-
gos, the largest indie replicator in
the U.S. If consummated, the deal
would create the largest indepen-
dent replication house in North
America.

Although it remains to be seen whether other replicators will fol-
low the consolidation model estab-
lished by Cinram and DMI (and
Allied Film & Video and Hauppauge
Manufacturing Group in 1994),
industry observers have noted that
the business is ripe for consolidation
following aggressive expansion in
the wake of increased demand for
CDs, CD-ROMs, and other media
products.

By this time next year, replicators
will probably have a new product
range with which to contend, as DVD
titles trickle into the marketplace.

Looking further ahead, DVD promis-
tes to revitalize the entire industry
by opening the way to new catalog re-
sues, offering attractive archiving options to labels and providing music,
film, and computer buffs with a pow-
cerful entertainment platform. This
year more than ever before, the pro
audio industry has unequivocally
 signaled its readiness for such a chal-
 lenging future.
’96 Int’l Market A Study In Contrasts

Dion, PolyGram Lead The Year’s Stories

[BY JEFF CLARK-MEADS]

LONDON—Being in the spotlight may not be a comfortable experience, depending on how much heat comes with the light.

For Polygram, Celine Dion, there was nothing more than a warm glow in 1996, as her albums in two languages, “D’Ess” and “Falling Into You,” brought her success over a large portion of the planet.

But PolyGram, a company that changed the shape of mechanical royalty systems in Europe and announced the shedding of 400 jobs in a global re-vamp, there are those who probably feel a little singed by the attention the company attracted in 1996.

For the polymorphous independent record sector, 1996 was the year it started to feel it was worthy of being back in the heat of the action again.

The contrasting experiences of Dion and PolyGram show the contrasting perceptions of the state of the market this year. There are those who say that good music will always sell well, and no doubt Sony will say that Dion’s impact is powerful evidence of that.

However, there are others who say that no matter how attractive your catalog and repertoire are, if consumers are tightening their belts rather than opening their wallets, music is the first thing that will be crossed off their shopping lists. Witness, they argue, the impact of recession in Scandinavia, where records (and, in large measure, the same records) are selling far less well than they are in neighboring, post-recessionary Britain.

To stay successful in such trying conditions, PolyGram announced in 1996 a global restructuring that, the company emphasizes, is not a sign of failure but of prudent planning to keep it lean and healthy into the future.

Perhaps, though, the most significant—and certainly the most contentious—thing PolyGram did during the year was to introduce the concept of direct distribution to the mechanical royalty structure in the European Union. To do so, the company cut the revenues of all the continental European collecting societies in one stroke.

However, the question of whether it has blazed a trail for others to follow remains unanswered. So far, no other record label or publisher has gone the PolyGram route. If none chooses to do so, the company is likely to remain isolated in the sea of the collecting societies’ opprobrium. If others do follow the lead, it may well be the collecting societies that start to feel isolated.

It was not only in Europe, though, that mechanical societies started to feel the dawn of a new era. In Asia, 1996 was the year that the Memorandum of Understanding (MoU) between the five major labels over mechanical systems began to emerge as the regional standard.

This document, first introduced in 1994, facilitates the disbursement of mechanical royalties from the major labels to their sister publishing companies—which is exactly the same procedure PolyGram introduced in Europe (with the help of the U.K.’s Mechanical Copyright Protection Society) as direct distribution.

However, in Asia, the MoU is providing a framework where none existed. Under it, the 14 signatory labels and publishing companies agree to a mechanical rate of 5.4% of published price to dealers.

While the MoU’s impact has been slow arriving, it has resulted in Taiwanese labels making their first-ever mechanical payments this year. Korea, Indonesia, Thailand, and the Philippines are now set to follow suit.

Also in Taiwan, independently owned Rock Records helped the indie sector to feel that 1996 was the year it started to emerge from its chrysalis.

Reversing an established trend of Japanese companies expanding overseas, Rock broadened its Taiwanese (Continued on next page)

THE-TOP-STORIES

- Electronic Point-Of-Sale Charts Introduced In Germany, Italy, Malaysia, And Australia
- Governments In The Netherlands And Italy Begin Investigations Into Potential Labels Cartel; Authorities In Australia And France Continue To Monitor Record-Industry Practices.
- Parallel Imports Divide Labels And Retailers In Hong Kong.
- Trans-Shipments Are Bone Of Contention For Labels And Dealers In The European Union.
- World Intellectual Property Organisation Aims To Protect Labels, Publishers, And Artists In The Digital Age
- EMI Music Publishing Worldwide Reaches Truce In Its War With European Mechanical Collecting Societies
- Leading German Rackjobber TVG-WD Warren Foldes
- HMM Returns To Continental Europe With Store In Oberhausen, Germany

Int’l’, Domestic Labels On The Move In Japan

[BY STEVE MCCLURE]

TOKYO—Political and copyright issues dominated the Japanese headlines in 1996, as domestic and international labels sought to protect or advance their positions.

In February more than 1,300 people from all sections of the Japanese music industry demonstrated in front of the Japanese parliament in support of the controversial resale price maintenance (RPM) system. The RPM system, which allows record companies to set retail prices of domestically manufactured sound carriers (including both domestic and foreign repertoire) is being reviewed by the influential Fair Trade Commission.

Japan moved closer to extending retroactive copyright protection for sound recordings from 25 to 50 years, after complaints by the U.S. and the European Union. Those nations maintain that under the World Trade Organization’s Trade Related Intellectual Property Agreement’s (TRIP) system, which allows record companies to set retail prices of domestically manufactured sound carriers (including both domestic and foreign repertoire) is being reviewed by the influential Fair Trade Commission.

A guide to the word for music television in Asia, reaching

220 million viewers from India to Japan and China to the UAE.


New German Acts Flourish; Market Weathers Slump

[BY WOLFGANG SPÄHR]

HAMBURG—1996 was a year of contrasts for the German music market. A large and colorful bouquet of new names racked up six-digit sales largely with German-language titles and provocative lyrics. Yet, at the same time, the German record market has been hit by a dramatic slump in consumer spending in the last part of the year. The top 20 hits of the last few months have generated sales as much as 50% less than those of the previous year. The drop in German record sales is probably so great that mechanical rights society GEMA will not be able to cover the shortfall in mechanical rights income in the local market with the increase in foreign revenues.

There has been a touch of depression in the German market in the last four months, contrasting starkly with the creativity of the young generation of music-makers, who are coming to the fore with a renewed happiness and openness.

In 1994, the cheeky generation of German acts included such names as Blumchen (edel), Tic Ti Toe (BMG Hamburg), Captain Jacks (EMI), Fettes Brot (Intercord), Der Wolf (Mercury), and Creme 21 (Sony). They were the surprises of the year. But established artists also proved (Continued on page 56)
In Asia, Familiarity And Surprises

By GEOFF BURPEE

HONG KONG—If you were to go by Asia's barometer of yore—the Hong Kong record buyer—the region's steady but unquestionential penchant for Eurocentric ballads continued unabated in '96. It all looks pretty predictable: Celine Dion's album "Falling Into You" (Sony) was the overall best seller at Hong Kong's HMV stores, followed by Air Supply's "New And Forever—Greatest Hits Live" (BMG). Here as elsewhere, Dot, Air Supply, BMG's Kenny G, and other AOR, MOR, ballad-driven, or easy-listening acts received top priority from major. What was ominous is that you had to check the No. 3 slot to find an album by a local Cantopop artist—Jacky Cheung ("Le "Lest Lui Sy" (PolyGram)). Other Chinese releases selling briskly were Emi Chou's "Complete Collection" (Rock Records) and Csoh Phang's "Outside The Window" (EMI).

Quotas Help French Industry Local, Established Acts Benefit

By EMANUEL LEGRAND

PARIS—1996 will not be remembered by the French music industry for its major innovations. It will be looked at as the year of flat sales, increasing pressure from major retail accounts, and an economy hurt by the French crisis.

Yet the industry benefited from the implementation of quotas of 40% French content on all radios and music channels, which began Jan. 1. Observers say quotas boosted local production, which grew to more than 50% of the market and new talents in the pop/rock arena. The major companies also invested on local media, especially on radios. Independents complain, though, that locally produced dance music did not benefit from the measure.

If quotas gave more exposure to local product, they mainly benefited established acts. Record company executives agree that stations now play more French music. For a while, it looked like too few new acts are actually supported by radio stations. Another source of satisfaction was the rebirth of the singles market, boosted by CD singles sales. For the first nine months of 1996, sales of CD Singles increased by 9%, and it remained at the same period in 1995, when 21 million units were sold.

Interestingly, the growth in singles sales has helped more national acts than international ones, which analysts view as a direct consequence of quotas.

The industry also got involved in a round of discussions with retailers and the Ministry of Economics about the concept of record pricing. Two of the industry's major promotional tools were also in the spotlight—the airplay monitoring system and the sales chart, which is currently being reviewed.

Despite Legislative Setback, U.K. Music Biz Had Good '96

By DOMINIC PRIDE

LONDON—After years of trying to sit at the political table, the British music business got the government to come to its party in 1996.

Secretary of State for National Heritage, Virginia Bottomley announced the British Awards in February, raising hopes that the government had recognized popular music as a legitimate and valuable contributor to the cultural as well as the economic life of the country.

Yet these expectations were dashed when a draft of the new Copyright and Related Rights Regulations was whipped through both houses of Parliament in less than two sours. Some important music-industry requirements were pointedly ignored. The new legislation, which went into force Dec. 1, has given artists a statutory right to revenues from broadcast royalties, but the proposals do not include a provision for statutory payment of royalties by bars and folk that play music for their customers.

Thankfully, though, record sales continued, and "Spice Up Your Life" by the Spice Girls topped the charts in September. The local scene was quite active in 1996, with several established acts making a comeback after many years. Sales results were mixed. Barbara recorded her first album in 14 years (Mercury) and saw it go straight to No. 1. Michel Polnareff's live album "Live At The Roxy" (S.M.A.L.L.) was the first six-months' best seller. Other established acts making a return were Charles Aznavour, whose complete recordings have been released by EMG, Françoise Hardy (Virgin), Etienne Daho (Virgin), and Christophe (Epic). But times remain tough for new acts—quotas or not—and few have been able to make a breakthrough. Among new acts, it was the year for Acts (Mercury) and S.M.A.L.L. (PolyGram), Lili Bousquet (Epic), and Les Marmottes (Virgin) on the charts in twenty-six weeks. Rap also entered a consolidating phase with the arrival of Dee Groot (Virgin), Reciproc (S.M.A.L.L.), Stormy Bugz (Columbia), and Akhenaton (Delabel).
**EUROCHART** 12/1/96

**SINGLES**

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<thead>
<tr>
<th>Week</th>
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<th>Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Breathe Prodigy</td>
<td>&quot;Rosary&quot;</td>
<td>RCA</td>
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<tr>
<td>2</td>
<td>Matchbook</td>
<td>&quot;Don't Think I've Forgotten&quot;</td>
<td>Seatbelt</td>
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<tr>
<td>3</td>
<td>The Blue</td>
<td>&quot;Crying&quot;</td>
<td>Atlantic</td>
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<td>The Prodigy</td>
<td>&quot;Pornograffitti&quot;</td>
<td>Distinctive</td>
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<td>5</td>
<td>The Prodigy</td>
<td>&quot;Funky Shit&quot;</td>
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<tr>
<td>6</td>
<td>The Prodigy</td>
<td>&quot;Who's That Girl?&quot;</td>
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<td>The Prodigy</td>
<td>&quot;Firestarter&quot;</td>
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**ALBUMS**

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<th>Label</th>
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<td>1</td>
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<td>Matchbook</td>
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<td>Seatbelt</td>
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<td>The Prodigy</td>
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<td>6</td>
<td>The Prodigy</td>
<td>&quot;Funky Shit&quot;</td>
<td>Distinctive</td>
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**HITS OF THE WORLD**

**CONTINUED**

**GLOBAL MUSIC PULSE**

**THE LATEST MUSIC NEWS FROM AROUND THE PLANET**

**EDITEED BY DAVID SINCLAIR**

A look at music news from around the world in 1996:

**JANUARY—BELGIUM**: "Helmut Lotti Goes Commercial" (RCA) becomes the best-selling album in the history of the Belgian record industry, selling 200,000 copies since its Nov. 13, 1995, release. **JAPAN**: New group globe, the brainchild of whiz-producer and record label boss Tetsuya Komuro, wings its way to No. 1 with the single "Departures" (Avex Trax).

**FEBRUARY—FINLAND**: Rapidly becoming established as a live favorite in the clubs of Helsinki, the intriguingly named group Ultra Era scores an unlikely radio hit with its self-financed debut EP "Hautusten Kihlotaava Maku" (The Exciting Taste Of Temptation).

**MARCH—NEW ZEALAND**: The New Zealand Symphony Orchestra and National Youth Choir get together with Neil and Tim Finn, Dave Dobly, Annie Cruummer, and poet Sam Hunt to perform arrangements of 17 songs by Kiwi group Split Enz.

**APRIL—POLAND**: Having dominated airplay, club, and radio charts for months with its platinum (250,000 units) album "Sax & Sex" (A&A/Intersounds), saxophonist/composer Robert Cho-

**MAY—BRAZIL**: After writing No. 1 songs for other artists, dynamic 30-year-old singer/punktessionist Carlos Brown releases his first solo album, "Alfagama Betizado" (EMI Brazil) ... **SLOVENIA/SERBIA**: Four bands from Serbia—Love Hunters, Nothing But Logopeds, Savares, and Goblins—undertake a short tour of Slovenia, one of several tentative cultural exchanges intended to solidify bridges between the former Yugoslav republics.

**JUNE—SOUTH AFRICA**: "Yo, Mi, Me, Contigo" (BMG/Ariola) by veteran singer/songwriter Joaquín Sabina cracks onto the album chart at No. 1. It features contributions by top international musicians such as Carlos Varela from Cuba and Manu Chao from France ... **SINGAPORE**: Memorabilia of the country's pop history are assembled for an exhibition called "Retrospin: Sounds Of Singapore From The '60s To The '90s" at the National Museum.

**JULY—TIBET/U.K.**: Tibetan singer Yunchen Lhamo is among the numerous acts to perform at the Womad Festival in Reading, England ... **FRANCE**: 44-year-old guitarist Marcel Dadi is among the casualties of "Pig's Flight West," which crashes soon after taking off from Woking, killing all on board.

**AUGUST—CZECH REPUBLIC**: Liquid Harmony, the alternative dance act fronted by U.S.-

**SEPTEMBER—DENMARK**: Singer Hanne Boel confirms her status as the best-selling female artist in Scandinavia when her album "Silent Violence" (EMI Medley) is certified gold (250,000 units) in Denmark and Norway on its Sept. 28 shipping date ... **TURKEY**: The country's most loved and respected classical singer, Zeki Muren, 66, dies of a heart attack.

**OCTOBER—KENYA**: A new African star arrives on the global stage when Cheikh Lô's album "Ne La Thiess" is released internationally on the WOMAD Circuit label. Produced by Youssou N'Dour, the album has already been a huge success in Senegal, on N'Dour's Jolli label.

**NOVEMBER—CAPE VERDE/U.K.**: Cesaria Evora, the 55-year-old "queen of morro," makes her U.K. debut before an ecstatic crowd at the Queen Elizabeth Hall in London ... **JAMAICA**: Dancehall DJ Beenie Man's sophomore international LP "Maestro," is released (Shocking Vibes/VP in the U.S., Greenleeveys in the U.K.), confirming the 22-year-old as one of the major stars to emerge from the island.

**DECEMBER—AUSTRALIA**: More than 100,000 fans attend Crowded House's farewell gig on the steps of the Sydney Opera House. The group is joined by original drummer Paul Hauser and Tim Finn. "It was a glorious way to end a brilliant journey," says band leader Neil Finn.
Property Rights agreement, which went into effect Jan. 1, 1997, to protect such copyrights retroactively for 50 years. Major Japanese labels already pay artists’ and producers’ royalties, but national smaller non-Recording Industry Assn. of Japan firms sell unauthorized but legal product that is pre-1971—mainly music from foreign artists.

The International Federation of the Phonographic Industry decided at its annual board meeting in November to ask the Japanese government to introduce an importation right into Japan’s Copyright Law. This move was being linked with other major music markets. It would give record companies here the exclusive right to import product from their affiliates overseas and potentially cut off the large-scale flow of parallel imports into Japan.

Dance/Pop group trf went the domestic artist of the year award at March’s Gold Disk Awards ceremony. The five-member Averx Trax act sold 5.23 million albums in 1996, to Jan. 21, 1996, to Jan. 20, 1996. The grand prize for best-selling domestic album went to BMG Victor group B-2 for “Stress,” which sold 8.94 million albums. The prize for domestic new artist of the year went to My Little Lover, a group signed to independent label Toy’s Fantasy group which sold 2.7 million singles and 2.71 albums in 1995.

Other key music trends in Japan this year included the increasing importance of the indie labels, a label’s need to focus on new talent, and the emergence of tech as an increasingly popular genre in Japan, such as “Weird Feel” and Takkyu Ishino leading the way.

On the acquisition front, BMG Victor bought financially troubled independent label Fun House in March for a reported cost of between 4 billion and 6 billion yen ($47.5 million-$56.5 million). In August, JVC sold its 10% share of BMG Victor to BMG Finance of New York. The Tokyo-based company was expected to be renamed BMG Japan in the near future. The deal was in line with previous moves by other multinational record companies to have full control of their Japanese label operations.

Senior-executive changes had an impact on the industry. In Japan, Takahiro Hashizume resigned as GM of Sony Records’ domestic No. 3 A&R division, which handles major acts the Bow Wow and Tube. Hashizume, who is currently a managing partner at Warner Japan Music (WJM) division EastWest Japan, a position temporarily held by WML chairman Ryuji “Kosuke” Meguro. In addition, WML announced that Kosugi would resign effective March 1997 for health reasons, with no word on who would succeed him.

Akinori Inaba replaced Akira Ijichi as president of leading label Pony Canyon in October, though Ijichi, 64, remains director on the Pony Canyon board.

Members of performance/mechanical/collecting society JASRAC have voted to adopt an 19 to accept an out-of-court compromise in the society’s long dispute with the Koga Music Foundation. The compromise includes a payment of $47.8 billion yen ($43.4 million) to Koga instead of the 7.7 billion yen ($14.1 million) originally stated. The money is being used to pay off Koga’s rental room payments, which would be partly owned by JASRAC.

Averx—which didn’t exist before 1991—has grown to a point where it is Japan’s top five record companies in terms of sales volume. Leading the way here is a group known as “The Hobo” which features Lucky Tanaka and Takkyu Ishino leading the way.

Overseas chains continued to shake up the Japanese music market. In late October, HMV and Tower announced plans for major new stores in the key Tokyo districts of Shibuya and Shinjuku. In May 1996, HMV is to open a 30,000-square-foot store in a prime location almost directly opposite Hachiko Square in the center of Shibuya. The store is expected to open in March 1997. Meanwhile, Tower’s plans call for an 8,000-square-foot store in the Ginza opens late January 1997. The store is expected to open in March 1997.

In an agreement with the Retail Music Assn. of Japan, SoundScan has begun utilizing computerized point-of-sale scanners at HMV, Tower, and Sunset Harmony stores in Vancovuer, and the chain’s plans to open an outlet in mid-1997 in Tokyo’s Yonge Street/Dundas Street section, will likely affect future retailing and marketing decisions in Canada, as will November’s introduction of a SoundScan point-of-sale scanner at HMV.

Meanwhile, the 1996 rollout of Broadcast Data Systems, which electronically tracks spins on 94 stations in Canada, confirmed industry executives’ suspicions that Canadian radio stations were programming domestic Canadian music by a margin of nearly 98%. By contrast, a survey conducted by SoundScan of major U.S. radio stations in late 1996 showed that 24% of the music played on those stations was domestic.

German music also enjoyed strong international success, notably Scorpions (Schlager), Wangari (anco), Kudoworks, and Pink Floyd (Porcupine Tree). Scorpions, which sold over 8 million albums in 1996, were the most successful foreign act in Japan. German music publishers one more demonstrated their abilities to be tunesmiths. Many of the new acts on the charts originated from music publishers’ A&R departments.

U.K. MUSIC Biz

(UK) Music Biz

(Continued from page 13)

MGEE managed to keep his autocratic when he renewed his licensing deal with Sony Music, keeping Creation as a joint venture and confounding expectations that he would sell his equity to the major.

Meanwhile, McGee was hard at work on the political front, organizing parties at the Labour Party conference in the hope that the music industry might have a better relationship with Tony Blair’s regime, should he be returned to office after next May’s polls.

TOKORO—While Canada’s music community is ecstatic over this year’s global successes of such Canadian acts as Bryan Adams, a major upset for recording artists, Morissette, Shania Twain, and Bryan Adams, and the U.S. breakthroughs of albums by Canadian Jam Arden, Terri Clark, and Denise, the Canadian artists who are known to overseas audiences.

Net value of sales in Canada is expected to be down 10% from 1995, mirroring U.S. trends for this year. The Canadian market, however, has not experienced the States’ rash of store closings and bankruptcies.

It should be noted, however, that Canadian return rates in 96 nearly doubled, to 25%-30% of product shipped.

The plunge comes despite strong releases of release of D’Eux, Morissette, and James, which all sold over 4 million copies. The album, which sold 1 million copies, did not perform as well as expected.

The year’s top-selling album was the self-titled release of the band’s first album, which sold 1 million copies.

Sales of Twain’s sophomore Mercury Nashville album, “The Woman In Me,” released in February 1996, reached 10 million worldwide. The album was released in Japan in November, where it sold nearly 1 million copies.

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NEW YORK—After spending $1.9 billion in the fusing pan, music retailers went into the fire this year, as four chains filed for Chapter 11 protection and a number of others appeared to be on a tightrope as 1995 drew to a close.

Although the 3-year-old price war that has been wreaking havoc on the music industry base finally stabilized this year, it did so at price levels that are still too low to allow music specialty merchants a profit margin. Every publicly traded music retailer consistently reported losses throughout the year, and privately held merchants said that they were experiencing the same kind of results.

In 1996, Camelot Music earned the dubious distinction of being the largest music company ever to file for Chapter 11 protection. But the North Canton, Ohio-based chain wasn't alone in having a date with bankruptcy court. Peaches Entertainment in Miramar, Fla.; the Peppermint chain in Atlanta; and Record Giant in Amsterdam, N.Y., all made bankruptcy filings, with the latter chain eventually shutting down. Moreover, a number of music accounts were on the watch list, including the Musicland Group, Strawberries, and the Alliance Entertainment Group (see Retail Track, page 90).

THE TOP STORIES
- Camelot Music Filed For Chapter 11 Creditors Protection.
- Major Distributors Reorganized Operations From Branch Systems.
- Distributors Tightened Minimum Advertised Price Policies, Closing Loopholes And Beefing Up Enforcement.
- Manufacturers Put Sour Tagging In Limbo In Wake Of Lawsuits.

High Level Systems have been in continuous use in high volume retail stores for over five years. There are solid reasons why retail chains such as Tower Records, The Wharehouse, Harmony House, Streetside, EURPAC and hundreds of other retailers feature The High Level CD Listening Stations™.

HEAR THE DIFFERENCE - Our high quality audio systems and durable, responsive headphone deliver sound second to none.

SEE THE DIFFERENCE - In our user-friendly Control Panels and full line of tagged, unpackaged fixtures that are designed as a point-of-purchase in order to maximize sales.

EXPERIENCE THE DIFFERENCE - High Level Systems have increased sales and consumer satisfaction. The original Listening Station™ company has a lot more to offer than the most reliable hardware on the market. Why choose High Level, you get the benefit of our years of experience and marketing expertise that will change the way you look at consumer-active systems.

High Level Interactive - The finest systems available for Music, Audio Books, Software, Kids and Point-of-Purchase Consumer Information. Our two (2) year warranty is included in the purchase price.

Barry Gibbons, former chairman of Burger King, joined Spec's Music in an attempt to revitalize the chain.
Top Christmas Albums

Deborah Lowery/Staff Writer

There are a lot more potentially successful people around, thanks to Simon & Schuster Audio. In 1996, the company sold its one-millionth copy of Stephen R. Covey's guide to getting the most out of life.

E X E C U T I V E T U R N T A B L E

DISTRIBUTION. Mitchell Wolk is promoted to VP of finance and administration for RED Distribution in New York. He was senior director.

HOME VIDEO. Adrian Alperovich is promoted to VP of business development for Columbia Pictures Home Video in Culver City, Calif. He was executive director of business affairs.

Michael Riker is named VP of marketing for Sony Electronics' DVD video product. He was senior VP of marketing and strategic planning at Pioneer Electronics.

Metromedia Home Video promotes William Bridges to national director of sales distribution in Denver and Michael Gertz to national director of sales-sell-through in Chicago and names Tony Malone South Central regional sales manager in Dayton, Fla., Laura Giampinto Midwest regional sales manager in Chicago, Elizabeth Lee product manager in Los Angeles, and Carla Portillo assistant product manager in Los Angeles.

They were, respectively, South Central regional sales manager, Midwest regional sales manager, assistant manager for Interplay Productions, assistant product manager for Metromedia, and marketing and administrative manager for PM Marketing.

ENTERACTIVE. Norm Block is promoted to president/COO and is named to the board of directors for Graphix Zone in Irvine, Calif. He was COO.

Dan Mohler is appointed senior VP of advertising for Launch in Los Angeles. He was a regional manager for Landmark Communications.

RELAYED. The Consumer Electronics Manufacturers Assn. in Arlington, Va., promotes Jonathan Thompson to VP of communications and strategic relationships and Robbi Lyett to acting VP of Consumer Electronics Shows (CES). They were, respectively, VP of CES and CES group show director. Additionally, Cynthia Upton moves from VP of communications and strategic relationships to VP of strategic communications.

James R. Platt is appointed senior VP of corporate affairs for News Corp. in New York. He was owner/publisher of the Berkshire Guide.

Send information for the Executive Turntable to Terr Horak, Billboard, 1515 Broadway, New York, N.Y. 10036.
buying incentives for their accounts. PGD offered higher margins by lowering the box-lot prices on $16.98 and $17.98 CDs. BMG increased its discounts for early payers and extended beyond street date deals on new releases. Sony lowered the box-lot cost on $17.98 CDs but raised others. And Uni came up with a new developing artist program, Best Beta, with titles at $4 wholesale and $5.98 list. A number of labels began to release product, primarily by developing artists at a $12.98 list price or less.

To stimulate catalog sales, BMG and Sony agreed to end long-term dating programs. Geffen developed the Geffen

AUDIOPHILE MARKET
(Continued from preceding page)

This year, the largest being Putnam Berkley Audio, a division of book publisher G.P. Putnam and Sons, the audio arm was established to take advantage of existing in-house rights and promotional opportunities with handbook tie-ins and advertising.

New ventures this year included a full-fledged diversification into distribution for Penton Overseas and the launch of Allen Voices, an audiobook production company. Founded by authors Leonard Nimoy and John de Lancie, Allen Voices will focus on creating audio dramatizations of classic novels by noted authors, including John Verge and H.G. Wells.

Gold line of $50 releases at list prices from $6.98 to $9.98. EM1-Capitol formed out about 450 catalog titles to independent distributor Alliance Entertainment. BMG music mail-order catalog buying deals ongoing than quarterly.

To control costs better and work more efficiently with accounts, the majors restructured their branch systems and the way they market their music.

EM1-Capitol Music Group North America started the trend when it created a new marketing arm for its budget and midline titles. The unit, under VP Eli Ohun, has been working closely with its distributor to push the Prodigy and Value Plus lines. Then, distributor Cema, after opening a state-of-the-art distribution center and consolidating its credit and order-entry departments, reorganized into three national teams (major accounts group, field marketing sales group, and artist development group) under president Russ Bach and renamed itself EM1 Music Distribution. Ten teams, organized by markets, were created. About 60 jobs were lost.

PGD announced a sweeping change from a branch system to a four-region setup, saying that it too was focusing on selling product through to consumers. This effort cost 28 jobs.

Later, Uni consolidated its operations into 12 regional offices under a new president, Henry Drus, who was hired out of retirement to replace John Burns, and a new executive VP/NM, Jim Uri, recruited from Arista Records.

Independent distributor Alliance dismantled its ABC Music Distribution at the beginning of the year and created a marketing unit in its wake. At year's end it was speculation that Alliance would drop more than a hundred labels from its roster.

Mergers and acquisitions, big news for record companies in previous years, slowed to a trickle this year because of the weak music market. The premier deal was supposed to be Metromedia International's acquisition of Alliance, but that fell through because of Alliance's declining cash flow. Alliance later made a deal, buying Al Teller's new Red Ant Entertainment label and taking him on as co-chairman, but a proposed buyout of Distribution North America was canceled.

Droz's and Teller's appointments were the biggest executive moves of the year in sales and distribution, but there were other significant appointments. Jayne Simon left as head of sales at Geffen to become senior VP of sales and marketing at MCA Records. Jason Whittington was promoted to Simon's position at Geffen. Joyce Cestovola left Virgin Records to become senior VP of sales at Uni, and B.J. Lobbermann took her former job. Jim Swindell replaced Uri as senior VP of sales at Arista.

One of the issues of major concern to retailers—record clubs—got renewed attention this year. This is a perennial sore spot, because club pay less than retailers do for albums and then sell in offers such as eight films for a penny. NARM held closed-door meetings at its convention in February to discuss a commissioned report on the clubs, and sources indicated that legal action might be taken against the major direct marketers, BMG Music Service and Columbia House. But nothing happened, because some major retailers were unwilling to go to court.

Record clubs had other problems. Walt Disney Records pulled out, saying the clubs would have to pay the same wholesale price for product as other accounts. And the business itself seemed to be in the doldrums. Clubs' share of the overall music market slipped in 1996, and sources said there were losses or lower profits because of higher paper and marketing costs and larger advances to sign labels.

In a concession to retailers, Columbia House, the club co-owned by Sony Music Entertainment and Warner Music Group, agreed to increase to six months the time before it makes available to members recordings by newly signed or re-signing artists.

Another issue that proved to be a distraction to retailers was source-tagging. It has now been nearly four years since NARM recommended that manufacturers place on recordings anti-theft tags supplied by Sensormatic Electronics. At its convention, NARM said it had commitments from five of the six majors to source-tag by summer. PGD was the first to step up, saying it would tag selected CDs by July. But merchants were upset when they learned that the cost of the process (5 cents per CD) would be passed on to them. The matter became moot when PDL, along with NARM, was sued by Checkpoint Systems, another marketer of anti-theft systems, and Target Stores, a retailer that uses Checkpoint's tags. PDL agreed to stop source-tagging, and the suit was dropped.

Another frequent complaint was street-date violations, which were especially prevalent with the Beatles' "Anthology" albums. At year's end, BMG issued a letter to accounts reiterating the importance of not selling albums before the stated date. It also withdrew early-delivery privileges to one-stop in the Midwest that had been found to violate the structure.

But labels were unwilling to go too far in acceding to retailers' demands. During the summer, Wal-Mart objected to new Sheryl Crow album on A&M Records because of a line about someone shooting people with a gun bought at Wal-Mart. The discount wanted the offending lyric removed from all copies of the album, not just the ones shipped to its stores. The label refused. Crow's album is not available at Wal-Mart.

And finally, record companies were breathing easier at year's end, after the Federal Trade Commission ended its three-year investigation of pricing, marketing, and other business practices.
Wherehouse's New Chapter; One-Stops Have Strong Year

As 1996 draws to a close, the turmoil among music specialty accounts remains a primary concern of those involved in music sales and distribution. While the pessimism in the industry is waiting to see which account will be the next to file for Chapter 11 protection, optimists are heartened by the turnaround going on at several chains, in particular Wherehouse Entertainment, which has successfully navigated Chapter 11. At a hearing in Wilmington, Del., on Dec. 13, Judge Helen Baltick verbally confirmed the restructuring plan. Now all that needs to be completed is the paperwork, which was expected to be signed before the end of the year.

So Wherehouse will start the year lean and mean, with new ownership and new management. Cerberus Partners, a financial firm, is expected to own almost 95% of the chain, with the remainder owned by shopping-center developers and other creditors.

At the hearing, the dispute between the bondholders and Cerberus was resolved, with the bondholders receiving a sweetened stock warranty package and cash payment of $6.3 million. The plan originally called for the bondholders to receive stock warrants worth $4.7 million, or roughly 4 cents on the dollar. The revamped deal, negotiated during the hearing in the hall outside the courtroom, gives the bondholders closer to 10 cents on the dollar and greater upside potential, dependent on the future performance of the chain.

With Cerberus in command, Tony Alvarez, a partner in the financial consulting firm of Alvarez & Marzel, becomes chairman/CEO of the chain. Bruce Ogilvie, the current CEO/president, will likely leave the day-to-day operation of the chain to become a member of Wherehouse’s board of directors. Ogilvie, formerly the owner of Abbey Road Distributors, was integral in bringing Wherehouse through the bankruptcy process. He was given control of the chain shortly after the unofficial trade creditors committee voted to liquidate the chain. So during 1996, Wherehouse went from being a chain on the verge of liquidation to a company with a new lease on life.

Aside from the downturn in music specialty accounts' fortunes, another trend in 1996 was the emergence of the one-stop sector as a healthy component of the account base. Distribution executives told Retail Track at the National Assn. of Recording Merchandisers' Wholesalers Conference in October.

But since that observation was made, Alliance Entertainment Corp. appeared to run into a cash-flow problem when its sister companies Independent National Distributors Inc. and Passport slowed payment to vendors. Alliance Entertainment is said to be seeking an additional equity infusion from some of its current investors, which would solve the company's financial difficulties. In the meantime, Alliance's main competition, Valley Record Distributors, continued to fortify its hold as the No. 2 one-stop, in terms of market share, in 1996.

During the summer, the Woodland, Calif.-based Valley acquired RTI in Omaha, Neb., and Scott's in Indianapolis, in October it bought Baltimore-based J.E.K. In each instance, it shut down the one-stops' warehouses and began servicing its new customers from its Woodland distribution center.

On the independent-distribution side of its business, Valley agreed to assume total ownership of Distribution North America, which it began as a joint venture with Rounder Records.

In another move expected to bolster its business, Valley reached an agreement with Montgomery Ward to act as a fulfillment house for the chain's stores. While Montgomery Ward will continue to buy new releases directly from music manufacturers, Valley will replenish its catalog and hit titles.

In the rack-copy sector, Troy, Mich.-based Handlerman renamed its core business group Handlerman Entertainment Resources, including its record-division, Anderson Merchandisers, meanwhile, did little in the way of making news but continued to deliver a strong performance for vendors and accounts alike.

In the consumer electronics retail sector, the Minneapolis-based Best Buy and the Richmond, Va.-based Circuit City continued their cutthroat pricing strategy throughout the year. However, both chains saw their financial performance impaired by that approach, with their stock prices depressed as a result.

Moreover, both chains experienced a shuffle in the management overseeing music and video. At Best Buy, Jeff Abrams departed the company to join wholesaler Smith & Alster and was replaced by the chain's No. 2 staffer in that area, Gary Arnold.

At Circuit City, Mike Rigby and two other executives left the chain to form a company called Fresh Pies, which plans to sell music and video to the supermarket retail sector.

Similarly, Dave Curtis left the Carteret, N.J.-based Nobly Beata the Wire to become VP of catalog sales at Sony Music Distribution; he was replaced by chain buyer George Meyer. In video retail, Gerry Geddis, president/COO, and Brian Woolf, executive VP and chief marketing officer, resigned from Blockbuster Entertainment.

And in the direct-marketing arena, MCI shut down 1-800-MUSIC-NOW. Despite that venture's fate, Retail Track is willing to bet that others will set up direct-marketing shops in 1997.

And now, before I run out of space, I wish all my readers a happy holiday season and a prosperous new year.
News-Filled Year In Children's Media; Disney Dominates Audio And Video

**THE STORY SO FAR:** When this column went from bimonthly to weekly status a little more than a year ago, one anticipated benefit was that we'd finally be able to fit in all the news. Well, it didn't happen. With the kids' audio and video industries being the eventful entities that they are, we're still struggling to shoehorn in as much as possible, and we're still not able to chronicle anywhere near all of it. Now we'll try to encapsulate the past year in audio and video, doing our best to be thorough.

**FIRST, CHILDREN'S AUDIO:** A look at Billboard's Top Kid Audio chart throughout 1996 shows Walt Disney Records' perpetual dominance, with the lion's share of chart positions at all times. Top sellers were the Re-Ad-Along who were tied in with animated feature films—"Toy Story," "The Hunchback Of Notre Dame," "The Aristocats," "Oliver And Company"—as well as some Sing-Along.

Benson Music Group's Christian-themed line Cedarmount Kids Classics, which turned heads with its long-up showing when Top Kid Audio debuted, had another strong, highly visible year on the charts. Other regulars included Kenny Loggins, with his Sony Wonder release "Return To Pooh Corner," Linda Ronstadt, whose gorgeous Electra fable album, "Dedicated To The One I Love," briefly knocked "The Hunchback Of Notre Dame Read-Along" out of the No. 1 spot; and assorted Barney records on EMI. In the fall, Barney producer Lyric Studios announced the formation of an in-house audio label, home of future product from Barney and other properties.

It was quite a year for Kid Rhino, the leading producer of licensed-char-acter-driven children's audio. With licensors that include McDonald's, Hanna-Barbera, DIC Entertainment, and other high-profile entities, Kid Rhino brought live artists back to its fold by inking its first distribution deal, with venerable indie label EMI.

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The label also got its first release to the market, the witty and insightful "A Little Bit Clumsy." In fact, 1996 was an especially rich year for releases from prominent kids' artists. They included Fred Penner; Sharon, Lois & Bram; Greg & Steve; Gary Rosen; and Babyshug String.

(Continued on page 60)

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**Merchants & Marketing**
Corporate Soap Opera Contributed To A Grim Year For Indies

POST-MORTEM FOR '96: Come on, admit it. You're not in the least bit sorry to see 1996 come to an end.

The 12 months just past have been raggedy ones for the independent sector, as they were for the industry at large. Phone conversations with friends on the indie side have sometimes taken the form of grief counseling, as our correspondents have surveyed one grim turn in the business after another.

Looking back, the writing on the wall may have been scribbled in December 1995, when sleepy Christmas sales set the stage for the carnage to follow.

As we reported here in February, the turn of the year saw distributors getting socked with the worst flood of returns in recent history. The severity of the situation was telegraphed in April, when Distribution North America (DNA) became the first indie wholesaler to institute a penalty for excessive returns.

The sluggish Yuletide retail picture had been exacerbated by uncertainty on the retail front: Wherehouse Entertainment filed for Chapter 11 bankruptcy protection in 1995, followed this year by Capitol Music, and the instability of Musicland and Strawberries was the talk of the industry late in the year.

No one put the growing crisis in better perspective than Mike Dreese, owner of the 17-store Newbury Comics chain in Boston, who laid it all out for dazed attendees at the National Assn. of Independent Record Distributors and Manufacturers convention in Baltimore in May.

In his sobering keynote address, Dreese pointed to the gathering forces—among them, a void in artist development, massive over-retailing, skyrocketing bank indebtedness, and severe price competition from non-music retailers—that conspired to send the industry into a tailspin. (A condensation of Dreese's remarks appeared as a Billboard commentary in the Aug. 3 issue, and it remains compelling reading.)

Perhaps surprisingly, the chaos prevalent in the marketplace did not immediately translate into the shutting of some concerns, as many intimates might in the darkest days of the first quarter. However, in October, we reported that Twin City Import Records in St. Paul, Minn., was closing its doors after 16 years in business; battered by a one-two punch of increased competition and (Continued on next page)

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Energetic, Fast, Power Punk Pop
Top Pop Catalog Albums

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CHILD’S PLAY
(Continued from page 57)

Bani (with stellar guests Peter Alsp, Red Grummer, and Linda Arnold); and Vitamin L’s Jan Nigel. Toward year’s end, we found ourselves completely enchanted with Tim Cain’s splendid new recording, “Marooned On Tim’s Island.”

The legendary Ella Jenkins celebrated an astounding 40 years of recording for Folkways Records (now Smithsonian/Folkways). The label marked this achievement with a quartet of Jenkins releases, including a pair of new albums, “Songs Children Love To Sing: A 40th Anniversary Collection” and “Holiday Times.” Walt Disney Records observed another anniversary with “Music From The Park,” a compilation commemorating the 25 years that have elapsed since the opening of Walt Disney World. It features a widely diverse array of artists, including Take 6, Barenaked Ladies, Etta James, the Rembrandts, and Brian McKnight.

A Grammy Award was captured by none other than Patrick Stewart, in the category of best children’s spoken word album, for his plummy recording of “Peter And The Wolf.”

And eternal nominee J. Aaron Brown finally got the nod, for “Sleepy Time Lullabies” on his label Someday Baby.

Children’s radio made big strides, as the Children’s Satellite Network’s Radio A AHS almost doubled its number of markets over the last year; it now has 40% of the markets covered. And the Seattle-based KidStar network expects nine markets by year’s end, with more on the way. Children’s operaactivity is also on the rise, including their profiles as well, with shows like “Noodle Kididdle and Zany Brainy” increasing significantly.

Retailers Tread Cautiously in ’96
(Continued from page 53)

land and the Alliance Entertainment Corp.

Minneapolis-based Musicland spent much of the year as a rope as it struggled to reduce overhead and reorganize. In an attempt to raise cash, it announced at the end of 1995 that it planned to spin off the Suncoast Motion Picture Corp. through a public offering, but earlier this year Wall Street’s indifference resulted in Musicland’s withdrawing the offering.

In its first fiscal quarter, Musicland took a $5 million charge to implement a store-closing program, and so far the company has closed 11 Media Play outlets and has announced plans to close another 14.

During the summer, it announced that it would shutter its Minneapolis warehouse. In another move, the company underwent a management shakeup, with Bob Jordan, president of Media Play, leaving the company, with Gary Ross, president of Suncoast, replacing him. As part of that move, Musicland consolidated its four divisions into two, with Ross assuming responsibility for Media Play and On Cue and Keith Benson, president of the Sam Goody chain, taking on responsibility for Suncoast.

Also, Gil Wachman, formerly president of the now-defunct Lieberman Jackrobbing operation, came on board as vice chairman of the company.

Despite those changes, Musicland appeared to be on the verge of filing for Chapter 11 but avoided it by getting waivers on the financial covenants in its revolving credit facility.

Musicland also hired Smith Barney to search for an equity investor and, failing that, to sell off the company’s assets.

In November, the company had a leveraged buyout in 1994, has been struggling all year. Sources say that management has been searching for a financial partner to replace Castle Harlan, which acquired the chain by putting up $100 million in cash and borrowing $21 million. The company called for a meeting with its vendors Dec. 20 to discuss its situation, according to sources.

Similarly, Miami-based Spe’s Music began 1996 struggling, yet in January NationalBank, pulled its revolving credit facility after the chain defaulted on some loan agreements on revolver. It eventually emerged from that problem when it replaced the NationalBank financing with a $15 million facility from GE Capital.

In other moves to buttress its business, Spe’s named Barry Gibbons, ex-chairman/CEO of Burger King, as chairman, replacing founder Martin Spector, who remains with the company as chairman emeritus. Spe’s also hired Jeff Fletcher as executive VP/COO.

Fletcher has been concentrating on improving the retail business, while Gibbons has implemented a program to diversify Spe’s into a broad entertainment company, which has built 18 music stores, plus Bebe Music and forms Seb Music Fest to promote concerts.

Another chain that beefed up management was Pittsburgh-based National Record Mart (NRM). In January, the chain announced the hiring of Larry Mundorf, formerly a senior Camelot executive, as executive VP/COO. Shortly afterward, it named another Camelot executive, Mike Stephenson, as director of marketing.

In addition to boosting management, NRM has been searching for ways to give its record stores cachet. In the beginning of the year, the chain opened a lifestyle test store called Music X, a joint venture with modern rock station WXKX Pittsburgh. In November, the chain opened four Waves Music outlets, in an attempt to lure Internet buffs.

U.S. retailer Lauderdale, Fla.-based Blockbuster Music also has been aggressively reworking its music stores in order to boost performance. In October, the company, which runs 518 music stores, announced it would close 10% of them.

The chain suffered a management upheaval when Jerry Comstock left the company, and the turnover of operations was absorbed into the Blockbuster Video division. The company also announced that it would move its headquarters to Dallas.

In other moves at the company, the video chain moved into music, initially carrying about 100 titles in all $500 of its stores. In the last few months, the company has increased its music inventory to about 2,000 titles in hundreds of its outlets. In addition, some Blockbuster stores are said to be carrying best-selling book titles.

While most of the music retail industry was hard at work solving problems, Albany, N.Y.-based Trans World Entertainment Corp. began to reap the benefits of its restructuring. After more than 200 store closings, Trans World started showing improved finances, and as a result its stock has rebounded from $1.55 to the $8 range.

Another chain that appeared to be avoiding most of the pitfalls of the music business is the Los Angeles-based Video. Company ownership changed when CEA opened a very successful Megastore in New York’s Times Square, as well as one in Vancouver; it announced that it will open a store in Disney World, and management says it plans to double the chain’s size next year.

Similarly, Stamford, Conn.-based HMV continues to open stores. It plans to open two more in New York, where it has become the largest player in the market. The company is still searching for a president to replace Peter Luskhurst, who took over the company’s Canadian operations in early 1996.

In Philadelphia, W.B. Smith Group, the third U.K.-based company with a U.S. presence, announced it was scrutinizing whether it wanted to be in the retail business. On one hand, it noted that times were tough and that it would slow its investment in the U.S. operation. On the other hand, management that the time is ripe for someone to consolidate the industry buying up the weakened competition.

Company sources say the company has yet to decide which course to take.

ON THE VIDEO SIDE, the chart was, as always, ruled by Disney. The Mouse had a virtual lock on the No. 1 spot, with "Peter Pan," "Aladdin," and "The Aristocats," as well as "Aladdin and The King of Thieves" (featuring the triumphant return of Robin Williams as the mentor noted that "An Odd Couple," though Universal Studios Home Video did hit the top with "The Land Before Time III.

And there was much more label variety on this chart than on Top Kill Audio, with titles like ABC Video’s "Schoolhouse Rock!" series, BBC’s delightful Wallace and Gromit titles, Mary-Kate and Ashley Olsen’s numerous "Doublet/ KidVision releases, and "Gooby The Movie". Offerings included any number of Barney titles from Lyric Studios and the
LOSS PREVENTION: The holiday season rings in joyous self-through-volume for retailers. But there’s a downside as well: It’s also a time when more live products—as opposed to cassette—will be handled and sold out the door with customers who don’t bother to pay.

Roders Joos & Music hopes to stem the tide of shoplifting this year in the several dozen stores that have installed a laser-beam system designed for self-through titles by ClearVu Products in Westbury, N.Y. If all goes well, the use of the “video security keepers,” a clear plastic sleeve that slips over the cassette packages, will expand worldwide, according to ClearVu president Michael Lux.

Border’s implementation of Clear Vu has been completed in 1996 had there been time. Retailers shun the topic, but shrinkage, according to various chains, has worsened as budget titles occupy more shelf space. “We have decided to take a more aggressive stance,” says Borders buyer video Patti Russu.

It can be a tricky proposition. Borders wanted to be customer-friendly without inviting the public to “steal here.” The chain doesn’t have in-store cameras and doesn’t inspect tags, and it couldn’t convince the studios to source-tag their tapes, so, Russu says, “we went the keeper route.”

Other retailers should tag along. Lax says that Rogers Video in Canada and the Musicland Group are interested in a 1997 test, and he’s contacted self-through powerhouses Wal-Mart and Kmart. Blockbuster isn’t on his list. “I tend to stay away from them,” he says.

Clear Vu anti-theft approach is unique, although it will be a while before retailers validate Lax’s claim that the keeper is an “important breakthrough.” Rental video shells and CD jewel boxes often carry magnetic strips that set off an alarm if they haven’t been removed at the checkout counter. Lax says that stores pay 5 cents a strip, vs. $1–$2.50 for the reusable keeper. Twenty trips to the cash register and the costs are equal, he notes. Clicks can undo the keeper lock and remove the cassette in about a second.

Lax, a packaging specialist, says that the concept evolved from True Fax, a TV show that that Clear Vu introduced earlier this year. The locking mechanism was originally devised for Clear Vu’s video game package. Lax developed the prototype in 1996, working with duplicator Allied Digital Technologies, which made sure that the keeper had no adverse effect on cassettes. At the end of July, confident that he had something, Lax began seeking retailers that would take the first manufactured units. Borders was almost too eager. The chain wanted delivery in 12 weeks, in time for Christmas, Lax says.

Clear Vu received a bona fide order for a Nov. 1 shipment and was able to equip the first stores by Nov. 4. Meeting deadline wasn’t easy, he concedes, but the size of the order and the exposure were major incentives.

Associated Plastics, which owns Clear Vu, makes the keeper. Plastic content has been kept to a minimum. Lax maintains, “We got out all the material we didn’t need.” He adds, “This was not going to be a $3 item.”

DISH FIGHT: An A.C. Nielsen survey has instigated a squabble between the two leading direct broadcast satellite (DBS) services, Digital Satellite System (DSS) and Primar- tos, DSS, now in more than 4 million homes, is beginning to chip away at rentals, giving video retailers little room for maneuver.

Nielsen asked 4,754 DBS subscribers how satisfied they are with their personal dish. Apparently, the smaller the unit, the better it’s perceived. Some 58% of respondents said that they were “most satisfied” with the 18-inch DSS dish, which carries 200 channels and 80 pay-per-view movies a day, compared with 48% for the 28-inch Primartos.

But the difference in dish size diminishes in significance when you consider that Primartos has half the channel capacity and none of the PPV titles. Primartos says that it’s pleased with the results of Nielsen’s syndicated study of satellite viewers, while taking a potshot at the messenger-delivering the vidacious comparison:

The data were released by Satellite Direct, the program listing guide for DBS subscribers. Primartos notes, “We would urge [the media] to consider the source.”

VIDRITIS: The Vision Fund of America poured more than 200 million into industry executives and friends to its second win- testing, held in New York last month. A similar event is being planned for Los Angeles early next year. Proceeds from both the event are going to the R.I.P. Fund, which raises money for AIDS research. While Vision Fund collects money, the Lighthouse collective, its 15-minute video “See For Yourself” made two years ago, wins its sixth trophy in November from the Ameri- can Medical Assn.’s Education and Research Foundation. “See For Yourself” has gone to small but influential audi- ence—only 211 copies are in circulation.

Matt Brown, former Blockbuster Home Video VP has gone retail. As of January, he’s executive VP of West Coast Entertainment, reporting directly to president Kyle Standley. Brown is relocating from Los Angeles to West Coast’s Philadelphia headquarters. The publicly held chain’s profile got a big boost when the Dec. 16 issue of Forbes ranked it among 1997’s 25 fastest-growing compa- nies in a forecast article.
BEST OF SHOW: Free merchandise, rebates, and bargain-basement pricing were a few of the ways in which retailers tried to lure customers to their stores this year. Another was old-fashioned showmanship, as demonstrated in store events that created some of the "excitement" about which video marketers love to talk. In no particular ranking, here are a few of this year's highlights from Shellf Talk's local retail stomping ground of Southern California.

Come to the fair: A petting zoo, pony rides, and a chance to mingle with the Academy Award-nominated cast and crew of "Babe" brought an enthusiastic crowd to the Virginia Megastore at the Burbank Media Center when the title hit stores in March. The parking lot was transformed into the country fair depicted in the movie, and kids lined up to ride ponies, play carnival games, and pet adorable piglets.

In-store events the Talk of Video's 1996

In country tour sponsored by Time-Life Video & Television, 10 Borders Books & Music stores were temporarily turned into bug zoos in support of "Alien Empire." Time-Life targeted an audience of kids for the three-tape look at the world of insects. The company sent an entomologist to each store, with a portable display of spiders, cockroaches, and ants. As grossed-out adults looked on, kids happily let the creatures crawl on their arms while the expert spoke. Later, the kids lined up for a "cricket kick-it" lollipop. Borders had copies of the video available in the stores and promotional activities and at checkout stands. As a result of the tour, Time-Life released 30-minute stand-alone episodes from the series, packaged with toys to emphasize kid appeal.

Oliver & Co: Vidmark Entertainment's "Natural Born Killers: The Director's Cut" had all the right elements for a great Hollywood story: a controversial movie sponsored by the studio, an Academy Award-winning director, who had brought back the rights in order to release the title his way, and a soundtrack written by a rock star.

When Vidmark released the unedited version in July, Musicland's Sam Goody store in Universal City's City Walk jumped at the opportunity for an in-store appearance by "Killers" director Oliver Stone and score contributor Nine Inch Nails frontman Trent Reznor. Advertising on a local Los Angeles rock station brought more than 2,000 people, many of whom lined up well before the store opened. "Their appearance was the largest in-store event ever for the City Walk store," said operations manager Michelle Strahan. Only about 500 actually received autographs during the two-hour event.

Midnight Madness: In terms of moving units out the door, it would be tough to beat the debut of "Toy Story" at Best Buy on Oct. 4. The 251-store chain sold 23,000 units of the Buena Vista Home Video title in a sale that ran from midnight to 1 a.m.

Video merchandise manager Joe Pagano admitted that the chain was surprised at the numbers. "We thought we'd sell between 10,000 and 12,000 units," he told Shellf Talk. He credits the success to the chain's strategy, which included a free "Toy Story" coffee-table book with the purchase of the title. In addition, the video got traffic-building help from the Beatles' "Anthology 3," which was released the same day and was heavily promoted for the midnight run.

Riverdance: The Hot Show: Video provided the performance. O'Farrell & Company's highest grossing title for 1996. The video delivered a crowd-pleasing performance that lasted 2 hours 10 minutes. It was the performance.

Inside the store, another big winning thing. With the release of "Pee-Wee's Big Adventure," The Toy Store took on the corporate strategy, "Brahma". The retail strategy was to introduce the title at suggested retail.

MIDNIGHT MADNESS: It's the hottest time of the night. A time when the stores are packed with customers ready to buy. A time when the advertisers are out in full force. A time when the stores are ready to make some big sales.
CHILD'S PLAY

KidVision series Scholastic's The Magic School Bus.

With children's video accounting for 80% of the sell-through market, according to a survey by Barbara McNamara of New York-based Alexander & Associates, it was no surprise that a number of new players put themselves in the game. The new companies include KidVision Video and Plaza Entertainment, run by executives who migrated from defunct Hemdale Home Video.

Unfortunately the kid vid world also appeared to have lost a linchpin. Rabbit Ears Productions, long heart by financial problems, was bought out by CD-ROM publisher Millbridge Group. At year's end, the future of Rabbit Ears' artful, celebrity-narrated videos was still up in the air.

BMI Video premiered a marvelous line featuring stop-motion-animated Cabbage Patch Kids dolls. More brand-name buzz, fact, became children's video lines, some carrying magazine logos, such as Good Housekeeping and Popular Mechanics.

20th Century Fox Home Entertainment became the custodian of one of the hottest branded kids' series around, Goosebumps, owing to 2.5 million units of the inaugural release, "The Haunted Mask." The programs are based on R.L. Stine's terrifyingly popular books.

"L.L. Bean's" execs were taking over the beloved Sesame Street franchise, debuting the series Sesame Street Kids' Guide to Life and the first new Yalecide project for at least 20 years, Sesame Street: "The First Day at School." The company also issued our favorite new toddler/ preschool video series, Henny Youngman's Old Dog Stories. These beautiful British stop-motion-animated productions, based on Henny Youngman's classic comic, featured a wacky cast of animals, with a "wacky" point of view.

CULINARY CRUSADES

"We're looking forward to more of those thrill rides in '97...in both audio and video. Folk may complain about the quality of dreck, but there's also a wealth of smart, funny, and tenaciously worthy kids' entertainment."

DECEMBER 28, 1996
The Web, CD-ROM, ECDs Top New Media In 1996

By BRETT ATWOOD

LOS ANGELES—It has been a rocky year for new music media. While many entertainment companies plunged wide-eyed into the frenzied world of the infamous CD-ROM, Digital, and enhanced CD development in 1995, few found immediate financial success in 1996.

Computer sales continued to grow, but not at the dizzying pace of the past. Despite lower prices, Circuit City, Wal-Mart, and Best Buy are among the retailers that reported slower-than-expected computer sales in late 1996. However, others, including Sears and Pen Electric, did well with computers. Significantly, U.S. computer sales outpaced those of TV sets, solidifying a wide user base for the software industry. Music companies are still drooling over the potential for market-music-multimedia, but the challenge of capturing the interest of consumers has been harder than anyone expected.

It was a year of growing pains for the music industry, which was plagued by compatibility issues and shaken faith among labels and retailers.

The biggest obstacle occurred midyear, when it was learned that ECDs developed in the pregap technical format were incompatible with new versions of Windows 95. Though the THE-TOP-STORIES

• Enhanced CDs Stumble Over Technical Problems; As Music Labels Continue To Expireachment With Multimedia Products.

• Internet Audio-Streaming Technologies Dramatically Improve. As More Radio Stations, Internet-Specific Music Content Providers, And Record Labels Begin Webcasting.

• Set Top Video Game Consoles Have Clearly Reduced their Commitment to Modems, Sony, And Sega Compete For The “Next Generation” Market.

• The Music Industry Continues To Struggle With Issues Of Copyright Protection And Piracy On The Internet. As CD-Recordable Drive Prices Drop To $40.

discs worked fine with many programs and computers, including Windows 3.1 and Macintosh PCs, they would not play on most of the comput- ers that were being sold. As a result, most labels and developers shifted to another technical format, known as multimedia.

Though labels have learned that consumers are not willing to pay more for added multimedia content, several new companies have emerged. Geebof Detroit, Michigan, founder Larry Rosen is among the few music industry pioneers who made a genuine splash in 1996. Rosen’s N2K line, created in some 2.64-megabyte genre-specific Web sites, including Rocktopolis, Classical Insite, and Jazz Central Station—all of which direct potential consumers to N2K’s retail store, Music Boulevard. N2K also hired industry legend Phil Ramone to head a new ECD label, N2K Encoded Music, which will bow several RED-distributed ECD titles in 1996.

MTV Online stirred up controversy when word leaked out about its plan to launch into the Internet’s first personal Internet pay-per-view service, and then backed away from the format’s quick acceptance. After a promising start, companies like nhowmillion and Iona are struggling to make money from music-themed multimedia.

Some developers, including Starwave and Pop Rocket, have shifted development from CD-ROMs to the Internet. Web programmers like American Cybercast, Thinking Pictures, and CyberStudios are bowing Internet-specific Web “shows” that aim to capture a widespread audience through a new channel. However, there is no guarantee that the Internet will quicken emerge as a compelling entertainment medium. With fingers crossed, some people who turn to the Internet for leisure activities, its primary use remains information gathering and E-mail, according to several analysts.

WEB CASUALITIES

The young Web has already claimed its first casualties. In a recent study by the Internet Technology Group, which adds ECD-like multimedia elements to conventional audio CDs via the Web, Expect other companies to offer similar technologies. The Internet audience for webcasting technologies, such as RealAudio and Xing’s StreamWorks, continued to grow as online audio improved from AM to FM quality over 28.8 kbps modems. More Internet-specific radio stations and music events should debut in 1997.

While there is no shortage of ambitious new players in the Internet world, several companies, including Geebof and Robb Deep’s “Hee On Earth” and the soundtrack to “Romeo & Juliet,” happen to be ECDs. While some labels have clearly reduced their commit- ment to ECDs, others have shown strong support for the development format. Columbia, Capitol, Epic, MCA, Interscope, and Warnre Bros., and Reprise are only some of the major labels that have jumped into ECDs. In fact, many of these titles are being distributed by Internet-connected linkers.

Though the slow build to build awareness of the format is not over, the first to suffer over ECD’s problems have been the small labels, who have turned to the Internet. By this point, it does succeed, but that success has been the odd exception that high-profile content providers are likely to follow.

COPYRIGHT CONCERNS LINGER

As the year ends, the music industry is battling online service providers over Internet copyright law revision at the United Nations-sponsored negotiations of the World Intellectual Property Organization in Geneva, Switzerland.

The music industry, along with other copyright-based industries, wants to ensure that new copyright laws protect the rights of performers andsongwriters, and make sure the infringement of content providers on the Internet.

The music community was represented by the International Confederation of the Phonographic Industry, which was also among the voices urging the establishment of a fair use standard for copyrighted content in multimedia.

The outcome of the gathering, which could determine what sort of entertainment content can legally be transmitted over the Internet, had not been determined at press time.

The software industry continued its battle against piracy, as Chinese-based CD plants dominated the illicit trade of counterfeit CD-ROM titles. Though several plants were closed during a major crackdown on the American market this year, others have quietly popped up in the last few months. In Hong Kong, street vendors openly sell bootleg CD-ROMs for as little as $3. More crackdowns are coming, but the threat of CD-ROM piracy will only intensify as CD-Recordable (CD-R) drives become commonplace in home computing. 1996 concludes with the music and software industries facing a “piracy war” in which consumers who ended up buying one of the competing systems after being unable to find the N64 in stock at stores. Sony has segued from new- comer to leader of the “next generation” video game manufacturers. The Sony PlayStation has shipped more than 9 million units worldwide since its debut in 1995 and has generated more than $1 billion in revenues in North America for Sony and its developers.

Sony’s gain was Sega’s loss, however. The veteran game maker, which was a leader in 16-bit consoles, has had a difficult time convincing consumers to pick up its 32-bit Saturn system.

SEGA DIVERSIFIES

Sega bulked momentum in the fourth quarter with a promotion that offered three free games with the purchase of the hardware. Sega isn’t placing all its eggs on the success of video-game hardware, however. Over the past year, the company diversified, with significant strategic alliances that could result in Sega-branded digital phones and cameras in 1997. In addition, Sega is developing software for Sega’s new PC-based sytem, Sega PC and SegaSoft ventures.

Video game pioneer Atari, which was at the lead of the PC games field with the Atari 2600 in the ’70s, quietly disappeared in a merger with hardware maker JTS. Although Atari is now part of JTS, the Atari name was almost completely ignored by the media, which were more interested in the Internet and other multimedia technologies.

After a less-than-enthusiastic reception from media critics and some analysts, the first wave of Internet TV game revolution with the Atari 2600 in the last quarter of 1996. Apple’s Pippin, which was one of the earliest announced entries for the concept of PC meets TV, was widely ignored by delays and other problems. Its absence was hardly missed. Instead, WebTV and, to a lesser extent, Silicon Valley, which has grabbed consumers and headlines over the holiday shopping season. Though early sales are encouraging, the futuristic WebTV system will be difficult to determine.

ON THE HORIZON

The industry could benefit from technologies expected to debut in 1997. Intel’s Pentium processor with MMX technology, due in January, will speed up multimedia applications for new computer users. However, it will be awhile before an ample amount of software to support MMX is available.

Internet audio and video technologies will be even more accessible to a wider audience when 56.6-kbps modems make their entry by midyear. A recent Jupiter Communications report indicates that the Internet access market will be highly competitive. The Web TV set-top box market will be highly competitive. The Web TV set-top box market will be highly competitive.

Despite predictions by many analysts that the emergence of the PC as a standard household device would stifle the growth of video game consoles, set-top gamers made a stunning comeback in 1996. Nintendo’s 64-bit N64 system and its flagship cartridge game, “Super Mario 64” is about as hard to find on store shelves as Tyco’s Tickle Me Elmo doll. Rather than being hurt by the entry of Nintendo, the Sony PlayStation and Sega Saturn have seen a substantial boost in sales—something that other game companies were unable to find the N64 in stock at stores. Sony has segued from new- comer to leader of the “next generation” video game manufacturers. The Sony PlayStation has shipped more than 9 million units worldwide since its debut in 1995 and has generated more than $1 billion in revenues in North America for Sony and its developers.

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SALESPERSON

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VP of Audio

ADVERTISING ACCOUNT MANAGER
R&B Airplay Monitor, a publication of the Billboard Music Group, is looking for an R&B Advertising Account Manager. Music knowledge is a must; R&B radio and/or record industry experience is a plus. Please resume and salary requirements to:
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**Billboard Classifieds**

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**Update**

**Building Communities**

Sparrow recording artist Cheri Keaggy, left, and four-time Grammy nominee Candi Staton, center, recently performed at the National Parents Day Conference in Orlando, Fla. Following their performance, the artists met with Belinda Toliani, president of the National Parents Day Coalition, right. The conference was sponsored by the U.S. Department of Education and bore the theme "Strengthening Families - Building Communities."

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**Calender**

**February**

Feb. 3-4, Commet Conference and Exposition, various locations, Washington, D.C. 800-866-3090.

Feb. 8, 28th Annual Image Awards, Pasadena Civic Center, Pasadena, Calif. 213-938-2364.

Feb. 5-12, MLA multimedia publishing market, Paseo del Paseo, Camarillo, Calif. 805-772-6222.

Feb. 24-26, National Ason For Campus Activities Convention, Pennsylvania Convention Center, Philadelphia, Pa. 800-772-6222.

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**March**

March 5-8, Country Radio Seminar, Gaylord Hotel, Nashville, Tenn. 615-327-4487.

March 8, "How to Start and Grow Your Own Record Label," The Holiday Inn, Brookline, Mass. 508-529-7863.


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**Lifelines**

**Births**

Boy, Michael Ryan Christopher, to Paul and Maura Schuman, Dec. 1, New York. Father is the proprietor of Sound Marketing.

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**Deaths**

Jan 22, in Baltimore, Maryland 21208, Doris Marceau Du Pont, 69, mother of 4, 21 in Lakewood, N.J. He spent more than 25 years with the Metropolitan Opera, where he was associate conductor from 1964 to 1977. Brehm studied in his native city at the University of Prague and the Academy of Music before enrolling in master classes for piano and conducting under the instruction of George Szell. Brehm eventually became Szell's assistant at the German Opera House there. He is survived by his wife, Elizabeth, and daughter Evelyn.

Patty Donohue, 40, of cancer, Dec. 9 in New York. She was creative manager for MCA Music Publishing, East Coast. While there, she signed such bands as the Feelies and Intrigue. She also worked with V.C. Currin of the Fixx. Prior to her association with MCA Music Publishing, she was lead singer and co-writer of the Waitresses. She is survived by her brother, mother-in-law, two nieces, and two nephews.

Carol Robbins, 54, of cancer, Dec. 12 in New York. She was a music therapist, composer, teacher, and co-director of the Nordoff-Robins Center for Music Therapy at New York University. The music industry has supported the organization most notably through the annual Silver Clef Award Dinner and Auction. Dr. Robbins began her career as a music educator and began her music therapy training in 1966. Over the past 30 years, she has taught or lectured at universities and music therapy centers around the world and has been instrumental in establishing music therapy programs in a number of countries. She is survived by her husband, Dr. Clive Robbins; her mother, Adelyn Matteson; a sister, Christine Phillips; a brother, David Matteson, and a daughter, Debbie Matteson.
in March or April, before the hand-over to China May 30.
The draft copyright bill, if passed in its present condition, "substantially extends the ability to prevent parallel importation of goods into Hong Kong," according to a summary by local law firm Haldanes, "in particular by giving an exclusive licensee the ability to take action for infringement of copyright."

The issue pits record companies, eager to deploy every possible means against pirates and counterfeiters, against retailers who have used Hong Kong's "free-port" status to import thousands of albums not otherwise available in the world to build wide-choice, deep-catalog stores (Billboard, Oct. 20).
The latter want to continue to have the freedom to import and resell their legitimate business practice being put in the same category as illegal merchandise.

The question has even attracted a high-profile advocate for the copyright owners' camp: Sir Colin Southgate, chairman of the IFPI Group, which also has retail interests in the form of its HMV division.

**INTENSE DEBATE**

Now that Legco has decided its course of action, advocates for both sides are expected to go into an even more intense round of activity.

"Everybody on the trade and development council will be a target for lobbying," says International Federation of the Phonographic Industry (IFPI) regional director J.C. Giouw. A primary target is the Liberal Party's Selina Chow, a member of that panel, who brought a member motion for a debate; she is also said to be more familiar with the issues involved than are other panel members.

"Chow seems to understand it better," says Giouw. "Her position has initially been pretty clear going in: She did not support criminal sanctions, and she has supported retail copying because it feels to the industry and the territory it needs it. But now she [also] seems to be convinced that protective measures need to be taken to protect the copyright owners. Now she questions whether civil sanctions will be enough and wants to debate whether criminal sanctions are indeed necessary.""

Chris Walker, managing director of HMV Asia-Pacific, says, "We would support anything that would protect our product, but we think it's difficult to sell better the industry and the territory it needs it.

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"So, "We would support anything that would protect our product, but we think it's difficult to sell better the industry and the territory it needs it."

If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

IBG '97 brings you record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and all those other books that can be double in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specifications charts on blank tape.

With IBG '97, you will be able to:
- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright information.

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Or send check/money order for $125 plus $5 S&H ($12 for international orders) with this ad to: Billboard Distributions, P.O. Box 2016, Lakewood, N.J. 08701. Please add appropriate sales tax in NY, N.J., PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.
Telecommunications Act Defined Year in Radio Station Sales and Mergers, WKTU, Internet Top '96 News

THE TOP STORIES

• Who Are Our Parents? The year's never-ending frenzy of station buyouts, swaps, and complicated combinations by major group owners left many outlets changing hands more than once. Our baby's all grown up.

• One Plus One Makes One: When CBS bought out Infinity Broadcasting in June, it merged the No. 1 and 2 radio groups into the most powerful entity in history. More than playing records, these companies' stations are breaking them.

• Gimme A Beat: When WKTU New York bought uptempo top 40/dance back to the nation's No. 1 radio market in February, it not only touched a nerve at home but also scratched a nationwide itch for something happier and peppier than much of the decade's programming diet.

• Big Brother Is Watching Big Brother: The FCC has always kept an eye on radio station buyouts, but this year, the U.S. Department of Justice implemented what sometimes felt like a stare-down over potential anti-trust issues.

• Internet And Radio Up in the Air: A few years into this burgeoning technology, the words "radio station Web site" go together as naturally as peanut butter and jelly.

frenzy in broadcasting history, all in response to the Telecommunications Act of 1996, which upped the number of stations an owner can hold in a market from two AMs and two FMs to as many as eight total. In all, more than $5.3 billion worth of trading took place over the past 12 months, with 1,170 stations changing hands, according to BIA Publications.

As part of the fervor, the industry's biggest ownership buyout in history took place in June, as Infinity, the No. 2 radio group, merged with No. 1 CBS. The deal for Infinity's 44 stations topped a cool $4.9 billion, exceeding the year's second biggest sale, River City Broadcasting to Sinclair Communications, by $3.7 billion.

On the programming front, the emergence of dance outlet, WKTU New York not only bought uptempo music back to a rock-heavy Big Apple, it also ignited a nationwide trend that made top 40 and mainstream dance music fashionable again.

For the first time in several years, the number of pure top 40 outlets began to rise, while hot AC stations softened their modern-rock-lite playlists to make room for a cautious thump or two.

Meanwhile, down in Washington, D.C., regulatory parent took an unexpected turn in '96. It used to be that the FCC traditionally was the single federal agency needed to check off a fairly simplistic checklist of mandates during station sales. But with such massive group mergers raising questions about potential monopolies and unfair competitive advantages—read "anti-trust"—broadcasters found themselves with what they regard as a stronger, less familiar federal agency checking their math. Justice vows to be fair, but group owners are far from comfortable with another high power to please.

And finally, among the biggest radio stories of the year, the industry continued to nurture its relationship with the Internet. In fact, almost every radio trade show this year devoted as much time to radio's relationship with the Internet as it did to all other agendas. That's a pretty meaningful statement for a technology that was hardly a household word at the turn of the decade. At year's end, more than 2,700 stations have established World Wide Web sites, according to InterComms Communications president Peggy Miles. That's more than double the number reported just over six months ago. Also, close to 200 stations now air their programming in real time over the Internet with RealAudio, the leading audio provider.

As the technology approaches its next phase, Miles predicts that 1996's Internet will soon seem like watching a black-and-white TV through a peephole. "In the near future, you won't be able to imagine the Net without audio and video," she says.

1996's Top 15 Megadeals (RANKED BY DOLLAR AMOUNT)

<table>
<thead>
<tr>
<th>Seller</th>
<th>Buyer</th>
<th>Month Acquired</th>
<th>Sale Price</th>
<th>Stations Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infinity Broadcasting Corp.</td>
<td>CBS Radio Station Group</td>
<td>June</td>
<td>$4.9 billion</td>
<td>44</td>
</tr>
<tr>
<td>River City Broadcasting</td>
<td>Sinclair Communications</td>
<td>April</td>
<td>$1.2 billion</td>
<td>34</td>
</tr>
<tr>
<td>TCB Media</td>
<td>Heffel Broadcasting</td>
<td>July</td>
<td>$650 million</td>
<td>19</td>
</tr>
<tr>
<td>EZ Communications</td>
<td>American Radio Systems</td>
<td>August</td>
<td>$665 million</td>
<td>21</td>
</tr>
<tr>
<td>Citicasters</td>
<td>Jacor Broadcasting</td>
<td>February</td>
<td>$430 million</td>
<td>19</td>
</tr>
<tr>
<td>Quantum Communications</td>
<td>Infinity Broadcasting</td>
<td>March</td>
<td>$410 million</td>
<td>12</td>
</tr>
<tr>
<td>Colfax Communications</td>
<td>Clear Channel Broadcasting</td>
<td>August</td>
<td>$365 million</td>
<td>12</td>
</tr>
<tr>
<td>Secret Communications</td>
<td>SFX Broadcasting</td>
<td>October</td>
<td>$300 million</td>
<td>10</td>
</tr>
<tr>
<td>Heffel Broadcasting</td>
<td>Clear Channel Broadcasting</td>
<td>June</td>
<td>$275 million</td>
<td>17</td>
</tr>
<tr>
<td>New City Communications</td>
<td>Cox Enterprises</td>
<td>May</td>
<td>$250 million</td>
<td>18</td>
</tr>
<tr>
<td>Radio Equity Partners</td>
<td>Clear Channel Broadcasting</td>
<td>May</td>
<td>$235 million</td>
<td>19</td>
</tr>
<tr>
<td>Commodore Media</td>
<td>Capstar Broadcasting Partners</td>
<td>June</td>
<td>$200 million</td>
<td>31</td>
</tr>
<tr>
<td>OmniAmerica Communications</td>
<td>Jacor Broadcasting</td>
<td>May</td>
<td>$178 million</td>
<td>8</td>
</tr>
<tr>
<td>Regent Communications</td>
<td>Jacob Communications</td>
<td>October</td>
<td>$177 million</td>
<td>16</td>
</tr>
<tr>
<td>Noble Broadcasting</td>
<td>Jacob Broadcasting</td>
<td>February</td>
<td>$152 million</td>
<td>12</td>
</tr>
</tbody>
</table>

(Source: BIA Publications)

Airplay Monitor's Year-End Bonus Issue—BEST OF 1996

For the first time ever TOP 40, COUNTRY, ROCK and R&B AIRPLAY MONITORS come together for the biggest, most informative issue of the year!
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TONI BRAXTON</td>
<td>UN-BREAK MY HEART</td>
</tr>
<tr>
<td>2</td>
<td>BARBRA STREISAND &amp; BRYAN ADAMS</td>
<td>I終於 FOUND SOMEONE</td>
</tr>
<tr>
<td>3</td>
<td>DONNA LEWIS</td>
<td>YOU CAN'T ALWAYS BE THERE</td>
</tr>
<tr>
<td>4</td>
<td>CÉLINE DION</td>
<td>CHANGING BACK TO ME NOW</td>
</tr>
<tr>
<td>5</td>
<td>ERIC CLAPTON</td>
<td>IF WE FALL IN LOVE TONIGHT</td>
</tr>
<tr>
<td>6</td>
<td>WHITNEY HOUSTON</td>
<td>I BELIEVE IN YOU AND ME</td>
</tr>
<tr>
<td>7</td>
<td>ELTON JOHN</td>
<td>YOU CAN MAKE HISTORY (YOUNG AGAIN)</td>
</tr>
<tr>
<td>8</td>
<td>BRYAN ADAMS</td>
<td>LET'S MAKE A NIGHT TO REMEMBER</td>
</tr>
<tr>
<td>9</td>
<td>U2</td>
<td>100 YEARS FROM NOW (EUROPEAN ALBUM CUT)</td>
</tr>
<tr>
<td>10</td>
<td>KYLIE MINOGUE &amp; THE NEWS</td>
<td>BECAUSE YOU LOVED ME</td>
</tr>
<tr>
<td>11</td>
<td>SEAL</td>
<td>FLY LIKE AN EAGLE (EUROPEAN ALBUM CUT)</td>
</tr>
<tr>
<td>12</td>
<td>LIONEL RICHIE</td>
<td>STILL IN LOVE (EUROPEAN ALBUM CUT)</td>
</tr>
<tr>
<td>13</td>
<td>MARIAH CAREY</td>
<td>FORBIDDEN</td>
</tr>
<tr>
<td>14</td>
<td>THE TONY RICH PROJECT</td>
<td>NOBODY KNOWS WHERE DO YOU GO (EUROPEAN ALBUM CUT)</td>
</tr>
<tr>
<td>15</td>
<td>ELENA ALAINA</td>
<td>GIVE ME ONE REASON (AMERICAN ALBUM CUT)</td>
</tr>
<tr>
<td>16</td>
<td>MICHAEL BOLTON</td>
<td>DON'T COME TO THE MESA (AMERICAN ALBUM CUT)</td>
</tr>
<tr>
<td>17</td>
<td>JOHN MELLENCAMP</td>
<td>YOU MUST LOVE ME (NORTH AMERICAN ALBUM CUT)</td>
</tr>
<tr>
<td>18</td>
<td>GLODIA ESTEFAN</td>
<td>I'M NOT GIVING YOU UP</td>
</tr>
<tr>
<td>19</td>
<td>KENNY G</td>
<td>THE MOMENT (EASTERN ALBUM CUT)</td>
</tr>
<tr>
<td>20</td>
<td>PHILLIP COLINS</td>
<td>DANCE INTO THE LIGHT (EUROPEAN ALBUM CUT)</td>
</tr>
<tr>
<td>21</td>
<td>HOOTIE &amp; THE BLOWFISH</td>
<td>I GO BLIND (NORTH AMERICAN ALBUM CUT)</td>
</tr>
<tr>
<td>22</td>
<td>DONNA LEWIS</td>
<td>I LOVE YOU FOREVER (EUROPEAN ALBUM CUT)</td>
</tr>
<tr>
<td>23</td>
<td>SEAL</td>
<td>I WISH I WAS THE LOVE YOU GAVE ME</td>
</tr>
<tr>
<td>24</td>
<td>JOHN MELLENCAMP</td>
<td>THE BEST INTERMEZZO (I SAW YOU FIRST)</td>
</tr>
<tr>
<td>25</td>
<td>SHERRYL CROW</td>
<td>IF IT MAKES YOU HAPPY</td>
</tr>
<tr>
<td>26</td>
<td>JILL DARLTON</td>
<td>COUNTING BLUE CARS</td>
</tr>
<tr>
<td>27</td>
<td>DIANA ROSS</td>
<td>CHANGE THE WORLD</td>
</tr>
<tr>
<td>28</td>
<td>PRINCE</td>
<td>CHANGE THE WORLD</td>
</tr>
<tr>
<td>29</td>
<td>MEIRUL BAINBRIDGE</td>
<td>MOUTH</td>
</tr>
<tr>
<td>30</td>
<td>ERIC CLAPTON</td>
<td>JUST BETWEEN YOU AND ME</td>
</tr>
<tr>
<td>31</td>
<td>TONI BRAXTON</td>
<td>UN-BREAK MY HEART (AMERICAN ALBUM CUT)</td>
</tr>
<tr>
<td>32</td>
<td>BRYAN ADAMS</td>
<td>LET'S MAKE A NIGHT TO REMEMBER</td>
</tr>
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<td>33</td>
<td>BRYAN ADAMS</td>
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<td>34</td>
<td>JOHN MELLENCAMP</td>
<td>THE BEST INTERMEZZO (I SAW YOU FIRST)</td>
</tr>
<tr>
<td>35</td>
<td>ALANIS MORISSETTE</td>
<td>LOVEFOOL</td>
</tr>
<tr>
<td>36</td>
<td>TRACY CHAPMAN</td>
<td>GIVE ME ONE REASON</td>
</tr>
<tr>
<td>37</td>
<td>JOHN MELLENCAMP</td>
<td>IF WE FALL IN LOVE TONIGHT</td>
</tr>
<tr>
<td>38</td>
<td>ALANIS MORISSETTE</td>
<td>GIVE ME ONE REASON</td>
</tr>
<tr>
<td>39</td>
<td>TRACY CHAPMAN</td>
<td>I love YOU FOREVER</td>
</tr>
<tr>
<td>40</td>
<td>SHERRYL CROW</td>
<td>IF IT MAKES YOU HAPPY</td>
</tr>
</tbody>
</table>

**Justice Dep't Looms Over Radio In '96**

WASHINGTON, D.C.—The importance of the Telecommunications Act, two years in the making and signed into law Feb. 28, cannot be overstated.

Even so, it appeared to the radio industry at year's end that what the federal government gave, it can—if not take away—at least regulate.

The enormity of the changes prompted by the rewrite of the 1984 Communications Act—in part because the federal government's understanding of the relaxation of ownership restrictions was necessary for future growth—has just begun to manifest itself. Most obviously, it was heralded by major players' decisions to consolidate, to announce the December 10 approval of Westinghouse Electric Corp., and Infinity Broadcasting's $4.9 billion merger into what will be called CBS Radio.

And yet, there is a growing feeling among broadcasters that the government created an environment of "go swimming, but don't go near the water" with the entrance of the Justice Department's anti-trust scrutiny of post-Telecommunications Act mergers in the fall,.

The giant bill removes national radio ownership restrictions and relaxes local radio market restrictions. It also creates incentives for more than 40 stations to own eight stations (but not more than five AMs or FMs), those in markets of over seven (not more than four AMs or FMs) those in markets of 15-29 stations to own six (not more than four AMs or FMs), and those in markets of 14 or less stations to own five, not encompassing more than 50% of the market and with no more than five AMs or FMs.

Most radio interests really felt that the bill was key to the major market consolidation, which would lead to increased competition, although some small owners worried they might be swallowed.

However, in September, the Justice Department, after receiving FCC approval, stepped forward to challenge part of Jacob's $757 million acquisition of Citicasters, saying that Jacor had exceeded 50% of market revenue threshold.

A month later, Justice signaled that it would look into whether new lease management agreements and joint selling agreements constitute a breach of anti-trust law.

The deal was stopped in large part because of its three-five station sales it planned or owned to buy in Rochester, N.Y, the benchmark there was 41% of market revenue.

Last month, Lawrence R. Fullerton, deputy assistant general at the Justice Department, revealed that the agency had opened more than 20 investigations, although only the Jacob deal was challenged, and added that before the Telecommunications Act, with which ownership relaxation became law, there was little need to explore radio acquisitions.

Throughout the rest of the year, no broadcasting group came forward to challenge Justice's new benchmark, although most feel that the government's regulatory stance is a challenge to electronic media's First Amendment rights.

For its part, the National Assn. of Broadcasters (NAB) has met several times with Justice officials to educate them on the realities of the radio industry and to explain that those who find radio ad rates too high will be able to work through alternative media such as cable.

Off the record, those close to NAB say that if a challenge to the Justice benchmark were to be mounted, it would come from an individual company, and court costs might prove prohibitive for that to happen.

So, for the time being, broadcasters have hopes that the Justice Department, with a growing knowledge of radio, will temper its investigatory role. But there is no question that the urge to take full advantage of the freedom given by the industry will be tempered by Justice's willingness to enter the merger fray.
**THE MODERN AGE**  
BY BRADLEY BAMBARGER

Who would have thought that the Butthole Surfers would have a No. 1 anything, anytime, anywhere? (Except perhaps a slot on a list of public enemies somewhere.) In the `80s, the deranged psychodrama of the Butthole Surfers live and on record was the essence of "alternative"—back when the music knew its place on college radio. But there it is, black and white on page YE-7, with the rest of this year's top albums on Modern Rock Tracks: The Butthole Surfers have the chart's No. 1 song for 1996, "Pepper." The track may not be the most representative of the Butthole Surfers' canon, but the most inebriated band in rock-'n-roll definitely had the airplay coming.

The rest of the top five Modern Rock Tracks '96 go like this: "Smashing Pumpkins, "1999", Dishwalla, Bush, No Doubt, and Alicea Morassie. The record companies that cleaned up this year include the No. 1 label, Epic (Oasis, Pearl Jam, Screaming Trees, and Rage Against The Machine), and the top distributing label, Interscope (Bush and No Doubt on Trains, the Wallflowers and the Tracids on Interscope proper).

All of that objective accounting brings us to a more subjective list: the Modern Age's take on the year's greatest hits. Top-act honours go to Soundgarden, with three killer singles ("Pretty Noose," "Bury In My Hand," "Blow Up The Outside Job") that proved that brains needn't be bereft of brains. Dark-horse honours go to the Cowboy Junkies, whose "A Common Disaster" was a refreshing, inimitable entry in a year that too often saw cop top 40 moves masquerading as "modern." Song of the year is R.E.M.'s gorgeously electric "E-Bow The Letter," a hook that's single. Final personality of the year is no doubt Garbage's Shirley Manson. She rocks in the most modern way.

---

### Billboard Mainstream Rock Tracks

| No. | Track Title | Artist | No. 1
|-----|-------------|--------|------|
| 1   | BLOW UP THE OUTSIDE WORLD | R.E.M. | 1
| 2   | HERO OF THE DAY | Soundgarden | 15
| 3   | SWALLOWED | Tool | 9
| 4   | LADY PICTURE SHOW | Tool | 10
| 5   | WHEN THE WORLD TURNS | Tool | 11
| 6   | HALF THE WORLD | Tool | 12
| 7   | 1200 YEAR OLD WOMAN | Tool | 13
| 8   | BOUND FOR THE FLOOR | Tool | 14
| 9   | WHAT I GOT | Tool | 15
| 10  | LOOKING FOR | Tool | 16
| 11  | BITTERNESS ME | Tool | 17
| 12  | HAVE YOU SEEN MARY | Tool | 18
| 13  | DESPERATELY WANTING | Tool | 19
| 14  | JUST LIKE HEAVEN | Tool | 20
| 15  | GROW YOUR Own | Tool | 21
| 16  | CLIMB THAT HILL | Tool | 22
| 17  | CAN'T GET THIS STUFF NO MORE | Tool | 23
| 18  | STINKFIST | Tool | 24
| 19  | ANGELS OF THE SILENCES | Tool | 25
| 20  | WOULD? | Tool | 26
| 21  | TRIP FREE LIFE | Tool | 27
| 22  | BANG BANG | Tool | 28
| 23  | MACH 5 | Tool | 29
| 24  | I WAS WRONG | Tool | 30
| 25  | DROP YOUR | Tool | 31
| 26  | WATER | Tool | 32
| 27  | BANG BANG | Tool | 33
| 28  | XXX | Tool | 34
| 29  | FLIGHT | Tool | 35
| 30  | I | Tool | 36
| 31  | FREE | Tool | 37
| 32  | NOVOCAINCE | Tool | 38
| 33  | NEW | Tool | 39
| 34  | OPEN UP YOUR EYES | Tool | 40
| 35  | TOUGH | Tool | 41
| 36  | ANGELS OF THE SILENCES | Tool | 42
| 37  | STUCK ON YOU | Tool | 43
| 38  | SHAME | Tool | 44
| 39  | LIE ON LIE | Tool | 45
| 40  | THE DISTANCE | Tool | 46
| 41  | CROW | Tool | 47
| 42  | COUNTING CROWS | Tool | 48
| 43  | COUNTING CROWS | Tool | 49
| 44  | MR. HAPPY GO LUCKY | Tool | 50
| 45  | THE RHYTHM OF THE SIXES | Tool | 51
| 46  | THIS | Tool | 52
| 47  | OF | Tool | 53
| 48  | IF | Tool | 54

### Billboard Modern Rock Tracks

| No. | Track Title | Artist | No. 1
|-----|-------------|--------|------|
| 1   | SWALLOWED | Bush | 1
| 2   | DONT SPEAK | Bush | 2
| 3   | #1 CRUSH | Bush | 3
| 4   | THE DISTANCE | Bush | 4
| 5   | WHAT I GOT | Bush | 5
| 6   | LADY PICTURE SHOW | Bush | 6
| 7   | BOUND FOR THE FLOOR | Bush | 7
| 8   | ALL MIXED UP | Bush | 8
| 9   | TATIVA | Bush | 9
| 10  | DESPERATELY WANTING | Bush | 10
| 11  | MACH 5 | Bush | 11
| 12  | HELLO | Bush | 12
| 13  | RADIATION VIBE | Bush | 13
| 14  | LOVE ROLLEROCCO | Bush | 14
| 15  | BITTERSWEET ME | Bush | 15
| 16  | NAKED EYE | Bush | 16
| 17  | CRASH INTO ME | Bush | 17
| 18  | FIRE WATER BURN | Bush | 18
| 19  | I WAS WRONG | Bush | 19
| 20  | LUCKY | Bush | 20
| 21  | I | Bush | 21
| 22  | I | Bush | 22
| 23  | I | Bush | 23
| 24  | I | Bush | 24
| 25  | I | Bush | 25
| 26  | I | Bush | 26
| 27  | I | Bush | 27
| 28  | I | Bush | 28
| 29  | I | Bush | 29
| 30  | I | Bush | 30
| 31  | I | Bush | 31
| 32  | I | Bush | 32
| 33  | I | Bush | 33
| 34  | I | Bush | 34
| 35  | I | Bush | 35
| 36  | I | Bush | 36
| 37  | I | Bush | 37
| 38  | I | Bush | 38
| 39  | I | Bush | 39
| 40  | I | Bush | 40
| 41  | I | Bush | 41
| 42  | I | Bush | 42
| 43  | I | Bush | 43
| 44  | I | Bush | 44
| 45  | I | Bush | 45
| 46  | I | Bush | 46
| 47  | I | Bush | 47
| 48  | I | Bush | 48
| 49  | I | Bush | 49
| 50  | I | Bush | 50
Year-End Radio Trophies: Cows, Dolly, ‘Macarena’ Ad Nauseam, And Dr. Judy

For all the change the radio industry has sustained in 1996, one must expect blips here and there that point to the medium’s occasionally spectacular highs and tail-ticking lows. In that spirit, here is our take on the year’s pre-eminent radio triumphs and near misses.

• Mel’s Midas Touch Award: Mel Karmazin was a man known for the company he keeps—that is, until he sold his Infinity Broadcasting in time to CBS for a record-shattering $4.9 billion. CBS, in turn, kept Karmazin on hand as a radio executive mainstay and CBS board member. All of this, mind you, follows his buyout this year of Gramam Communications for $10 million and then the purchase of Shadie Broadcast Services and TDI Worldwide for his Westwood One Consortium. Throughout, he has remained an active leader with strong opinions and the power to enact them. If radio were to appoint an emperor, Karmazin would be wearing the transistor-studded crown.

• Macarena Takes Over All 40 Slots On Radio Playlists! At least it seemed so for much of 1996. There was Los Angeles outlets: Rio’s original version got a Latin dance ditty, which reached No. 28 on the Hot 100; the No. 1 Bayside Boys mix, selling in excess of 4 million copies; a painful Los Del Chupemuala release; and, then, the joyless “Macarena Christmas” from Los Del Rio. The last straw came a month ago as the para-silicon song clobbered across formats with “Macarena (Country Version),” by a group of bluegrass musicians calling themselves the GrooveGrass Boys. Indeed that, the group reached No. 70 Dec. 7 on the Hot Country Singles & Tracks chart. And let’s not forget the just-released “Macarena for the Record” by Wax. All promises to “burn much calories.” Better than any unexplainable phenomena on the “X-Files,” this interminably recycled Macarena smash better belongs in the “Why?” files.

• The Year Of The Cow: So matter what you think of his fish-in-a-farting-farce antics on the air. He is, after all, the man to accuse WRCX (Rock 105.5) Chicago morning man Manncow Muller of being lazy. In addition to being named in November one of the 17 “bestest men and women” by Chicago magazine, over the year, the Cow manned more than a dozen shelves promotion. One of the most memorable took place in February, as WNYW New York prepared to launch as WKTI, the Evergreen station stationed with simulcasts of its nationwide talent, including Manncow, As part of his well-planned attacks on Howard Stern, Manncow sent a real cow to Stern’s studios in the middle of Manhattan on a cold winter morning. Notably, the cow slipped and fell on the ice, adding a guilt-ridden chuckle to the stunt.) Then, in June, Manncow hosted a live “Freakshow” in which stunt performers and circus sideshow freaks joined him onstage for two-sold-out shows. In July, Nudelnest 11 prompted Manncow to bare more than his opinions, and later that month, he parked himself in a 10,000-gallon tank of water to overcome his fear of enclosed spaces. And lastly, to close the year, on Dec. 20, Manncow planned on being dropped from a construction crane to the ground in the WRCX promotional van (with engine and gas tank removed). Talk about ending ’96 with a smashing finale.

• Radio Is Cooler Than Refrigerator Award: Westhinghouse chairman Michael Jordan, who splitting the company into industrial and broadcast interests, devoted in November to focus his personal role on the sexier radio and TV industries, instead of appliances, metal parts, and light bulbs. A bright idea, indeed.

• Double Exposure Award: Each week, the radio desk sorts through dozens of promotional photos of artists sent by in the stations they visit around the country and our tireless winners. In 1996, a tie ensued between No Doubt—No. 1 on The Billboard 200 for a second week—and Jewel, who just slipped out of the top-40 hit. Guess all those flash-induced blue spots paid off.

• Federal Communications Commission Coalition Award: As chairman of the FCC, Reed Hundt has consistently demonstrated bare-bones knowledge of radio issues and, to the ire of Congress, a lack of vision to implement the federally mandated Telecom Act. Over the past year or so, it seems that he has applied to nearly every issue affecting radio a “save the children” mind-set. Indecency? We must protect our kids. Liquor advertising? It’s legal. This is an essential position that requires strong leadership and an understanding of issues inside and out. Just because Hundt speaks from behind a podium doesn’t mean he needs to preach.

• Just Sing, Darlin’ Award: The keynotes speaker of The National Association of Broadcasters (NAB) Radio Show in Los Angeles in September was a high- anticipated Dolly Parton. For what she was likely paid (the NAB isn’t saying), the association probably wishes the dynamic, station-owning celebrity had bothered to offer up some ideas between 9 and the day before. Parton, while charming, apparently had nothing to prepared to say and, worse, nothing to say. Power self-sabotage? That jokes might have made the occasion seem a little less than real.

• All In A Year’s Work Award: At our annual Billboard Radio Seminar Awards in September, opening keynote Dr. Judy Kariwansky, the renowned radio sex therapist and author of the most profound audience reactions I’ve seen—without even using the words “penis” or “orgasm.” Within 16 minutes, she said many attended, leap into the hallway by asking them to join in slamming and disco exhibitions. The remaining faithful were later rewarded with a day of volcanic mud on their noses as a way to rediscover their organic origins. All this and that trade-mark radiothis-air and those jingly books, which hail Dr. Judy’s exhibitionist presence from a cool 50 paces away. Manncow should be so lucky.

• I Was Cow Country Award: While country radio has peaked in the ratings, the story is far from over. The sounds of Alan Jackson, Faith Hill, and LeAnn Rimes are still heard more stations than any other format—796 of the 5,318 Arbitron stations. Nearly 30% of country stations have main- tained or bettered their shares over the last two years, despite the general soft- ening of the format. Perhaps the country’s victimization is symptomatic of market consolidation, during which many owners have flipped one or more of their acquisitions in a make-to-market to compete. Facts is facts: Country is America, and until a real-life “Inde- pendence Day” sets its effing flames in motion, country isn’t likely to burn too badly.

• Radio Is Constant, Immediate, And Relevant: Even these high nevers lose ground, do they?

by Chuck Taylor

1996 50 Most-Played Radio Songs, Artists

The charts below, compiled by Broadcast Data Systems, offer a look at the 50 most-played songs and artists on radio during 1996, based on information gathered by Broadcast Data Systems (BDS). The charts are included on a compiled playlist on top 40, country radio, and rock stations nationwide. They cover the Airplay Monitor chart year, which began with the Dec. 1, 1995 issue and ended with the Nov. 22, 1996 issue.

There appears to be a predominance of country acts on the artists’ listings; in fact, six of the top 10 singers are country-oriented. One reason for the curious balance, according to Country Airplay Monitor Chart Director Wado-Jessen, is the sheer number of country radio stations playing these artists nationwide. Country Monitor currently monitors 182 outlets, compared with, say, RB’s 70 mainstream and 41 top 40 rhythm stations.

In addition, Jason Jessen, country has discussed an artist-driven format, particular for established artists, while most others are predominantly song-driv- en. Finally, country radio releases occur in more rapid succession than do the in other formats.

CHUCK TAYLOR

Most Played Artists Of 1996

<table>
<thead>
<tr>
<th>Artist</th>
<th>Rank</th>
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<tbody>
<tr>
<td>ALANIS MORISSETTE</td>
<td>1</td>
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<tr>
<td>GEORGE STRAIT</td>
<td>2</td>
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<tr>
<td>GARTH BROOKS</td>
<td>3</td>
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<tr>
<td>HOOTIE &amp; THE BLOWFISH</td>
<td>4</td>
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<tr>
<td>MARIAH CAREY</td>
<td>5</td>
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<td>ALAN JACKSON</td>
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Most Played Songs Of 1996

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<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Rank</th>
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<tbody>
<tr>
<td>GIVE ME ONE REASON</td>
<td>TRACY CHAPMAN</td>
<td>1</td>
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<tr>
<td>COUNTING BLUE CARS</td>
<td></td>
<td>2</td>
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<tr>
<td>KILLING ME SOFTLY—FUGEES</td>
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<td>3</td>
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<tr>
<td>YOU LEARN—ALANIS MORISSETTE</td>
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<td>4</td>
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<td>I LOVE YOU ALWAYS—DONNA LEE</td>
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DAILY NEWSDESK...
Music Video Industry Opens New Avensues Of Exposure

**CHANGES:** It has been an awkward 12 months for the music video industry. Because of the last month's record in sales, record production budgets were scrutinized closer than ever in 1996, and uncertainty looms as to whether the new year will bring even more cutbacks. Though fewer clips were made, the year ends with the promise of more music video programming possibilities that have existed in recent years.

MTV is introducing its restructuring program, which aims to emphasize categorization of the music video industry and to expand opportunities for clips that do not necessarily fit into the modern rock, R&B, and rap genres. As a result, viewers are seeing less "Alternative Nation" and "MTV Jams" and more videos from pop, dance, and electronic music acts.

As the year comes to a close, MTV could face competition from new services by New Corp. and Tele-Communications Inc. (TCI). Both companies are reportedly looking into launching rival clip channels.

Perhaps as a pre-emptive strike, music video networks launched M2, a clip-intensive sister service, with amazing little fanfare. The channel promises to be a new outlet for music video exposure. However, that promise will not be fulfilled unless M2 manages to get in front of the eyes of a significant number of viewers. Music video industry's best-kept secret.

Another new channel, Great American Country, which began on the last day of 1996, barely made a peep during its first year. The channel failed to make a dent in a programming niche dominated by Country Music and the Nashville Network.

Canadian programmer MuchMusic continued to carve out a comfortable niche by thinking global but acting local. The channel's U.S. operations began adding locally produced programming to its Cleveland service and is expected to expand specialized regional programming to other cities in 1997. With the channel's increasing visibility and growing audience, the future looks promising for MuchMusic.

Some cable analysts say that the programmer is among those services that are vulnerable to being dropped by operators that are offering local channels. Interestingly the emerging cash-for-carriage trend was propelled largely by VH1, sister service TV Land, which for five years has paid a healthy $1.20 per subscriber and wired licensing fees to operators that add it.

Video Jake Box Network (VJN), which operates the Box, sold its U.K. operations amid rumors that it is looking for a new owner. In the U.S., the company announced and then abandoned plans to purchase a majority stake in VJN.

In one of the year's more unusual developments, Black Entertainment Television (BET) announced plans to open casino operations in 1997. BET is also teaming with cable programmer Encore Media Corp. on a premium movie channel geared toward African-American audiences, due in February 1997. Many in the industry are questioning the future of spinoff channel BET on Jazz, which is still struggling to build distribution.
If you liked seeing it live or if you couldn't make it to our past November event in San Francisco... you can now view some of the most cutting-edge panels and witness some of the latest developments in new technology on videocassette!!

The following sessions are available on videocassette...

Keynote Address by Judy McGrath, President of MTV/M2
She addresses the most up-to-date issues of the industry and shares with us MTV's latest developments.

"Major Thinkers" - Programmers meet record industry company executives to discuss the state of the music video industry featuring some of the top executives of MTV, VH1, BET, Reprise Records and Mercury Nashville.

Intel Cyberlunch - Includes some of Intel's newest opportunities and technological developments relevant to the music video industry.

"Depending on Independents" - Discusses the changing roles of independent promotion in music video.

"The Viewers Speak" - Teenage panelists discuss their music video viewing habits and preferences with the music video community moderated by Michelle Wolf, Professor of Broadcasting, at San Francisco State University.

"Money & Marketing: Survival Tactics for Regional Programmers" - A look at how regional programmers can better position themselves to generate income with their clip shows.

"The New Nationals" - Find out who are the new national video programmers that are beginning to appear through a variety of distribution channels.

Billboard hears the latest industry news first.

Call and order your videos today!

Available for $19.95 each plus an additional $4.95 for shipping and handling.

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Send payment to: PO. Box 60-1111, Miami, FL 33160

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ACTS FIND AUDIENCE IN THRIVING CLUB SCENES
(Continued from page 5)

this new sound is nationwide.

Austin, Texas, is home to such progressive country venues as Emo's, the Hole in the Wall, and the Continental Club. Chicago has a plethora of hot spots, including Schubas Tavern and the Beat Kitchen. Even Nashville, known as the home of mainstream country music, has its share of clubs catering to crowds that would rather hear Lambchop than Ricochet. Among the Nashville venues are 328 Performance Hall, the Exit/In, and the Sutler.

The scene, in fact, has spread across the country. Venues from New York's Mercury Lounge to Seattle's Tractor Tavern to Chapel Hill, N.C.'s Cat's Cradle are featuring this growing genre.

"I think the audience is growing all the time, because it's not stadium rock," says Jon Langford, who records for Bloodshot Records as part of the Waco Brothers. "It's music people can go and listen to in bars once or twice a week. There are a lot of localized scenes, which is really cool. There is a scene in Canada, in Texas, in Chicago, and New York. And they are just beginning to cross-pollinate a little bit. We've (the Waco Brothers) been to St. Louis, New York, and Kansas."

"It's kind of interesting," he adds. "I think it exists in a way early punk rock existed—suddenly your favorite band could be the band you go see on a Friday night, cheap, once a month, rather than wait for them to come around and play every year.

Langford says the fact that the music can be found in cities across the country, not just in major music centers, is a positive. "The (music) industry isn't really here as such," he says of Chicago, "unlike New York or L.A., where it (the club scene) tends to be showcase places for the major labels. I think the people here that actually run the clubs seem to have enthusiasm, which is really helpful."

One of the most enthusiastic supporters of insurgent country is Anastasia, who books Schubas. The club has been open eight years, and Davies has booked it for four of those years. Schubas can handle 125 people for sit-down shows, and 230 when people are standing. Davies says that the club began as a turn-of-the-century Schlitz taphouse. "It lends itself to so many kinds of music," she says. "We have a wood-burning fireplace in the corner, and since the room is so small, the sound is amazing."

Davies says that Gillian Welch recently performed at Schubas to great response. Other acts appearing recently at the club include Iris DeMent, the Cigar Store Indians, Robbie Fulks, the Derrailers, the Waco Brothers, the Honey Dogs, and Jolene. The Backsiders are due to play soon on a bill with Kim Richey.

Davies estimates that the average insurgent country audience comprises people in their late 20s to early 30s, but says that on any given night the crowd could encompass everyone from yuppies to rock fans with nose rings.

"It's real music about real-life experiences," Davies says, accounting for the genre's diverse appeal. "And the popularity is spreading mostly by word-of-mouth. I see many people come to insurgent country shows, and then they come back and bring their friends."

Nan Warshaw, one of the co-founders of Chicago-based Bloodshot Records, has been a club DJ for several years and still does so Wednesday nights at Chicago club Deja's. She agrees with Davies that the audience is diverse, with most of the enthusiasts falling into the 35-55 demographic and with an even mix of men and women.

"It's incredibly important," she says of the club scene's impact on the growth of the genre. "The grass roots of the whole scene is seeing the music live." Warshaw adds that the live scene has changed the way the music is perceived. "Years ago, the bands were playing out but hadn't identified themselves yet as a movement."

That movement is far-reaching. Frank Heath, owner/manager of Cat's Cradle in Carrboro, N.C., near Chapel Hill, says that his club features music from alternative rock to reggae, but that he is booking an increasing number of insurgent country bands. They are drawing good crowds, he adds. Among the acts that have appeared there are the Backsiders, Jolene, Son Volt, and Wilco.

Heath says that local college stations mix some insurgent artists into their playlists, which helps draw attention to his venue's live offerings. When promoting his shows, he uses the traditional means of radio and print advertising.

Steve West, managing partner of the 328 Performance Hall, agrees that it's "business as usual" when promoting an insurgent show. One thing 328 does do on a consistent basis is fax show schedules to a list of previously identified "interested" people and companies.

West says that 328 has drawn good crowds with a variety of acts, including Webb Wilder, Wilco, Son Volt, and Sonny George & the Tennessee Sons. West sees these bands succeeding because people are looking for an alternative to mainstream country radio.

Austin has long been the home of renegade country music—first as part of the '70s "outlaw movement" and now as part of the current, early '90s uprising that sees ultratraditionalists like Don Walser and Dale Watson performing at the same venues as the Beehives miss Zanana Don't & the Wanted and El Vez, the Mexican Elvis.

Breeks Brannon, manager of the Hole in the Wall "at the top of the drag" across from the University of Texas in Austin, says that Austin audiences are clearly open to all kinds of music.

Eric "Emo" Hartman, owner of the Emo's clubs in Austin and Houston as well as the Orbit Room in Dallas, agrees with Brannon that Austin audiences embrace a variety of music.

"Austin is unique," he says. "People will go out and see something different. Austin crowds are a little more open-minded. When Willy Nelson has his Fourth of July picnic, the alternative crowd turns out to see him. . . . And it's not unusual at the clubs to see a woman in her 60s dancing with a kid with a mohawk."
**Billboard Hot 100 Airplay**

**December 26, 1996**

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<td><strong>DON'T SIT UNDER THE MATTERHORN</strong></td>
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<td><strong>UN-BREAK MY HEART</strong></td>
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<td><strong>IT'S ALL COMING BACK TO ME NOW</strong></td>
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<td><strong>DON'T LET ME LOVE YOU</strong></td>
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<td><strong>I'LL ALWAYS BE YOUR WOMAN</strong></td>
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<td><strong>7TH WAVE</strong></td>
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<td><strong>MOMMA MAKES ME HIGH</strong></td>
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<td><strong>WHERE DO YOU GO</strong></td>
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<td><strong>DON'T YOU (WANT ME TO BE YOUR) LITTLE BIT</strong></td>
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<td><strong>CHANGE THE WORLD</strong></td>
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<td><strong>I'M NOT IN LOVE WITH YOU</strong></td>
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<td>20</td>
<td><strong>MY BOO</strong></td>
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<td>21</td>
<td><strong>TEN IN A ROW</strong></td>
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<td>22</td>
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<td><strong>THERE WHERE MEANT FOR ME</strong></td>
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<td><strong>ONE IN A MILLION</strong></td>
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<td><strong>EVERYTHING I CLOSE MY EYES</strong></td>
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<td><strong>JABBER WOBBLE</strong></td>
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<td><strong>BITTRESSWET ME</strong></td>
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<td>37</td>
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<td>38</td>
<td><strong>RADIATION VIBE</strong></td>
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**Billboard Hot 100 Singles Sales**

**December 26, 1996**

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<td><strong>SITTIN' ON TOP OF THE WORLD</strong></td>
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<td>2</td>
<td><strong>UN-BREAK MY HEART</strong></td>
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<td>22</td>
<td><strong>MY BOO</strong></td>
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<td><strong>TEN IN A ROW</strong></td>
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<td><strong>I BELIEVE IN YOU AND ME</strong></td>
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<td><strong>THE FUTURE</strong></td>
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<td><strong>I'M NOT GOING UP THERE</strong></td>
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<td>38</td>
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**Note:** The charts are based on sales data from SoundScan, Inc. © 1996 Billboard/BPI Communications and Soundscan.
**December 28, 1996**

### Greatest Gainer/Sales

**No. 1**
- **Title**: Un-Break My Heart
- **Artist**: Whitney Houston
- **Weeks at No. 1**: 4

**New #1**
- **Title**: I Believe In You (From "The Preacher's Wife")
- **Artist**: R. Kelly

### Greatest Gainer/Airplay

- **Title**: Ohh Ahh... Just a Little Bit
- **Artist**: R. Kelly
- **Weeks at No. 1**: 3

**New #1**
- **Title**: I Am Who I Am
- **Artist**: R. Kelly

### Hot Shot Debut

- **Title**: What's Going On
- **Artist**: John Legend

### Top 50 Most Added

1. Lose Yourself
2. "I'm Still In Love With You"
3. "Don't Let Go"
4. "I Believe I Can Fly"
5. "Fly Like An Eagle"

### Billboard Hot 100 Singles

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<td>R. Kelly feat. Usher</td>
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<tr>
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<td>&quot;I'm Still In Love With You&quot;</td>
<td>Mary J. Blige</td>
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<td>4</td>
<td>&quot;Don't Let Go&quot;</td>
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<td>5</td>
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### Billboard Hot 100 Albums

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Angelina - Release Me
M People - Movin' On Up
And Many More!!!

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And Many More!!!

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fax: (612) 559-0210
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<td><strong>No. 1/Greatest Gainer</strong></td>
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<td>TRAGIC KINGDOM</td>
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<td>CELINE DION</td>
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<td>STEVEN CURTIS CHAPMAN</td>
<td>SIGN ME UP</td>
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- 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 album units (£500,000 for EPs).
- Multiplication titles indicated by a superscript following the symbol. "Asterisk indicates that the release is re-packaged or re-processed with a new title.
- "Number of sold out albums not included.
- Billboard Top 100 charts are compiled by Billboard Communications.

Note: The Billboard 200 chart is a weekly music chart that ranks the best-selling recorded music albums in the United States. The chart is published by Billboard magazine.
Houston Hits a High Note: Believe it or not, Whitney Houston has not released an album of exclusively her own material since 1990's "I'm Your Baby Tonight," which didn't consider a Houston album because half of its tracks feature other artists. Her last seven singles have all been from soundtracks. The ballad "I Believe In You And Me" (Arista) is the first single from another soundtrack, the gospel-dominated "The Preacher's Wife." With sales at 75,000, the song enters both the Hot 100 and Hot 100 Singles sales charts at No. 7.

It's Beginning to Look Like Xmas: This week's singles show sales evidence that the holiday shopping season has arrived, as numbers are up significantly from previous weekends. Of the 76 titles on Hot 100 Singles Sales, 46 posted a unit increase over the prior week, and only 18 failed to gain 10%. The top four titles on Hot 100 Singles Sales each sold more than 100,000 units. In order of descending chart position, those songs are "I Believe I Can Fly" by R. Kelly (Warner Sunset/Atlantic/live), "Un-Break My Heart" by Toni Braxton (LaFace/Arista), "Nobody" by Keith Sweat (Elektra/EEG), and "No Diggin'" by BLACKstreet (Interscope).

The only seasonal title to appear in the top 76 of Hot 100 Singles Sales, not surprisingly, is "Macarena Christmas" by Los Del Rio (Ariola/BMG Latin), which is No. 45, with 11,000 units sold for the week.

Seasonal Songs: With the exception of Adam Sandler's "The Chanukah Song" (Warner Bros.), most radio stations held off playing seasonal fare until Thanksgiving or later; "The Rockin' Around the Christmas Tree" by Brenda Lee (Calvary) was the earliest title to make its appearance. The first evidence of Christmas spirit started at AC stations over Thanksgiving weekend, and this week, three Christmas songs entered Top 40 Airplay Monitor's Adult Contemporary chart: a perennial favorite since 1957, "Jingle Bell Rock" by Bobby Helms entered at No. 26; "Do You Have What I Have" by Vanessa Williams entered at No. 28; and "Please Come Home For Christmas" by the Eagles re-entered at No. 29. "Christmas Eve—Sure-jevo 12/24" by the Trans-Siberian Orchestra re-entered Airplay Monitor's Adult Top 40 chart at No. 31.

Other seasonal titles receiving significant radio exposure are "All I Want For Christmas Is You" by Mariah Carey, "Santa Baby" by Madonna, "Angels We Have Heard On High" by Mannheim Steamroller, and "The Christmas Song" by Nat "King" Cole. The most popular holiday title at R&B radio this week was "Texas Christmas" by Tony Terry, which topped the R&B Airplay Monitor's Adult chart at No. 21. All the songs mentioned above were released prior to this year. The only new seasonal title picking up significant airplay is "Macarena Christmas." It remains to be seen whether this novelty number will be back next year, long after "Macarena" mania has faded.

Unpublished: Although Billboard will not publish a Jan. 4 issue, our charts will appear as usual. The unpublished charts are available to Billboard Online and Billboard Information Network subscribers, or, for a fee, from our research department (212-585-5054).

Cutting-Edge Acts Find Home at Billboard

Cutting-edge acts find home at Billboard

Coverage, particularly because we are a small and young label with only a "catalog" and a modest impact in the marketplace, we have six or eight different independent distributors.

Among them are Feedback, a Chicago-based company, and Cargo, which distributes independent rock. Billboard is not concerned with hitting mass merchandisers, Babcock says.

The label's album artwork shares a distinctive visual thread that Babcock feels draws attention at retail. The Insurgent Country series features covers created by the Waco Brothers' Jon Langford. The compilation album "Hell Bent" shows an emanated Hank Williams Sr. with spikes through his body. The Nashville compilation shows Bob Willis signing his record contract, only with the new top looking over his shoulder (as if he's signing his life away).

"We are fully aware of the shock value of some of the covers. Bob [Babcock] says, "but we use it to get some people's attention, and we wouldn't do it if there wasn't artistry factored into it as well. Anything on the West Coast and Select-O-Hits in Memphis. Since the insurgent fan shops at mom-and-pop stores, Billboard is not concerned with hitting mass merchandisers, Babcock says.

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Langford says he loves capturing the spirit of country pioneers like Williams and Willis in a new light. "That [Hell Bent] was taken from a photograph of Hank Williams when he was in jail, not very long before he died. It doesn't look anything like a star at that point in his life," Langford said.

Of the Wills covers, he says, "I like doing paintings about people signing their contracts because there are not a lot of old photos of them. It's a new look at the music." Langford's covers include "When I Was In Jail" by the Waco Brothers performing Merle Travis' "Nine Pound Hammer," and the Mekons' SALLY TIMMS performing "Tennessee Waltz."

Other acts whose songs were covered on the album range from the well-known, such as Cowboy Cop, "to people that just came down from the Hills to sing on the jamboree, then went back home." Major, Babcock, and Warshaw say the satisfaction they get out of bringing something unique to their audience fuels their label's efforts.

"We have this feeling that we are sort of ahead of a wave that's about to get a little bigger before it crests and it dies," says Babcock. "As this comes into greater and greater public recognition and acclimation, we will be the pre-eminent label that people know about. That's our master plan."
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sity. One was Hank Williams’s 73rd birthday party at the Surf Club in Nashville. It was the main event of the weekly “Western Beat Roots Revival” radio broadcasts live from the Surf Club, and it featured many special guests, including a tribute to Hank Williams and the modern country music, and perhaps of “alt-country” music. His daughter, Jelena, was on the show, setting the tone for the across-the-board talent to come afterward.

Songwriter/guitarist Paul Burch, a graduate of Nashville’s famous Belmont University, was an opening act performed in a white suit and tie, with an acoustic guitar. His set featured songs from his upcoming album, “The Southern Gentleman,” and included a cover of Hank Williams Jr.’s “A Real Lovesick Wanderer.”

The second was a taping of the Austin, Texas-based show “The Austin City Limits.” The participants were all stalwarts of alt-country, but their styles were wildly divergent: old-time folk, country, rockabilly, and more.

Another of alternative country’s elder statesmen, is that it comprise artists who are not primarily driven by the mainstream country radio, so it’s even more unusual for them to get TV exposure.

Another interesting aspect is that it often is true that the music itself is the major event, and that of its instrumentation. Uncle Tupelo is a prime example, as are the offshoots Son Volt and Wilco. Denton, Texas’ Thirteen Blackberries and Colorado’s 16 Horsepower have similar approaches, as does Whiskeytown (a N.C., band just down the road), which launched Wilson and Billy Block, an alt-country band, the Burnt Steers, on his Western Beat label.

The singer with the biggest buzz is currently Bob Dylan, who has been playing with his band the Night Shooters, a group of musicians who are his long-time friends. He’s also playing a role in the current alt-country scene, by appearing on albums by fellow musicians such as John Prine, Steve Earle, and Lucinda Williams.

There’s a proliferation of acts and records, says one. “The number of new artists coming onto the scene is staggering, with artists such as Mike Daisey, Big Sandy & His Fly-Rite Boys, Al Swan, Tom Russell, Buddy Miller, and Julie Miller.”

Slaven says he’s been focusing on making videos more lately, I think, that country videos is more open to non-mainstream country. Most of our artists are touring increasingly, and their music is reaching more people.

Slaven says he’s been focusing on making videos more lately, I think, that country videos is more open to non-mainstream country. Most of our artists are touring increasingly, and their music is reaching more people.

The show, the aforementioned “Western Beat Roots Revival,” is broadcast on WLRU Nashville two hours every Tuesday night from the Surf Club. The broadcast is available via the internet at www.wlru.com.

MOVEMENT GATHERS SPEED ACROSS THE BOARD

Four Schools

Although most bands hate being categorized, it is possible to spot four roughly defined schools of alt-country. Earn, page 7) Amy Rigby, who manages to maintain a hip country sensibility in the big city, is another. Is Lyle Lovett folk? Categories don’t work for him.

The NUMBERS GAME

Is any of this music selling? Depending on SoundScan, these are unit sales for the current alternative country records by Lyle Lovett, 228,925; Son Volt, 147,000; BR5-49, 47,000; Wilco, 42,000; Johnny Cash, 29,000; Jimmie Dale Gilmore, 9,000; and Iris DeMent, 4,000.

Many others, though, are seeing sales growing closer to the four-figure range.

Tower Records Nashville country music buyer Mike Gionet says that alternative country is a steady seller in Nashville. “There’s a good undercurrent of following here,” he says. "Not a very vocal audience, but they’re there.”

Michael offers Joan Armatrading a wide range. They include Nashville country label ventures (such as Maxi Golden, Austin/Austin with Robert Earl Keen, and Buddy Miller with Kim Richey); Nashville singles (such as Imprint, E-Squared, Dead Rabbit and Southern Rock), and national labels (such as Elektra with Gilmore and the Old 97’s in Atlantic with Mammamouth artists Jason & the Scorchers and the Nashville’s own post/Geffen’s Whiskeytown; Warner Bros. with Wilco, Son Volt, Tish Hino, and DeMent); major independents (such as Warner, Nashville, Rounder, and Rounder records Upstart and Tart Hut); and the dozens of other local and national country, chief of which remains the independent Bloodshot (see story, page 5).

One of the most interesting developments has been the emergence of the independent record company, which has been the backbone of the alt-country movement. These companies have been successful in creating a niche for themselves in the country music industry, and have been able to reach a diverse audience.

This has been achieved by focusing on the local scene, which is key. It goes to shows here, and I see professional, upscale people going ape over these bands. Indians, and I see Van derbilt kids along with the college kids, and they have only two independent stations.

We have a musically sophisticated audience here,” he adds. “To tell you the truth, I’m kind of glad that mainstream country radio is so lame, because it gives me a window of opportunity to go after some disenfranchised listeners, who are tuning into our fold. This is an adult, upscale audience.

A settlers is that they see enormous potential for the alt-country movement. When I see the Deloreans signing with Capitol, Robert Earl Keen signing with EMI, and Alwać signing with Sire, I almost jump out of my skin. We’re starting to make headway.”

I think there’s a whole revolution that could come out of this. In some markets, says Grimson, “A new generation is starting to live and breathe the music. People are desperate to find good music. This year, a gap is opening up that this has gotten wider. I work with 200 independents, and I see it growing. They’re burned out on what they’re getting as country music.”

BILLBOARD DECEMBER 26, 1996

Triple-A, Country Outlets Warm To Roots Music

BY CHET FLIPPO

NASHVILLE—Triple-A remains alternative country’s elder statesman, but its role is changing. John Grimson, small- and medium-market radio owner and the president of the Nashville-based Traders’ Club, said he was beginning to warm to the new mainstream country.

“These 2,000 or so radio stations are in the true country music business,” he said. “We are seeing grass-roots country [stations] where doors are opening to good music. These stations are not paying as much attention to major country labels because of the backlash against mainstream country going on now.”

A survey of triple-A stations around the country shows support for alt-country artists. KDHA in Lincoln, Neb., is playing Billie Joe Armbrister, Julie Miller, Steve Earle, Jim Lauderdale, Iris DeMent, Jimmie Dale Gilmore, Dale Avin, and Del McCoury. KPTF Houston reports that BR5-49, Big Rock Deluxe, Lauderdale, Marshall Chapman, DeMent, and Steve Forebort are generating good response. KTOO in Juneau, Alaska, is playing Billie Joe Armbrister, Greg Brown, and traditionalists Vasar Clements and Cari Perkins. WCLT Atlanta is playing Jim Lauderdale, Robbins Funk, Big Rock Deluxe, Amy Rigby, Bette Fleck & the Fleeckones, and Alvin.

Lauderdale cites WCNW Nashville, WVAH Buffalo, WJMK Milwaukee, and WLMR in West Palm Beach as major roots radio stations. “When I was there,” he says, “they were playing everything from Spoon to Tony Rice to jazz and current rock. I like that kind of diversity. I wish there was a format for George Jones, Merle Haggard, and Carter James as well as the more edgy stuff.”

Lauderdale also cites WLRU (Lightning 100) Nashville as a commercial station, as a lot of Nashville’s nonmainstream country writers and singers.

Grimson says, though, that there is a growing trend toward these stations to be attracted to non-mainstream country as well. “These are unit sales coming out of CDX (a promotional compilation),” he said, “and saw great small-mar-
with Geffen, and it frees us to be creative.

"Red's" Key West, on the other hand, was a poverty stricken downtown slum, and it was anything but a safe place to be. "Red's" was frequented by the urban poor and was known for its high crime rate. The local police department had a difficult time controlling the behavior of its patrons, and the area was notorious for its drug dealing and prostitution.

Dead Reckoning, a Nashville-based flagship of the DIY movement, is almost 20 years old and still thriving. Distributed through its inspired rounder Records, Dead Reckoning is owned and run by artists, Kieran Dwyer, of Of Montreal, and Harris Jaynes, of Slowdive. Their music is known for its experimental nature and its influence on the alternative rock scene.

The industry shorthand

No Depression, around which the current alternative country movement has coalesced, is a lively, well-written, knowledge-focused publication with an influence well beyond its modest circu-

"Rolling Stone From Texas" album, although he does not do well in Europe, in the States, he sells about 16,000 copies.

Sales for one current artist these days, he says, are good at 10,000, plus CDs, and most are in the 5,000-10,000, and definitely nothing. The strongest is a group which has just come out of Minneapolis. The strongest sales market, according to Blackstock, is Chicago, with Dallas and Austin close behind. Behind Austin, is Raleigh/Durham, N.C., and Minneapolis, and then New England, Cali-

In the shop, he says, "the reason we do this is because it's our mission to build a base in the world and to have people go back and find out more about alternative country music."

Even though Uncle Tupelo and its spin-off bands have calling cards for the alternative music scene, that is not enough to get the band's long-awaited new album, "No Depression," released. Blackstock says, "most of the bands that I know, even the younger bands that we cover in the magazine, are around about that. Uncle Tupelo did influence some-whiskeytown, I think, is a good example. I got a lot of releases on Uncle Tupelo, but also I'm going to bring that back to Jason & the Scorchers and Rock & File. I see it as a six- to eight-weeks, going back to Gram Parsons."

Blackstock sees some overlap between alternative rock and alternative country, but he also sees a difference. "The music we're covering is based on alternative rock, and it's similar in that it's not about commercial music. The music we're covering is based on the same philosophy."

As one of the most prominent artists of the genre, Gill, has been given a second chance at success. He has released five albums since 1995 and is currently working on the follow-up to his Grammy-nominated "The Best of Everything," which was released in 1996.

Gill's latest album, "The Legends of Country Music," was released in 2000 and features cover versions of classic country songs. The album was well-received by critics and fans alike, and Gill has continued to release successful albums ever since.

In conclusion, the alternative country movement has had a lasting impact on the music industry, and it continues to evolve and grow. The DIY approach of artists like Gill and Gill, has allowed for the creation of music that is both innovative and authentic, and the future looks bright for this important genre.
California. "It's an exciting time to be here," he says. "I think Nashville is like a big schoolhouse, and we're all learning from each other, in a unique place, especially for alt.country. I think there'll be some good change coming out of this all."
Film Ups Whitney's Chart Score

WHITNEY HOUSTON debuts in the top 10 of the Hot 100 with her seventh consecutive soundtrack single, "I Believe In You And Me." Every Houston single in the last five years has come from one of her motion pictures: "The Bodyguard," "Waiting To Exhale," and now, "The Preacher's Wife." The last Houston single to chart that did not come from a film was "My Name Is Not Susan," which peaked at No. 20 in September 1991. "I Believe In You And Me" is a remake of a Four Tops song from 1982. Written by David Wolpert and Sandy Linzer, it appeared on the group's Casablanca album "One More Mountain." Wolpert has charted as a songwriter before, with Dolly Parton's "Heartbreaker" and Barbara Streisand's "Songbird," both from 1978. Linzer has a long list of Hot 100 credits, dating back to the Toys' "A Lover's Concerto" in 1965. That song and Spinners' remake of the Four Seasons' "Working My Way Back To You" were No. 2 hits for Linzer. If Houston's latest goes to No. 1, Linzer will have his first chart-topping song more than 30 years after his first chart entry.

ROSEMARY AND TIME: When Rosemary Clooney's "White Christmas" (Concord Jazz) debuted on The Billboard 200 last week at No. 186, her album chart span expanded to 289 weeks and five months, notes Dave McAlerffe via fax from London. Clooney's only other chart album, "Ring Around The Rosie," debuted in July 1967.

THE TRACKS OF MY YEARS: During the course of a year, I listen to a couple of thousand new CDs, and it has become a December tradition to look back at my favorite music of the past 12 months. My top album of 1996 was last year's list. I find it difficult to narrow my choices to 10, however, from a very rich year in music, here is a list of my next 10 favorites: various artists, "Growin' Up Too Fast" (Mercury Chronicles); Pet Shop Boys, "Bilingual" (Atlantic); various artists, "The Doo Wop Box II" (Rhino); Tom F. "The Merchant," "One Fine Day" (Columbia); Anthony "I Do" (Play-Tone/Epic Soundtraks); Wiley, "Outta Mind (Outta Sight)" (Reprise); Linda Ronstadt, "Angel Baby" (Elektra); Bryan Ferry, "Dance With Life (The Brilliant Light)" (Reprise); Amparo Sandino, "Dejaime Volar" (EastWest); the Newsboys, "Reality" (Virgin); and Cowboy Mouth, "How Do You Tell Someone" (MCA).

The Singles Guy: My love affair with singles goes back to my preteen days, so the year wasn't complete for me without compiling my top 10 singles: One More Time, "Den Vilda" (Columbia Sweden); the Cardigans, "Lindeberg" (Atlantic); Alisha's "A Little Rules The World" (Mercury UK); Maxine & Franklin Brown, "De Beste Kees" (CBS Netherlands); the Divine Comedy, "Something For The Weekend" (Setanta); Ama Mjoll, "Sjúbidú" (Tónaljón Iceland); Jann Arden, "Innocent (A&M); Me & My, "Baby Boy" (EMI Denmark); Richard Miles featuring Maria Nayler, "One And Only" (Arista); and the Cranberries, "When You're Gone" (Island).

Update on BBMG

Another Milestone For Billboard Online

Billboard Online, the Internet home of Billboard magazine, has gone platinum! The site recorded 1 million "hits" during the week of December 1, our best week yet. Billboard Online (www.billboard.com) includes free daily updates of music news; great trivia from Fred Bronson; weekly chart highlights from Billboard with music samples from the Music Previews Network; new release schedules from the ICE newsletter; and lots of other free and timely information about the music business. This week, the site also features a special year-end package, with chart highlights and "Top 10" lists of favorite 1996 albums.

Billboard Online also includes a subscriber section, which provides electronic access to the current Billboard as well as a full searchable archive of Billboard charts and editorial and other important industry databases. For subscription information, contact SoundScan at 212-536-1402 or E-mail subscribe@billboard.com.
We would like to extend our most sincere thanks to our artists, our LaFace family & Arista / BMG staff for an Incredibly Amazing year...

Billboard:

Hot R&B Single - Toni Braxton
Top New Pop Artist - The Tony Rich Project
Top R&B Label - LaFace Records
Hot R&B Singles Label - LaFace Records

**R&B Airplay Monitor:
Hot R&B Adult Artist - Toni Braxton

Antonio “LA” Reid & Kenneth “Babyface” Edmonds
Just an R&B label.
Just a rap label.
Just a hard rock label.
Just an alternative label.
Just the beginning.

Two years ago, the Elektra Entertainment Group began to rebuild. As we worked to establish a new identity that would honor our heritage but move aggressively into the future, there was a lot of talk in the industry about what kind of label we would become.

We’ll tell you what kind.
The kind that has nearly doubled its market share in two years. The kind that spent four weeks this summer as the #1 label in the country. The kind whose young country label, Asylum, has exploded with two platinum albums from Nashville’s newest star and has more on the way. The kind that took only two years to reach a three-year goal of 50% sales growth. The kind that struck gold or platinum over thirty times this year.

That’s the kind of label we’ve become.

Just deal with it.