U.K. Cultivates Vibrant R&B Scene
■ BY DOMINIC PRIDE

LONDON—Atlantic Records has begun paving the way for British R&B star Mark Morrison to make his entry into the U.S. on the strength of import sales of his No. 1 U.K. single “Return Of The Mack” and airplay by such tastemaking R&B DJs as WBLS New York’s Frankie Crocker. Atlantic has lined up two weeks of U.S. promotional dates (Continued on page 92).

Industry Promotes Home-Grown Artists
■ BY DOMINIC PRIDE

LONDON—The road to the top looks to be getting just a little less rocky for British R&B artists. This year has seen Mark Morrison hit No. 1 on the singles chart (see story, this page) and Lighthouse Family’s album “Ocean Drive” go platinum, with sales of more than 600,000 units. Developing acts such as Duke, Beverly Knight, and the five-piece boy band being tipped as those most likely to make it here, rather than the previously touted alternative and pop-minded acts.

Blak Twang, which snagged best hip-hop act honors at last month’s MOBO Awards, is on the rise. The first volume of the record industry’s Track. The strategy is the major-label approach to artist development at the major-label level.

(Continued on page 11)

Major Labels Take Aim At Pirate-Plant Suppliers
■ BY ADAM WHITE

LONDON—Five of the six major international record companies have signed an unprecedented anti-piracy pact, designed to increase the pressure on producers of CD-manufacturing equipment and raw materials that may be being used by pirates and counterfeiters. The “material suppliers agreement,” drawn up under the aegis of the International Federation of the Phonographic Industry (IFPI), has been approved by the record divisions of BMG, EMI, MCA, PolyGram, and Warners. Sony Music has declined to sign the co-venture.

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

The initiative has the active support of most of the record industry’s contacts.

(Continued on page 92)

Liquor Ads Brewing Controversy At Radio
■ BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters (NAB) and 1258 MONTY BLBD S/T LA CA 90807

WASHINGTON, D.C.—The National Assn. of Broadcasters (NAB) and many radio-station owners have quietly been discussing the NAB’s “noody-bodey” home” signs to the liquor industry in the growing controversy over distillers’ desires for U.S. broadcasters to run voluntary ban on airing ads for hard liquor.

A number of major radio group owners have joined the NAB in just saying... (Continued on page 84)
The current star of our three-class service to L.A. may well be our four-star cuisine. With menus penned by the acclaimed Culinary Institute of America, in conjunction with our own award-winning chefs. Service is seven times daily from JFK to LAX. Come fly our friendly skies.


http://www.ual.com
MCA, Seagram Assailed For Graphic Lyrics

Intercrops Success Bring Along Controversy

BY DON JEFFREY

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

MCA, which has just changed its name to Universal Music Group (see story, page 6), has inherited through its acquisition of 56% of Intercrops Records the label's problems. This Warner Music Group endowed over that label's controversial recordings. Warner sold its stake to Intercrops’s owners last year.

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

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

The critics also cited several retail chains for purchases of the albums.

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

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

Lieberman referred to Marilyn Manson, whose members have been interviewed about their ties to a “Church of Satan,” as "perhaps the sickest artist ever promoted by a mainstream record company, and MCA should be ashamed of sponsoring their music.

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

Source say that MCA declined to distribute Intercrops’s "Death Row's Greatest Hits" as well as "m... Whoop" on last week’s Billboard 200 at No. 36. Priority Records is its distributor.

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

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

For praise, Lieberman mentioned Walmart, Kmart, Tower Records, and Trans (Continued on page 82).

Changes Brewing at German Classical Labels DG, EMI

BY WOLFGANG SPAHR & JEFF CLARK-MEADS

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

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

Separately, in another power shift in classical music’s heartland, the creative leadership of EMI Classics is moving from the company’s London headquarters to Los Angeles, a reflection of EMI’s determination to move from the heartland of classical music to part of what EMI sees as the increasing internationalization of the classical business.

DG president Karl-Heinz Weidemann was quoted in The Hamburg Morgen Post as saying that the label would shed jobs as it moved to what was described as not only Germany’s new capital, but the country’s cultural center. The newspaper also ascribed to Witt the view that DG had to make cuts because the company’s current investment levels are more in keeping with the boom times of the ’90s than with the more austere ’00s.

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

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

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

Heimfest, president of EMI in the Germany/Switzerland/Austria region, says, his company has always licensed closely with U.K. because of its use of the parent company’s U.K.-based production and fulfillment facilities.

However, he states that the classical operation has long been an international business. “These German-signed artists (Continued on page 87)
**COMMENETRY**

**WIPO Diplomats: Leave Room For Legal Recording**

**BY GARY SHAPIRO**

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

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

The “technical protections” “provision is aimed at devices that interfere with encoding applied to protect signals or unauthorized copying.

The “original goal was to get technical protections clauses in “black box” devices. The draft language, however, is not nearly so limited. It allows not only the Home Recording Rights Coalition, which believes that people should be able to buy and use home recording devices for lawful purposes, but also many computer hardware and software companies, as well as libraries, educational, and “for profit” groups.

The “technical protections” language would require member countries to ban any device having the “primary purpose or effect” of interfering with a technical protection measure. The reasoning behind this proposal is based on a simple but flawed analogy. When you receive a premium cable channel, the signal is scrambled at the source, then descrambled in your converter box. Any unauthorized descrambling converter, or any intervention device that effectively defeats this scrambling, is a “circumvention device.” The sale of unauthorized descrambling converters is illegal in most states. The proposal attempts to apply the same idea to anti-copy “featurin but the circumstances and technical requirements are entirely different.

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

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

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

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

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

The Home Recording Rights Coalition—concerned about the problems that such technologies and ideas for their application pose. First, we think that application should be limited so as to prevent conflict with legitimate consumer practices—the sort that allowed VCRs and audio home recorders to create huge entertainment markets in the first place. Second, we know that some technologies do in fact damage viewing or listening. Remember “Copycode”?

In 1989, we had to prove, over the objections of music-industry stars and representatives, that this anti-copy technology damaged legitimate consumer products. Two years later, when a better technology was found, we joined with the recording community in urging the Legislate to pass the Audio Home Recording Act of 1992.

A provision very much like the WIPO “technical protections” clause was included in the “NII Copyright” bill in the last Congress. It never even came to a vote. We and others showed that the “primary purpose or effect” language was ambiguous and simply constrains product design. It was rejected as “not ready for prime time.” Yet it is pending in Geneva. If this measure were included in the treaties, the U.S. would be bound to comply, whether it objected to this provision or an entire treaty. We would rather get it right and support the treaties. If any “technical protections” language is to survive, it needs to be made crystal clear that it does not apply to computers, recording devices, and other recording purposes. Or the negotiators could agree on a more general provision, requiring national law to address protection for “copyright—related technologies, without dictating how. If we can avoid a fight over a bad technical protections provision we will look forward to going to the Congress next year, together.

**LETTERS**

**AFROPOP’S WORLD O’ THANX**

We are thrilled with the excellent piece on World Music Productions and Afropop Worldwide (“The Beat Goes On For Afropop: World Music Program Marks 14 Years On The Air”) by Doug Reece that appeared in Billboard’s Dec. 7 issue. It’s a great summary of what we’ve done and where we are going. We are already getting calls from labels in Los Angeles who want to partner! And to be placed next to Timothy Wirth, the UN General Assembly President, is a key interview with Carlos Santana was especially appreciated. Thanks for Billboard’s interest in our work.

Baron Sean

**MUTANT COUNTRY**

Just wanted to agree with the comments by Wanmo (“Mutant Music Is The New Alternative,” Voices Carry, Billboard, Nov. 26) regarding “mutant music.” In my opinion, some of the cooler stuff happening is countrified, rootsy, rockabilly—kind of a mutation of these styles, and it’s groovy. I manage Gary Myrick & Havana 3 A.M. (“Texas Gitter And Tombstone Tales” on Burnside Records), and this is the second CD Myrick’s doing where he’s incorporating that style (primarily his Texas roots) into his music.

We feel it will reach an increasingly larger market as people burn out on the onslaught of copycat alternative. The width and format planned by MTV: 1, for one, hope it continues. Thanks.

David Weaver

**BROADCASTING BISTROS**

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

Those of us at EuroTalk in the mid-’60s will remember the Caroline Club Coffee Bar in central London, a brainchild of Ronan O’Rahilly, founder of the legendary pirate station Radio Caroline. The more things change, etc.

Bob Watts

Air Personality

WRCX Chicago
MCA Gives Universal Identity To Its Music, Video Divisions

**BY EILEEN FITZPATRICK**

LOS ANGELES—As Hollywood continues to exploit brand names, MCA Inc. has decided that Universal Studios has better marquee value. Effective immediately, the music company will be known as Universal Music Group and the international division will be known as Universal Music International.

The home video unit, MCAUniversal, will also be known as Universal Home Video.

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

A corporate spokeswoman says that MCA Records, Universal Records, and MCA Nashville will retain their label identities. MCA Music Publishing and Uni Distribution will also remain the same.

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

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

Founded by the late Julius Stein in 1924 as Music Corp. of America, in 1936, current chairman emeritus Lew Wasserman joined the company, and it began representing Hollywood stars as well as bands. MCA merged with Universal Pictures in 1962, when MCA bought Decca Records, which owned the film company. Seagram bought the global entertainment company in 1986.

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

**BY J.R. REYNOLDS**

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

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

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

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

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

The cornerstone of the conglomerate is Y? Entertainment Music Group, located in a two-story, 20,000-square-foot facility in west Oakland. The ground floor consists of FM Studios, which has four state-of-the-art recording rooms and a video production stage. The upstairs spaces will ultimately house the music group’s stable of producers and its two record labels: Allen Records, which produces R&B and pop acts, and Global Warming Records, which will release music by rock and alternative acts.

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

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

All products will be audiostreamed via Rhythmic Whispah,” the first single by rap act To Be Continued . . . (TBC). “Screamin’ About You” is the first single by R&B trio Premiere, whose self-titled set is scheduled for release Jan. 7. “For Dirty Minds Only,” TBC’s album debut, is slated for release Feb. 4. The label’s first release is Global Warming, due in April, will be the alternative act Deep Julia.

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

(Continued on page 85)

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

**BY PAUL Verna**

NEW YORK—Canadian CD-manufacturing giant Cinram Inc. has agreed to purchase Chicago-based Disc Manufacturing Inc. (DMI) in a transaction that will catapult it to second place in the U.S. market.

Cinram, which was founded in 1987 by MCA Inc. and has decided to focus on manufacturing and distribution, has been growing rapidly in recent years.

The $80 million acquisition, announced Dec. 9, is expected to close Feb. 25, pending the approval of the shareholders of DMI parent company QxEdit Corp.

Cinram’s facilities in its home base of Toronto and in Richmond, Ind., and DMI’s plants in Anaheim, Calif., and Huntsville, Ala., will combine.

“Cinram will increase its capacity by a factor of nearly 2.5,” says Cinram chairman/CEO Liorde Philosophe.

“Clearly, this acquisition is a major step forward for our company. We are excited about the growth potential it presents.”

Cinram, which trades on the Toronto and Nasdaq exchanges, had sales of $620 million (Canadian) in 1996.

(Continued on page 93)

1-800-MUSIC-NOW Shut Down By MCI

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

The operation, which began in November, 1995, attempted to entice consumers to buy music over the phone by allowing them to listen to sample selections from 6,000 albums.

While the business generated millions of phone calls, it sold little in the way of music. Based on interviews with music-industry executives, Billboard has estimated that the business generated $5 million in revenue since its start-up, considering the $1.45 million that MCI documents suggested the business would achieve in its first year (Billboard, Nov. 18).

In published reports about the closure, company executives are quoted as saying that MCI spent $10 million developing the business. A spokesperson for MCI, however, says that a source suggests that the business was slightly profitable. But the company clearly has yet to prove it can make a viable business out of selling music by phone.

ED CHRISTMAN

CARGO RECORDS PACTS WITH MCA, WAY COOL

**BY CHRIS MORRIS**

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

Founded in 1987, Cargo has developed several high-profile modern rock acts, mostly from the San Diego area. These include Rocket from the Crypt (now signed to Interscope), Blink-182 (whose 1996 debut, “Cheshire Cat,” is Cargo’s best-selling album), and Ifh. It has a roster of nearly 25 acts.

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

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

PUBLISHER KASSNER DEAD AT 76

Had Rights To ‘Rock Around The Clock’

**BY NIGEL HUNTER**

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

Kassner, 76, died Nov. 21, of natural causes.

Vienna born, Kassner was youthful refugee from the Nazi annexation of Austria. After wartime service with the British army, he founded the Edward Kassner Music Co. and spent the ’50s establishing a catalog of songs covered by Frank Sinatra, Perry Como, Nat “King” Cole, the Inkspots, Dinah Shore, Mantovani, and Vera Lynn, among others. In 1946, Lynn made a hit of Kassner’s composition “How Lucky You Are,” penned on the birth of his first child.

Kassner concluded early on that Anglo-American repertoire would be the dominant factor in popular music around the world and opened a U.S. branch in New York’s Brill Building in 1961. He began acquiring catalogs from both sides of the Atlantic, including Albert von Tilzer’s Broadway Music Corp. His biggest break happened in the mid-‘70s, when he secured foreign rights to “Rock Around The Clock,” an important 1950s song.

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

Other hits penned by Kassner include “The White Rose Of Athens’ by Nana Mounkoul; “Booby’s Girl,” a U.K. success for Susan Maughan; “I Feel So”

(Continued on page 87)

4-WAY INCOME SPLIT RULED IN SMITHS CASE

**BY NIGEL HUNTER**

LONDON—The Smiths mainstays Morrissey and Johnny Marr were assessed with a $500,000 legal bill Dec. 11 and ordered to hand over the lost earnings of fellow band members Michael Joyce and Andrew Rourke.

A judge at the High Court in London said band income should have been split equally four ways; the court had heard during proceedings that Morrissey and Marr each took 40% of revenue.

The ruling applies only to band income and does not cover copyright royalties arising from Morrissey and Marr’s songwriting. Nonetheless, a private meeting of lawyers and accountants from both sides has been ar

(Continued on page 87)

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ED CHRISTMAN
Barcelona, Spain—A new recording of Chopin’s “Nocturnes” by pianist Maria João Pires has taken Don Jean and Nimby to the highest critical acclaim. The recording is rare and features in the classical world, mass acceptance by the public, and crossover success.

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

An updated division was important to DG when it was planning the local marketing campaign, which includes television advertising that will continue until Christmas. It is devoted exclusively on the album’s classical side. Reports PolyGram Portugal’s classical A&R manager, João Vasconcelos, “As Maria Edurne Martins, director of Lisbon retail Oil and Gas, says, “Classical music and new instrumental music in general are growing in popularity in Portugal.”

Campaign Is On To Revive White House Record Library

Washington, D.C.—If you visit the White House, don’t bother looking for the record library—it’s not there. The reasons for the disappearance of the 500-plus record collection, the first installment of which was presented to President Nixon by a music industry coalition, are manifold, but the bottom line is this: Like so many other citizens, the swing-era Reagans got tired of looking at a wall of shelved vinyl, boxed it up, stored it in storage, and never got around to replacing it.

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

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

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

Nixon accepted the sizable gift. Hammond was delighted. It was the first time, he later claimed, an important part of our culture was ever recognized by an administration.

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

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

First lady Rosalynn Carter met with the experts and industry brass and gave her suggestions and approval. The Carter White House accepted the new library in 1980.

And what a library it had become. Added to the Bach, Beethoven, Blakely, Basie, Blackwood Brothers, Bing, and spoken-word Beckett were dozens of newcomers—some ditty, some right on the money, and a few, all these years, still capable of capturing the term “cultural snigger.”

Among the entrants: Abba, Van McCoy, Sylvestor, Lynn Skynyrd, Frank Sinatra, The Village People, Barry White, the Clash, the Ramones, and the Sex Pistols.

And they put it in the introduction to the updated library, the collection housed “popular tunes whis- hed and hummed by people across the country.”

The Carters, who also held the first White House Jazz Festival (at which Miles Davis and the previously scat- ted “Salt Peanuts” on the White House lawn) will be remembered as designated music-oriented folks.

However, the collection did not survive the Reagan era. According to a White House insider, it was Nancy Reagan who just said no. She had the record collection boxed and stored in the basement. The reason: It took too much room. The banished collection sank to a lower status and disappeared through the Bush administration.

By the time Clinton was elected to his first term, the LP was a relic in the CD age. The time was ripe for a digital update and a renewal of the White House collection.

Hammond had by then passed away, but the RIAA, now headquartered in Washington, approached the White House curator’s office soon after the election to ask if the president and the first lady would enjoy a new CD col- lection to replace the vinyl.

“He said, ‘All right.’ After all, the president was an accredited, post-Elvis, post-Beatles baby boomer; a jazz, pop, and country fan; a creditable ama- teur tenor saxophonist; and someone who had used Fleetwood Mac’s “Don’t Stop Thinking About Tomorrow” as a campaign anthem. At any point, the stories differ. A spokesman in the White House usher’s office says that the request was taken to Hillary Rodham Clinton, and she de- clined the gift. The primary reason: The Clintons felt they had no time.

The Grassy Knoll Aims For The Edge

The Grassy Knoll aims to build interest in Antilles Act

New York—In the gray area where man meets machines lies the Grassy Knoll. The Antilles/Verve act refractions the pulse of live playing through a prism of technology to bring a vibra- nt new vision, a cyberjazz that celebrates popular music while subverting its limitations.

Vascular yet haunting, devoid of vocals yet brimming with hooks, the Grassy Knoll is in many ways Antilles’ flagship entity, as the band’s future sounds embody the label’s tag for its oftexpedient offerings: “Music you haven’t heard and will want to tear down the structure without giving something back.”

According to The Antilles/Verve label’s chairman and CEO Bob Green, the Grassy Knoll is “a project that’s the Antilles’ unique vision of the future.”

It is the latest indication of the unprecedented growth for the band, with albums, singles, and tours that have enjoyed extensive media exposure and praise, with live presentations and other acts arising out of spontaneous improvisation—The intent being to let the madness lead to the method.

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

The potential for performance ensembles that made the Grassy Knoll especially attractive to Verve, according to senior VP/PGM Chuck Mitchell. “It’s important to me that the band’s sound isn’t wedded to the studio,” he says. “There’s no substitute for live music for an audience to identify with and respect.”

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

“If people just get a chance to hear the Grassy Knoll, they really seem to like it. They mention it not go for the band,” Teizer says. “Among the college crowd, the albums seem to interest a lot of people because they buy instrumental rock records by Pelt Mel and Scenic to trance and ambient fans to more avant-jazz types.”

In a single day’s sales, the Grassy Knoll performed on Georgia State University’s WRAS, at retailer HMV, and at the Dark Horse Tobacco in Atlanta. The GM at WRAS, Todd Phillips, says the station was stunned with results for the band after it played on the air. “Positive” has been in heavy rotation there every since, with the album No. 1 for a couple of weeks and in the (Continued on page 85)
MCA Sues Evita Records Over Movie Soundtrack

By Chris Morris

Los Angeles—MCA Records has filed a federal suit against the English firm Evita Records Ltd., alleging that the company violated a 1996 contract assigning rights to the “Evita” movie soundtrack to MCA.

In November, Warner Bros. released the two-CD “Evita” soundtrack; the film, due in theaters this month, stars Madonna. MCA’s action, filed Dec. 4 in U.S. District Court here, seeks damages to be determined by Special Master Madonna. MCA’s action, filed Dec. 4 in U.S. District Court here, seeks damages to be determined by Special Master Madonna. MCA’s action, filed Dec. 4 in U.S. District Court here, seeks damages to be determined by Special Master Madonna. MCA’s action, filed Dec. 4 in U.S. District Court here, seeks damages to be determined by Special Master Madonna.

According to the suit, MCA signed an agreement in May 1976 with Evita Records, which held the exclusive rights to produce and sell recordings of performances in all media of the soundtrack. “So Many Things . . .” makes no overtures to R&B, pop, or hip-hop. Reggae riddims rule throughout, with tasteful, spare drum-machine beats interlaced with melodies and rhythms that have been chopped up to further serve that rhythm god.

“I want to spread the real reggae,” says Anthony B. “Bob Marley was a painter. Chant don Babylon. Even Buju [has started to] chant. All of my songs since 1991 in the business are chanting. I don’t have no other way. You have to follow what’s right cause life is all of you. You have to follow the words of the Bible.”

“We’re very, very happy to have this record,” says V.P. Records marketing director Randy Chin. “Anthony B. is not a typical hardcore DJ. He’s more and more what people want. ‘Fire Pon Rome’ is a very controversial song, and he speaks from his heart.”

Tim Rice/Andrew Lloyd Webber musical “Evita.” MCA, which released the original Broadway cast album of “Evita” in 1988, claims that under the terms of the agreement, it was assigned right of first refusal to record productions of the show in all other media. Evita Records allegedly “agreed not to authorize any person other than MCA to make a recording of any production of ‘Evita’ except as specifically permitted in the agreement.”

MCA also claims that Evita Records breached the contract in 1995 by authorizing third parties to produce a soundtrack album. The Warner Bros. “Evita” soundtrack album debuted at No. 6 on The Billboard 200 and stands at No. 21 this week.

Anthony B. Brings His ‘Roots & Culture’ Reggae To U.S.

Warm Radio Reception Bodes Well For Jamaica’s Startrail/V.P. Album Bowl

By Elyna Oumano

New York—Despite a universal lockdown by Jamaica’s radio stations, Anthony B. politically sensitive promotion director at Jamaica’s 1995-96 singles sales chart and still draws thunderous roars in reggae dancehalls.

The debut table established the 28-year-old country boy with the radiant bearing of an African prince as a lyrical worthy of the righteous rage articulated by Peter Tosh and Bob Marley.


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

As a teen, Anthony came to Kingston, Jamaica, during the height of the guns & girls dancehall craze. “I heard the DJs and say, ‘Bway, them no real profit society,’ so I come to the studio and meet people, but no success. Me turn on to the Reggae scene at 16. I recorded 17 and some months and went back to town on a bus by myself. I fight the struggle but I’m back with Startrail.”

Startrail” meant “Richard “Bello” Bell, writer, producer, and co-owner of the label/studio/management outfit founded in 1974 by Anthony Fair’s father and quickly gained a reputation for consistently excellent productions with a variety of artists, as well as for the discovery of emerging talent and, more importantly, Anthony B.

As a youth in Trelawny, Anthony B. recalls memorizing songs “line by line from the radio, particularly those of Tosh and Marley. Those influences—especially Tosh—are apparent. Anthony’s vocal style is unique, blurring any distinctions between chanting and singing to have it both ways—equal parts melody and rhythm. But his lucid, fiercely staunch writing and his powerful baritone evoke nothing less than a reverent and noble, take-no-prisoners Toh’s vibes.”

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

Anthony B. and Bello are equally uncompromising when it comes to rhythm tracks. “So Many Things . . .” makes no overtures to R&B, pop, or hip-hop. Reggae riddims rule throughout, with tasteful, spare drum-machine beats interlaced with melodies and rhythms that have been chopped up to further serve that rhythm god.

“I want to spread the real reggae,” says Anthony B. “Bob Marley was a painter. Chant don Babylon. Even Buju [has started to] chant. All of my songs since 1991 in the business are chanting. I don’t have no other way. You have to follow what’s right cause life is all of you. You have to follow the words of the Bible.”

“We’re very, very happy to have this record,” says V.P. Records marketing director Randy Chin. “Anthony B. is not a typical hardcore DJ. He’s more and more what people want. ‘Fire Pon Rome’ is a very controversial song, and he speaks from his heart.”

“Obviously, his lyring writing skills are tremendous, and his delivery is also great,” adds Chin. “He’s saying something to the people; it’s not fluff. He’s delivering thoughts through music, and that’s what’s happening for a long career.”

Because “Fire Pon Rome” was released more than a year ago, V.P. plans to work other tracks that have been featured in the States. Chin says “Swarm Me” and “Raid The Barn.”

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

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

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

No single releases are planned, Chin says. “But we are focusing DJs on ‘Swarm Me’ and ‘Raid The Barn’ by talking with them weekly,” he adds.

“We’re getting feedback on what tracks they like and what [tracks] are breaking and also trying to lead them into playing specific tracks.”

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

On the retail side, mom-and-pop reggae stores received boxes, point-of-sale literature, promotional posters, and 3 store date sheet. “Mainstream stores are getting selected endcaps and other print [materials], which means we give them an album cover and they use that for their print ads,” says Chin. “They will typically sale-price and position the album in the stores—and give it a prominent position.”

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

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

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

“Some Things . . .” was released in the U.K. and Europe Sept. 14 by Greensleeves and is reported to be selling steadily, according to the label’s negotiations with distributors in Japan for the album plus a few new tracks are ongoing. A European tour is in the works for ’97.

And despite the controversial “Fire Pon Rome,” Anthony B. has been selected to perform with other reggae artists at Jamaica’s government-supported concert at MIDEM in Cannes in late January.
Remembering
Diane Iris Braithwaite Nixon
May 2, 1947 — November 30, 1996

"She touched us and made us better people."

Best Friend
Wise Counselor
Constant Care Giver

Her friends at Blue Note and Capitol Records
John Fahey Strikes A New Note
Alternative Gigs Support Tim/Kerr Album

BY CHRIS MORRIS

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

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

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

Fouratt notes that on the new album, the 57-year-old musician “explores territories that he’s not known for doing in the public ear, but anybody who has followed John Fahey’s guitar playing and sound-making throughout his whole career will understand that he’s always pushed the boundaries of definition of sound.”


Fahey says he has been working more earnestly on collage experiments recently. “I use CDs, tapes, anything,” he says. “I started that about two years ago, but I didn’t have very good equipment until now. I have really good equipment, and I can just sit there and do what somebody with a synthesizer say would take a week or two [to do] and wouldn’t get such a neat result.”

Beyond the sprawling cacophony heard in “On The Death And Disem-"w"bulation Of The New Age,” Fahey dresses a couple of other tracks, the album opening “Fanfare” and “The Milk Pond,” with an unusual machine-like back-up.

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

Concerning the adventurous use of sound on “City Of Refuge,” Fahey says, “I was doing experimental stuff (Continued on next page)

Chris Smithers’ ‘Holiday EP’ Promotes HighTone Set

BY JIM BESSMAN

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

“The last piece [‘Light & Sinker’] is sort of a whimsical ragtime sound,” says Smithers of the finale to his new album, “Small Revelations,” which HighTone Records will issue Jan. 21. “It starts out with just guitar and piano and progresses into this whole old-timey boogie thing, and then it fades out and a tuba comes around! Everybody gives the tuba a shot once in a while—instead of a bass.”

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

Cut in Austin, Texas, the core band for “Small Revelations” was basically the same as that for Smithers’ 1995 HighTone release, “Light & Sinker”: bassist Chris Mares, drummer Brannen Temple, keyboardist Riley Osborne, and harmonica player Mickey Raphael. Stephen Bruton also repeated his role as producer.

I was so delighted with the last record that I felt I’d go on and do this one with the same bunch of (Continued on page 62)

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

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

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

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

Faires would only say that “he’s happy to discuss the situation at the appropriate time, but now is premature.”

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

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

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

“An action,” says Mafia. “It’s been planned since the beginning. We’ve terminated five positions already, and another five will be involved in the transition with the personnel they let go. He adds that some Los Angeles staffers were offered positions in New York but did not accept. Roughly 10 staffers, mainly in the areas of A&R and promotion, will remain in Los Angeles at Bmg headquarters.

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

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

In other Grammy news, the Feb. 26 awards have inked a deal with Coca-Cola that makes the soft drink the worldwide sponsor of the musical event. Coca-Cola will not only sponsor the show; it will also promote it through local and national advertising.

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

JUDY’S MESSAGE: For his career achievement award, Judy Garland would be presented Feb. 21. A separate ceremony will be held during Grammy week for the Lifetime Achievement Award honorees.

GLANCING BACKWARD: There was plenty of news, or certainly gossip, to be gathered running around backstage at the Billboard Music Awards last week in Las Vegas ... Kix Brooks, who, along with his partner, Ronnie Dunn, won the hot country singles and tracks award for a remake of the B.W. Stevenson hit “My Maria,” got a chance to write with the late singer/songwriter. “I had a big fan of his,” Brooks said. “[Songwriter] Gary Nicholson introduced me to him. We tried to write together, but you couldn’t get ‘MacArthur Park’ every time out. I enjoyed it, though.”

Brooks and Dunn are writing material for their next project, a greatest-hits album that will feature three new songs. Look for it next summer. The duo will begin a headlining tour with Reba McEntire in February.

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

www.americanradiohistory.com
Cravin’ Melon Is S.C.’s Latest ‘Harvest’  
Mercury To Build On Band’s Large Regional Fan Base

BY KEN JOHNSON

CHARLOTTE, N.C.—You couldn’t ask for a band more prepared for the big league. Columbia’s Cravin’ Melon sold more than 20,000 copies of its self-released album, “Where I Wanna Be,” the quartet’s first full-length tour during the past two years has made it one of the biggest-selling regional acts throughout the Carolinas.

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

Mercury Records will try to capitalize on that extensive groundwork with Cravin’ Melon’s major label debut, “Red Clay Harvest,” Jan. 28.

With a band that’s very aware of their strengths and has spent a lot of time creating an intimate relationship with their fans,” says Mercury senior director of marketing Josh Zieman. “The great thing about this band is that they’ve already done so much work. They’ve played over 200 shows last year. That’s the way you begin to build a loyal fan base.

Indeed, drummer Rick Reames says the fans are a plus of credit: “We really feel like the fans in the Southeast are what got us signed. They’re the backbone of this whole project that we were drawing. We probably weren’t as much of a gambles as some band that just sent in their demo tape.”

Yet, in fact, it was a blind demo submission that first brought Cravin’ Melon to Mercury’s attention. A four-song tape featuring the questionably titled “Fanfare” (in which the singer الهند richted rock laced with a distinctly Southern feel was among the first batch of material sent to A&M’s Jim Fouratt sampled when he began working at the label in December 1995.

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

Fouratt says that he was initially drawn to the song’s themes. He compared it with work of well-known pop/rock/indie acts as well as American music history. “Cravin’ Melon’s sound is about very American values and topics that people around the country can relate to, things that they care about, jobs, girlfriends, making ends meet, etc. They have their hearts and guitar picks in the right place. I think that radio is totally ready for this band,” he says.

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

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

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

“ Libyan live performance strength is the most effective way of promoting their band,” Fouratt says. “I think that letting people discover this band that way is the best way to develop them.”

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

“It’s going to be a major event,” Carl Singmaster, owner of Manifest Disc & Tape in Columbia, S.C., says of the upcoming release. “It will absolutely be our first big event of ‘97. They have a huge fan base in the South.”

Cravin’ Melon’s self-released disc was Manifest’s biggest seller by a local group last year, according to Singmaster. “Their sales are well over 1,000 copies. It’s Manifest’s second biggest-selling independent regional release I’ve ever handled.”

He adds, “What’s extraordinary about an artist of his age is his ability to have kept his ears open to what has come after him, rather than sort of sitting on his throne.”

(Continued from page 25)

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

BY TERRI HOKAR

NEW YORK—With the Jan. 28 release of “Lie To Me” by young blues singer/guitarist Jonny Lang, A&M Records hopes and expects the act will grow to will believe into the artist’s career.

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

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

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

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

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

The first single from “Lie To Me” will be released Feb. 4, with a second single to be released March 1.

(Continued on page 26)
LAS VEGAS—Maverick Recording artist Alanis Morissette took top honors at the seventh annual Billboard Music Awards, held Dec. 4 at the Aladdin Hotel theater here (Billboard, Dec. 14). On tour in Japan, Morrisette accepted her award via remote broadcast. Carlos Santana was given the Century Award, Billboard's highest honor for creative achievement. Madonna was presented the artist achievement award, while Mariah Carey received a special Hot 100 award. Highlights of the program included New Edition performing "Hit Me Off" outside the Hard Rock Cafe in Las Vegas and Toni Braxton's rousing rendition of her hit "Un-Break My Heart." Other performers included Rod Stewart, Brooks & Dunn, Celine Dion, and Dishwalla. The show, which was broadcast live in the U.S. on Fox-TV, earned an 8.2 Nielsen rating. (Photos by David Lee Waite)
Century Award winner Carlos Santana awaits his turn in the limelight, left, and accepts his trophy from actor Edward James Olmos, above.

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

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

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

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

One of the evening’s highlights was a cheerful execution of the “Macarena” by presenters Englebert Humperdinck, left, and Wayne Newton, right, with Daisy Fuentes, center. Fuentes accepted the single of the year award on behalf of RCA’s Los Del Rio, the fathers of “Macarena”-madness.
'SLOW-BUILD' STRATEGY PAYING OFF FOR LABELS
(Continued from page 1)

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

“We’re in a more competitive marketplace, and we’re getting more time to our artists,” says Atlantic Records senior VP/GM (U.S.) Ron Shapiro. “The historic six to nine months of developing an artist is likely to be around two years now.”

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

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

An overnight success eight years in the making, No Doubt broke after modern rock CDs began to look for an alternative to the grunge soundscapes of “Tragic Kingdom,” the band’s 1992 debut was released by Interscope with little notice (Billboard, Feb. 10).

Another of the year’s biggest grass-roots successes is Capricorn act 311, which broke through when “Down,” a single from the band’s self-titled album, became a modern rock radio hit over the summer (Billboard, Sept. 14). The album, which was released in June 1995, gathered steam when “Down” went to No. 1 on the Modern Rock Tracks chart in September. However, 311 had successfully mined its core audience with two previous titles—ones of which was tellingly titled “Grassroots.”

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

“It took a while for 311 to happen, and I wouldn’t have had it any other way,” she explained. “It was natural and organic, and it’s what you have to do when there are 200 singles going to radio every week. There’s just no room for slots, and there’s no shelf room for [new artist] product.”

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

Sheik’s self-titled debut was released June 4 and has dipped in and out of the Hot 100 chart as his single “Breathe” gathers airplay at triple-A radio.

Atlantic’s Shapiro says that the label’s handling of Sheik, as well as other developing artists such as Jewel and Poe, indicates a new definition of patience for the company, one mandat-
ed by the increasingly competitive retail and radio environment.

“When one of our artists hits the Heatseekers chart, we get so excited, you’d think we were making money,” he quips. “And even when we get to the point when we’re selling 2,000 units a week, [radio and retail] are still wanting more of a guarantee.”

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

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

“You have to have the mentality that you will do whatever it takes to keep that act alive and provide yourself a little time to really get your band out there,” he adds.

New-artist program, consistent tour-

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

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

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

“Consumers have turned out to be so fickle,” she says. “They want instant gratification, and they want to know exactly what they are getting. To make sure [an album is] worth their money, they want to hear several songs and see if they can identify with the music. Artists and their labels that have never experienced this new consumer skeptic-first-hand.

The artist’s album “Hello,” which bowed in October 1995, has sold more than 311,000 units, according to SoundScan, after a reception at radio and MTV that was initially lukewarm at best. Heavy touring and the modern rock success of the track “Angry John-

ny” have paid off, however (Billboard, Aug. 31).

“My fans are very loyal, but it’s only because they have been able to partic-

ipate in the development,” Poe says. “If you just come with a hit, they are like, ‘Who are these schmos?’

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

Revolution’s Eash says the label has been able to develop a solid core audi-

ence for Sheik, whose “Ledesmit Heights,” released in September 1995, was recently certified gold, due largely to touring.

Maverick’s Deftones, too, have shown a zeal for the road. What has helped the band sell more than 11,000 copies of “Adrenaline” since it was released in October 1995.

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

Says Kline, “We know that the Def-
tones’ radio hit will come, but beyond that, we’re making sure the act is con-

necting with its audiences and building awareness at a very core level.”

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

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

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

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

Metro Blue/2Capitol senior director of sales (U.S.) Sal Shapiro says that the label is hoping Lara’s album will rise above the retail glut as the artist continues his more than yearlong tour. Special fortitude on Lara’s part, says Shapiro, was requisite.

“We’re hitting markets two, three, four times, and these things get expen-

sive,” says Shapiro. “But Nil really wanted it and realized that it takes a lot of work and compromise. We buy them a van and throw in a couple of T-shirts, and they’re on the road play.”

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

Such acts as A&M’s Dishwalla, which has been booked solid worldwide throughout the year but is still mainly known for its crossover radio hit “Counting Blue Cars,” have found a way to tour in part as a means of counteracting the public interpretations of the band.

J.R. Richards, lead singer for the band, says, “I’m hoping that this tour will give us a better chance of get-

ting past the hump without fading out.”

“There’s nothing more credible than playing a show as way of reaching out to people,” he adds. “You can bypass a lot of publicity and media and other bull-
shit and get to the people.”

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

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

by seeking out acts with already devel-

oped support pockets.

“A core following, especially in our secondary and tertiary markets, is important because it brings in a lot of customers and is a great selling tool, and it shows the music community that the station aligned itself early with such popular regional bands as Collec-
tive Soul and the Badlees as a means of differentiating itself from competition and answering the call of the act’s local following.

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

Brian Cohen, VP of marketing (U.S.) at Elektra, says that the strategy is the same whether the label is working a Metallica album or Jason Falkner’s "Anthology." "It’s timeless that those who want to work hard, work hard,” he says. "What we do for Metallica is the same in terms of growing roots as what we do for [devel-

oping artist] Jason Falkner. Metallica has been out there shucking hands, kiss-

ing babies, and rocking the house five years. It’s all about hard work and exploiting the simple, basic things.”

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Winging It: Though River North artist Crystal Bernard is most often recognized for her portrayal of Helen Chappell Hackett on NBC's popular television series "Wings," the label is hoping it can make her equal.

River North says that in spite of initial wariness from the music industry, the recognition factor has been a blessing for Bernard. "Crystal has made a terrific impression, and people are realizing that this is an artist with a lot of credibility," Hoffman-Engel says, citing reviews in such publications as USA Today and The Tennesseean.

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

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

Although Bernard's first single, "Have We Forgotten What Love Is" (co-written by and featuring Billy Dean), has been released at radio, it has had a lukewarm response. River North is optimistic that it will help prepare programmers for the second single, "State Of Mind."

River North doesn't have its sights set only on country. Based on the artist's successful debut with Peter Cetera on the single "I Wanna Take Forever Tonight," the label plans on releasing "Have We Forgotten What Love Is" to top 40 radio Jan. 15.

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

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

The 12-inch single, which will ship to dance and top 40 stations this month, follows impressive sales for the first two tracks. "Release Me," which spent 20 weeks on the Hot 100 Singles chart, and its follow-up, "I Don't Need Your Love," which peaked at No. 15 on the Hot Dance Music/Mix Singles Sales chart, have sold more than 111,000 and 28,000 units, respectively, according to SoundScan.

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

The artist, who attends Single Slow Build. Reprise is creating a story for Brady Seals' solo effort "The Truth," which will be released Feb. 25, with the developing success of the album's first single, "Another You, Another Me." The singer by the single former Little Texas member is at No. 11 on the Hot Country Songs chart.

Early supporters include WUBE Cincinnati, KEKY Minneapolis, and KKBG Houston.

The Billboard Heatseekers album chart lists the best selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When all albums reach this level, the album and the artist's subsequent albums are immediately eligible to be placed on The Heatseekers chart. All albums are available on cassette and CD. "Heavenly Place" indicates vinyl LP is available. © 1996, Billboard/BPI Communications. © 1996, Billboard/BPI Communications.
Discrimination Issues Battled In Court; Diverse Mecca Don Enters Fourth Year

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

According to press reports, in November, after a secretly recorded conversation revealed that high-level white executives at Texaco Inc. were conspiring to undermine black employees, the oil behemoth agreed to a $7.5 million settlement to quell a race-discrimination lawsuit filed by black employees.

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

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

The events at Circuit City strike close to home, since a Dick Todd-Penn Prasad set of its revenues comes from music stereo hardware sales. The chain also carries recorded music. It is hoped that the recent Virginia decision, combined with the widely reported Texaco incident, will send a message to chief executives around the recording industry that while blacks may be gainfully employed at the division level, few rise above the "glass ceiling." That condition is greener, fairer, especially since R&B and rap music accounted for 19% of total domestic record sales in 1995, according to the Recording Industry Assn. of America—and it is a safe bet that 19% of the top executives in the business aren't black.

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

PULLING AHEAD. Even as the state of the music business seems ominous to many, some ambitious young industry soldiers are trudging forward with enthusiastic confidence. Max Gousse and Roger Romuin, co-founders of Mecca Don Entertainment, are among them.

Mecca Don, going into its fourth year, boasts a record label, production company, and management organization. An interesting aspect of the company's label operation is the fact that its acts are slated to be distributed through more than one major label or through independents.

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

Michael Speaks, a promising vocalist, also made a 1996 debut with the East-West-distributed "No Equal." However, according to Romain, staffing problems in the promotion department at the distributor led to a disappointing performance for the critically acclaimed set, which reached No. 59 on Top R&B Albums.

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

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

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

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

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

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

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

Veteran Act The Jungle Brothers Keep Rap Modern On Gee Street

By SHAWNEE SMITH

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

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

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

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

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

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

The trio produced all but two tracks on "Raw Deluxe": the first single, "How Ya Want It," produced by Roc Raider and released to radio in August, and "Handle My Business," produced by DJ Jazzy Brown.

"We tried to handle more responsibilities ourselves this time," says Mike G. "Producing ourselves eventually brings us more financial returns, but it also helps us keep focused on what comes next and in control of our own destiny."

The album, which follows up on the group's '80s by Roc Raider and released to radio in August, and "Handle My Business," produced by DJ Jazzy Brown.

"I didn't feel like my role was being fully fulfilled just standing in the back," Sammy B says. "I had to get some things off my chest, too."

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

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

"They've grown in the sense that they are men now," says Robertson. (Continued on page 22)
## Billboard Top R&B Albums

**December 21, 1996**

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### Greatest Gainer

- **Aaliyah**: One in a Million

### Hot Shot Debut

- **Various Artists**: Christmas On Duval Road

### Pacesetter

- **Various Artists**: The Right Stuff: The Essential Collection

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

Contact: Gene Smith
212-536-5001

**Issue Date:** Feb. 1
**Ad Close:** Jan. 7

**Issue Date:** Feb. 8
**Ad Close:** Jan. 14

Billboard's February issue will discuss the musical developments and changes occurring throughout the country. In this issue, Billboard will discuss France's quota generation, and the role of domestic content legislation on French radio. It will also cover the company's history, growth, and future development worldwide.

**Contact:** Catherine Flinoff
44-171-323-6686

**Issue Date:** Feb. 22
**Ad Close:** Jan. 21

1997 marks the 100th year since the founding of the Gramophone Company Ltd. and the Columbia Graphophone Company Ltd., whose subsequent merging in 1931 resulted in the formation of the global entertainment giant, EMI. In our February 22 issue, Billboard chronicles a century of EMI's musical and artistic accomplishments.

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33-1-4549-2933

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**Contact:** Catherine Flinoff
44-171-323-6686

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SPACE JAMMING: With a unit increase of more than 300% at R&B core stores, R. Kelly's "I Believe I Can Fly" from the "Space Jam" soundtrack, (Warner Sunset/Atlantic/Jive) catapults 8-1 on Hot R&B Singles, easily cashing in on that chart. The boost at retail pulses the song 1-1 on Hot R&B Singles Sales; its total retail and radio points are more than double last week's numbers. The Thanksgiving week schedule forced a Nov. 27 release date, which means that week's ranking's have been affected. At Airplay, the song is still No. 1 on all charts. Radio, Kelly sees a 9% increase in audience impressions, reaching more than 39 million listeners of 92 monitored R&B stations.

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

Soul's "Fly Like An Eagle" (ZTT-Warner Sunset/Atlantic), also from "Space Jam," takes the Hot Shot Debut at No. 49. The majority of the track's chart points come from retail, as reflected by its No. 35 rank on Hot R&B Singles Sales. Although the track has not yet debuted on Hot R&B Airplay, it's receiving play on 16 monitored stations. Leaders include WJTT Chattanooga, Tenn., WDKX Rochester, N.Y., and WCID Richmond, Va.

Rounding out the Space Jammers, "Space Jam" by the Quad City DJs (Big Beat/Warner Sunset/Atlantic) enters Hot R&B Singles at No. 65. That track has nearly double last week's audience impressions, now to top 1.3 million. The song enters the Hot R&B Singles Sales list at No. 50.

BIG THINGS: With a 50% unit increase at R&B core stores, Mack 10 & Tha Dogg Pound's "Notin' But The Cavi Hitt" (Buzzz/ Tone/Priority) moves 42-32 on Hot R&B Singles, snagging Greatest Gainer; Sales. While the A-side is receiving airplay on 27 monitored stations, the sales boost can be attributed to the B-side. Master P's "Is There A Heaven 4 A Gaggsta?" is receiving play on 31 monitored stations. Following a strong week at radio, the Braxtons' "Only Love" (Atlantic) shifts 75-70, netting Greatest Gainer/Airplay. The radio boost pushes the song more than 20% in terms of total chart points.

1. IS THE SEASON: As the holidays roll near, three Christmas sets debut on Top R&B Albums. "Christmas On Death Row" (Death Row/Interscope), a various artists compilation, snags the Hot Shot Debut at No. 57, with less than a week of sales. The set's first single, Snopp Dogg/Dogg's "Santa Claus Goes Straight To The Ghetto," is receiving support at 30 monitored stations following its first week at radio. The other various artists compilations: "12 Soulful Nights Of Christmas" (So So Def/Atlantic) debuts at No. 94, and "Special Gift" (Island) debuts at No. 98. Additionally, "Slow Jams Christmas, Vol. 1" (EMI) hits No. 93-95, earning Paste featured with a 74% unit increase at R&B core stores.

JUNGLE BROTHERS (Continued from page 16)

"They all have kids, [Sammy B and Afrika] are married, and they express that. They were also one of the first groups to bring about the Afrocentrism in hip-hop, so they are definitely doing that back." The album includes a bonus mix of "How Ya Want It" that features De La Soul and A Tribe Called Quest. Another remix version, featuring De La Soul, was serviced to college radio and mix shows Dec. 2. A clip, also featuring De La Soul, was released to video shows Nov. 20. The remix featuring De La Soul and A Tribe Called Quest is expected to be served to college radio, mix shows, and mix tape DJ's. It will be in stores on (17).

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

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

In January, Gee Street will distribute a special Jungle Brothers mix tape. (Continued on page 33)
Toni Braxton Helps Bring Dance Closer To The Fore

by Larry Flick

**Dance TRAX**

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

**DANCE ARTISTS & MUSIC**

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

**STEPS IN TIME:** If the media bo-lands have been spinning the insom-ning of "Evita" has you starved for every taste of Madonna you can get, then you should mail out a $20.00 HARMONY to order a copy of "Pre-Madonna." (Get the wordplay?) It's a 10-song compilation of tunes she recorded with producer Stephen Bray at New York's famed Music Building in 1980-81—including the four songs ("Everybody," "Ain't No Big Deal," "Stay," "Don't You Know") that are said to have gotten her signed to Sire Records. Bray has remixed the raw demos of these songs, as well as previous unsuccessful cuts like the rock-ish "Laugh To Keep From Crying" and the disco-spiced "Crimes Of Passion." The main attraction is the discovery of a generation and chronic Madona's first musical self-definition phase," says Bray, "and we're dying for the grooves of a few other producers.

He continues to keep clubs kids hang-on his every thought with "Music Saved My Life," his third album for Warner Bros. Like his previous Jams to offer during the first quarter of the new year. The label has yet to be confirmed, we hear that several cuts from the album may be updated into contemporary house form. Intriguing, indeed.

**BOOGIE WONDERLAND:** It's hard to believe that Cevin Fisher has come into national prominence only in the last year. His Jams are getting consistent play on every turntable that matters, and sharp ears can pick out his influence within the grooves of more than a few other producers. We gotta love the Jams at Ultra Records for being sharp enough to spot a good deal when they see one. The label has just inked a production and distribution agreement with Roger Sanchez's up-and-coming Narcotic Records. The alliance will be chris-tened at the top of '97 with "Stand Tall," a roof-raising houseer by Depart-ment Of Soul. At the core of this infec-tious jam is Toney Jones, whose chest-pounding performance effectively rises above the drama and grit of underground mixes provided by DJ Span of Basement Boys fame and the West Coast-rooted Deep Swing Posse.

**DANCE BREAKOUTS**

**Billboard Hot Dance Breakouts**

**December 21, 1996**

**CLUB PLAY**

1. RISE SANDERS vs. VICTOR ANGELO BOS
2. SAY, IF YOU FEEL ALRIGHT CRYSTAL SKY DJS
3. SAY TEAM STROBE PRESENTS LA VIDA GRENADA
4. PUMPIN' PROTEC'TO NO H.I.P.
5. SOUL TO BARE JOI CARDOVEL LIGHT BALL

**MAXI-SINGLES SALES**

1. WHEN YOU'RE GONE THE CRANBERRIES
definitely
2. MOMENTS... NOISE MAKER SPEAKING
3. FEEL THE VIBE TORNES BROS. HANDED
4. EMOTIONS TWIST CREATING PSYCHEDELIA
5. SOUL ON ICE RAS KASS/MAKZY

**BY SHAWNEE SMITH**

**NEW YORK**—It makes total sense that he can be a star in the U.S.," says Jeff Ayeroff, presi-dent of the Work Group, of Jamiroqui visionary Jay K. "He's a super-star in Europe.

Jay K. has enjoyed interna-tional esteem with its last two albums—"Almighty," issued interna-tionally in 1992, and "Space Cow-boy," the 1994 Stateide debut— and Ayeroff feels that the time has come for the band to enjoy similar status in the U.S. "Space Cowboy was a little ahead of its time in America," he says.

Ayeroff believes that racial barri-ers at U.S. radio stations played a big part in the band's only moderate success. ("In the U.K., there's no black radio or white radio, it's just radio," he says. At the same time, AYEROFF hopes that the recent promi-nence of dance music in the U.S. has warmed the racial climate at radio.

Jay K., on the other hand, believes that weak production (Continued on next page)
minimal video airplay of “Space Cowboy” are behind the group’s lukewarm success in the States. “What really bought us to people’s attention was the [David] Morales ‘mix, no, but not like I used to say it,” he says. “‘Space Cowboy’ was a rush job. There were a lot of creative differences because it was our first album (released in the U.S.).”

With “Travelling Without Moving,” due in U.S. stores Jan. 14, the group gave itself more preproduction time so that success would be based of the original songs, not the remixes. “We tried to gear it more toward American listeners without taking away from the music,” Jay R. says. Released overseas Sept. 9, the album has earned double-platinum sales in the U.K., according to the label, and the first single, “Virtual Island,” is currently the 18th most-added single with remixes by Jamiroquai and Morales, went to club jocks Nov. 27. Work plans to issue “Cosmic Girl” to radio the second week in January.

At the same time, in order to attract an alternative fan base, advertisements and editorial coverage are aimed to run in consumer publications that include Vibe, High Times, Spin, Snowboard, Urb, and Q. “Jay’s music is progressive and alternative,” says Ayeroff. “His look is alternative, and it appeals to a lot of the rebellion in kids—it’s like rebellion with a simple, with remixes by Jamiroquai and Morales, went to club jocks Nov. 27. Work plans to issue “Cosmic Girl” to radio the second week in January.

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Country & Music

RCA Wants To Be In More Movies

*West* Kicks Off Further Sdtk. Involvement

BY DEBORAH EVANS PRICE

NASHVILLE—It's no secret that soundtracks have the potential to be very successful. With that in mind, and armed with RCA Label Group chairman Joe Galante's previous soundtracks like "Rock 'n Roll High School" and "Bites," RCA Nashville is gearing up for "Going West Across America." The set is slated for release Feb. 25, 1996, on the release date of the Paramount Pictures/Rysher Entertainment thriller, starring Dennis Quaid and Glover. "We are going through the scheduling process right now," Galante says. "Hopefully, that will be sometime between February and early spring. You know how the movie business—"it's worse than the music business. They are constantly changing things. It will be sometime in the first six months of the year. We will be in front of it by 30 or 45 days.

The album will feature RCA and BNA acts such as Mindy McCready and Martina McBride and songs by Hank Williams Jr., Trisha Yearwood, and Vince Gill that RCA licensed for the album. Two songs were recorded by country artist John Gattis. The first single from the soundtrack will be "(Going Down Like The) Titanic" from RCA newcomer Keith Gattis. The release date for the single has yet to be set. Gattis says the soundtrack was originally going to include "Everywhere I See You There," his 1995 RCA debut album. "Then I went to record some new songs I'd written, and one of them was 'The Titanic,'" Gattis says of the up-tempo tune he co-wrote with Ketogas, one of Music Row's most successful songwriters. "Everybody at the time was kind of ready to bust out over it, so [Galante] called the movie people back and said, "Hey, we've got a hot song that we want to make the single.'"

Galante says that the song fits the film. "There are a lot of scenes when the actors are in restaurants or the car and there is background music," he says. "It's a really cool recording that sets up the film because there is a certain feel to this in an up-tempo track, and it kind of works."

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

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

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

The 54-year-old Young first charted in Billboard with "Goin' Steady," which went to No. 2 on the country chart in 1953. His last charting song was 1989's "Here's To You," which rose only to No. 87. Between those years, Young had a long history of chart action (see Country Corner, page 27) and an illustrious, sometimes stormy career. He was known as "the Singing Sheriff" from his 1955 movie "Hidden Guns," and he took that title seriously: His house was full of guns, hounds, and honorary sheriff titles. He shot holes through his ceiling, drank a lot new and then, was once hospitalized after being bashed with a cue ball in a fight in an after-hours club here, and was pretty much a hell-raiser from the old school. He called Waylon Jennings a "greasy ass-of-a-bitch" when they first met, and the two became good friends. When Young was dating Billie Jean Ehlmar, Hank Williams held a pistol to Young's head and took Ehlmar away from him (and ended up marrying her). Young came to Nashville from his native Shreveport, La., and was always where the action was. He fell in with the Willie Nelson/Roger Miller crowd that hung out at Tootsie's Orchid Lounge, the Bear's Nest, and the Professional Club, where they drank, popped pills, fought, and wrote songs. He was a generous man and helped many people in this town when he didn't have to, myself included. And he was a consummate performer who knew how to round a good song. Sadly, the market and the audience changed, and his career dwindled. At the time of his death, Young was respectable and alive and well. Neighbors say he was increasingly kept to himself. He recently spoke to people at Step One Records about recording a gospel album for the label's Christian division, but nothing had been decided. His children, Robyn, Danion, Kevin, and Alana, were with him when he died. Rest in peace, Faron.

by Chet Flippo

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

ON THE ROW: Colin Stewart has been named president/CEO of Magnatone Records, a sister company of Speer Communications. He succeeds Jim Mazzara, who has resigned but will continue to serve as consultant and a producer for the label. Stewart has a giant vinyl record business, which involves ticketing and sales for Eminis America Records and Mogen Creek Records and was label manager for Elton John's Rocket Records... LeAnn Rimes is working on a CD compilation to be titled "The Early Years." The Nashville chapter of the National Academy of Recording Arts and Sciences'(NARAS) ongoing Professional Education Series will present two roundtable discussions in January. "Music & Movies" takes place Jan. 7 at the "Success as the Studio Musician" will be at NARAS Jan. 21... Condecces to Atlantic Records, the group, depending on a development Elroy Ka

MCA's Gill Treats Fans To His First Christmas Tour

NASHVILLE—Vince Gill fans are getting a special Christmas treat. MCA's Gill is in the midst of his first Christmas tour. The 11-city outing features Gill performing with local orchestras in arenas throughout the Midwest. "We came in not knowing how we'd like it," Gill says, "but what would be fun and whether people enjoy it. And it's been pretty fun. We've sold all of our tickets in a hurry. Ticket sales have been way better than we expected because it's been a tough year touring-wise. So for the tour to be so well received, we do what's it done has opened our eyes. This is pretty cool, but everybody's saying 'Next time let's do it down South so we can play golf every day.'"

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

The tour began Dec. 4 in Mankato, Minn., with stops in Madison, Wis.; Rosemont, Ill.; Ames, Iowa; Champaign, Ill.; Evansville, Ind.; Peoria, III.; Bridge Bay, Wis.; Milwaukee, Auburn Hills, Mich.; and Grand Rapids, Mich. Gill says that he wants to do a Christmas tour for a long time. "Last year wouldn't have happened without the record, and I guess we didn't think of it the year before that," he says. "This is the third year for the Christmas album [1995's 'Let There Be Peace On Earth'] to be out. It made a lot of sense. It was a chance to come to some of the markets we didn't go to this year."

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

Following intermission, the orchestra plays an overture written by song writer/producer Michael Omartian, who serves as guest conductor on the tour, and Gill returns to perform the Christmas album in its entirety with the symphony. "I feel like I'm Bing Crosby, Johnny Mathis, or Nat "King" Cole, instead of a country singer, standing up there, singing in front of an orchestra," Gill says. "I feel like I'm on top of the world. It's kind of transcendent. It's a normal barriers... and I'm just having the best time."

Gill says though he's thoroughly enjoying the opportunity to perform some of the Christmas songs that he never gets to sing live, there are songs it's hard to finish. "I won't Be The Same This Year" is a song he wrote about his family's first Christmas after his brother Bob died. "The first night in Mankato [was the first verse, I was gone]," he says. "You obviously have to struggle to find a way to get through that kind of stuff. Now when I sing either that or 'Go Rest High On (Continued on page 27)
Billboard

**Hot Country Singles & Tracks**

**Complied from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 150 country stations are electronically monitored 24 hours a day, 7 days a week. Songs rated by number of detections.**

**December 21, 1996**

**TOP 40**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Position</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>Alan Jackson</td>
<td>Little Bit of Love</td>
<td>RCA BNA 12088</td>
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<tr>
<td>2</td>
<td>Trace Adkins</td>
<td>Every Light in the House</td>
<td>Capitol Nashville 55259</td>
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<tr>
<td>3</td>
<td>Shania Twain</td>
<td>God Bless the Child</td>
<td>MCA 25586</td>
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<tr>
<td>4</td>
<td>George Strait</td>
<td>I'll Be with You When I'm Not</td>
<td>MCA 25586</td>
<td>4</td>
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<tr>
<td>5</td>
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<td>Back When</td>
<td>Warner Bros. 17501</td>
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<tr>
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<td>Tim McGraw</td>
<td>Let Me Lie Down</td>
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<td>You Can't Stay Yellow</td>
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<td>8</td>
<td>Brooks &amp; Dunn</td>
<td>Take Me Out</td>
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<td>Alan Jackson</td>
<td>I'll Leave You with My Love</td>
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**New**

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<td>13</td>
<td>Travis Tritt</td>
<td>I'm Gonna Love You Again</td>
<td>MCA 25586</td>
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<td>14</td>
<td>Brooks &amp; Dunn</td>
<td>That'll Be the Day</td>
<td>Capitol Nashville 55259</td>
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<tr>
<td>15</td>
<td>Tim McGraw</td>
<td>Highway 10000</td>
<td>RCA BNA 12088</td>
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**Hot Shots**

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<td>Heart</td>
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<td>Shania Twain</td>
<td>Two of a Kind</td>
<td>MCA 25586</td>
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<td>18</td>
<td>Travis Tritt</td>
<td>One More Raindrop</td>
<td>MCA 25586</td>
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<td>19</td>
<td>Brooks &amp; Dunn</td>
<td>Redneck 12 Days of Christmas</td>
<td>Capitol Nashville 55259</td>
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<td>20</td>
<td>Tim McGraw</td>
<td>Ain't That Just Like a Woman</td>
<td>RCA BNA 12088</td>
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**Top Country Singles Sales**

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<td>Every Light in the House</td>
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<td>Take Me Out</td>
<td>Alan Jackson</td>
<td>RCA BNA 12088</td>
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<td>Highway 10000</td>
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<td>16</td>
<td>Redneck 12 Days of Christmas</td>
<td>Brooks &amp; Dunn</td>
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<td>17</td>
<td>Ain't That Just Like a Woman</td>
<td>Tim McGraw</td>
<td>RCA BNA 12088</td>
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MCA’s GILL TREATS FANS TO HIS FIRST CHRISTMAS TOUR

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

Gill has three albums on Billboard's Holiday chart: "High Lonesome Sound," his greatest-hits package "Souvenirs," and "Where Love Finds You." The latter album, which entered at No. 18, remains on the chart for 130 weeks, a feat Gill attributes to the ongoing appreciation of "Go Rest High On That Mountain." "It never ceases to amaze me how many people were touched by that song," Gill says. "I had a kid come to the bus yesterday and tell me, 'I lost my brother last summer, and I can't tell you how much that song means to me.' I wish I never had to write that song, but on the other hand, what a gift I've been given to have the ability to do that and let that get out there and do what's it's for other people.

On Billboard's Top Country Catalog chart, Gill's "Let There Be Peace On Earth" has been No. 1 for 20 weeks cumulatively. Also, that album has knocked Patty Cline's "12 Greatest Hits" out of the No. 1 slot the same week each year for the past two years, on Nov. 26, 1994, and Nov. 25, 1995 (Country Corner, Dec. 25, 1993). The album has sold 1.2 million units, according to SoundScan.

In his usual move, the Christmas album is being sold at Gill's Christmas concerts. MCA says that more than 200 copies were sold at the shows last week. "We think of marketing and sales for MCA," says, "Since this was such a season-sensitive release, and also to make it easy for consumers to buy, and what better way than to have it right there at the venue. We feel like we've gotten any negative feedback from the retail community. "Since the Christmas album is so strong at retail, we felt that (selling it at) these select dates—there's only 11 dates—wasn't going to hurt the sales at all," says Gill. "I haven't heard any negative feedback on it," Gill adds. "As far as I know, everybody seems to be happy with it. I think the people who are going to buy that record at Christmas time would buy it regardless of what is happening in their life and play or not. And those records have such a shelf life, I don't know how much retailers do big marketing campaigns for those. I think we have a huge percentage of their sales. That's outside of my element."

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

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

"It really does work," Shipp says of the tour. "It’s presenting another side of Vince’s talent and bringing in even more fans. It’s not unusual to see three generations from one family in the audience enjoying themselves."

DEBORAH EVANS PRICE

RCA WANTS TO BE IN MORE MOVIES

(Continued from page 25)

(continued from page 25)
The image contains a page from a magazine, likely a music chart or sales report, discussing various artists, songs, and price information. Here is a structured representation of the content:

### Billboard Top Country Albums

**December 21, 1996**

**Top Country Albums**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>December 14</td>
<td>Alan Jackson</td>
<td>Greatest Hits</td>
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<tr>
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<td>Vince Gill</td>
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<td>December 14</td>
<td>Trisha Yearwood</td>
<td>Guitars, Cadillacs, &amp; Country Gentlemen</td>
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<td>Tim McGraw</td>
<td>Back on the Borderline</td>
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</tr>
<tr>
<td>December 14</td>
<td>George Strait</td>
<td>If I Could Talk It Over Again</td>
<td>6</td>
</tr>
<tr>
<td>December 14</td>
<td>Faith Hill</td>
<td>The Road Less Traveled</td>
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<tr>
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<td>Tim McGraw</td>
<td>Back on the Borderline</td>
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<tr>
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<td>Southern Redneck</td>
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<td>John Michael Montgomery</td>
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<td>December 14</td>
<td>John Michael Montgomery</td>
<td>I Love the Way You Love Me</td>
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<td>December 14</td>
<td>Brooks &amp; Dunn</td>
<td>Borderline</td>
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**Notes:**
- **No. 1/Greatest Gainer:**
  - LeAnn Rimes
  - George Strait

**Pacesetter:**
- Various Artists: Star of Wonder — A Country Christmas Collection

**Artists:**
- LeAnn Rimes
- George Strait
- Vince Gill
- Trisha Yearwood
- Tim McGraw
- Alan Jackson
- Reba McEntire
- Brooks & Dunn
- John Michael Montgomery
- Tim McGraw

**Titles:**
- Greatest Hits
- My Kind of Christmas
- The Way It Goes
- Guitars, Cadillacs, & Country Gentlemen
- Back on the Borderline
- If I Could Talk It Over Again
- The Road Less Traveled
- Back on the Borderline
- Southern Redneck
- I Love the Way You Love Me

**Peak Positions:**
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

**Sales Information:**
- Billboard Top Country Albums
- Billboard Top Country Album Sales

**Chart Source:**
- Billboard
- SoundScan

**Compilation:**
- Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.

**Note:**
- The chart includes sales data from Billboard Records, SoundScan, and other sources, providing a comprehensive view of the country music market at the time.
Jazz BLUE NOTES
by Jim Macnie

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

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

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

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

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

DATA: Mailing brochures and relying on word-of-mouth is one thing, but connecting with 179 million TV viewers is another. That's how many people allegedly glance at CNN on any given day (according to Turner Broadcasting's CNN International), so the news network's Nov. 28 special on the Berklee College of Music should have opened quite a few eyes. Broadcast worldwide, the reaction to "The Jazz Majors" was immediate.

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

Act Records from Germany (distributed in the U.S. by Blue Jackal Entertainment) will release tenor saxophonist Eddie Harris "The Last Recordings" (Continued on page 66)
EMI BEHR: José Béhar, president of EMI Latin since 1995, has signed a new five-year deal with the label that awards him the additional title of CEO. Béhar is believed to be the first CEO of a Latino imprint.

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

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

Last year, EMI Latin dominated Billboard’s radio and retail charts, winning 16 of 33 categories. The two previous years saw the label tied as the record company with the most first-place finishes. In 1996, EMI Latin and Fonovisa have been dueling for the top slot on Billboard’s charts. The year-end results will be published in the Dec. 28 issue. During his seven-year tenure at EMI Latin, Béhar has been innovative, as well as prosperous. In the ‘90s, he led the way into the Spanish/English crossover market with top-notch acts such as Selena, Jon Seca, da, Emilio, and Barrio Boyzz.

In 1995, EMI Latin released stylish concept albums such as “Voces Unidas,” a popular Olympics-themed set, and “Las Tres Señoras,” a stunning tribute package to traditional Mexican music that features the vocal talents of legendary divas Lola Beltrán, Amalia Mendoza, and Lucha Villa.

But EMI Latin is hardly resting on its laurels. The label continues to break new acts, such as emerging Tejano stars Bobby Pulido and Jennifer Y Los Jetz. This year, in a move to beef up its presence in the regional Mexican market, EMI Latin signed a distribution pact with I&R Records. Jennifer López has been made responsible for building the Mexican-English cross-over division in the US.

Ricardo López says Ruby’s "principal obligation" is to sign new acts from the U.S. and Puerto Rico. Also, adds López, Ruby will be responsible for assembling a sales, marketing, and promotion team. López says he tapped Ruby for the MCA Latin post because “the major component of the Latin market in the U.S. is Mexican, and Ruby is a specialist in Mexican music. So, he is the ideal person to run a division that at the beginning has to be involved in this segment of the U.S. Latin market.”

(Continued on page 32)
**Billboard.**

**DECEMBER 21, 1996**

### Hot Latin Tracks

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**NEW**

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**EXPERIENCIA RELIGIOSA**

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**DECEMBER 7, 1996**

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©1996 BPM Communications Inc. Used with permission from Billboard magazine.
The recent passage of a copyright law in Mexico in which murky language suggests that musical recordings will not be protected from predatory behavior. "The U.S. government is aware of the problems associated with the bill that is passed, which is NAFTA-inconsistent," says Bermán. "But I am going to give the best light and assume it will be fixed."

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

Norman Stollman, a well-known entertainment attorney who represented numerous Latin recording artists and record companies, died of cancer Dec. 7. He was 57. Sony Discos ranchero star Vicente Fernández topped the Amusement Business Boxscore last in the Dec. 14 issue of Billboard's Latin charts. Enterprises and concert companies are looking into the recession.
SONY TO DISTRIBUTE INTEGRITY: In an extension of its distribution relationship with Word, product from Integrity Music is now being distributed to the general market via SONY Music Distribution. For the past six words, Word has had a distribution deal with Epic in New York to take its Christian titles to mainstream retail, and that arrangement began covering Integrity releases last month. Word will continue to distribute Integrity to the Christian retail community.

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

ALL’S WELL WITH VOX: Nashville-based VoxPub, a division of VoxCorp, Inc., has purchased 76,000 copies of Garth Brook’s album, released on October 28, from the Royal Magazine Group, a division of Thomas Nelson Inc. VoxCorp president Scott Henson, former publisher for the Royal Magazine Group, has restructured the staff. Chris Long, former editor of Tabl magazines, has been promoted to director of sales and marketing for VoxPub. Stacie Kish, former assistant editor for RELEASE and RELEASE InK, has been promoted to managing editor of RELEASE.

Bruce A. Brown, a 20-year industry veteran and former contributing editor for CCM magazine, has been named managing editor of Tabl. VoxCorp has also announced the formation of two ventures: eVox, an electronic media and online division, and Creative Voice, which will provide editorial, design, production, and printing services, as well as marketing and sales consulting. Congratulations to all involved with this growing company.

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

JUNGLE BROTHERS KEEP RAP MODERN (Continued from page 22) through New York-based Frontline Marketing & Promotion, which handles the retail for the collective’s albums. The tape is hosted by legendary DJ Red Alert, who influenced the group’s rise in the ’80s via his WKYS New York mix show, and is mixed by WQHT New York’s Funk Master Flex.

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

“It’s a coincidence that we’re all embarking on our fourth albums,” says DJ Kool Herc, who with the collective’s chart-topping tape, and produced by Scarface, was the first hip-hop record to be released on December 1, 1979. “This is another way we’re all working together, promoting the same records.”
Artists & Music

by Lisa Collins

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

“Am answering the call I believe has been placed on me,” says Bullard, who is joined in the venture by Arthur Hunt, the label’s president, and Jerry Peters, the VP Bullard will serve as CEO. “We’ve all gotten a gospel and heavily focus on the church marketplace,” Bullard says. “The whole plan is to bring leadership to the gospel industry, with an emphasis on youth. We’re in the process of setting up offices. We plan to get full speed ahead in January.”

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

LIVE AND WELL: That’s the status Blackberry Records president Doug Williams wants to assure the industry his label is maintaining, given the recent loss of the Canton Spirituals to Verity Records. “It’s not the end of Blackberry,” notes Williams, whose label is getting solid airplay for Kenton Rodgers’ recently released “Alive & Preasinn’ On,” which features Albertina Walker, the Williams Brothers, Willie Neal Johnson, and Christainaires lead singer Paul Partier. Williams is in the studio at work on a new Williams Brothers project, featuring Stevie Wonder on one at least; it is tentatively slated for release in March. Due next month is a new Murphy Pace album, “Didn’t I Tell Ya,” which features Keith Sweat on a track titled “He Loves You.”

Briefly: Word Records is excited about the forthcoming sophomore project from Marvin Sapp. On Dec. 6, the evangelist and former member of Commissioned wrapped his first live recording with his backup group, the Joy Chorale, at the Bethel Pentecostal Abundant Life Center in Grand Rapids, Mich., for release in March 1997. Marvin Winans and Percy Bady will produce the label. It is also excited about the feedback it is getting on a debut release from Greg O’Quinn, a Fort Worth, Texas-based songwriter/producer who has recorded with the group Kindred, an act formerly signed to Word. Sounds Of Blackness performed their annual “Night Before Christmas…A Musical Fantasy” at the State Theatre in Minneapolis Dec. 16-17. Completion of their recording for the forthcoming album, “Time For Healing,” will be prevented them from appearing at this year’s Grand Rapids, Mich., for release in March 1997. Marvin Winans and Percy Bady will produce the label. It is also excited about the feedback it is getting on a debut release from Greg O’Quinn, a Fort Worth, Texas-based songwriter/producer who has recorded with the group Kindred, an act formerly signed to Word.

IT’S A HIT!

-WVEE-FM, Atlanta, GA

Luther Barnes & The Sunset Jubilaires

Heaven On My Mind

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

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DECEMBER 21, 1996

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

- ARTIST
- LABEL & DISTRIBUTING LABEL
- TITLE

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| 1   | "I Am Instant"
| 2   | "The Preacher’s Wife"
| 3   | "The REAL MEANING OF CHRISTMAS"
| 4   | "Greatest Hits"
| 5   | "The SPIRIT OF DAVID"
| 6   | "Kirk Franklin & The Family"
| 7   | "Mighty Clouds of Joy"

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

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

It was a classy party, worthy of a classic lyricist who also collaborated with Harold Arlen, Kurt Weil, Jerome Kern, and Burton Lane. Actors Michael York and Angie Dickinson hosted; and Paul Newman, Frontie Ellington, Michael Feinstein, and others reminisced; and the cream of the current crop of performers sang and danced their way through a segment choice of songs from Ira Gershwin’s more than 700 songs before an audience that included his 90-year-old sister, Frances.

Rob Fisher, who has conducted New York City’s Center’s Encore series to national renown, led the Carnegie Hall Theatre Orchestra. There are no plans for a CD release; WNET, however, taped the 2½-hour event for a “Great Performances” broadcast on PBS March 5.

George and Ira Gershwin wrote some 400 songs between them, including, with Harold Arlen, Kurt Weil, Jerome Kern, and Burton Lane. Actors Michael York and Angie Dickinson hosted; and Paul Newman, Frontie Ellington, Michael Feinstein, and others reminisced; and the cream of the current crop of performers sang and danced their way through a segment choice of songs from Ira Gershwin’s more than 700 songs before an audience that included his 90-year-old sister, Frances.

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At a time when the roles of major recording facilities and home studios have virtually changed places in a professional audio market that has grown as vague as it is large, two routes to expansion have become available to manufacturers: in-house development of technology or acquisition of new product alliances with other manufacturers.

Melville, N.Y.-based Korg USA, a widely owned distribution and marketing subsidiary of Tokyo-based equipment maker Korg Inc., believes it can grow by following both routes. The company's product development path is moving further into multifaceted, integrated digital multitrack systems, such as the recently introduced SoundLink Digital Recording System (DRS), an evolution of its earlier SoundLink hard-disc recording system.

In the meantime, Korg USA continues to expand and diversify its distribution alliances, which range from the musical-instrument (MI) lines of Marshall and Vox amplifiers and Parker guitars to the upscale digital consoles of U.K.-based Soundtracs. Korg USA acquired Soundtracs' distribution last July, giving it access to a wider range of console market, from an under-$500 series of Topaz mixers to the $95,000 Jade console and Korg's new all-digital console, the SoundLink DRS 168RC.

The road to diversity was not always clear, acknowledges Joe Bredau, Korg USA's VP of sales and marketing, citing the company's earlier forays into a still-evolving small workstation market with the SoundLink, an 8-track hard-disc-based workstation introduced in the early '90s that met with limited success.

"That was a learning experience," he says. "But everything we've done since then has been building on that experience." Going back further, Korg's entry into the pro audio world itself was a fortuitous one. Originally known as the Keio Electronic Co., it had difficulty building consumer awareness for its advanced keyboard products in the '60s and '70s, in a market dominated by giants Baldwin, Hammond, and Wurlitzer. But returning Japanese musician who had studied at the Berklee College of Music mentioned to company president Tatsuo Kato that his current product was more like the new wave of synthesizers that were then proliferating among American musicians. Marketing a product under the name Korg (a combination of Keio and "organ") the Mini-Korg birthed a still-growing line of synths products for the company.

But the SoundLink was a pivot point for Korg's history in pro audio, preceding the company's extensive development of keyboard and related hardware used to the introduction, in 1988, of the Korg M1, one of the industry's most successful and enduring keyboard synthesizers. In an age when most product lines of that type have life cycles measured in months, the M1 was in production for six years and remains in demand globally.

The M1 also established Korg's reputation in the then-nascent synthesizer-based workstation market by incorporating a multitracking synthesizer, keyboard, digital effects, multitrack recording, and sequencing capability in a single platform. While the original SoundLink met with limited success in the upper echelons of pro audio, Korg USA today presents itself with a more rounded repertoire, achieved by internal development and acquisition.

Among the company's offerings are the SoundLink DRS system, made up of a group of elements that are designed to function integrally or as stand-alone components: the 168RC digital console, the 1212 I/O multichannel audio interface card (packed with Macromedia's Deck II software), the RM8 reference monitors, and the 880 A/D/A converters. Also integral to Korg's line are distribution of the Soundtracs array of consoles and Korg's still-expanding compendium of advanced synthesizers—some of which Dialogue Technologies (which offers an Adat optical interface), straddle the line between MI and pro audio.

"We can now aim at any part of the food chain in audio," observes Larry DeMarco, Korg USA's director of marketing.

Korg USA was formed when Korg Inc. purchased a distribution company on Long Island, N.Y., called Unicord, then owned by Wickes Furniture & Lumber Co., which had bought it from Gulf & Western. Unicord was distributing Korg's products as well as M1-related products. In the wake of that acquisition, Unicord became Korg USA, the first of several global acquisitions involving strategic move for Korg to own a distribution system and at the same time widen the range of products and markets it addresses.

"That approach really positioned us well for the way things were going," says DeMarco. "The lines between professional and home studios were getting blurry. With the success of the M1, we experienced a gradual awakening to the fact that there was this whole universe of people out there who did not want to be dependent upon the traditional pro audio infrastructure. Looking back, it seems so obvious now. But at the time, it was difficult for anyone to see what was happening clearly from its offices in a new complex near Long Island's north shore, Korg USA set out to fight on the M1 and the M50 units against the legendary Vox imposer by sourcing as many original components—as Bulid speakers and grill cloths—as it could. And it helped.

Fly guitar, which was recently one of several classic American electric guitar manufacturers to exhibit at the Smithsonian Institution. Korg has not been as suddenly fortunate in finding a pro audio niche as it was in entering the synthesizer market. The original eight-track SoundLink did well in broadcast radio but failed to excite a market that already had more than 60 competitors. However, DeMarco believes that the re-based SoundLink DRS in modular form will give the company the platform it needs for current and near-future markets. But as important as the products themselves are, Korg USA is paying almost equal emphasis on ancillary aspects. It has implemented an enhanced dealer support program, the most graphic manifestation of which is a new recording studio/demo/training facility at its Long Island offices. The Studio's rigorous design by a World-recognized Design Group, is centered on a control room featuring a Soundtracs Virtua multiplacard digital console with snapshot recall, offline editing capability, and machine control. (Continued on next page)

**Record Biz Royalty Finds A Castle at Royaltone**

By Paul Vernan

With so many midlevel and high-end studios falling by the wayside in recent years, the recording studio business has become a risky proposition for even the most experienced studio person's business in which the only facilities that stay on the cutting edge are those with the momentum and the history to continue attracting star clients.

In such a climate, it is rare for a high-end studio to be built from the ground up. However, that's exactly what Delight Jenkins, owner of independent label A & A Records, has done with Royaltone Studios, a state-of-the-art recording complex in North Hollywood, Calif., that has hosted some of the industry's top talent in its first year in business.

Managed by industry veteran Jane Scobie, Royaltone opened in 1995 with Melissa Etheridge and Don Henley recording what would become hit albums. Scobie then, Michael Jackson, Rod Stewart, The Scorpions, and Van Halen have worked there, and projects featuring Grant Lee Buffalo, Petra, Doyle Bramhall, and the BobDeans have passed through the studio.

Among its producer clients are such top names as Phil Spector, Danny Kortchmar, Rob Jacobs, Greg Goldman, Joe Chiccarelli, Stu Lynch, George Drakoulias, Jim Scott, Hugh Padgham, and Neil Dorfman—the latter two of whom worked on the Etheridge and Hen- ly sessions, respectively.

Scobie says, "Royaltone was a three-year project. It took Delight Jenkins a year to finish the building, then an additional two years to design, construct, and equip it. Royaltone is unique in that it's an extremely high-end, multimodular facility that's been built from the ground up, with no prior client base whatsoever. Scobie adds that Royaltone features "the decor and feel of a European castle" yet has "an intimate atmosphere. There are comfortable lounges and naturally lit areas, as well as several private client dens and a moonlit jacuzzi. It is equipped with private bedrooms and dens for client use while they're here, complete with a kitchenette and a meeting room, and play back the music.

The studio's two control rooms house a Solid State Logic 4040 G+ console with Ultimate (Studio B) and a Neve 8078/4032 with George Massenburg Labs automation (Studio A). Studio A is the larger of the two spaces, designed primarily for tracking, while Studio B specializes in overdubbing and mixing.

Scobie says, "We're extremely fortunate in that we really have the best of both worlds here by having a classic Neve and a brand-new SSL. We've already had tremendous success by having clients do the majority of their tracking in Studio A and then move across the hall to finish overdubs and mix in Studio B." Scobie adds that the studio owns an extensive collection of new and vintage microphones and outboard gear, including various high-end tube mikes, limiters, and EQs, as well as state-of-the-art modern processors.

A 20-year veteran of the studio industry, Scobie has served as a studio booking agent, producer/engineer, management rep, and studio consultant. Prior to joining Royaltone, Scobie was consulting studio manager at One on One Recording in North Hollywood. In addition, Scobie ran her own PR and consulting company from 1989 to 1995.

Joining Royaltone, Scobie has assembled a staff of highly experienced industry professionals to operate the studio, including technical director Greg Hinnen, who previously served at One on One, Skip Saylor, and Studio 55; and chief engineer Roger Sommers, who has worked as an engineer in various New York and Los Angeles studios.

**Cheap But Good**

Rockers Cheap Trick and producer Steve Albini have been at Pie Studios on Long Island, N.Y., recording a cover of the Move's "Bronzosaurus" for a Sub Pop project. Shown, from left, are bassist Tom Petersson, guitarist Rick Nielsen, Albini, drummer Bun E. Carlos, and vocalist Robin Zander.

**Fishbone Ranch**

Los Angeles alternative rock act Fishbone has been working at Indigo Ranch Studios in Malibu, Calif., on its upcoming Rowdy Records/Arista release "The Nutcase Scenario." Shown in the control room, top row, from left, are band member Angelo Moore, Indigo Ranch owner Richard Klapstein, and band member Norwood Fisher. Seated, from left, are band members Walt Kibby and Phillip Fisher.
KORG USA THRIVES ON EXPANSION
(Continued from preceding page)

Two large spaces on either side of the control room can be used for recording and also double as a product showroom and training area large enough to fit up to 16 workstations. Also, a central machine room will hold Jaz drives and Adats, as well as Korg's 1212 I/O modules and other DDS components.

The facility gives Korg USA more flexibility in marketing the Virtua and other high-end Soundtracs consoles, which Korg USA sells directly to customers. The studio will also be used for product evaluations for possible future Korg USA distribution arrangements, as well as a lab for product development.

Korg synthesizers like the Proghey Solo and N Series workstations evolve through what DeMarco calls "a very democratic process." Korg's development team and freelance sound designers in North America, Europe, and Asia develop sound patches independently. These are then distributed throughout the company and voted on by their customers. The winners become patches on future keyboard models and upgrades. "That approach started with the M1 and has continued ever since," says DeMarco.

Korg has also made extensive use of videos for individual training on its keyboards, for both dealers and end users. "One of the realities that has come out of all the changes in pro audio is that people don't always read manuals anymore," says DeMarco, "so you have to develop alternative methods of explaining the technology to them. That's now a part of regular marketing of new keyboards," she says abbreviated "fast-start" operating manual editions.

Korg USA president Michael Kovacs provides the company with an added dimension in its training focus: He is a longtime noted advocate of music education and serves as head of the International Assn. of Electronic Keyboard Manufacturers. His wife, Kathy, is a music educator, as well. A two-fold lesson Korg USA has learned about the current state of the pro audio market is that brand-name awareness - as important in the commodity environment of M1 - is becoming equally critical in the upper echelons of audio, as it, too, enters a mass-market phase. "We learned that while the name Korg has a definite position in the keyboard market, that didn't necessarily translate to pro audio," observes DeMarco. "So marketing us in that market requires a bit more effort."

One result of that realization has been to keep brand names distinct through all of Korg USA's broad distribution line. But while Soundtracs remains Soundtracs, Korg USA's team does provide that company with feedback that affects product development, something all of Korg's distributors in all global regions do for the company and its brand lines. For instance, their input resulted in the Soundtracs Topaz mixer going from two buss to a four-buss configuration and its knobs being replaced by 6mm-throw faders. And while the companies will continue to concentrate on studio consoles, a new line of higher-end Soundtracs live-sound consoles is being contemplated, as is a new Korg portable disc-based multitrack recording system, for which a number of formats are under consideration, including a MiniDisc-based system.

Growth by a combination of internal product development and outside acquisition is a balancing act, DeMarco acknowledges. "The challenge lies in creating a balance of brands and products that don't compete with what we already have and what the market already has too much of," he says. Bredou admits, "We have to be careful to recognize that pro audio is becoming a very fashion-conscious industry. What we don't want to be is a slave to fashion."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 14, 1996)

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Interscope Records Takes On The World
U.S. Chart-Topping Label Eyes Global Markets

LONDON—What can Interscope Records do for an encore? Export its remarkable U.S. sales achievements to the rest of the world, perhaps.

The company’s sweep of the top four positions of The Billboard 200 earlier this year was certainly noticed around the world, according to executives at MCA Music International, which globally markets Interscope and its affiliated labels. “That amazing chart situation will surely lead to an increase in recognition and sales of each of the artists’ albums in Japan,” says Yo- shiyuki Kato, label manager at MCA Victoria International’s music department in Tokyo, in a typical comment.

The acts involved in that U.S. ‘chart coup’—Buffy, No Doubt, the late Tupac Shakur (aka Makaveli), and Snoopy Dogg Dogg—can claim various achievements abroad, generally in line with the local popularity of their music genres. The output of the Death Row Records roster, for example, is a tough sell in a number of territories. "Rap has certain market limitations in Germany," codes Heinz Carabu, managing director of MCA Music Entertainment International, confirms that No Doubt is well known. "They’re the closest to breaking worldwide,” he says, citing sales of 450,000 units for "Tragic Kingdom" outside the U.S. and a projected figure of 1.5 million by the end of first-quarter 1997. "We’re going to sell a ton of records.”

Larsen also notes that No Doubt’s U.S. airplay smash “Don’t Speak” has not been released in a number of countries. “We’ll come with that in January/February,” he says, noting that the song’s multiformat appeal will be a major asset. In Asia, the track is the band’s third single, and MCA Asia-Pacific marketing VP Von Dell says it is "doing the best of all." The record company recently teamed with TV music network Channel V and the Hard Rock Cafe to raise No Doubt’s profile at a special concert in Bali, Indonesia (Billboard, Nov. 23).

"Don’t Speak" is also being worked in Japan, where No Doubt performed in late September. “They earned people’s recognition and a good reputation,” says MCA Victor’s Kato. “Tragic Kingdom” has sold 35,000 copies there, he reports. Trauma Records’ other calling card, "Naked," is making an impact in the Southern Hemisphere. Its album “Sixteen Stone” has gone double-platinum in Australia, with sales of 150,000 units, while the latest, “Razorbale Suitcase,” debuted inside the Australian Record Industry Association’s top 20 immediately after the album’s Nov. 20 release. "When we took Interscope from

BOXER’S SONGS PROVES
A KNOCKOUT FOR
EastWest in Germany

BY WOLFGANG SPAHRA

HAMBURG—A German world
worldwide,” he says, "is

The latest news and views from around the world

Larsen

Three Times A Lady. Warner Music Malaysia managing director Tony Fernandes, kneeling at center, brings together four of the company’s acts to celebrate the success of “Pueti Dangdut,” a compilation showcasing the dangdut genre. Standing with awards to mark the album’s triple-platinum sales (160,000 units), from left, are Linda and Izu of the group Eva; solo stars Sheeda, Amelia, and Mas Idayu; and Eva’s Min and Reina. Flanking Fernandes are producers Ruslan Marat, left, and Iwan.

LEGAL BATTLE ERUPTS OVER
France’s Victoire Awards

BY EMMANUEL LEGRAND

PARIS—The future of France’s leading music awards has been brought into question.

The classical and pop music awards shows held under the banner of the Victoires de la Musique has been jeopardized because of a legal battle between the event’s founder, Claude Florent, and the organizers.

The dispute is rooted in the controversy that followed the 1996 edition of the Victories. This year’s show in February saw an unknown artist, Steph- eny, named best up-and-coming female act. It was later revealed that the record producer of Dennis Ly- mon, Florent’s partner in TV company Telecosm Audiovisual, which produced the Victoire shows.

At the end of the summer, Florent was asked to step down as chief executive office of the Victoires organization, a post he held since he created the event 12 years ago; he was succeeded by Enrico Bella Rosa. In November, Florent’s position as executive producer of the show was terminated by the Victoires organization, which installed Jacques Clement into the job.

Florent has taken the matter to the courts on two counts: firstly, as co-owner of the name Victoires de la Musique, to reserve his rights; secondly, on behalf of Telecosm Audiovisual, for what he claims is a breach of contract by the Victoire organization.

Florent asked for an express judgement, to be handed down Monday (16). The judge’s options at that point were to announce a decision or more likely, in the opinion of observers — to declare that the issue is too complex for express procedures and should be referred to the courts for a fuller hearing.

In a statement issued before the judgement, Florent said Telecosm Audiovisual “has never renounced the contract that was signed prior to the Victoires 1996 for the production of the 1997 shows.” Florent stated that he considered “this contract has been brutally ended by the association Victoires de la Musique without any reason and abusively.”

Sources within the Victoires said that the contract with Florent was terminated legally and that several proposals had been made to Florent to continue his job as executive producer. However, the sources said, the Victoires board eventually decided that there was no reason to go ahead with Florent. The sources added that the Victoires organization is confident that the pop and classical shows will take place on time in February.

For Polydor, managing director Gotz Kiso agrees, saying that many of the labels’ target groups have been turned back into buyers by Bocelli’s appeal to the over-40 group. Commenting on the background (Continued on page 42)
Retailers Unsettled by TV-Advertised Sets

**By Wolfgang Spahr**

**Hamburg**—A senior German record executive has hit out at the proliferation of TV-advertised compilations flooding the market.

Thomas Schenk, managing director of leading compilation company Warner Special Marketing (WSM), says that he is being forced to choose between more high-quality, artist-oriented compilations per year, and many are refusing to place new products on their shelves because of a rising failure rate and a lack of space.

“The flood of hit compilations advertised on TV is increasingly unsettling retailers,” Schenk told in this market segment,” states Schenk.

According to the German Federal Phonographic Assn, compilation CDs advertised on television account for 20.4% of aggregate sales in the German record market for the year 1995 of the equivalent of more than $400 million.

WSM claims to hold 20% of the market and plans to extend that position. Schenk says that WSM’s successes are due solely to the fact that the company has been able to secure partners that can guarantee high quality and broad public presence. These include television broadcasters Pro 7, SAT 1, RTL 2, Kabo W, MTV, Antenne 2, magazines Prinz and Bravo; and the labels encompassed by EMI Electrola, Polydor, Motor, and Virgin. Schenk says that by discerning and opting for quality over quantity, all the compilers can maximize compilation sales. He adds, “Our success is dependent on retailers’ trust, which we have gained as a result of the high sales of our products.”

Schenk says that the “all-time top-selling compilation” is “Braut Hits,” a joint production between the largest European pop magazine, Munich-based Bravo, and record companies EMI, Virgin, EastWest, and WEA. According to the company, more than 20 million CDs have been sold since 1992, thanks to aggressive WSM marketing.

The latest WSM project, “Platin,” is a joint venture between the label and EMI, Virgin, and Polymedia. The album features, among others, Tina Turner, Ben & Jerry, Queen, and George Michael, along with German acts the Scorpions, Pur, and Marius Müller-Westernhagen. As with the previous two releases, there are numerous compilations, and new ones are being released daily. But either they are more “dance-oriented or they have a certain theme and do not necessarily contain the latest hits. Consumers around the age of 30 have been ignored by the hit compilation market, even though the 23-39-year-old bracket generates the greatest sales in the record market. Accordingly, ‘Platin’ is the album for young adults.”

Together with its joint-venture partners, WSM is investing more than $1.2 million in the CD’s promotion, which includes a campaign of television commercials in Germany. Schenk maintains that TV broadcasters must realize that record companies cannot afford to spend $60,000 on a commercial for their products and says that there should be some sort of cultural direction to prevent the way they have been going in the past, it will become almost impossible for the German record market to book television programming. “MTV Fresh 2,” a new compilation album released by EMI in Europe in which the track listing varies in each MTV Europe region. The programmer has also followed up the launch of its U.K. magazine Hit Fm by putting a new title designed specifically for the German market.

Paul Chard, VP for business development for MTV says, “The individual territories, of course, do have a few MTV stations, which are extremely important to us, and to get the MTV brand out there in the right way is crucial. MTV is the world’s most recognized youth brand and is therefore a natural choice for licensing applications which appeal to the youth market.”

“MTV Fresh 2” features acts that were originally featured on MTV promotions, including the Prodigy, Underworld, Ash, and Skunk Anansie. What makes this release different from its predecessors is that earlier this year by EMI, that the track listing will vary in certain territories.

**By John Ferguson**

**London**—MTV Europe is exploring fresh licensing fields—and the music broadcaster’s new activities reflect its growing commitment to regionalization.

The most striking example is the new MTV Fresh compilation, a new annual compilation album released by EMI in Europe in which the track listing varies in each region. The programmer has also followed up the launch of its U.K. magazine Hit Fm by putting a new title designed specifically for the German market.

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**Chrisy Group Revenues Up 27%; Publishing Arm, Baby Bird Contribute**

**London**—The U.K. chart breakthrough of the Echo label’s Baby Bird helped the Chrisy Group increase revenues for the second consecutive year to $31.2 million in the year to Aug. 31, according to the latest figures for the group.

However, operating loss was $8.5 million, though this total was 46% less than the one from the previous 12 months. A statement from the company highlights the performance of its music publishing arm, which had net revenues of $9 million, a 38% increase. Chrisy published the No. 1 U.K. single “Three Lions” by the Three Lions, as well as the U.K.-based X-Factor. Chrisy is synonymous with the England soccer team in the Euro ’96 competition and was the anthem of the summer’s hero.

The company statement says publishing “returned to overall profits, despite the heavy cost of continued aggressive strategies to new lower costs, and the gearing.”

The statement also refers to the changes in the digital music publishing world, including consolidation with Antena 3, regionalization, and digital strategies. The company says that the publishing business continues to show a strong profit margin.

In addition to its music interests, Chrisy operates a chain of U.K. radio stations and claims to be the third-largest TV production company in the U.K. for the last year.

**Jeff Clark-Reads**

Chrisy reports in British pounds. The exchange rate used in this story is $1.64 to the pound.

**MTV Europe Tailors Compilations For Its Regions**

**By John Ferguson**

**London**—MTV Europe is exploring fresh licensing fields—and the music broadcaster’s new activities reflect its growing commitment to regionalization.

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**INTERSCOPES RECORDS TAKES ON THE WORLD**

(Continued from preceding page)

Warner’s “Sixteen Stone” was perceived to be a dead duck," says MCA Australia label manager Darren Abbott. "But it had already sold 4 million copies (in the U.S., so we worked it as a new release). The band helped with concert dates in October and November.

Larson says MCA has sold 700,000 copies of “Sixteen Stone” outside the U.S. since taking over Interscope’s distribution from Warner Music International. "The album had sold approximately 250,000 copies before that," he notes. The company expects to have shipped 500,000 units of “Razorbänd Suitcase” by Christmas, excluding the U.K., where the album will be released in January. "We’re rolling out all the stops on Bush,"

The MCA president also says that marketing muscle is being applied to the Death Row titles, including Snoop Doggy Dogg’s “Tha Doggfather” album. "We’ll sell 1 million [units] if we can keep the price at $15, and rather less of Malakwee’s ‘The Don Killuminati: The Day Theory.’" In France, Snoop Doggy Dogg has a strong following, especially in the hip-hop market. "Tha Doggfather” has sold 40,000 copies there. “We have a very strong feel for this market, which is not to do with the national radio networks, but I’m quite optimistic about the sales potential of this album.

Tha Doggfather” is to be followed in another proposition elsewhere, including Asia. "One of the things that’s a struggle for us,” says Tom Van Dell, “is that you still have the censorship issue in a lot of markets. It’s not a bias against rap but against swearing, in Malaysia, Korea, Singapore, Portugal,” says Tom Van Dell. "Tha Doggfather” has sold 33,000 units (including imports), and Snoop Doggy Dogg is due to perform there next week.

In Germany, Heinz Cambol says the media have responded positively to Dogg’s more thoughtful output. He hopes that 1997 concert dates by the rapper, if especially handled by an established promoter, will continue that momentum. The MCA managing director also points out that the world-wide success of Coolio’s “Gangsta’s Paradise” single (which sold 1.8 million copies in Germany) will encourage post-radio programmers to accept rap.

Capitalizing on that acceptance and building Interscope’s international reach is Warren G. “Regulate Me Down To Do With It” from the movie “Superbowl,” which will be released in March and is due for immediate airplay in the U.S., as well.

**Virgin Radio Launches U.K. Phone-Order Music Service**

**By Mike McGeever**

**London**—Virgin Radio in the U.K. has entered the music retail business, with an album/CD phone-order service that is a venture with telecommunications company Orange, a major advertising partner and sponsor with a 40% stake. The Richard Branson-owned national AM and London FM stations are the first to launch the Virgin Radio Music Shop at the end of November in conjunction with Virgin Entertainment Direct (VED), a new division of the Virgin Retail Group. Product is being supplied by VED.

Bravo radio marketing director Rhidian Crichton-Stuart explains, “This is more of a service for our listeners than a revenue-generating channel because the idea is that it will be seen as part of our overall marketing plan. The service is being promoted heavily on the air with special offers and off the air with activities in clubs and pubs throughout the U.K.

According to the broadcaster, listeners can order any CD album available in the U.K. by phoning the Virgin Orchestra. The service will be under private order within five working days. The Music Shop promises to match record shop prices with packaging and delivery costs.

Crichton-Stuart says, “We are starting out cautiously for the first three months to see how it goes. We then will respond to offers and then we can see what is working and what isn’t.” The marketing executive adds that initial interest in the service has been encouraging, with people enquiring about tracks “just played” on the station.

Over the past two years, other broadcasters with niche formats, notably national service Classic FM and the local station, have launched similar services that reflect their music programming, achieving various degrees of success.
HITS OF THE WORLD CONTINUED

EUROCHART

1. **BREATHE** - PRODIGY
2. **ONE MORE TIME** - ROB MILLS FEATURING MARIA MARR
3. **IN YOUR LIFE** - NAYLER 94
4. **WHAT'S THE GOING GAMES WITH MY HEART** - BACK STREET BOYS
5. **WHAT'S LOVE GOT TO DO WITH IT** - WARREN G FEATURING ADINA HOWARD
6. **I WANT YOU ALWAYS FOREVER** - DONNA LEWIS
7. **NEW** - WANNABE SPACE GIRLS
8. **NEW** - AC/DC "HATED" AC/DC
9. **NEW** - SPICE GIRLS - SPICE GIRLS
10. **NEW** - MICHAEL JACKSON "BAD"

MALAYSIA (IRIM) 12/10/96

1. **MICHAEL LEAVES TO ROCK** - PAUL MCDONNELL
2. **ROD STEWART** - IF WE FALL IN LOVE TONIGHT
3. **BACK STREET BOYS** - BABY I'M A STAR
4. **CELINE DION** - FALLING INTO YOU
5. **ONE AND ONE ROBERT MILLER FEATURING MARIA MARR
6. **A DIFFERENT BEAT** - BOYZONE
7. **NO WOMAN NO CRY FUGUES COLUMBUS
8. **SAY YOU'LL BE THERE** - SPICE GIRLS
9. **NEW** - LESLIE LECHING "RED RED"
10. **NEW** - ESCALATOR THE LADIES

HONG KONG (IFPI Hong Kong Group) 12/10/96

1. **PRESILLA CHAN** - INTRIGUING WOMAN POLYN
2. **NEW** - LEE SUN "GUESS WHO"
3. **NEW** - SAMMY CHENG "PASSION"
4. **NEW** - HACKETT THE BEST OF... POLYN
5. **NEW** - RONNIE BENATIONAL "MAM" (IFPI)
6. **NEW** - JOHN "MILD"
7. **NEW** - GI GI LEUNG "LOVE MYSELF"
8. **NEW** - WILLIE WILLIAM "BEST OF" POLYN
9. **NEW** - KERN CHIN "ENIGMA"
10. **NEW** - DANIEL CHAN "YOU ARE MY ONLY LOVE" POLYN

IRELAND (IRIF/IRISH Chart Trade) 12/10/96

1. **BREAK** - ROSS 
2. **Moral** - SPEAK OF THE DEVIL
3. **NEW** - LIAM NEIFS "SIZE"
4. **NEW** - KELLY FAMILY "ALMOST HEAVEN"
5. **NEW** - CELINE DION "FALLING INTO YOU"
6. **NEW** - ONE AND ONE ROBERT MILLER FEATURING MARIA MARR
7. **NEW** - LEAVES TO ROCK PAUL MCDONNELL
8. **NEW** - AC/DC "HATED" AC/DC
9. **NEW** - SPICE GIRLS "SPICE GIRLS"
10. **NEW** - RHINO "BE" POLYN

BELGIUM (Proclaimed) 12/10/96

1. **HELMUT LOTTI GOES CLASSIC 20**
2. **Celine Dione L'ave France POLYN
3. **NEW** - DJ OLYM "DEEP DISCO" POLYN
4. **NEW** - MICHAEL JACOBS "MARTIN'S" POLYN
5. **NEW** - ROBIN & JEROME TAKE TWO POLYN
6. **NEW** - BOYZ OF THE YEAR POLYN
7. **NEW** - SIMPLY RED "GREATEST HITS" POLYN
8. **NEW** - BRIAN KEENEWAY "A BETTER MAN" POLYN

AUSTRIA (Ostrach IFPI/Krista Top 40) 12/10/96

1. **QUIET PLAYING GAMES (WITH MY HEART)** - BACK STREET BOYS
2. **NEW** - BOYZ OF THE YEAR "DEEP DISCO"
3. **NEW** - ZEH KLEINE JAGERMEISTER "TOTEN HOSER WAGEN"
4. **NEW** - NOHABRE "ONCE"
5. **NEW** - WHAT'S LOVE GOT TO DO WITH IT - WARREN G FEATURING ADINA HOWARD
6. **NEW** - I WANT YOU ALWAYS FOREVER - DONNA LEWIS
7. **NEW** - COSMONAUTICA "VIRTUALSAM" POLYN
8. **NEW** - BREATHE - PRODIGY (CHROME"
9. **NEW** - NEW "COMING TOGETHER"
10. **NEW** - WHO WANTS TO LIVE FOREVER - DUNE POLYN

SWITZERLAND (Hitparade Schweiz Top 40) 12/10/96

1. **QUIET PLAYING GAMES (WITH MY HEART)** - BACK STREET BOYS
2. **VERPASS" DICH TIE TO TIE" POLYN
3. **NEW** - BERGAMASCHI "TRENTE HOSER WAGEN"
4. **NEW** - ZEH KLEINE JAGERMEISTER "TATEN HOSER WAGEN"
5. **NEW** - I WANT YOU BACK "IN SYNG"
6. **NEW** - WHAT'S LOVE GOT TO DO WITH IT - WARREN G FEATURING ADINA HOWARD
7. **NEW** - A NEVERENDING DREAM "X PERIENCE"
8. **NEW** - EVERY NEW DAY - DONNA LEWIS
9. **NEW** - NEW "YOU CAUGHT ME" DONNA LEWIS
10. **NEW** - BECAUSE YOU LOVED ME - CELINE DION POLYN

AUSTRALIA

1. **NEW** - DAVE GRAY OF THE ADIRONDACKS "SINGING"
2. **NEW** - MARK OWEN "EMBRACE"
3. **NEW** - SCOOTER "WAR CHILDREN"
4. **NEW** - SAMMI'S "WHAT'S NEW?"
5. **NEW** - 33 SMASHING PUMPKINS "SINGING"
6. **NEW** - ENIGMA "LE ROI"
7. **NEW** - JACOBS "MARTIN'S"
8. **NEW** - BRIAN KEENEWAY "A BETTER MAN"
9. **NEW** - ZEH KLEINE JAGERMEISTER "TOTE HOSER WAGEN"
10. **NEW** - AC/DC "HATED" AC/DC

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NEPAL: Cheikh Lo's assured and impressive debut was already being hailed as the world music album of the year by the international music community. The album, "Across the Serenity," was released through traditional Senegalese and recorded in just nine days at Youssou's home in Dakar. It's warm, immediate and uplifting, and it's based around a mostly acoustic line-up, with Malian kora player, Ali Faye, and Senegalese drummer, Latif Conte. The album's final track, a traditional Senegalese song, is a true celebration of the African spirit.

BELGIUM: The album "Special Request" by P السلسلة by Gunther Neefs is the Flemish singer's first English-language release and comprises 14 classic soul songs, including "Ain't No Sunshine," "Dancing In The Street," and "Stand By Me." Neefs has released three Flemish-language albums with Polydor, but singing in English is something he has always wanted to do, and the success of his previous albums with Polydor has given him the confidence to take the leap.

CZECH REPUBLIC: The six-piece group Miška & Zdor has received "double" exposure with its latest offer. The offbeat ensemble drew on this country's rich tradition of absurdist theatre and to produce a truly original and unique musical offering. The group's latest album, "Tři" (Three), features a collection of songs that reflect the group's unique perspective on life and society, and is sure to appeal to fans of the group's previous work.

SPAIN: The cultural blend of flamenco and more Western music forms, such as pop, rock, and jazz, that started more than 15 years ago as "new flamenco" is now established as the world music scene's most popular subgenre. The group's latest album, "Alas," is the culmination of years of hard work and dedication, and is a true reflection of the group's unique musical vision.

AUSTRALIA: "The king is dead; long live the king," muttered underground icon and ironman Dave Gray of the Australian Record Industry Assoc. in September, when he collected the trophy for best male performer. He was there in his guise as King of Pop, wearing an Afro wig, shades, and purple vest, puffing a big silk at Carnaby Street 20 years ago on his first visit to London as a member of the Modists. His win in a category normally reserved for platinum-selling acts was startling, yet it was a fair reflection of this extraordinary performer's growing year-round and abroad. Despite lack of radio airplay, the last Dave Gray album, "The Soft Side of Sound" (Island), is achieving gold status (35,000 units), and there have been offers from cable TV for an on-air role for the witty front man. Meanwhile, 1,000 records (through Mercury) has released his six catalog titles, some of them on CD for the first time. Radio with a recent March 1997 of the same album, "The Devil Drives," said to be his most commercial collection yet. The album is set for release in Europe on Island (This Way Up In the U.K.) in March and April, to coincide with a tour there accompanying longtime Grammy admirer Nick Cave and his Bad Seeds.
Dunblane Tribute Touches Nerve Across The U.K.

IN THE LONG HISTORY of charity records in Britain, none has begun as modestly as the new version of Bob Dylan's "Knockin' On Heaven's Door". Dylan himself will debut on the U.K. singles chart for the week ending Saturday (21). None of Dylan's previous efforts has done as well at home. That could mean a more heroic single. None has carried a clearer message.

The record was created, not by a cast of superstars, but by an amate-
urian musician, Ted Christopher. He was at work in his musical instrument shop in Sterling, Scot-
land, on the morning of March 13 when news came from the nearby town of Dunblane: A 43-year-old man had entered a primary for the gymnasium carrying four automatic handguns and opened fire. With two minutes, he had mur-
dered six children and their teacher, before shooting himself.

Faced with an unfathomable evil, everyone has his own way of seeking understand-
ning and solace. Chris-
topher sought it through music and the lyrics of a Dylan song he had performed locally for years.

I'm not shockingly helpless, he says, "when the anti-
drunken message started to gather momentum. I said, 'OK, maybe I can do something useful.' " He thought of Dylan's "Knockin' On Heaven's Door.

"I was singing it one night, and then I realized it was exactly the way that we felt: 'Ma, put these guns in the ground/We can't shoot them anymore.' " He only thought about recording some- thing ourselves and just putting it out," he says, of the local musicians who received the support of the parents of the murdered children for the project. "We decided early on that we wanted to do it as a single, to get the maximum mileage, not to get a band of superstars to do a tribute record."

But Christopher also wanted to do something that would not grant permission to rework Dylan's lyrics. When word later came from Rose that it would allow the new verse, The Sunday Times reported the news, and The Sun

and Daily Mirror tabloids picked up the story. Widespread support within the British music business followed, including from publicist 
Jeff Baker, who offered his guid-
ance and contacts; Martin Benge, manager of Abbey Road Studios, who said the single was recorded and mixed; Peter Corbin, who pro-
duced the disc; and Jeremy Marsh, president of the music division of Record Store Day International U.K. & Ireland, which released the single Dec. 9.

Recorded by local musicians under band name of Dunblane, the single also features a children's choir from the town and lead gui-
tar by Martin McColl. In the project, says Christopher, "we thought that to get a couple of big names involved would be OK, as long as it didn't upset anything above the criticism of jumping on a band-
wagon. I think he could have done it immediately. He's got twins, and he just felt very strongly about it.

With proceeds of the single going to three children's chari-
ties, BMG reports more than a half-mil-
ion retail orders for "Knockin' On Heav-
en's Door," guarantee-
ing a high debut on the U.K. chart. How-
ever, the chart posi-
tion is not Chris-
topher's key concern.

"It would be more happier if it was a record that made a substan-
tial number of people think, rather than..." he begins, not wanting to use the term popular.

And like those in Dunblane who saw expressions of grief and sympathy arrive in the small Scot-
thian town from around the world, Christopher would love to see this anti-gun gesture reach listeners in every country, including the U.S.

"My deepest wish is that we could take the whole thing interna-
tional," he says, "if we could get this song... released in the likes of America," says Christopher. "It's a society that has accepted the gun as part of its identity more so than I would hope Britain ever does."

Christopher expects to continue promoting this record through the holiday season.

"The way we're looking at it, this Christmas, if we play thedetour line that we're creating... then we'll do that," he says. "OK, so we'll lose Christmas. But I think a couple of people have lost Christmas forever."

Home & Abroad is a biweekly col-
collection of the international news and events of the international music business and artists outside their home markets. Informal news from Duffiodynam, DuffiBB, 22 Ridgmount St., London, WC1E 7AH, or faxed to

44-171-823-2316.

by Thom Duffy

Canadian Execs’ Mixed Outlooks '96 Sales Summarized As Up Slightly Or Flat

by LARRY LeBLANC

TORONTO—Strong sales of fourth-
quarter releases by Bush, Backstreet Boys, Smashing Pumpkins, Mobb Deep, Dr. Dre, Eminem, No Doubt, Quebec comic Franke D'Amour, and four acts on the soundtrack of "Space Jam," plus ongoing sales of yearlong top-sellers like the Tragically Hip, Shania Twain and Sin-
atra, are all helping to buoy sales of retail records to the tune of a 98% increase in the last quarter, in the case of MCA Music Entertainment Canada, marketed by CMC Music Entertainment (in March (see story, page 38). Perkusse's album has also been strong for the label in Canada. A "six-month Soapbox" is also in the "fifty" year, Sony Music Entertainment Canada Inc. president Rick Cami-
leri says the company—home to Dion—
expects to end the year on an upbeat note.

Among the titles cited by Camilleri are albums from Oasis, the Fugees, the Presidents Of The United States Of America, Dion, Amanda Marshall, Michael Bolton, Ghostface Killah, Baby-
face, and the soundtrack to "The Mirror Has Two Faces."

Warner Music's Kulik takes pride in the Canadian double-diamond certification [2 million units] of Morissette's "Jagged Little Pill." Also closing in on the double-diamond mark is Way's "album."

EMU's Cameron says that while sales of the company's U.S.-based artists were slow this year in Canada, domestic product has been strong. Among its top-
selling domestic artists is, according to Cameron, are "Scaredy Cat' and "Fish" by the Toronto group I Mother Earth, which has been the best selling Canadian album in Canada; "Create" by Vancouver-based Moist, at 135,000 units; and Anne Mur-
ray's self-titled album, which has sold 80,000 units. 

INTERSCOPE RECORDS TAKES THE WORLD (Continued from page 24)

cup." The single, released by Inter-
scrope, is a major success from Europe to Astralasia, although the film's soundtrack album is not and the rapper is not an Interscope artist. Meanwhile, Blackstreet has begun to penetrate some markets with its U.S. hit "No Diggity." Last month, it topped the charts in New Zealand; this week, the single is moving up the Australian top 40.

Overall, the Interscope Records group would like to be able to use some powerful tools to expand MCAs international market share through the remainder of its financial year, which runs July to June. The company esti-
mates that share for the world to be 3.4% (up from last year's 3.2%) for the world outside the U.S.

Germany's Canibal, for one, has no doubt that the "The Flavor Of Love" by Mar-
man Doug Morris struck to bring Inte-
scroscope to the fold is advantageous. "I'm confident that it's going to be one of our bigger albums," Morris told Billboard. "We've never been so far ahead," he says. "I think Doug for doing the deal."

This report was written by Adam White, with bureau reports from Paris, Hamburg, Tokyo, Hong Kong, and Mel-
bourne, Australia.
Holiday Multimedia Sales Slow
PC Growth Contracts; Games Move Briskly

BY BRETT ATWOOD

LOS ANGELES—This holiday season may not be so jolly for multimedia retailers who experienced slower-than-anticipated computer sales over the Thanksgiving weekend.

Sales of personal computers have slowed to a growth rate 10%-15% above that of last year, compared with 1990's 25%-30% jump over 1994, and retailers are reporting mixed PC and software sales.

Wal-Mart is bailing out of computer sales in one-third of its stores, while Sears is reporting that computers have been among its strongest sellers this season.

Computer software retailer Neo-star, which operates several Bab-bugts and Software, etc. stores, recently filed for Chapter 7 bankruptcy following slower-than-expected software sales.

Tandy-owned retail chains Computer City and Incredible Universe are also in trouble, according to several analyst reports. Incredible Universe closed two of its 19 stores this year.

Though prices have plummeted to as low as $1,000 for a new Pentium 133-megahertz computer, many consumers are waiting for the next generation of computers, which will be equipped with DVD-ROM drives and Intel's MMX multimedia chip, due in early 1997.

However, soft-top console games have sold extremely well, according to many retailers.

Calls to randomly selected retailers across the U.S. revealed that the new Nintendo 64 has been hard to keep in stock. All polled retailers were completely sold out of the hardware and its flagship cartridge "Super Mario 64." Getting enough Nintendo 64 units on the shelves continues to be a challenge," says Laurie Bauer, a spokeswoman for Best Buy.

Many retailers are reporting that the entry of Nintendo into the "next generation" game console business was helped, rather than hurt, sales of the competing Sony PlayStation and Sega Saturn systems.

"We've seen a boost in sales for both systems," says Bauer. Video and computer game sales were strong at the seven-store Virgin Megastore chain, according to Brian Regan, head of corporate communications, who reports that overall software sales were up 50% from those of the same period last year. "There is a larger installed base of multimedia computer systems than last year," says Regan. "The demographic of the computer user is also expanding. We had several titles aimed at young girls, such as [Mattel Interactive's] 'Barbie Fashion Designer' and [Simon & Schuster Interactive's] 'Let's Talk About Me!'"

Among other hot sellers were DreamWorks Interactive's "The Neverhood," Disney Interactive's "Toy Story (Animated Storybook)," and Westwood/Virgin Interactive's "Command & Conquer: Red Alert."

Eidos Interactive's "Tomb Raider" for the PC CD-ROM, PlayStation, and Saturn was sold out at many locations, including some Virgin Megastore and Fry's Electronics stores.

Bargain-hunting consumers could pick over the remnants of last year's console losers, including 3DO's 2-bit MultiPlayer and Atari's Jaguar, which could be found for as little as $49. Software for these defunct systems was being cleared out at deeply discounted prices at Virgin Megastore, the Good Guys, and Circuit City.

Sales of many music-themed multimedia titles, including nu jilien's "Virtual Graceland" and Incapac's Adventures Of The Smart Patrol," were "underwhelming," according to one retailer.

However, the major labels continue to show a strong amount of support for enhanced CD (ECD) format. Two top albums that are available in interactive versions are Bush's "Razorblade Suitcase" on Trauma/Interscope and Mob Deep's "Hell On Earth" on Loud/ RCA. (The Mob Deep set is an ECD that was a separately skewed CD-ROM, "Razorblade Suitcase Interactive."

A spokesman for BMG says that 6,000 owners of the Mob Deep Deep ECD registered at Loud's World Wide Web site the first week of the disc's release to get the code needed to unlock a secret song on the disc (Billboard, Nov. 30).

Virgin Megastore is aiming to boost the profile of multimedia titles with a new Graphix Zone racking display that houses ECDs and music CD-ROMs. The displays, first used in early December, will be placed in the front and center of Virgin's seven U.S. retail locations and in Wal-Mart stores. Each includes free brochures that answer commonly asked questions about ECDs and other multimedia music formats.

Among the titles that may benefit from the additional exposure are Capitol's ECD soundtrack "Romeo + Juliet," Immortal/Epic set Loud's ECD "Life Is Peachy," and Graphix Zone's CD-ROM "Herbie Hancock's Living Jazz."

Lucy’s Finds Promo Pal In Punkductory

BY JIM BESSMAN

NEW YORK—It’s not just a dog’s life anymore. Lucy’s Record Shop, Nashville’s indie/alternative record store, which was named after its owner’s ex-territorial pet Weimaraner, is an award-winning documentary as well.

"Lucy Barks!," a 45-minute video produced, directed, and edited by Vanderbilt University graduate Stacy Goldate, recently won the best music video award at Nashville’s prestigious international Singing Creek Film Video Festival. The video, which premiered at the store in June and is prominently displayed and sold at Lucy’s for $44, took two years to complete, and, as the video-cassette box notes, "documents two years in the life of Nashville’s small but intense punk rock scene as it centers around a little record shop named after a dog, Lucy."

The "tail" of the tape, Lucy, enjoys full run of the store, as does her friend Jack, an overweight black labrador who has never voiced regret that Mary Mancini, their human companion and owner of Lucy’s Record Shop, chose to name the store after her and not him. On Friday and Saturday nights, Lucy’s, which has become Nashville’s veritable alternative community center, presents local and national indie punk bands, mostly “do-it-yourself indie rockers who book their own tours,” says Mancini. Admission at the all-ages shows is $5, and even the dogs moan.

Live performance snippets on "Lucy Barks!" feature some of the many bands that have played there: Bikini Kill, Lammchop, Brainiac, Fun Girls From Mt. Pilot, Crop Circle, Hoax, Lois, Sugarassack, Wally Pleasant, the Frothy Shakes, Hearth & Home, Facet Matter (since renamed High Strung), Brown Towel, Blue Ribbon Field Day, Cobbs, Little Monkey On A Stick, Flossie & the Unicorns, Mr. Quintron, Heather, and Marky & the Unexplained Stains.

Goldate, who’s now in Chicago (Continued on page 14)
where they moved more than 2 million LPs, 12-inch singles, 45s, and even some collectible 78s.

"We just outgrew our former location and couldn't display as much of our inventory as we wanted," Doug says. "Now, the retail store is on a high-key highway, and while the warehouse is off the beaten track, our dealers and customers are finding the way. Our mail-order clients from around the world have all been notified, and we didn't even see a blip on order volume." Bananas started in 1977 as a used bookstore with about 15,000 volumes from the couple's garage, when they were still working full time at other jobs. For its first four months, the store was open only on weekends. Used records were added about 18 months later, and the Allens then devoted themselves full time to the music business. They share all the operations, with the vital assistance of store manager Shelley Tam.

They started buying their first new records in the early '80s and were one of the first stores in the area to stock CDs—again with used product. "People were standing in line to listen to the first CDs, which we had to lock up in a glass display case," Michele recalls. 

As the business grew, they added a museum, with more than 150 historic music, tape, and recording exhibits on shelves on three walls. They have cine-recorders; record-controllers; and a combination 6-string ukulele and violin played with a bow; an Edison Diamond disc; wax cylinders; and 4-track, 8-track, and open-reel tapes and players. "We still sell steel needles for victrolas," she says, and one of our recent visitors was Thomas Edison's last personal secretary.

The Allens buy used product all the time and have a database of 300-400 dealers whom they contact regularly. Cleanliness is a big factor in determining what they buy, and they're very selective, accepting approximately 10% of what's offered. In pricing, they typically take the cash value and add 10% for the store.

"Since we guarantee everything we sell to a customer, with a full-money-back offer, we look for strictly pristine albums," Doug notes. "There can't be any visible scratches or marks, and the jacket or jewel box card, or video slipcase, has to be in excellent condition. We've found that our customers want any used product to look nice.

St. Petersburg and the entire Tampa Bay area are a major tourist draw, and visitors started to ask for mail-order service in the mid- to late '80s. The store's inventory has (Continued on next page)
BANANAS MUSIC BENEFITS FROM SPLIT
(Continued from preceding page)
grown to more than 500,000 45s, with about 10,000 titles alphabetized by artist in some 200 boxes; more than 100,000 12-inch singles, organized by artist and genre, in their own room, several thousand 78s; and 1.4 million LPS, shelved by genre and artist, with only about 70,000 of several hundred thousand titles on the computer.

"International mail order has increased to about 10% of overall business," Doug says, "and word-of-mouth is expanding it all the time. We have customers in more than 30 countries, as far as the Percy Faith Collectors Society in South Africa, New Zealand, and Russia. A collector in Germany paid the highest price, about $1,200 for a blues album by an obscure artist he had been looking for about 15 years."

The Aliens keep a "want card" for each title requested by any customer for as long as it takes to fill the order, and these names are being compiled as a database as quickly as possible. Another husband-and-wife team, Jim and Kathy Mancini, is in charge of mail order and runs the warehouse, with Jim Hood as warehouse manager.

E-mail requests are rapidly growing in number, and Bananas has a spot on the Collectors Super Mall World Wide Web site. "Once we have more of our inventory on the computer, we'll put up our own site and home page," Doug says. "We're very anxious to get going, as we know it will be a viable marketing and sales tool in the future."

Most advertising is focused on cable, including Nickelodeon, MTV, VH1, TNT, and A&E. "With one capable rep at Time Warner Cable here, we can make a fast buy if they have a music-related show on any channel," Doug notes. "As a long-term customer, it's very affordable and much easier compared to making separate buys at each of the 47 area radio stations. We also get the visual impact of the store and the warehouse on TV. We have a 30-second spot and book about 20-30 a month."

He does regularly buy spots on several local FM stations, including adult alternative WHPT and oldies WYUU. Newspapers are used infrequently, mostly to highlight promotions. The store runs an annual and very successful "Bananasween Sale" for a week around Halloween. "Customers get a discount if they bring in a banana, or something that looks like a banana," Doug says. "And we have a [man dressed as a] gorilla on the corner with a 10-foot stack of bananas and cards to get folks into the store."

For the 20th anniversary, coming up in 1997, Doug and Michele are putting plans together for a series of sales and events. For this year's holiday season, they did a fall mailing to their customer base of more than 5,000 names from the want cards, plus 5,000 others, to draw attention to both new locations. The mailings usually include a coupon with a 10% discount for any purchase in the store.

"We've done a lot of traveling and looking," Doug and Michele say, "and we'd like to keep on expanding. We always want to strike a balance on pricing for used product and eventually hope to bring the retail and warehouse operations back into one location. We've definitely proved that if you build it, they will come."
Media Play: Musicland Tries To Fix A Good Idea Gone Awry

In early December, the Musicland Group announced that it would close five of its six stores in the Twin Cities marketplace, including one whose doors had been open for less than two weeks. A month later, management of the Minneapolis-based company added another 14 Media Play outlets to its list of closures, including all four of its outlets in the Indianapolis marketplace. Earlier this year, it shut down all five of its Media Play stores in Houston.

The Media Play concept, Musicland's troubled gambit into multimedia soft-ware superstores, has been experiencing difficulties for almost a year. Although originally hailed as the engine driving the chain into the future, Media Play's subsequent poor performance has severely affected Musicland's financial health, as well as the price of its common stock.

Earlier this year, Musicland executives are said to have privately acknowledged to analysts that it would have to close about 30 of the Media Play outlets, which at the time numbered about 95.

So far, 11 have been closed, and 14 others will be shut down in January: the stores in the Minneapolis and Indianapolis markets, as well as one each in Salem, Mass.; Tulsa, Okla.; Charleston, Va.; Nashville; and Denver.

After the latest round of planned closures became common knowledge, one of the questions making the rounds in some corners of the music sales and distribution community is: why does Musicland have to shut down the rest of its Media Play outlets in Houston, Indianapolis, and Minneapolis? Also, how can you close a store that has been open for only 45 days, as is the case with one of the Minneapolis stores?

In Retail Track's opinion, the answer to both questions is that for better and for worse, Musicland has a chain-store mentality, and it has one in every sense of the term. The chain-store mentality works well when you are trying to maximize economies of scale in such functions as purchasing, distribution, and advertising. But that mentality was a major liability in rolling out the Media Play concept.

Even though Media Play almost proved to be Musicland's undoing—and it still might—Retail Track likes the idea behind the multimedia superstore, particularly the combination of having a bookstore and a record store in the same location. It is a concept that was pioneered by Hastings Books, Music & Video in the early '70s. More recently, others, including Tower Records and Video, Barnes & Noble, Blackbuck Entertainment, Trans World Entertainment, and Borders, in varying degrees, have all embraced the plan of the two formats under the same roof. (Borders, in particular, has done a good job of combining the two, although Retail Track's hard rock and power pop musical tastes are not served well by the Ann Arbor, Michigan-based chain, which very successfully targets consumers who like jazz, classical, folk, and new age.)

Media Play is basically a good idea poorly executed. The company has admitted that it made a mistake with Media Play, saying that the 54,000-square-foot concept is 10,000 square feet too big. Critics have said that the large size tends to minimize store traffic, so that even if a store has as many as 50 shoppers in it, it tends to feel empty.

From the get-go, Musicland's real-estate approach was flawed. Instead of looking for prime locations, Musicland opted to chase cheap rents, looking for big boxes that were empty because the previous tenant had failed. Musicland apparently assumed that it could drive traffic to those secondary locations. But the chain had little experience in that area, since it was a mall-based chain whose marketing efforts largely concentrated on getting shoppers to make purchases once they are already in the store.

After initially experiencing success with the first 10 or so Media Plays, Musicland made an almost-fatal chain-mentality mistake: It decided to aggressively roll out the chain, planning to open 50 stores a year.

Moreover, instead of going into a market the way the other big-box multimedia merchants, Circuit City, and HMV do—testing the waters by opening one store at a time—Musicland took the chain store approach and decided to open stores in clusters, which provide economies of scale if the stores are successful.

By the time Musicland was heading toward the 90-store mark, management found itself in the same situation it had when it rolled out the Suncoast Motion Picture Co. chain five years earlier. When a similar rapid roll-out of that sell-through video concept hit the record retail market, Musicland management acknowledged that about 65 of its stores weren't working out. At that time, it began to rethink the concept, changing the inventory mix and being more selective in its real-estate strategy. It also began a program to weed out underperforming stores.

Musicland successfully turned Suncoast around.

But Media Play is a much more costly mistake to correct. It cost $1.5 million to build each store, and an additional $3 million to stock them. And that's why Musicland found itself in a tight cash-flow situation over the summer, and its stock price was driven to record lows.

Musicland stock is trying to pick itself up out of the gutter. With the announcement of the latest slate of Media Play closures, the stock price has fallen from $1.75 from its $2-week low of $1.25. Beth Haming, a Musicland spokeswoman, acknowledges that the company made some mistakes with the way with Media Play. But she says that the company is focused on correcting those mistakes by closing the underperforming stores that aren't working. The main focus at Musicland currently, according to Haming, is taking steps "that will make us a stronger company."
Valley Takes DNA Reins:

Valley Record Distributors has announced that it has signed a definitive letter of agreement to purchase the 50% stake in Cambria-based Distribution North America (DNA) held by Rounder Records in Cambridge.

Conclusion of the purchase would see Valley holding 100% of DNA; the California wholesaler has been a half-partner in the Massachusetts distribution firm since fall 1994.

Valley president Rob Cain withheld further comment on the purchase, saying that the deal would be concluded between Jan. 7 and 15. Cain did say, "We are very committed to independent distribution, and we think we're going to build something that's better than anything else wherever.

Alliance Entertainment Corp. announced its intention to purchase DNA earlier this year, but the deal fell through in November (Billboard, Nov. 23 and Nov. 30). Valley and Rounder, which had fundamental disagreements about the operation of DNA, then began negotiations to determine which partner would become sole owner of the company. Cain added that under Valley's aegis, DNA would continue to distribute the Rounder family of labels; that newly struck arrangement is for a period of less than three years.

Have Some Sympathy: Well, thank God somebody has a bit of Sympathy for the Record Industry. That's the mocking handle of the Long Beach, Calif., indie label that figured prominently in our Nov. 23 Billboard Report about the U.S. blues-punk scene. We subsequently received a communication from Long Gone John, who operates this wild and wooly imprint; he sent along some pertinent new releases that will be of interest to anyone taintured by the current outpouring of punked-out blues.

The best of Sympathy's current crop is "The Devil In Me," the debut album by Big Foot Chester, a storming punk-blues fronted by singer/harmonica player Walter Daniels, late of Austin, Texas, similarly styled Jack O'Fire and a collaborator in Monster Jeffrey Evans' Memphis combo '86 Comeback. This honkin'-good set features plenty of robust Daniels harp-blowing, nice in-the-alley originals, and adept covers of Howlin' Wolf's "Who'll Be Next?," Bob Dylan's "Obviously Five Believers," and Mississippi bluesman David Malone's "Monkey Dog."

In a related mode, Tav Falco's Disappearing Angels features the Memphis blues-punk originator and Panther Burns leader backed by a tight little outfit that features Big Star's Alex Chilton on guitar. Anybody interested in the raw roots of Memphis' Oblivians should look into Sympathy's recent Compulsive Gamblers retrospective; this obsessively annotated and illustrated compilation features vintage performances by the Oblivians' Jack Yarber and Greg Cartwright. Due in January is a similarly comprehensive two-CD (+) overview of the Honeymoon Killers, the New York noise-punk combo currently aided by Jerry Teel of the Chrome Cranks; collective personnel include Cristina Martinez (Bass Hog) and Jon Spencer, Judah Bauer, and Russell Simins (the Jon Spencer Blues Explosion).

For '97, Long Gone John promises a soundtrack for the film "The Sore Losers" with cuts by '68 Comeback, Mick Collins (the Gories, Blacktop), Japanese noise-rocker unit Guitar Wolf, and others; a Panther Burns retrospective; and a posthumous project devoted to L.A.'s pion- neering blues-punk band the Gun Club.

Needless to say, we sympathize.


Brothers Sherman and Wendell Holmes, age 57 and 52, named Prom- ly, and their partner Popsy Dixon, 54, already had a lifetime of music behind them when Rounder released their first album, "In the Spirit," in 1989. That startlingly soulful amalgam of blues roots, deep soul, and gospel feeling were rejuven- ated; the harmony-singing trio continues on the course set by that breakthrough work on "Promised Land."

The new record maintains the formula of previous Holmes sets, combining band-penned originals with striking covers. Among the latter are a pair of ultra-funky solos by drummer/vocalist Dixon, on Tom Waits' "The Train Song" and incredibly, the Beatles "And I Love Her."

Of the latter song, keyboardist/ vocalist Sherman Holmes says, "We've been doing that for 20 years. We never got around to recording it. We don't do much on shows, though. I guess we will now."

"Promised Land should not be confused with a Holmes Brothers album issued in 1996, "Lotto Land," the soundtrack to a film that includes guitarist/vocalist Wendell Holmes among its stars and Sherman and Dixon in supporting parts. The album was released by Canadian indie Stony Plain Records.

Of their work in the feature, which began screening on HBO this month, Sherman says, "We've not gone to get no Oscar or nothing."

Wendell explains that Andy Breau, who produced the "Lotto Land" soundtrack and co-produced "Promised Land" with Scott Billington, went to school with the movie's director, John Rubino, and alerted Rubino to the musicians.

"I've never done any acting before," Wendell says. "I'm still amazed and astounded that I got to do that. I have a leading role, and I get the girl in the end, or at least the girl's mama ... It wasn't hard work for me. I was just playing myself."

Asked if any other thespian opportun- ities have materialized, Wendell says, "I've been waiting by the phone.

The Holmes Brothers have been rounding out the year with dates in Italy; their tour concludes Thursday (19) in Slovenia. Sherman says that the group will hit the road in early '97 in support of "Promised Land."

"We'll probably come out in Chicago, and maybe play some in California.
working on a documentary about radical left-wing political activists, named "Lucy Bark," her first effort, for her appropriately named McDoofsMoSelf Production. Nashville's known as a money-making music industry, but a lot of musicians here are skipping past labels and high production costs and are doing things themselves and enjoying low production values as an art form, she says. "It's to the point, having no budget and experience.

The filmmaker estimated her production costs at $2,000, "which is nothing for a documentary, but I was able to do it because people donated equipment and a guy did all the post-production on an expensive system in a whole weekend for free because he read about me. The "Lucy Bark" project, Goldate adds, received plenty of press and word-of-mouth during its making and further benefited from a fund-raiser party where several of the featured bands performed.

"The whole time I was doing it, I wondered why I was doing it and where I was going with it," says Goldate, who had been a DJ at Vanderbilt station WEUV-FM Nashville and was fascinated by the music scene surrounding the nearby Lucy's. "I don't have multiple piercings or tattoos like a lot of the kids that go there, but I found I had a lot more in common with them than I thought. And I had friends in bands who were playing there, so I knew about it and thought it was a cool place because it was about the music and art—that everybody could do it and be an artist. And it's $5 whether it's a big band from Olympia [Wash.] like Bikini Kill or a local band playing for the first time. It's not about making money, but doing it for the sake of doing—which is what indie filmmaking is about. So I found so many parallels.

Filing with any theme or plan, Goldate basically followed the Lucy’s bands around, shooting about 100 hours of footage. "I thought she was a flake and would never get it off the ground," says Mancini, "but she started showing up with a camera and filmed everyone. People started getting excited, and I realized she was serious."

"Lucy Barks!!" is ironically book-ended by black-and-white clips from Marty Robbins' old "Country Style, U.S.A." TV show, effectively contrasting the music for which Nashville is known with the music in which Lucy specializes. With Lucy barking in the background as the opening credits roll, Mancini, in between trying to push her, relates how she moved to Music City in 1991 from New York. Unable to find a label job, the former Elektra A&R staffer entered the retail realm the following year, since Nashville lacked independent-oriented sellers new product.

Three months later, Mancini began filling her small-inventory store's unused space by staging the all-girl band, "says Mancini, "but I could relate. Capital Nashville's marketing department, inadvertently perhaps, recently supplied Lucy’s with a full-sized Trace Adkins promotional stand-up. "I put it out, and the punk rockers took care of the rest," says Mancini, explaining that Adkins' image was quickly covered by straight-edge rock symbols, body piercings, and tattoos. "I was shocked when he walked in one afternoon and took a picture with it. But he was very confused by all the symbols, and I had to explain them to him."

To commemorate the Sinking Creek award, Mancini is giving free admission to shows with the purchase of "Lucy Bark," which is displayed on the front counter by the documentary. Mancini is making two postcards of its mascot.

"One is of Lucy, wild-eyed and upside-down with her feet sticking up in the air and a goofy look on her face," says Mancini. "The other is of her sleeping with her stuffed toy teddy bear—which I was at the Tennessee State Fair—before she tore its head off!"
Loud/RC's All-Star Hip Hop Album Is 'All That'

WHAT'S ALL THAT: Hit Nickelodeon sketch comedy show "All That" may have spawned a hit record. "All That The Album," released last month on Loud/RC and featuring an all-star slate of hip-hop and R&B artists, is being promoted from the All That show, including excerpts from running sketches like "Goodburger," "Vital Information," "Super Secret," and "Loose Librarian." The songs, notes "All That" executive producer Brian Robbins (a former east coast member of TV sitcom "The $9.99 Case"), "feature lyrics retooled for a family audience, where necessary.

As Rifkind observes, "All That" is "one of television's only weekly forums for rap and hip-hop artists since the demise of 'The Arsenio Hall Show.' When we did 'Our All That' pilot," recalls Robbins, "I wanted the whole show to have an urban feel, which is something Nickelodeon didn't have." Music-wise, Robbins says, he was aiming for straight top 40—the majority of which is urban. "I have four nephews, ages 6 through 9, and I pay attention to what they listen to," Robbins adds. "When they listen to the radio, it's dance stations, WRCA Los Angeles. Pop music today is Coolio, Monica, TLC.

Speaking of TLC, how did Robbins adapt the multi-platinum trio for the "All That Theme Song"? "I asked," he says with a laugh, explaining that he was encouraged by the groups enthusiastic response to the show when it appeared as the pilot's musical guest two years ago. "They loved the show, they loved Nickelodeon, they were in a sketch," he says. "So I asked, and they said yes. A month later, they released 'Crazy Sexy Cool.' I wish they'd go on to sell 11 million albums!"

Loud/RC is promoting "All That The Album" with advertising on Nickelodeon, BET, MTV, and the Box, says Rifkind, "and as the record grows, we'll probably advertise it on broadcast TV." With Immature on a 16-date tour, promotions are running in each concert market that includes on-air tucker and CD giveaways, as well as a chance to meet the artists. Plus, he says, Loud is considering running contests in selected markets in which winners will be flown in to watch a taping of "All That.

Robbins—who made Child's Play's day (and that of our resident 8-year-old Nickelodeonhead Lily) by confirming that a "Goodburger" movie is in the works—says the odds of additional "All That" albums down the line. "What's fun," he says, "is that every year we get to do 20 of the best musical artists. We might do a comedy album, too."

MORE TUBE TUNES: Another fiendishly funny kids' TV show is making its read-along debut Feb. 18 on Kid Rhino's "The Rock Box: "The Brain: Bubbo Bob Brain" is narrated by actress Dixie Carter and features episodes of the same name from "Warner Bros." animated series "Steven Spielberg Presents Pinky and The Brain." The $9.99 cassette version comes with a 82-page illustrated book, which includes lyrics to two original songs, such as "Blackberry Pickin" and "Mostly Summertime!" (MGM Records of Bristol, Va.). . . . Made for Little People of Redway, Calif., has brought together a wildly electric array of artists for its new compilation, "A Child's Celebration Of Song 2." Try Danny Kaye, the Red Hot Chili Peppers, Tom Paxton, Michelle Shocked, Ruben Veliz, Terry Nilsson, and Victoria Jackson, for starters.

"Oldies For A Cool Christmas," the latest in a golden-oldies compilation series from Bop Records of Marshfield, Vt., has been racking up awards right and left. It includes chestnut-like "Jingle Bell Rock" and "Little Saint Nick." "Sing A Song With Barb," a set of a dozen songs featuring the beloved elephant, is the latest from Oak Street Music of Winnipeg, Manitoba.

BILBOARDS DECEMBER 21, 1996

Compilations, Marketing, & Advertising

Advertising • CD-ROMs • Catalogs • Compilations • Distribution • Direct Mail • DVD • E-Mail Marketing • Television • Video • Print

COMPILATIONS

This Week Last Week Last Year

Week's Top Kids

Record Label

#1

CD

REPRESENTATION

Artists/Producers

Label

Cassette

 nội dung của tài liệu này được trả lời bởi AI, nó có thể chứa lỗi hoặc không phù hợp với nội dung thực tế. Nếu bạn cần hỗ trợ, vui lòng liên hệ với bộ phận hỗ trợ chuyên nghiệp.
The Enter*Active File

MERCHANTS & MARKETING

d.a.v.e. Site Among Topics At Musicom2

BY BRETT ATWOOD

LOS ANGELES—Warner Music Group quarreled with record sales on a new World Wide Web site, known as Direct Audio Video Express (d.a.v.e.), News of the site—which debuted in December—leaked when it didn’t live up to the company’s expectations.

www.thedave.com—caused some concern among several attendees of the Musicom conference, held last month at the Loews Santa Monica (Calif.) Beach Hotel. The confab was attended by multimedia music label executives and developers of enhanced CDs, multimedia-themed Web sites, and electronic retail sites.

About 100 albums by Atlantic, Warner Bros., Reprise, and Warner artists are among the first titles to be offered at the site. However, it will likely be expanded to offer more of Warner Music Group’s current and back catalog in 1997, according to Jimmy Dickson, director of new media for Reprise.

Virginia Chiaum, music store producer for Blockbuster Music, questioned whether the labels would try to sell their own products at prices lower than that of retailers. "Retail stores are shrinking, and the online market is making bigger," said John Mefford, manager of multimedia for Elektra. "Now we have the mechanism to sell records online ourselves. But our margins don’t go down, so record companies are not making any more money than if we sold records through a/WA to a retail store." However, that comment was received with a glowing response from some attendees.

One music executive commented, "How can that be? They don’t have the overhead. They don’t have the cost of the store, or the price, then they will probably start to offer premiums to the consumer or do something to take advantage of their position.

"Reprise is already offering a "free bonus CD" to consumers who purchase two Reprise discs at the site. "The d.a.v.e. system does not compete with retail," said Steve Rogers, VP of online services for American Recordings, who added that albums on the site would only cost $5.

The d.a.v.e. site sells most CDs for $15.98-$16.98 each, plus an additional $5 for shipping through first-class U.S. mail.

"Once we’ve got them in the Web site, and [users] are into the band, then it’s up to the band to drive to Blockbuster to buy the CD," said Rogers. "But we’ve lost them there. If we can snag them and get them to pop in their car and drive right then...We want to snag ’em. If they are not going to the store, we might lose 80% of people who would have bought because they don’t want to get into their car and go to the store. They want to buy it now...I think we’ve got to sell it to them.

At a separate panel, Steven Peeples, senior director of online media for Rhino Records, said that direct online retail might eventually subsidize the label’s Web development and maintenance.

"There will be a definite move to the (online) transaction as soon as it is logistically and reasonably possible," said Peeples. "We hope that it will allow our Web site to pay for itself.

Warner Music Group is not the first music company to sell music directly to the consumer via the Internet. Several independent labels already sell online, and BMG and Geffen Records are among the major music companies that provide Web links to electronic retail sites from their Web sites.

Warner Music Group has avoided placing links to online retailers on its site, according to Dickson. The problem before was that we couldn’t link to [other electronic retailers],” he said. “We would have had to pick one retailer over another, which pisses everyone off.

ARTISTS AND THE NET

During another panel, artists gathered to discuss new hi-tech creative and distribution options for their music.

"I was listening to the radio and realized that folk music doesn’t get played as much as it used to," said Roger McGuinn, former front man of 60’s group the Byrds, is aiming to preserve and promote folk music through the World Wide Web. The musician has gone to the unusual extreme of indepen- dently creating a Web site, known as the Folk Den, to ensure that a new generation of fans has access to the genre. The site offers a mix folk song each month at http://2w.netcom.com/...mcguinn/mars.html.

So far, McGuinn has placed 14 songs on the Internet, including "John Riley," "Golden Vanity," "New York Girls," and "Old Paint," as well as McGuinn’s version of "What Child Is This." I was listening to the radio and realized that folk music doesn’t get played as much as it used to," said McGuinn. "And the new folk singers all play their own material because of the commercial pressure to do so. Nowadays, you’re not a valid artist unless you write an own song, and I’m thinking that when the old guys are gone, no one will be playing those traditional songs anymore, so I thought I’d pitch in by preserving some of this material on the Internet.

"We are going to have a presence on the Internet through their record labels, few take an active role in the ongoing development of their sites," said McGuinn, who described the Folk Den as an "outgrowth of my love for folk music.

"I use a multitrack recorder in a home studio and reduce it to an 11-kilohertz, eight-bit. wav file," said McGuinn. "People do need a sound player in order to play back the files, and they should use Netscape or Microsoft Internet Explorer 3.0 for best results.

"Replay in the .wav format takes 15-20 minutes to download with a 14.4-kbps modem.

All songs are accompanied by an informational paragraph, as well as the song’s lyrics, guitar chords, and related art work—a package McGuinn describes as "something similar to a coffee-table book. When people play the guitar, they can get into it because the chords are there. They can listen to the .wav file to learn the melody and get the words from the Web site...It’s a true labor of love, just meant to have fun with.

The Folk Den site is hosted by the University of Arkansas in Fayetteville, where computer technician Kevin Adler is responsible for putting it in cyberspace each month after McGuinn sends him the complete package. So far, the Den has received favorable reviews from

Roger McGuinn Brings Folk To The Net

Byrds Front Man Exposes New Generation to Genre

BY GINA VAN DER VIET

Memorox Nabs Essex; Saboteur Kisses Game

ACQUISITION: Memorox Software has acquired Essex Interactive, publisher of low-budget music and computer software. Memorox plans to repackaged some of Essex’s software in an attempt to sell bargain-priced titles to mass merch- ants, such as Wal-Mart and Target, and alternative retail outlets, including drug and discount stores. The titles, which will both the Essex and Memorox logos, will sell for $10, and "the agreement will be the first of a series of new partnerships, VP of sales and marketing for Memorox.

SIM SERIES GOES DAI: A gay computer software designer has sabotaged the latest release in Maxii’s Sim/City simula- tion series. James D. samples and Lukas Developer Jacques Servy secretly added images of kissing men to the game. In addition to those randomly placed, the game now generates a gay aspect at the game’s conclusion, reached when players complete the final level.

Musicom2 (formerly Musicom) is a music study kissing everything in sight, especially one another,” says Servy in his press release. “On top of police stations and their dog, a few emblems, and a few players, you can expect the game until a fixed version is ready for release. However, more than 75,000 copies have been sent to retailers.

BITS’NBYTES: Sony Music is readying an Internet technology, "Connected", that will add multimedia elements (like those on an enhanced CD) to traditional CDs. The technology, which will be accessible through Sony’s World Wide Web site, is expected to debut in early 1997... Alliance CEO/president Al Teller has joined the board of directors at Mackey Entertainment, an independent industry veterans Matti Leshem, Joe Orr, and Will Hobbs have formed CoolMedia, a multimedia development company that will develop original content for the Web. The Santa Monica, Calif.-based company is developing programs for MGM Interactive and the Microsoft Network and is designing virtual worlds for Fujitsu’s Worlds Away program.

E! Online webcasts the world premiere of "Evita" Saturday (14) at http://www.eonline.com...Metroplex Network (http://www.netradio.com) is playing a one-minute sample of the late Tiny Tim’s last-known recording. “I Love You Billy Bud...’’ Activation has nabbed the publishing rights to two authorized expansion packs for the top-selling "Quake," and plans to distribute it in conjunction with Warner Bros. "SimCopter." New York is webcasting its signal on NSW’s Classical In Concert series...

Your Personal Net has added a music area to its culture site at http://www.cyun.com/music. Bacardi has also launched its own site at http://www.bacardi.com...E! Theater is distributing full-length and demo CD-ROMs to operators of arcade customize -ing and criminals, wild boys, etc., MaxiMedia is expected to be the game until a fixed version is ready for release. However, more than 75,000 copies have been sent to retailers.

Dream Walker. Countdown Records/Unity Label Group artist Keiko Matsui cele- brated the release of her album "One Love" in Los Angeles, where she was joined onstage by recording artists Boney James and Rick Braun. Pictured, from left, are Countdown president Robert Tauro, producer Kazu Matsui, James, Braun, Matsui, Countdown director of national promotion and marketing Bill Clodfelter, and Countdown GM/manager of sales Hyman Katz.

www.americanradiohistory.com

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BILLOARD DECEMBER 21, 1996
Home Video Growth Measured At ITA
Interest In Digital Formats Low, Say Execs

BY SETH GOLDSTEIN

NEW YORK—Home video was measured for growth at the International Recording Media Association’s (ITA) Annual Update & Forecast Seminar in New York last month. Those applying the yardstick—consultant Dick Kelly of Cambridge Associates, Herb Fischer of duplicator MediaCopy, and Charles Van Horn of ITA—reported the pre-recorded cassette business to be a little taller and stronger than the year before—the in-between to withstand competitors. Only two are on the horizon, digital satellite services (DSS) and DVD, and neither is a near-term threat.

Jeff Cove, VP/GM of Panasonic's Consumer Electronic Group Television, forecast the sale of 1 million DVD players in 1997. Most trade observers consider the figure optimistic, especially in light of the difficulty Panasonic and others have had in launching the format, but even if true, the number is barely 1% of the VCR population.

And Cove put his finger on a basic problem: digital technophobia. Consumer surveys indicate "low interest" he conceded. The industry has to provide "convincing arguments," such as affordable prices, he says, to ignite demand. Thus far, the arguments haven't been made.

Kelly, no stranger to new media, appeared more skeptical about DVD's future than he had been, for two reasons. First, he doubts it will be easy for DVD marketers to break consumers of what for many is a two-VCR habit. Second, the studios sense the difficulties and restrain their commitment to the format.

Of the majors, only Warner Home Video released DVD titles this year—and they were limited to four in Japan, in mid-December. Reported-ly, "Twister," the studio's hottest 1996 feature, isn't among them.

About all DVD has done in the U.S. has been to help drive a nail or two into laserdisc's coffin. Cove told ITA that laserdisc player sales were off 41.6% in 1996 and are anticipated to decline another 50% in 1997 to 50,000 units, while at least some consumers await DVD's arrival.

Fischer had some words of advice to the studios when DVD titles eventually hit the stores: Keep the prices down and schedule releases day-and-date with VHS. In that direction lies "broad consumer acceptance," Fischer said. "It should be the goal to bring as much catalog product to market as quickly as possible.

Taking the path of higher prices and post-cassette release could cause a repeat of the "failure of 8mm, CDI, the Beta video format, and, to some extent, the laserdisc," he warned. VHS remains unsassailable. (Continued on page 53)
Mom-And-Pop Stores Inch Closer To Mass Merchants

SPECIALTY SHOPPING: Although mass merchants continue to get the lion’s share of video sales, mom-and-pop retailers appear to be moving a significant amount of sell-through product.

“What we’re seeing is a change in consumer habits,” says Video Buyers Group president Ted Engen. “Consumers know they might pay a dollar more for a video at a specialty store, but some would rather buy from their local store than go to a Best Buy or a Target.”

Minneapolis-based Video Buyers Group puts together marketing and research programs for about 2,000 outlets.

In addition, Engen says, Video Buyers Group will publish a 16-page consumer magazine for independent titles. An in-store preview loop is also being developed.

PROBLEM SOLVER: Where-House Entertainment is now radio-arts with a new campaign aimed at making holiday gift-giving a stress-free experience.

For the campaign, the chain created a character called DJ Froly, who answers questions from frantic shoppers looking to buy entertainment for the people on their lists. “What we’re trying to do is have the message that the Warehouse can solve your holiday hassles,” says VP of advertising Barbara Lewis.

Sixteen spots have been created for the campaign, with four new ones airing each week until Christmas. Each ad features tag lines such as “Don’t let your holiday stress snowball out of control” and “Tis the season to chill.”

The ads, developed in-house by creative director Chase Ramirez and copywriter David Wollock, have been targeted to run on urban, adult contemporary, adult album alternative, and alternative rock radio stations.

The chainwide campaign will run in Wherehouse markets in California, Arizona, Washington, and Oregon. “It’s a difficult challenge to break through the clutter at this time of year,” says Lewis. “So far, we’ve gotten a lot of good comments.”

SHOWGIRLS PART II: In the video business, old titles don’t fade away—they just go to sell-through.

In keeping with that great tradition, retailers will get another round of business out of “Showgirls” when MGM/UA Home Video reissues the NC-17- and R-rated versions to $19.98 on Feb. 4. Although the movie was one of the biggest box-office flops of 1996, it redeemed itself on video. It shipped about 200,000 units as a rental and spent 19 weeks on Billboard’s Top Video Rentals chart.

For its sell-through debut, MGM/UA Home Video is planning post-release advertising on ABC, CBS, NBC, and Fox, as well as print ads in PlayBoy and Penthouse.

IT’S OUTTA HERE: Metromedia Home Video (formerly Orion Home Video) reports that 300,000 units of “The Official 1976 World Series Video” have been sold. The title has been out since Nov. 14.

SHELF TALK by Eileen Fitzpatrick

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### Home Video Growth (Continued from page 51)

er called it a “certainty” that duplicators would churn out a record 700 million-plus cassettes this year. “How much of 700 million remains to be seen,” he added. Next year, the number should rise to 740 million—785 million, with all but 130 million destined for home consumption. Non-rental uses account for the difference.

Kelly supported Fisheer’s analysis with his own, projecting an increase in consumer home video expenditures to $17.9 billion in 1997, up from $16.9 billion this year and $16 billion in 1996. The spread between onedominant rental and upstart self-through continues to diminish.

Consumers, Kelly predicted, will spend $8 billion on purchases next year, compared to $6.7 billion in

### Consumer Expenditures

#### Home Video Programming ($ Billion)

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<tbody>
<tr>
<td><strong>Rental</strong></td>
<td>$18</td>
<td>$18</td>
<td>$18</td>
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<tr>
<td><strong>Home Video</strong></td>
<td>$168</td>
<td>$168</td>
<td>$173</td>
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<tr>
<td><strong>Total Expenditures</strong></td>
<td>$186</td>
<td>$186</td>
<td>$191</td>
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### Billboard Top Video Rentals

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</thead>
<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td>MCA/Universal Home Video</td>
<td>$194.8 million</td>
<td>4,821,629</td>
</tr>
<tr>
<td><strong>No. 2</strong></td>
<td>Walt Disney Home Video</td>
<td>$181.5 million</td>
<td>4,219,274</td>
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<tr>
<td><strong>No. 3</strong></td>
<td>Columbia Tri-Star Home Video</td>
<td>$163.3 million</td>
<td>3,889,824</td>
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<td><strong>No. 4</strong></td>
<td>Warner Home Video</td>
<td>$157.6 million</td>
<td>3,760,843</td>
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<tr>
<td><strong>No. 5</strong></td>
<td>MGM/UA Home Video</td>
<td>$151.7 million</td>
<td>3,603,993</td>
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### Summary

- The past two years, rental volume has stagnated at $9.3 billion and $9.4 billion. Self-through already holds the lion’s share of suppliers’ revenues—$4.9 billion of a total of $7.2 billion this year and an estimated $5.3 billion in 1997.
- For consumers, it’s pretty much all movies, all the time. Children’s non-theatrical and special-interest programs should account for $1.2 billion of the $7.4 billion total for next year.
- Mass marketers, as before, rule the roost in purchases. Kelly estimates that they account for one-half of consumer expenditures, equal to video stores, supermarkets, direct response, and all others combined. In the media firmament, home video stands second to cable, at $27 billion, but it’s more than three times the size of the theatrical box office, at $35 billion, and nearly 10 times the size of DSS and pay-per-view, at $1.9 billion.
- Home video’s good times generally are in the sales of VHS blank tape, delivered as “pancakes” on large reels. [TAP] Van Horn didn’t have figures for 1996, but he clearly expected improvements on 1995, when panes volume rose 38% to the equivalent of $88 million in VHS cassettes. The dollar value, meanwhile, rose 32%.
- That wasn’t good enough for some tape suppliers, however. Unhappy with their home video margins, in the past year 3M and Ampex sold off their tape-making operations, and BASF sold itself to a competitor with a more aggressive view of things.

Never mind, said Van Horn: “The game continues to grow, and only the players are changing.”

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Anchor Bay Entertainment Finds Success By Staying Within Its Niche

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—It's slow and steady wins the race, then Anchor Bay Entertainment is looking very picturesque every year.

The Troy, Mich.-based subsidiary of rackjobber Handieman Co. has etched its niche in the theatrical, children's, and fitness genres with a catalog of more than 4,000 titles. Its labels include Video Treasures, Starmaker, Teal, MNTXV, Drive, Britt Allerhoft, and the newly acquired Mobil Masterpiece Theatre.

Business has been good, bringing Anchor Bay's revenues beyond $100 million. The summer's release of the seventh-largest sell-through supplier, including the studios, according to point-of-sale data collected by Vid-Scan in Hartsdale, N.Y.

But the distance to the top is not bridgeable without theatrical hits. Anchor Bay, a niche player, accounts for less than 1% of the market. So its modus operandi is to continue to develop its strengths in the areas in which it can succeed.

"The question becomes, How do you compete in this highly competitive environment knowing that those [titles] immediately above you in size are trafficking in newly released theatrical titles, and you are by nature and history and choice not in that part of the business?" says president George Port. "We are playing on a field they choose not to play in because of size and growth limitations."

One area Anchor Bay wants to conquer is British television. This year, Port improved his position first by taking on

Anchor Bay Entertainment has struck a generational chord with Crunch, a popular young adult fitness line.

video distribution of the Prime Suspect detective series, brought to the U.S. by WGBH-TV in Boston, and then by adding the Masterpiece Theatre collection. Anchor Bay further cemented Anglo-American relations with a multiyear license agreement to distribute Parmley Entertainment's Handmade Films library, which includes "Life Of Brian," "How To Get Ahead In Adverting," and "Withnail And I.

Port says the tendency toward "quality independent films" allows Anchor Bay to reach market sectors that are deep, if not broad. "There's an audience that has been denied the ability to see the films they want to see that don't generally get the television exposure," he notes.

Because Anchor Bay demonstrates the desire and ability to sell these titles, it is gaining the respect of independent production houses that haven't found their time in the Hollywood sun. "The business is mature enough now to where home market licenses are expanding and reverting back to the original owners," says acquisitions and product development VP Jay Douglas. "A lot of them are expressing a general dissatisfaction level they've experienced from the majors. The major video labels are like any other big entertainment companies—they are looking for the next hit, and the merchandising and marketing of their catalog seems to have become stagnant."

Douglas says Anchor Bay will continue to mine British TV and independent movie series as the screen adaptations of the popular Catherine Cookson novels "Tide Of Life" and "The Girl." Also getting more support is the Special Edition line of digitally remastered horror titles, among them "Hellraiser," "A Nightmare On Elm Street," and "Down Of The Dead.

In kid vid, where Anchor Bay has some 140 titles that range from "Thomas The Tank Engine & Friends" to the PBS series "The Huggabug Club," Port maintains he's on equal footing with the majors. Port expects new positions to improve next year with the launch of a U.K. series, "Tot's TV.

Port says it will hit retail during the first half of 1997.

"It's becoming more difficult to identify the products you want," Port says of an increasingly crowded arena. "But there is a lot of good, healthy product out there."

Anchor Bay has gained brand recognition in its Crunch series, which the company produces weekly for cable channel ESPN2 and the Donna Richardson line. Richardson has been around for a while. Port notes: "I still believe there is room in the market for a high-fines, high-profile personality in the business."

Although its foundation is the familiar, Anchor Bay is willing to jump on a trend if it looks hot. Last month it released "The Macarena Workout," which centers on the ubiquitous Latin rhythm. Nevertheless, Port realizes that the fitness business is markedly different from what it was a few years ago. "Generally, putting out exercise tapes like we used to—just grinding them out—is over," Port says. "The market is saturated, and trying to become the flavor of the month is very hard."

Anchor Bay likes to tweak genres with new product categories, but Port is keen to point out that this doesn't attempt to make the invisible visible. "You can chase niches into very narrow corners. The niche we are looking for goes to quality programming that does not require explanations."

Fortunately, Port says, finding avenue for distribution gets easier each year, as audiences broaden their horizons. "Buyers are getting more sophisticated and demand before "I can't rely just on 'The Swan Princess' and 'Toy Story' to keep the total audience satisfied."
**SPOILIGHT**

**Costello & Nieve**

Los Angeles San Francisco Chicago Boston New York

PRODUCER: Mike Nieve
Werner Bros. 46469

In this series of live recordings made in the five titular cities, Elvis Costello is accompanied by Attractions keyboardist Steve Nieve and—occasionally—his backing band, the Attractions. Peter Thomas on drums.

Stripped to their bare essentials, Costello's songs sing even more than they do on the more familiar, fully produced recordings. Highlights of this limited-edition, five-CD boxed set (the discs range in length from 19:56 to 20:35) include "Wendy Doll," from the "Moonlight And Shadows" tour. Costello's renditions of the Rodgers and Hart standard "My Funny Valentine," and a medley featuring "Alison," "Tracks Of My Tears," "Teardrop," and "Chains of Love" are particularly notable. This is a vivid document of one of the most talked-about live events of 1996.

Carroll's big catalog is greatly enriched by this release. Contact: 212-977-7800.

**CAROL CARROLL**

**All In Fun**


No stranger to recording, jazz pianist/singer Barbara Carroll has produced one of her most engaging albums, thanks partly to the presence of Jerome Kern and his lyrical poetry, here mostly Oscar Hammerstein and Dorothy Fields, the program's lyrically swinging numbers include the title song, "The Best Is Yet To Come," "Baby Dream Your Dream," "Witchcraft," and "When In Rome." Volpe has enjoyed the sensibility of those tunes and equality with the American oi"La"m, and Carroll as a soloist. Her music is both wide-ranging and versatile. Contact: 212-544-4288.

**BARBARA CARROLL**

**IN THE WORLD**

Produced by Cleve Knoblock.

Riding sympathetic sonorities that flow though the air with mellow melodic flair, members of Bones Thugs & Nueva extended the trumpet of simple forms for emotional rescue and pray for the strength to overcome the dangers of the ghettos. With gentle, skillful singing and a committed force that threatensto take off into emotional, theprotected, the multi-platinum Cleveland crew and crew discuss and discuss and their daily struggles for survival while searching for spiritual gain, as they repeatedly ask God for deliverance.

**PUNK BARRIANS**

No, Please No... And The Drama In Between

Produced by Ken Hammett

Leningrad and the Wild Boys are a typically punk rock band that uses imagery and the sound of punk rock to convey a message of social justice and rebellion. Their music is characterized by aggressive, often political lyrics and a grandiose, overblown sound that is both catchy and unsettling. The band's frontman, Bob Geldof, is known for his activism and has been a prominent figure in the punk rock scene for many years.

**HORACE SILVER**

The Tokyo Bi-Linx

Recorded in Tokyo, Japan, in 1982. This album features Horace Silver's line-up at the time and includes such tracks as "The Tokyo Bi-Linx," "Bwg," and "Bwg 3." The album is noted for its use of traditional Japanese instruments and its blending of jazz and traditional music elements.

**ROBERTO DE CAMPO**

**Somebody**

Produced by Horacio de Campo

This album features Roberto de Campo's line-up at the time and includes such tracks as "Somebody," "I'll Be Waiting," and "On Top of The World." The album is noted for its use of traditional Latin American instruments and its blending of jazz and traditional music elements.

**THE BELLAMY BROTHERS**

**A Topical Christmas**

Produced by Richie Sager, the Bellamy Brothers, Randy Hume

Bellamy Brothers 5184

The Bellamy Brothers are known for creating music with a country-rock sound and they have released many albums throughout their career. They have a signature sound that is both country and rock, and they have been active in the music industry for several decades. Their music has been featured in many films and television shows, and they have won numerous awards for their work.

**CONTEMPORARY CHRISTIAN**

**AGE OF FAITH**

Embrace

Produced by Mark Butcher, David Novack, Jeff Tervo

Gray Dot 77 7221 0149

Murphy and the folks at Gray Dot. Their music is characterized by a warm, heartfelt sound and their lyrics often deal with issues such as love, faith, and spirituality. The band's live performances are highly anticipated and they have a dedicated fanbase.
SINGLES:
PICS [•] with the greatest chart potential. CRITICS CHOICE [•]. New releases, regardless of chart action, that the reviewer highly recommends because of their musical merit. NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention. C A S T I N G: Very close in singles equally appropriate for more than one format are being charted in the Catbird's featured audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flitt, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Debbie Evans Price, Billboard, 49 Music Square W, Nashville, Tenn. 37203. Contributions: Drug Reece (L.A.), Shakewell (N.Y.).

REVIEWS & PREVIEWS

POP

SAVAGE GARDEN

I Want You

PRODUCER: Charlie Fink

WRITERS: D Hayes, D Jones

PUBLISHER: Sony/ATV

Huge hits in Europe, Savage Garden has become the latest band on the pop charts. The group's debut album, "Affirmation," is a critical and commercial success, and the band is currently touring in support of the record. Fans can expect a high-energy performance with the band's signature harmonies and catchy melodies.

R&B

WHITNEY HOUSTON FEATURING BARRY BROWN

FAITH, EVANNS, JOHNNY GILL, MANNICA, AND RALPH TREVISSION Somebody Big Than You And I

PRODUCER: Whitney Houston

WRITERS: C. Brown, S. Burke

PUBLISHER: Sony/ATV

This melody was written for Whitney Houston, but her version was released as a single with Barry Brown. The song features a strong female lead and a catchy chorus that has become popular on pop radio.

DANCE

WORLD ANTHOLOGY: What The World Needs

PRODUCER: Michael Buch

WRITERS: J. Leitch, L. Blake

PUBLISHER: not listed

Several programmers have added this multi-cultural track to their playlists, which features the voices of diverse artists singing. This track is perfect for both dance clubs and pop stations.

CHRISTMAS

MARTIN MORGAN

My Favorite Things

PRODUCER: J. Leitch

WRITERS: P. Martin, B. Johnson

PUBLISHER: Shilo Music

This classic carol has been given a modern twist with updated lyrics and a contemporary arrangement. The track features a female vocalist with a soulful delivery and a warm, inviting melody.

RAP

TWISTA

Emotions

PRODUCER: L. Premo

WRITERS: C. Mitchell

PUBLISHER: C. Mitchell

"Emotions" is a powerful track that touches on the complexity of relationships. The lyrics reflect on love, loss, and the challenges that come with commitment. Rap fans will appreciate the message and the emotive delivery.


ILLUSTRATION: © 2002 One Stop Image

www.americanradiohistory.com
CHILDREN'S

NEIL PEART: A WORK IN PROGRESS

Warner Bros.

220 minutes, $59.95

Celebrate the birthday of drummer Neil Peart, who—as editor of this tape, limited-edition instruc-
tions, and the basis of a bundle of cross-promotions between Warner Bros. Publications and sisters Universal. Using the new Rush album, "Test For Echo," as the exemplary work in progress, this tape aims to demonstrate drumming techniques, drum-set organization, and even the construction of a useful drum pedal.

An undertaking for serious drummers only, the program contains complete transcriptions of each song on "Echo," complemented by extensive analysis of its components and stylistic elements. Contact: 305-626-1500.

HANDBOOK OF THE WIZARD OF OZ

American Home Entertainment

60 minutes, $24.95, or 3.99 for boxed set

There's a lot going on over the rainbow as the original filmed versions of L. Frank Baum's Oz books dance onto home video. The irrigation film, the first three of which were produced and directed by Baum himself, have a different sensibility than the 1939 MGM classic. In 1925, comedian Larry Semon created a film based on "The Wizard of Oz." And in the role of the Tin Woodman, a little-known young actor named Oliver Hardy. Originally silent pictures, the films now air with digital musical scores by Mark Glass.

Contact: 800-422-4484.

BARNEY'S SENSEATIONAL DAY

Paramount

45 minutes, $14.95

When it comes to wellness in this latest, purple-tinted release, the first of four direct-to-video titles Barney Home Video will unveil this year, the series' unusually savvy constellation of friends discovers there's much more to life than the antics of the pink, fuzzy flowers to sing, music to hear, and textures to feel, sight is only the beginning of a rainbow of experiences and with Barna man-

ning his trusty video camera and a feast for all sensibilities waiting to be enjoyed. Jason, Tosha, Kim, and Carlos are inspired to stage a production for the diminutive Super Bee Duper Yog-

er. Sensei-labeled tapes will stack up.

BANANAS IN PAJAMAS: MONSTER BANANAS, SPECIAL DELIVERY

Paramount

25 minutes each, $12.95 each

The colorful storybook world of the ever-lovable B-1 and B-2 banana-people returns to home video via two new live-action adventures. In "Monster Banana-people," they find a clump of seaweed on the beach and fear it might be a sea monster. Their discovery that it is merely plant matter does not stop them from playing on a rock that scares the daylight out of their friends the Teddies. "Special Delivery" contains another trick on the Teddies, when B-1 and B-2 swap some of their groceries.

Both tapes contain additional program-

ming that's peppered by animated shorts and fun, upbeat music.

HANDBOOK OF THE WIZARD OF OZ

MUSIC

ED BY CATHARINE APPELHELD CLASON

NEIL PEART: A WORK IN PROGRESS

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When it comes to wellness in this latest, purple-tinted release, the first of four direct-to-video titles Barney Home Video will unveil this year, the series' unusually savvy constellation of friends discovers there's much more to life than the antics of the pink, fuzzy flowers to sing, music to hear, and textures to feel, sight is only the beginning of a rainbow of experiences and with Barna man-

ning his trusty video camera and a feast for all sensibilities waiting to be enjoyed. Jason, Tosha, Kim, and Carlos are inspired to stage a production for the diminutive Super Bee Duper Yog-

er. Sensei-labeled tapes will stack up.

BANANAS IN PAJAMAS: MONSTER BANANAS, SPECIAL DELIVERY

Paramount

25 minutes each, $12.95 each

The colorful storybook world of the ever-lovable B-1 and B-2 banana-people returns to home video via two new live-action adventures. In "Monster Banana-people," they find a clump of seaweed on the beach and fear it might be a sea monster. Their discovery that it is merely plant matter does not stop them from playing on a rock that scares the daylight out of their friends the Teddies. "Special Delivery" contains another trick on the Teddies, when B-1 and B-2 swap some of their groceries.

Both tapes contain additional program-

ning that's peppered by animated shorts and fun, upbeat music.

HANDBOOK OF THE WIZARD OF OZ

MUSIC

ED BY CATHARINE APPELHELD CLASON

NEIL PEART: A WORK IN PROGRESS

Warner Bros.

220 minutes, $59.95

Celebrate the birthday of drummer Neil Peart, who—as editor of this tape, limited-edition instruc-
tions, and the basis of a bundle of cross-promotions between Warner Bros. Publications and sisters Universal. Using the new Rush album, "Test For Echo," as the exemplary work in progress, this tape aims to demonstrate drumming techniques, drum-set organization, and even the construction of a useful drum pedal.

An undertaking for serious drummers only, the program contains complete transcriptions of each song on "Echo," complemented by extensive analysis of its components and stylistic elements. Contact: 305-626-1500.

HANDBOOK OF THE WIZARD OF OZ

American Home Entertainment

60 minutes, $24.95, or 3.99 for boxed set

There's a lot going on over the rainbow as the original filmed versions of L. Frank Baum's Oz books dance onto home video. The irrigation film, the first three of which were produced and directed by Baum himself, have a different sensibility than the 1939 MGM classic. In 1925, comedian Larry Semon created a film based on "The Wizard of Oz." And in the role of the Tin Woodman, a little-known young actor named Oliver Hardy. Originally silent pictures, the films now air with digital musical scores by Mark Glass.

Contact: 800-422-4484.

BARNEY'S SENSEATIONAL DAY

Paramount

45 minutes, $14.95

When it comes to wellness in this latest, purple-tinted release, the first of four direct-to-video titles Barney Home Video will unveil this year, the series' unusually savvy constellation of friends discovers there's much more to life than the antics of the pink, fuzzy flowers to sing, music to hear, and textures to feel, sight is only the beginning of a rainbow of experiences and with Barna man-

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CES

ISSUE DATE: JAN. 11th
AD CLOSE: DEC. 23rd

Coinciding with this year’s January 9-12 CES show in Las Vegas, Billboard’s January 11th issue will focus on the conflag’s general theme of converging technology. Coverage will explore the merging of the television set with the internet and its subsequent impact on the consumer marketplace. Other features will highlight first quarter products and preview new software and hardware releases set for 1997. In addition, there will be a bonus distribution at the CES show.

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LIFELINES

BIRTHS
Girl, Cheyenne June, to Jack and Connie Gavin, Nov. 10 in Nashville. Father is musician for the Charlie Daniels Band.

Boy, Joshua Michael, to Stephanie Maynard and Scott Gastey, Nov. 26 in Nashville. Mother is co-manager of Epic recording artist Stephanie Bentley.

Boy, Cameron James, to Paul and Kelly Jung, Nov. 26 in Stanford, Conn. Father is sales and marketing manager for DMP Records.

MARRIAGES
Maria Garza to Jeff Rouville, Nov. 10 in Salem, Mass. Bride is licensing manager for Rydolise, and groom is the label’s A&R director.

Gerry Keenan to Denise Cox, Nov. 22 in New York. Groom is head of Real Good Management, which handles Columbia artist Eleanor McEvoy. Bride is a new media consultant.

Andrew Klein to Galit Rachimi, Dec. 7 in Queens, N.Y. Groom is national music sales and marketing manager at Ellipsis Arts.

DEATHS
Ian Wiener, 45, of a heart attack after a long battle with cancer, Nov. 22 in New York. Wiener was founder and managing director of Wienerworld, one of the pioneers of the U.K. longform music video market. Wiener set up the company in 1980 after a career with CBS and K-tel and was one of the first people in the U.K. to spot the potential of selling music videos compilations. Wiener was also involved in founding the now defunct U.K.-based music TV channel Music Box. He is survived by his wife and four children.

Irving Gordon, 81, Dec. 1 at his home in Los Angeles. Gordon, a composer and lyricist, wrote “Unforgettable,” a 1961 hit for Nat “King” Cole and a 1974 hit for Frank Sinatra. Gordon, who sang the song as a duet with her late father. The latter version won five Grammys in 1962, including best song, record, arrangement, and engineering. The fifth Grammy was for the album “Unforgettable With Love.” Born in Brooklyn, N.Y., and a resident of Los Angeles for the past 52 years, Gordon wrote other hit songs that are not as well remembered today, including “Mr. And Mississipi,” “Delaware,” and “Throw Moomba From The Train A Kiss.” In the ’80s, Billie Holiday recorded his “Me, Myself And I,” and Bing Crosby cut “I’ll Tell My Heart.” As a lyricist for music publisher Mills Music in the ’30s, Gordon also collaborated with Duke Ellington, writing the lyric for “Prelude To A Kiss.” Gordon later became a writer for Bourne Music, which holds the publishing rights to “I’ll Be True.”

John Duffey, 62, of a heart attack, Dec. 10 in Arlington, Va. Duffey was part of the original lineup of one of the best and best-known progressive bluegrass groups, the Country Gentlemen, from 1967 to 1978. The group formed in 1964, was managed by David Battle and Reba Records, among others, and the original members were recently inducted into the International Bluegrass Music Association’s Hall of Fame. But Duffey had even greater influence in the genre as a result of his 25-year stint as mandolin/vocalist for the Beach Boys-revered band the Seldom Scene. With its eclectic, wry, and distinctive style, the Seldom Scene has taken many fans inside and outside of the bluegrass sphere. Linda Ronstadt, Emmylou Harris, Ricky Skaggs, and Jonathan Edwards were among the stars to perform at the group’s 15th-anniversary concert at the Kennedy Center in its Washington, D.C., home of Warner Bros. Records, which was recorded and released by Sugar Hill Records, for which the band has recorded since the label was founded in 1978. The Seldom Scene’s most recent album, “Dream Scene,” was released this fall, and the band was recently inducted into the Washington D.C. Area Music Assn. Duffey was survived by his wife, Nancy.

Blues Hound. Dr. Emily ‘Cissy’ Houston, left, received a hug from old friend Luther Vandross at the National Urban League’s 40th annual Equal Opportunity Day Dinner. Vandross presented Houston with the organization’s civic award, which recognized her for her efforts as president/CEO of the Whitney Houston Foundation for Children. The Young Inspirational Choir of the New Hope Baptist Church in Newark, N.J., where Houston has served as minister of music for 35 years, performed a tribute to Houston at the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY
February 3-5, Comicon Conference and Exhibition, various locations, Washington, D.C. 800-545-3450.
February 8-9, 28th Annual Image Awards, Pasadena Civic Center, Pasadena, Calif. 213-388-2384.
February 9-12, MILA, a multimedia publishing market, Palais des Festivals, Cannes, 212-689-4220.
February 22-26, National Assn. For Campus Activities Convention, Pennsylvania Convention Center/Philadelphia Marriott, Philadelphia.

MARCH
March 5-8, Country Radio Seminar, Opryland Hotel, Nashville, 615-377-4487.

GOOD WORKS

RAAD CAMPAIGN: A music-driven “designated driver” campaign is being launched for the holiday period, according to David Niven Jr., chairman of Recording Artists Against Drunk Driving, a Los Angeles-based nonprofit organization with 290 celebrity participants. Contributors to the six-week, bilingual “Designate Before You Celebrate” campaign include Crystal Bernard, Flea, Jeff Foxworthy, Jon Secada (in English and Spanish), Brooks & Dunn, Hootie & The Blowfish, and Trisha Yearwood. Also to be used is the Beatles’ “Drive My Car.” The campaign runs from Dec. 1 through Jan. 14. Co-sponsors are Anheuser-Busch’s O’Doul’s beer, Digital City Los Angeles, the 39th annual Grammy Awards, and United Way of Greater Los Angeles. Contact: Alan Wallace at 310-306-5630 or Kitty Dill at 818-752-7799.

WRAPPING FOR KIDS: Recording artists will be among those at the Hollywood (Calif.) Athletic Club Thursday (19) for Rock & Wrap, at which they will wrap presents for people in need over the holidays. Labels donating product to be wrapped include Geffen, Arieta, Interscope, EMI, Warner Bros., and Virgin. The gifts will be distributed in the Los Angeles area by major charities, including the American Heart Assn., the American Red Cross, City of Hope, the Salvation Army, Comic Relief, Project Angel Food, and the Second Chance Foundations. Among those wrapping gifts will be Gloria Estefan, Danny Elfman, Rupaul, and members of Nine Inch Nails and the Spin Doctors. Contact: Jeff Urband at 818-509-0106 or Shelley Jeffery at 818-509-9688.
MTV's McGrath, Elton John Champion Of Gay Causes

McGRATH HONORED: The Los Angeles Gay & Lesbian Center's 25th-anniversary event, "Rememberingova Band," was held February 23, where Angelo Badalamenti and USA Network's "The Real World: New York," and a same-sex edition of "Singled Out." The channel also offers more programming to accommodate a larger percentage of its viewers for its benefits for employees.

BITEBYTES: WSM Nashville promotion assistant and part-time Janice Stewart has been named programming coordinator for Country Music Television. In other news, the channel is preparing its "CMT 1996 Countdown," which will unveil the best video and clips of the year. See the "MTV's "The Real World," "Sex In The '90s," "MTV News" and "MTV's "Eye In The Sky" and a same-sex edition of "Singled Out." The channel also offers more programming to accommodate a larger percentage of its viewers for its benefits for employees.

LOS ANGELES
Tevin Campbell's video "Could You Learn To Love Me" was directed by Jesse Vaughan. Lorraine Williams produced and directed photography for the A+R Group.

CANTONY HOLD ME DOWN" was directed by FM Rock's Paul Hunter. Daniel Pearl produced.

NEW YORK
A+R Group's Graeme Joye was the eye behind the video for "Tree House" by Nada Surf; Taylor Love produced, and Tony Reiter was director of photography.

The Roots' "What They Do" was directed by Charles S. Stone III for Woori Art International; Leisure Ferri produced, and Leigh Brown executive-produced.
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!!!

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Keynote Address by Judy McGrath, President of MTV/M2
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Intel Cyberlunch - Includes some of Intel's newest opportunities and technological developments relevant to the music video industry.

“Depending on Independents” - Discusses the changing roles of independent promotion in music video.

“The Viewers Speak” - Teenage panelists discuss their music video viewing habits and preferences with the music video community moderated by Michelle Wolf, Professor of Broadcasting, at San Francisco State University.

“Money & Marketing: Survival Tactics for Regional Programmers” - A look at how regional programmers can better position themselves to generate income with their clip shows.

“The New Nationals” - Find out who are the new national video programmers that are beginning to appear through a variety of distribution channels?

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CHRIS SMITHER’S HIGHTONE SET

(Continued from page 10)

guys,” continues Smither, who expected to come back with the same sort of results—but that was not quite the case, he notes. “This one has a different feel to it. It’s hard to put my finger on it, but there seems to be more focus—an edginess to the production. There was sort of a smooth quality to ‘Lowdown’ (such that) it can glide right by you, whereas this one sticks more in your face.”

The material for “Small Revelations” also takes a hint from its predecesor, notes Smither. In addition to seven new originals, Smither, who’s been covered extensively himself, turns in another Jesse Winchester copyright with the lead track, “Thanks To You” (he covered Winchester’s “Talk Memphi” on the previous album). “It’s a brilliant song, which I sang at the right time in the morning when I could hit all these low notes and sound very growly and convincing,” Smither says.

The album’s two other covers delve into the classic country blues that he has long championed: Robert Johnson’s “Dust My Brooms” and Brownie McGhee’s “Sportin’ Life.” As for his own compositions, Smither notes that “Help Me Now” somewhat embodies his “country sensibility,” and he’s hoping that Randy Travis will cover it, since Smither has the same vocal range as Travis, practices singing to Travis’ “Greatest Hits.” He cites “Winsome Smile,” too, as a rare attempt to write “a funny song that comes out didactic but still funny.”

The remaining originals, he says, are “my usual run of fairly serious stuff bordering on the bleak.”

Even so, Darrell Anderson, Hightone’s national director of marketing and promotion, says that “Small Revelations” offers “a good deal more commercially viable material than past Smither outings. "Thanks To You" specifically ‘seems more radio-friendly without pondering,” Anderson says, adding that indie promoters will be hired to work the track at triple-A radio.

Directly befriending radio himself, Smither, under the auspices of his Homestead Music publishing company, has just self-released a live five-song promo-only holiday EP to 700 triple-A, Americana, folk, and acoustic radio programmers. The disc, simply titled “1996 Holiday EP” offers a preview of the new album with a live version of “Small Revelations” cut in Smither’s living room. Also recorded there was the traditional “Coventry Carol,” which is included as a thank you to past supporters at radio. Also on the EP are Blind Willie McTell’s “Statesboro Blues,” recorded last year at McCabe’s Guitar Shop in Santa Monica, Calif., as a doff to the type of listening room where artists like Smither are showcased, and “Up On The Lowdown” and “Time To Go Home,” performed respectively on the Acoustic Cafe and "World Cafe" syndicated radio programs. Those tracks were included on the EP in appreciation for the programs’ support.

“Obviously, we want to get ‘Small Revelations’ out there to as broad a market as possible,” says Anderson. “But the main objective is to be up front where we know Chris’ audience is—in middle class to affluent, 30-something to 40. He’s got a real steady and strong fan base, and we’ll try to capitalize out of the box by taping in with a major-chain coupon mailing to his 7,500-name mailing list, plus our own in-house list. So we’ll send out a couple thousand coupon the first month giving $2 off (purchase of the album).”

Hightone is looking toward Borders for this promotion, Anderson says, adding that in-store appearances by Smither are also intended for the chain’s Northeastern stores. The Hear Music chain likewise serves “the perfect upper demo” for the Boston-area based Smither, says Anderson. “We’ll hit those guys up, along with HMV and Newbury Comics and Harvard Coop in the Northeast. So we’ll try and superseed his core audience.”

Anderson adds that Tower Records has always been strong for Hightone product, “so we’ll try and get listening posts there in February.” Hightone is also looking to target the major one-stops, Anderson says, with support to include advertising.

Smither has already performed for WEA sales staffs at the New York, Boston, and Philadelphia branches, and Anderson says that a year and a half behind “Small Revelations” next year, he’ll play as many additional branch offices as possible.

“One you see him, he’s hard to forget,” notes Anderson, and Smither figures on being customarily visible on the touring front in the coming year. “Since finishing the album in early October, the game has been to avoid playing major markets until the album comes out,” Smither says, noting that he’s been keeping a lot of leaves this fall rather than performing at his regular 100+ to 150-date monthly pace. After the album’s release, the Mengrei Music-booked artist will cover most of the U.S. through spring and then go to the U.K. and Europe, including his first performances in Spain, before returning to finish up back home.

Meanwhile, Smither is wrapping up the score for indie short film “The Ride,” which is similar in concept to “Porchlight” and “The Lowdown” anted “I Am The Ride.” “The central character is a musician much like myself, but played by the director John Flanders,” says Smither, noting that Flanders is a longtime fan whose father used to take him to Smither’s shows. The song, Smither adds, is “kind of a mystical/philosophical piece about trying to analyze one’s position in the universe and to remember that you’re not alone for the ride—but are the ride.”

CRAVIN’ MELON

(Continued from page 11)

(The members of the two groups are good friends and golfing buddies and have played numerous shows together.)

“it’s a difficult situation. Of course, people are going to (compare the bands),” Fourratt says. “They come from the same area, they’re friends, it’s an easy way to deal with it. But when they get onstage, they’re not the same bands. You just got to listen to the record. I just hope people can let the music define it.”

Reames adds, “We’re flattered [with the comparisons], but we’re also like, ‘If you really listen to the record, you’re not gonna hear Hootie & the Blowfish.’”
"PLJ Today: What Makes A Winner Tick

The quintessential New York station is a "warm place on the dial" that cultivates listener loyalty with the right mix of music, personality and top-40 'tude.

BY KEVIN CARVER

WPLJ New York, a quarter-century old—think about it; their coveted 25-to-34 year-old listeners were somewhere between Pampers and fourth grade when the station debuted. Since that birth, WPLJ has become the quintessential New York radio station that just wouldn't work anywhere else. The core of this unique station is the synergy created by the programming triumvirate of Scott Shannon, program director/morning personality, Mike Preston, the assistant program director/music director, and VP of programming, Tom Cuddy. Shannon took his first bite of the Big Apple in 1983 when he helped design and launch crosstown WHTZ (Z100), propelling it "from worst to first" just as he had promised. After moving to Los Angeles to launch Pirate Radio, Shannon returned to New York on April Fool's Day 1991, re-launching WPLJ as "Mojo Radio." Cuddy has been with ABC for 16 years, seven with WPLJ, a stint as VP/programming of the ABC Radio Networks, and operations manager of WPRO Providence, R.I. He was recently promoted to VP of programming for ABC, overseeing 13 radio stations. Mike Preston is an eight-year "PLJ vet, coming from KWSS in his hometown of San Jose, Calif.

SUGAR DADDY CUDDY
All three men point to intangible factors other than the music that make WPLJ work. "I like to think of us as a warm place on the dial," says Shannon. "WPLJ services the adult audience who appreciates a personality..."
New York’s AWARD-WINNING Top 40 Turns 25

In a quarter-century, the station and its audience have grown up together. A look back at humble origins, power, mojo and the quixotic “Love Format”

BY CHUCK TAYLOR

The pioneering spirit that has defined WPLJ New York over the past 25 years might be best summarized with one simple ideal: “It listens to listeners.”

As a station that lured a mainstream audience through the ‘70s to the FM dial—the land of the offtake and underground—WPLJ prevailed amid a number of tweaks and about-face changes as it evolved with audience tastes along its journey to glory.

In one of its earliest incarnations in the ‘60s, the outlet, then WABC-FM, actually served up the “Love Format.” With the turn of the decade, it moved to “Rock’n’Stereo,” adopting the WPLJ call; then, in 1972, on to its heavily reshuffled, definitive stance as “New York’s best rock.” In 1983, it flipped to top 40, enduring a number of image alterations as the short-lived Power 95 in 1985, as well as an even briefer call-letter flip to WWPR, then a return to WPLJ as Mojo Radio in the early ‘90s. As it is today, the station, now referred to on-air as “95.1 WPLJ,” stands as an adult-leaning top-40 powerhouse.

In retrospect, WPLJ has become that rare outlet that bears legendary status without maintaining one consistent sound. Around the country, the call letters symbolize heritage, and for many in this market, they have served as a constant companion as audience tastes have changed and matured.

THE EARLY DAYS: AUTOMATED UNDERGROUND

“The rock days were an extremely exciting period,” says Larry Berger, who served as PD of WPLJ from 1974 through 1988. “When the station first took off as ‘New York’s best rock’ in 1975, I remember hugging everybody at the radio station. The top-40 days were the most fun I ever had in my life. To be at a radio station in your own hometown and do what we did was an exhilarating experience, a complete high.”

The expedition began in the late ‘60s when FM radio was regarded as a renegade strip of the airwaves and stations were also renamed in the spirit of the times; KAUM in Houston, for “asuming,” to resemble the “Om” sound of a meditation mantra, and WRIF Detroit, as in guitar riff). Within a year, the station began to develop a formatted playlist, putting the star rock acts of the day in segmented rotation.

“They tried to decide what the most popular songs were and put them in categories—all the basic format things that are done by computers today,” says Berger.

“We started getting phone calls from people saying, ‘You have a playlist, how dare you, I’m starting to hear songs over and over,’” says Corinne Baldassano, who served as music director for several years beginning in 1973 (and is now senior VP of programming for SW Networks in New York). “We were like pariahs in the rock ‘n’ roll world. The whole scene had been jocks picking out their own music. This was a revolutionary concept, but we were viewed as selling out.”

MOST-LISTENED-TO FM IN THE NATION

In 1973, Wallard Loechridge (not available by press time) joined WPLJ as CM, soon followed by Berger. By the spring of 1975, the station had ignited. “It was like, ‘Kaboom!’” Berger says. “We went from a 1.7 share to a 3.5 and never went lower. That was the first book that WPLJ ever beat [rock mainstay] WNEW.” And from then on, as long as it was a rock station, WPLJ triumphed. Meanwhile, the outlet not only was ranked top-40 station. We’re the kind of station they grew up with,” he says. “Our jocks don’t take themselves too seriously, we like to have fun, and we play music that covers the full spectrum for an adult top-40.

Having grown up in the Midwest, Shannon uses stations like WIBC Indianapolis, WLV Cincinnati and WHAS Louisville as his own frame of reference. “Those stations told you everything you needed to know, although none were actually top 40 in the classic sense,” he says. “They were community stations that fully serviced their listeners. I still think you can do that today and showcase music as your main product.”

Another intangible ‘PLJ success factor is Cuddy’s open-door policy. “I’ve always been sensitive to the fact that we’re in the communications business; let’s communicate,” he says. What he neglects to mention is that he doesn’t actually play fair when luring people into his office—we can now reveal that Cuddy has a time-honored technique to reel ‘em in—sugar. Cuddy is renowned for the “candy humidor” behind his desk, (actually the bottom drawer of his credenza) jammed full of penny candy, York Peppermint Patties. It generates repeat business. “When Tina Turner came back here recently she came right into my office and asked me if I had any Atomic Fireballs left,” Cuddy says proudly, trying to hide his red tongue.

BATTERY-DRIVEN SHANNON

To this day, Scott Shannon remains a terminal radio guru. Invariably, when driving through some small market while on vacation, he’ll call the local radio station to either complement them or ask for a tour. “Scott has never lost his youthful enthusiasm for this business; there is no bigger radio fan,” Cuddy says. “It’s very easy for people to become cynical.

Those people need to spend a few minutes with Scott—he’ll recharge your batteries and restore your faith.”

That love of broadcasting extends to Mitch Dolan, the president/CM of both WPLJ and sister station WABC. Dolan began his broadcasting career as a disc jockey, not in sales like most GMs. “Mitch gets it,” says Cuddy. “He has a love and a respect for the programming side, more so than the average GM.”

Shannon credits his morning-show partner, Todd Petten-gill, for injecting an added edge to the show. Petten-gill joined WPLJ several years ago after programming WFLY in Albany. (Petten-gill currently consults WKLI Albany, where the “Scott & Todd Big Show” debuted recently.) The morning show’s magazine-type format allows for guests who transcend format boundaries. Recent visitors include John Mclellan, composer Andrew Lloyd Webber and the cast of NYPD Blue.

In early October, under cover of darkness, the “Scott & Todd Big Show” invaded Tampa, a market where Shannon made considerable noise 15 years ago when he did mornings at the late WRBQ (Q105). The duo is now simulcast on WMTX (Mix 96). Ironically, Shannon’s old Tampa morning show partner, Mason Dixon, does mornings at rival WLSA. “Mitch’s role is the program director of New York, saying ‘Shannon remains living in the Tampa-St. Petersburg area,” Shannon says. Most were already familiar with Shannon from the past. “You could hear the echoes,” he says of that first day. “They want the New York experience. It gives them a dose of home, and a peek at what’s going on in the No. 1 market in the country.”

WPLJ reflected the volatile mood of New York during the recent World Series. They hired Yankee manager Joe Torre’s sister, a nun for 44 years, as their special Scott & Todd World Series correspondent. Torre’s brother also underwent a heart transplant at the same time, thus WPLJ had immediate access to the entire Torre family. Obviously not above using Divine Intervention, the Yankees won, and Torre’s brother is on the mend.

NON-TRAD MUSIC STEW

When it comes to music, the station’s mix is anything but average. “What we have here is a lethal combination of music,” says Shannon of ‘PLJ’s non-traditional stew of cur-
A COMBINATION THAT STICKS

HAPPY 25TH, WPLJ, FROM YOUR FRIENDS AT ARISTA.

WE'RE PROUD THAT WE'VE STUCK TOGETHER FOR ALL OF OUR 22.
WPLJ 25th Anniversary

The Air Force In Action

"PLJ's not-so-secret weapon against the competition is its air personalities. The current lineup includes three Billboard Air Personality Of The Year nominees, two of whom have won the award three times. All the jocks contribute to the station's unique flavor. Here's the roster...

BY DEBBIE GALANTE BLOCK

Rocky Allen

Rocky Allen's 17-year career behind the microphone has taken him through St. Louis, Grand Rapids, Buffalo and Providence. He first joined WPLJ in 1990. In 1991, he left to do the morning show at WPLJ's then sister station, WPRO-FM in Providence. In 1993, Allen re-joined WPLJ, and since then he has been doing his top-rated afternoon "Showgram" with sidekick and executive producer Blain Enslay. Allen was nominated in 1995 and 1996 as Billboard's Air Personality Of The Year.

Blain Enslay

As co-host and executive producer of the weekday afternoon Rocky Allen Showgram, Blain Enslay continues to draw as sidekick to Allen. He first hooked up with Allen in Grand Rapids. In 13 years of radio, Enslay has also worked in Muskegon, Buffalo and Providence.

Kristie McIntyre

Kristie McIntyre started out in radio as a high-school sophomore in Cape Cod, Mass. From there she went to DePauw University in Indiana, where she was a classical opera voice major. Not only has she worked as a DJ at WPLJ since 1994, she also had similar experience at WEMS in Indianapolis and WZOU in Boston, as well as on the Voice Of America in Washington, D.C. As assistant PD, McIntyre worked at WHFN Bedford, Mass., and at WERQ Baltimore. She has been featured on numerous voice-overs for radio and television, as well as promotional spots for VH1's summer series, "Route 96."

Danny Meyers

Of his early beginning in radio, Danny Meyers says, "I really wasn't good at anything but talking, so I knew immediately that I wanted to be a DJ or game-show host." So, he started in radio at 11 years old in rural New York. After working at stations in Watertown, Syracuse, Ithaca and Rochester, Meyers got the call to come to the major markets. Scott Shannon called his dorm room at college, and Meyers thought it was someone impersonating him and almost hung up. Thank goodness he didn't. Since 1995, Meyers has co-hosted the 8 p.m. - to - midnight show with Onions.

Onions

Onions was born and raised in Freehold, N.J. and was a neighbor of Bruce Springsteen. After attending college in Massachusetts, he got his start in radio in 1993, as an intern for WPLJ's Rocky Allen Showgram. Not long after, he began doing street bitsough the country. By the summer of 1996, he was teamed with Danny Meyers, and the two of them now host weeknights from 8 p.m. to midnight on WPLJ. How did Onions get his name? Close friends and associates say the answer depends on how imaginative he feels at the time you ask him.

Todd Pettengill

At age 13, Todd Pettengill started his career in Amsterdam, N.Y., working at all three local radio stations - WFMH, WPW and WMOP. He then moved on to Watertown, N.Y., and then to Buffalo. In 1994, he became the afternoon drive personality at WPLJ.

Scott Shannon

With WPLJ since 1984, Scott Shannon has been in radio since he was 13 years old and living in Mobile, Ala. Both as an air personality and PD, Shannon has enjoyed a long, successful career in radio business, one that has included positions as station manager, program director, and PD.

Dave Stewart

Dave Stewart began his radio career at the age of 12 in his hometown of Rockland, Mass., and joined WPLJ in 1989. Before WPLJ, Stewart worked as a DJ for several local radio stations in the suburbs of Boston. He landed his first major market job at 16, at top-40 92 PRO-FM Providence. His resume also includes stops at WHED and WONU in Boston, as well as KCVI and KISS 95.7 in Connecticut.

Continued on page 72
THE 'PLJ' SCRAP BOOK

PRESIDENT/GM; MITCH DOLAN
VP-PROGRAMMING; TOM CUDDY
PROGRAM DIRECTOR; SCOTT SHANNON
APD/MD; MIKE PRESTON
PROMOTIONS DIRECTOR; HEIDI DAGNESE-VANDENBROUCK

95.5 WPLJ
NEW YORK

CHEF ENGINEER; PAUL SANCHEZ
DIRECTOR OF SALES; TIM MCCARTHY
GENERAL SALES MANAGER; PAULA SCHNEIDER
SR. DIRECTOR OF FINANCE AND ADMINISTRATION; LISA HAKIM

www.americanradiohistory.com
WPLJ 25th Anniversary

Charity, Cash & Cruises: 'PLJ Gets To The Heart Of New York With Heartwarming And Splasy Promotions

By Debbie Galante Block

A

motion television commercials featuring the likes of DJs-turned-trots (referring to the recent television spot featuring Scott Shannon, Todd Pettengill and Rocky Allen) are not the only way radio stations attract listeners to their spot on the dial. And, since attracting loyal listeners is the stuff success is made of, WPLJ staffers have become masters of promotion. For instance, the station has been very active in the area of promotional concerts addressing the needs of society's underdogs (Toys For Tots and AIDS victims, for example). Of course, emphasis has also been put on everyone's favorite diversion—money. In fact, the WPLJ (Close) Million Dollar Bank Run has been so successful that it was repeated for the third time. After listening to clues for several weeks, listeners were invited to call in and guess the names of four celebrities. The winner then gets the chance to enter a bank vault and, in four minutes, carry out as much cash as he or she can. This year's winner grabbed $103,612.

But money is not the only draw to the station. After all it is the music that counts. To get their listeners' blood pumping, WPLJ has for years enlisted many popular artists for a series of Listener Appreciation concerts. That list ranges from disco divas to hard-rock heroes. Some of the participants: the Bee Gees, Dennis DeYoung, BTO, Chicago, the Village People, Survivor, John Caffery & The Beaver Brown Band, the Stylistics, Donna Summer, Robert John, Kool & The Gang, K.C. & The Sunshine Band, Gloria Gaynor, and the list goes on. Of course, the station still sends listeners around the world to see concerts, as it did during the 1980s, when winning fans were sent to Rome and Paris to see Bruce Springsteen's "Born In The U.S.Y show.

Another terpsichorean treat was the "True Romance Dance," held a year ago in November at the Landmark II and starring the Stylistics. "We filled the room with 300 of our listeners, and they were treated like royalty," says WPLJ promotions director Heidi Dagnese. "The women all received roses. The food was wonderful—it was like being at a great wedding reception."

Perhaps one of the most exciting promotions—which actually happened very recently—was hooked up to Billy Joel's celebration of his 25th anniversary in the business. Last May 16, WPLJ hosted a special live radio broadcast from New York's Town Hall, where Joel answered questions from the audience and even performed a few of his famous songs. All proceeds benefited a musical scholarship at City College in New York City. About 1,400 lucky listeners won seats by calling the station every time a Billy Joel song was played.

BURN IT DOWN FOR CHARITY

On Valentine's Day 1994, the station celebrated "Saturday Night Fever" to benefit Lifebeat, The Music Industry's Fight Against AIDS. The event was held at the Worldwide Cinplex Odeon, and tickets to the screening of the original "Saturday Night Fever" were given away to 600 people. Original cast members Karen Lynn Gorney (Stephone), Martin Shakar (Frank Jr.) and Sam Coppola (Fisco) were on hand, as were the Trammps, who performed "Disco Inferno" from the soundtrack.

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AUTOGRAPHED AUCTIONS

Two of the promotions that have been very successful over the years—and as a result have been carried into the next year—are "Rocky Allen On Broadway" and the Blythedale Hospital Christmas remotes. Allen's Broadway event takes him to the Ed Sullivan Theater for a four-hour broadcast. All proceeds benefit The National Committee To Prevent Child Abuse & Neglect. Thus far, stars attending this benefit, which has run from 1994 to 1996, include Tony Bennett, Cher, Adam West, Ron Palillo, Joan Jett, Lenny Kravitz, Chubby Checker and Tiny Tim, to name a few.

As for 'PLJ's Christmas remotes with Scott Shannon and Todd Pettengill, these popular events have run continuously since 1992. Items donated by musicians are auctioned off during a four-hour live broadcast from the Valhalla Children's Hospital, and all proceeds are donated to the hospital. One year, a piano autographed by Billy Joel was auctioned off. Last year, a guitar signed by Bon Jovi, a lithograph autographed by Phil Collins and a jacket signed by all of the members of Genesis were auctioned off. Other musicians involved in the benefit over the years are Vanessa Williams, Meatloaf, Darlene Love, Jose Feliciano, Rockapella and Bobby Helms.

CRUISIN' WITH JAN AND MARSHA

Television-show reunion cruises (e.g. "The Brady Bunch," "The Love Boat" and, most recently, "The Odd Couple"), romance cruises, and give-aways that range from family passes at amusement parks to weekends at the New Jersey shore are all promotions that have been successful for the station.

With WPLJ's 25th-anniversary celebration comes another exciting promotion. More than 14,000 listeners were treated to a concert at the Nassau Coliseum in Long Island with Daryl Hall and John Oates. This very successful duo is also celebrating its 25th anniversary in the business, and all of the seats are being given away—many of them to listeners who just ask. With giveaways like that, listener loyalty to WPLJ is likely to continue for another 25 years.
We Appreciate Your Support
(95.5% Of The Time)

Happy 25th
Thanks For Always Being There
From Your Friends At
PART-TIME AIR PERSONALITIES

Bill Ayres
Bill Ayres has been the host and producer of the call-in “The Bill Ayres Show” on Sunday evenings from midnight to 1:30 a.m. since 1975. During that time he has spoken with more than 20,000 callers. Ayres is also the co-founder, with the late Harry Chapin and others, of World Hunger Year.

Joey Kramer
Joey Kramer started his radio career as an intern at WPLJ when he was 17 years old. He would recklessly drive the station vans to and from various promotions. While interning, he started doing DJ work at WOSS FM in Dunning, N.Y. After that, he became a weekend personality at WJLK in Ocean, N.J. Still at WPLJ, Kramer became associate producer of “Scott and Todd in The Morning.” He then expanded on-air duties at KC101 in New Haven, Conn. In 1996, Kramer was hired as an air personality at WPLJ, where he says he always dreamed of being a DJ. Now he hosts the 6-10 a.m. show on Saturday and the midnight-to-5 a.m. show on Sunday.

Chris Marino
Born and raised in Paterson, N.J., Chris Marino originally went to school fully intending to become a computer-science engineer...when the broadcasting bug bit him during his first year at college. After earning a degree in communication studies, then interning and working at WPLJ and WABC in New York, Marino set out to learn the craft of being an on-air personality with the hopes of one day returning to WPLJ as a DJ. After stops along the way at WNNJ in Newton, N.J., WPST Trenton and WKSS Hartford, Conn., Marino made his debut on WPLJ in the fall of 1984 as one of its “weekend warriors” and has been working weekends and fill-ins ever since.

Suie O’Neil
After working at stations in Boston, Cleveland, Hartford and New Haven and in New Hampshire, Suie O’Neil landed her first job in New York in 1978 at 9XJ (alias WKLO). She has worked at Hot 97 and CBS-FM in New York. With her 7p.m.-to-midnight shift on Sunday evenings, this Litchfield, Conn., native also manages to work as a freelance writer/producer of on-air TV promotion spots for such clients as HBO, A&E and the History Channel.

AWARD-WINNING TOP 40 TURNS 25
Continued from page 70
(Z100) joined the New York airwaves, forever changing WPLJ’s prominence in the market. “They had gone full-blown ball-to-the-top-40-wall, and we were in the middle of a transition,” Berger says. Since then, WPLJ has been Z100 in the 12-plus ratings only twice.

Even so, the demographic split between the stations made it clear that there was room for two major mainstream players along the dial. “They had a much higher teen audience; our core as a top 40 was 15-34 female,” Berger says. The evidence: As an album rocker, WPLJ was enjoying a top billing of $8 million, as a top 40 around 1985-86, it was billing $30 million.

Still, the outlet wasn’t without its share of growing pains. In early 1985, WPLJ adopted the slogan “Power 95” in an attempt to solidify its new image. Three years later, it made

95.5 WPLJ
NEW YORK

what is generally viewed as a strategic faux pas. It changed its calls to WWPR to support the slogan. In the meantime, it began leaning younger, another perceived poor-judgment call:
“I had been assigned the task of finding ice sculptures for the letters W, W, P, R 12 hours before our company Christmas party, where they were going to announce the change to the new,” says Paul Minaldi, who was a promotions assistant (and now is marketing director of WCSS-FM New York). “We directed lighting at them, and they melted throughout the night. I think it was indicative of where those call letters were going.”

It was a pretty dramatic misstep,” adds Russ King, who was promotions director at the time. “Their heart was in the right place, but their head wasn’t.” They were changing an identity that was ingrained in people’s minds, and they felt the only way to do it was to blow the station up.”

Meanwhile, in order to keep the sacred calls from being adopted by a New York suburban station, Berger had quietly pushed them along to a small AM outlet in Wilkes-Barre, Pa. run by his friend Frank Osborn (now president of radio group Osborn Communications Corp.). That way, in the event that WWPR wanted to reclaim them in the future, the calls would still be readily available. “I didn’t want them out there floating,” Berger says.

But in October 1988, by the time management realized that the WWPR calls were doing nothing to boost its image, Berger had been blown out by new GM Dana Horner. As a result, Osborn drove a hard bargain to return the WPLJ calls to ABC. Berger estimates that Osborn raked in “tens of thousands” of dollars to make the deal.
Congratulations to everyone responsible for 25 years of excellence at WPIJ
TO ALL OUR FRIENDS AT WPLJ...

YOU ARE ONE CLASSY BUNCH!

respect and love,
Ron & Mitch
DELSENER/SLATERS ENTERPRISES

Tom, Scott, Mike and everyone at WPLJ
You have set new standards of excellence for WPLJ and the radio industry.

Congratulations on WPLJ’s 25th anniversary celebration from your friends at

RCA THE RCA RECORDS LABEL

NEW DIGS AND VINYL STORAGE
In 1989, WPLJ moved crosstown to digs that better reflected its record of success, at 2 Penn Plaza in Manhattan. Symbolically, the station boxed its thousands of vinyl records, where most remain today.

"CDs were just becoming popular, and they played little from that incredible library anymore," recalls Jessica Ettinger, the music director at that time (now an anchor for Bloomberg Television). "It was all packed up and remains in storage today.

As the 90s approached, WPLJ hit upon hard times in the ratings arena. Legendary radio programmer Scott Shannon (see related stories), who helped sign on crosstown WHTZ (Z100), was lured back from Los Angeles, where he had been programming Pirate Radio (KQLZ)—and soon instituted a new handle for the station: Mojo Radio.

"He trashed the whole heritage. They flushed WPLJ down the toilet and apologized for years of what they called 'sucky radio,'" Kerr says. But then, in 1992, with the help of new GM Mitch Dolan and VP of programming Tom Cuddy, Shannon, "needling to do something, did not try to re-create Z100. He recreated WPLJ.

"They turned it around, and they did a great job. They took it from the jaws of death and turned it into something special again—and gave listeners a reason to believe they were with old friends," says Kerr. "It was brilliant."

"We always seem to have the most success appealing to the masses, as opposed to one niche," adds current programming VP Cuddy, who began with the station in 1989. "Still, I’ve always been a believer that any smart PD can copy your playlist; we’ve always given it that little something extra in between the records, so people never know exactly what’s coming up next.

Since then, ratings have bobbed amid fearless assaults from new competition and tweaked New York competitors. For a good while, Z100 maintained its 12-plus lead, followed by regains at the top by hip-hop WQHT (Hot 97), oldies WCBS-FM, soft AC WLIT and, now, the reborn dance outlet WKTU.

Through it all, WPLJ has remained a well-defined adult top 40, reacting subtly to dramatic changes as the New York radio dial spins through a period of rapid and dramatic change. In fact, it has dominated the nationwide adult top-40 category in the annual Billboard Radio Awards, consistently picking up trophies for station of the year, program director and others.

"WPLJ has always been a positive station. We loved the music, and loved to have a good time," says Kerr. "When I did my show there, I honestly felt like I had a million friends."
Congratulations to WPLJ on 25 years of great music and terrific service to the New York radio-listening community from your friends and partners at Banner Radio.

Banner Radio. The best.

Banner Radio is a Katz Radio Group company.
As we approach the close of our 25th anniversary year I thought it might be interesting to poll our employees as to whom they would consider the most influential individual in the development of WPLJ...who they thought was the person most responsible for guiding WPLJ to be one of the preeminent FM stations in America.

Now the criteria was extremely tough. This individual would have to have an incredible range of skills and talents. They would have to be great leaders, inspiring motivators, know a hit record when they heard it, be able to produce concerts, create unbelievable promotions and deal with demanding clients. They must possess great wisdom and understanding to help them build and nurture the best talent roster in the country. And because this is New York City, they would be required to have an amazing competitive drive tempered always with compassion, honesty and ethics.

And lastly, I think the individual who will receive this designation is the type of person who would gladly stand comfortably and proudly behind the scenes as other people at the station do the interviews, win all the awards and get the public recognition.

So the votes are in Tom and as you can see below, it was unanimous...
Ethnic Radio’s Potent, Growing Niche Stations Cater To ‘Separate Marketplace’

BY STEVE KNONPER

If you speak Portuguese and live in the vicinity of New Bedford, Mass., chances are WJFD is among the stations present on your car radio. As the single Portuguese-language station in the market (according to Arbitron), WJFD has a built-in audience of about 150,000 listeners a week. While it’s probably not beamed for lost time, the station is one of those that could become remanded in the future. Forgive me, but my job is to focus on the existing frequency as it exists today. Many foreign-language broadcasters, Unmacht says, are in local marketing agreements with bigger companies.

Even so, when surrounded by massive American rock and talk stations, can foreign-language stations make money? It’s because of the niche. A soy-sauce company will automatically hit a large, predisposed audience on a Japanese-language station, opposed to putting that [advertisement] on KISS in Los Angeles, where you’d have 90%,” Unmacht says. “You’d have more potential targets, but you’d have a lot of waste.”

With the exception of Spanish-language radio, which has grown steadily over the past decade from a loose coalition of low-power mom-and-pop operations to a successful national format, foreign-language broadcasters on FM or AM rarely seem to make a blip in the Arbitron ratings. Their advertisers tend to be local businesses, such as grocery stores in Chicago's Polish-American neighborhoods and restaurants in San Francisco’s Chinese districts.

Thus, foreign-language outlets can make plenty of money—Chinese, according to some estimates, make up about 30% of San Francisco’s population—but they’re practically anonymous to the broader American radio market.

“Hispanic stations don’t belong to Arbitron. We’re not in the ratings. We work with [advertisers] every day, and they’re there to serve Polish. Get your message across this station does for them,” says Jerry Orbecki, sales manager of WPNA Chicago, run by the Polish National Alliance out of Oak Park, Ill., for 22 years. “We don’t worry about it. I don’t compete with the bigger [Chicago] stations that are 50,000-100,000 watts, and they don’t worry about us.”

Orbecki adds, though, that he would like to expand his advertising base to larger national chains. “My people go to Jewel and Dominicks and they drink Coca-Cola and Budweiser, but I’m not getting anything from these people. Sure, I’d like to do it, but [Arbitron] doesn’t make a book in Polish.”

Arbitron has recently made substantial efforts to include Spanish-speaking listeners in its surveys, particularly in highly ethnic markets like Los Angeles and Miami. Concurrently, as Arbitron began adequately counting Spanish-speaking listeners, Spanish-language stations shot to the top of the ratings.

Still, some non-Spanish foreign programmers say they’re realistic and don’t expect to branch into Portuguese or Polish. In fact, unlike Spanish-language stations—which cater to Hispanics, the country’s fastest-growing minority group—that foreign stations are stuck in their regional niche. “You just can’t do this in Kansas City or Minneapolis,” Arbona says. “I get calls from small markets all the time: ‘Can you do my station in the Midwest?’ No!” For the Arbitron reports, Asian (radio) is only significant in five major markets—San Francisco, Los Angeles, Houston, Chicago, maybe Seattle. And then it begins to taper down. “I do see the Arbitron people figuring a way of rating the audience,” Arbona adds. “When that happens, you’ll see a huge jump in this. What you’ll see is a proliferation of stations in the top 10 markets. There’s a lot more expanding to be done. The audience is huge.”

If you’re a foreign-language programmer, worry that their days may be numbered. In Chicago, ethnic radio broadcasting began in the ‘30s, when immigrants streamed to town from all over the world to find American jobs. Roy Bellavia, GM of the time-brokered

(Continued on next page)
**New York Gets ‘New Country’ In Y107**

**Station To Cover Primarily City’s Suburban Regions**

This story was prepared by Airplay Monitor editor Sean Ross and Country Airplay Monitor managing editor Phyllis Stork.

Call it the day country music lived. On Dec. 5, with Odyssey Communities’ WYNY (‘Y107’) taking the Plains, N.Y.’s flip from rock to “New Country Y107,” suburban New York regained the radio format it has been missing on a regional basis since Feb.

Odyssey’s plan to extend its signal throughout the area surrounding New York is a work in progress. WRXG is simulating its country format on another 101.1 outlet, oldies station WZVU Monmouth, N.J., and on Dec. 13, planned to add album WWBH.

**BARGEMUSIC SETS NEW COURSE ON WNYC, NPR**

(Continued from preceding page)

modest stage for the Brandenburgs. Cellist Fred Sherry, the music director for the group, says they are "drawn to such intimate digs for the same reason as the audience: "The surroundings are attuned to this kind of music, and the audience...has a connection with them, having a conversation rather than lecturing."

Walker adds that she would like to see the Bargemusic broadcast develop into a fuller partnership between the organization and WNYC. Irwin Schniedermann, an attorney on the board of directors of both WNYC and Bargemusic, echoes Walker’s enthusiasm, adding that a regular concert series to complement the station’s broadcasts from the Brooklyn Museum Collection would be ideal.

Since 1989, WNYC has produced programs of chamber music played at the Brooklyn Museum’s 1,250-seat Concert Hall. "This is a way to get some of the best music and musicians in the country in the area where they live," says Schniedermann. "But we want to take the next step, to bring the music to the suburbs of New York."

Walker says the station will try to have at least one concert a month, with some features of the program being common to both. WNYC will produce a series of programs of contemporary music, with an emphasis on American music, that will run for 26 weeks, and WYNY will present an afternoon series that will run for 13 weeks.

**ETHNIC RADIO’S POTENT, Growing Niche**

(Continued from preceding page)

WBSB-AM Chico, says that his station began in 1925 and showcased popular programs for Yiddish, Polish, Czech, and Greek audiences. "Since the mid-’90s,” he says, “we’ve been expanded our programming to include a variety of ethnic musical styles, including Salsa, Spanish, and Thai, and we’ve added a lot of local content.”

Brooks, who runs a weekly show on WBSB, says that the station has been a center for the local Latino community for years. "We’ve been a place for people to come together and celebrate their culture,” he says.

But Sutter says that WBSB, which has been a mainstay of the Chico community for decades, is facing competition from newer stations that have come onto the air in recent years. "We’re not in a position to compete with them,” he says. "But we’re still here, and we’re still doing what we’ve been doing for years.”

**Radio**

**December 21, 1996**

**New Adult Contemporary**

<table>
<thead>
<tr>
<th>No.</th>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
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**WFJOY’s key listenership comes from a second influx, which streamed into this country because of liberal immigration laws in the mid-’90s. Soon, he says, even that audience will disappear.**

"The young children have nothing to do with the station,” Diies says. "The seniors are passing away. While we have the numbers we have, we’ll do fine. But immigration has stopped, and the young people are becoming assimilated, themselves, so they’re not listening at all. They go with American stations.

"What then, is the future of WFJOY’s station? He hints that he might consider buyout offers but won’t say for sure whether that’s months or years down the road. "I’m 72, and I’m in good health,” he says, "but the end comes to everything.“
SMALL MENTAL WINKING BY BORROWED COLLEGE DROPOUTS

This is an interesting perspective on the young Phish fans' tolerance and tendency to half-asleep at gigs. Of course, the legions of fans collected by the jam-happy Vermont band since then would beg to differ. And besides, the band members have their digressions. Phish fans might instead begrudge Phish its No. 24 Modern Rock Tracks hit, the straight-ahead, neo-Southern rocker "Free."

Despite its seductive pop sound, "Free" has the advantage of open-ended interpretation for those who admire the amorphous, according to Phish bassist Mike Gordon. "That's one thing we're known for, it's the flexibility of the band's new Electra album, "Billy Breathes."
The song—sung by Phish guitarist Trey Anastasio and written by Anastasio and lyricist Tom Marshall—could be about how "you're free because your partner is floating in the ocean," or "you're in a relationship," Gordon says. "A lot of people don't realize that it could be a tragic tale, and not necessarily for the teller. And I could see how some people might think it's about

NOTICE

drugs, either being high or kicking the habit or even kicking the bucket, I suppose. Also, Trey and I have talked a lot lately about the sense of floating we've felt while jamming. And that can be freeing, like you're relaxed and have a view of the whole world. But I never would be the one to say that or it can make you a little anxious, like you're ungrounded and aren't sure what to do next."

After the jazzy extrapolations of past Phish tales, the band felt moved to play "more groove-oriented and rock'n'roll" on "Billy Breathes," Morgan says. "In the recent years, we've been really pounding out a chords trying to elicit as much energy possible, a song more visceral and less intellectual. And we've been leaning toward singing more from the heart, and to do that, you have to sing lyrics you understand. There are songs we've written and we've been playing for a long time that I have no idea what they mean. We've been together for 13 years now, and I guess as we've gotten older, meaning has become more important to us."
Shareholders Approve CBS/Infinity Merger: Hungry Audience Slurps Up Mancow Album

The three owned-and-operated affiliates of WCIN Cincinnati's Classic Hits have encountered less-than-promising fates. WCKN Myrtle Beach, S.C., and WCOO New Bern, N.C., are off the air, while WCKO Norfolk, Va., is in the process of shutting down. Meanwhile, is up for sale. Flagship WCIN is still waiting for its county commissioners to sign over the land for a new tower site that will let the station operate at its licensed 5,000 watts, instead of the 1,000 watts it's utilizing now.

Let your fingers do the rumor mending: Months ago, there was talk that modern WRAX Birmingham, Ala., was going to move to the frequency of its duplyopor partner; top 40 WMXQ (Mix 95.3). WMXQ eventually went soft as a WYFS, but there may have been some basis for the rumors, because the new edition of the Birmingham Yellow Pages has a logo for X94.5 and the station is now listing X94 as a part of its lineup. The phone book went to press before WMXQ's flip and came out afterward.

By the time you read this, religious KHIS Bakersfield, Calif., will have flipped to KSMJ, which not only sounds like some crooked jazz, it is. Broadcast Architecture in Princeton, N.J., is completing the Dec. 12 format change. Beasley Communications has begun operations, with GM John Sayles overseeing the station. Beasley partners in Princeton include WOR, a member of the Beasley Broadcast Group. The station, which has been active since April, has been in the new format since the station went on the air.

FOLKS: TRADING RAIN FOR WIND
Alan Sledge is named PD at country WUSN (Q102) Chicago from the same position at KMPX Seattle. Former US99 PD Dean McNeil is upped to director of programming, promotions, and sales. Meanwhile, all three stations have been active in the new format since the station went on the air.

Among rumors of more changes, PD Steve Young exits album WNEW New York for another station, while WXTU Philadelphia PD Kevin O'Neal is out. No replacement has been named.

Brad Gleason, operations manager of AC/rock combo WNSN/WQLZ Springfield, Ill., is now the new assistant PD/morning host at modern AC WHTB (White). The station, which has been active since April, has been in the new format since the station went on the air.

NEWS IN THE MORNING
KHSW Monroe, La., has found its new morning host to the hall at sister station KYSW (Star 98.7). Gary Spears (formerly of WBRM-FM/RB [96]) has been named by new GM Tracey Lott and new sidekick Steve Reynolds from Premiere Radio. The show will be produced by WBRM's Morning Crew, formerly of Rick Star's afternoon show on KYSW.

WBBM welcomes Eddie and John host the morning crew. "It just happens that [even though] some of those songs are slow and R&B, they're still the songs we have to play. They just make us happy. We're the strongest of them.

WPOW has augmented its programming to include more of the oldies, and its new format has been active since April, has been in the new format since the station went on the air.}
Newsmakers

The New York chapter of the National Academy of Recording Arts and Sciences (NARAS) hosted its second Heroes Awards Dec. 5 at the Laura Belle supper club in New York. In addition to Billboard deputy editor Irv Lichtman, those honored for their contributions to the local recording industry and community were GRP president Tommy LiPuma, composer Michael Kamen, and recording artists LL Cool J and Suzanne Vega. Award presenters were Atlantic Records co-chairman Ahmet Ertegun, Billboard director of strategic planning Ken Schlager, artist/composer Randy Newman, and performer Nona Hendryx, who serves as governor of NARAS' New York chapter. Proceeds from the awards dinner will support the New York chapter's music education and professional development programs.

Socializing following the awards ceremony, from left, are GRP president Tommy LiPuma, artist/composer Randy Newman, producer Russ Titelman, Elektra Entertainment Group president and a 1995 Heroes Award recipient Seymour Stein, and Billboard editor in chief Timothy White.

Celebrating the Heroes Awards, in the back row, from left, are Billboard deputy editor Irv Lichtman, NARAS president/CEO Michael Greene, and NARAS New York chapter president and BMI VP of writer/publisher relations Charlie Feldman. In the front row, from left, are artists LL Cool J and Suzanne Vega, GRP president Tommy LiPuma, composer Michael Kamen, and Atlantic Records co-chairman Ahmet Ertegun.

The gang gathers together. Shown, from left, are NARAS president/CEO Michael Greene, Billboard director of strategic planning Ken Schlager, artist/composer Randy Newman, GRP president Tommy LiPuma, composer Michael Kamen, Atlantic Records co-chairman Ahmet Ertegun, songwriter/performer Suzanne Vega, BMI VP of writer/publisher relations Charlie Feldman, who serves as president of NARAS' New York chapter; WBLS New York DJ Frankie Crocker, who was master of ceremonies for the event; and governor of NARAS' New York chapter Nona Hendryx.

Rap star LL Cool J expresses his gratitude for the recognition.
particularly in the highly competitive U.S. market.

The British music industry only recently began creating a separate black music category. Although all British music reaches the U.S., labels here tend not to have separate black music departments, although some, like EMU's Cooltempo get airplay on urban stations with the aid of the idea. Columbia Records U.K. believes it is the first major to have a head of black music who works with the likes of Matthew Ross to the post in November.

Until the beginning of the '90s, there were few TV or radio outlets specifically dealing with black music. Now there are two black music award shows competing for media attention. The first Music of Black Origin (MOBO) Awards was held in London in November and broadcast to most regions on the MTV network Nov. 21 (Billboard, Dec. 11). MOBO organizers say their awards complement the Black Music Awards (BMA) held in September. The MOBOs are the opposite of the BMA in that they include nominations from white acts, such as UB40 or Jamiroquai, who work in predominantly black musical forms like reggae or soul. The International Dance Awards in January also have a strong R&B contingent, although it is not as black specific.

Jazzie B. of Soul II Soul, who recently inked a new worldwide deal with Island Records label R&B & Bway, won the MOBO Choice Contribution Award. "The good thing about the MOBOs was they covered everything that was in demand here," he says. "In the U.K. there's this fantastic melting pot of genres. So much has changed in this country in recent years, and we have so much to be proud of."

Having more than one awards show helps draw attention to black music, but it is also confusing. "We need a universal way to promote black music," he says. "We need two happening in the space of three months," says Morrison. This, he argues, would enhance the awareness of the Soul Train Awards in the U.S.

"The main problem is money. With the MTV Video Music Awards, you're talking in terms of millions of pounds; we're talking thousands for the BMAs," he says. "Money could solve a lot of problems.

The situation with award shows is symptomatic of the state of the British R&B community. There are many organizations working on specific agendas but no single strong coordinating umbrella for black musicians and executives.

Many were encouraged by the formation in 1994 of the British R&B Assn. (BRBA), which came together with a specific aim of creating a R&B chart. This, argued the association, would help expose soul, swing and rap artists here and abroad. Since early 1995, the chart has been carried in trade and consumer publications, as well as appearing on broadcast stations such as the British Kiss FM.

Go! Discs artist Gabrielle—whose second album, "Gabrielle," has sold 220,000 copies, according to the label—says she has not directly benefited from the chart, as she is perceived as more of a pop artist. Nevertheless, she is in favor of it. "It does enable you to have a wider audience," she says. "If you're a pop artist and the chart is a good idea it gets more people to play R&B tunes.

Morrison, a recent addition to the R&B & Bway management, says, "The R&B chart has definitely helped me. Anything that allows my record to be heard by the public is a good thing."

Having successfully launched the chart, they are now thinking about more on educational issues, such as providing seminars at music industry conferences and ensuring that young black musicians get access to studios and training.

At present, there is no unified organization representing the interests of the black music industry here. After the collapse of the Black Music Industry Assn. in 1993, the Black Music Assn. took over some of the work of making representations to the mainstream industry.

The International Assn. of African-American Musicians set up an organization in the U.K., but it has so far provided the single focus the industry needs.

Terry Anderson, a freelance A&R consultant working for RCA with new acts such as Original Sin, says, "There's still a great room for change, but the chart proves that we can get our kind of music, we're not going to get the music industry to listen to us."

Other music programs have discovered that airing home-grown R&B need not alienate existing audiences.

"It's only lately that we've had that genre of music on TV. What has been helpful is that established TV programs have now started including some of those different kinds of acts. That's given the music and them a lot of credibility," he says. "The charts are a step forward for R&B and remaining groups that feed into the mainstream talent pool in much the same way that dance and indie radio and press build stars for top 40.

Most in the industry are happy that these outlets have been created and are unwilling to embark on further separate structures for black music. Economically, it makes little sense in the U.K., where the black population is no more than 1.8% of the 35 million inhabitants, according to government figures.

"I don't think we need a starting ground, but we have to have the core audience," says Jazze B. "At the end of the day, there's only one top 10." As a British artist and producer who has experienced U.S. success since the late '80s, Jazze B. has a unique perspective on the issue. More separation would be "a terrible thing," he says. "Culturally, we are not used to that. It's more beneficial to have that melting pot that we have.

With his long-term view, Jazze B. can see the strides that have already been made. "No one said it was going to be easy. When I was looking for a deal, there wasn't a black person in sight. Now there are successful A&R men and women, and there are many more black artists."

Morrison is in favor of setting up black divisions here. But, he says, "It's the perfect time—remember everything was made and how, there's no focus, we're not going to get the music industry to listen to us."

Media Attention

The first half of the '90s has seen a growth in media attention to black music of all forms. Dance music station Kiss 100 FM, which started broadcasting in 1991 in London and now has a second outlet in Manchester, has featured R&B artists in its programming mix. Other stations, such as Choice in south London and Birmingham, have helped make R&B's Radio 1 take more notice of black music, while all stations in the country are losing core youth audiences to pirate broadcasters.

The growth of cable TV has also helped encourage niche programming and given R&B music new outlets. International TV shows such as MTV's "The World at Your Door" have been playing a part in breaking mainstream pop acts such as Spice Girls and Peter Andre (Billboard Nov. 2), but initially it is in the discovery of black music that is paying off.

Terrestrial TV has also found that R&B is a lucrative source of income. In April this year, national broadcaster Channel 4 aired "Flava," a late-night series on R&B music produced by the independent Brighter Pictures. The show received a fantastic melting pot of acts and material, which is to be repeated.

"In the household, African-American Musicians' Awards was the only occasion they were given a platform," he says. "This, he argues, has led to a situation where the singer who was part of the group has made it public that she would like to sign directly to a black label. Several black newcomers are already developing acts Euro Colly and Hilary. "British acts have to appeal to daytime radio (in the U.K.), and they tend to get watered down to be successful," Robinson says.

"Some people think that is all the black music, but it is not; it just ends up with the lowest common denominator of this kind of music. We are not allowed the scope—all R&B music is put in the same category." Another problem faced by up-and-coming acts is the lack of new models on TV. Says Gabby Morris, "The R&B heroes were American. I grew up listening to Haircut 100 and Culture Club, as well as Bobby Wor-}

The result, says Jazze B., is that "we are still trying to emulate America, from a visual and an attitude point of view. I keep telling people that I met, 'Why are you trying to be something you're not? You're half-American and half-English."

Oliver Smallman of First Avenue Records, home to Eternal, and Morris, says Eternal has given up trying to record for the U.S. market from the U.K. and will record its next album in the States.

All are convinced that the last thing they should do is to use an old English adage—'If you can't beat them, join them'—or try and sell the U.S. more of what it already has.

Says Hayden, "We have to make music that runs parallel to what is going on in the U.S., but we should not do what they are doing. U.S. audiences always want more. The difference here is that the U.S. business is to expand, it needs to do so internationally. This year has seen A&R and marketing spending put behind domestic R&B acts. Without the promise of international revenue streams, production budgets will remain limited, making lack of success overseas a full-shouldering problem."

Thankfully, many British acts are cutting it abroad. RCA U.K.'s Martine Gonzalez, who has been in the industry for many years and while not in the spotlight at home, are finding Japanese audiences receptive. British audiences tend to be more receptive to all kinds of music, and this can lead to mass media exposure for soul and swing beat acts being made known of their being confined to the R&B or soul market. As an example, if Jazze B. or Carroll can become part of the pop mainstream in the U.K. without many eyebrows being raised. The R&B pop crossover produced by this radio environment is ideal for European and Asian markets, where harder-edged R&B goes against the grain.

This crossover product can be a disadvantage in terms of translating the act's sound to the U.S. Dome's Robinson has had some success with American material, mainly through gaining exposure on the U.S. and international networks (although the singer has made it public that she would like to sign directly to a black label). The sales success of Gabby Morris, the U.K.'s MN8, has seen many labels auditioning acts.

"The British have more self-prophesying, he says. "Numerically speaking, ethnic minorities are underrepresented in the media.
ATLANTIC BRINGING MORRISON'S BRITISH R&B FLAVOR STATESIDE

(Continued from page 1)

for the artist in January.

Morrison's rise has been the most spectacular event in British R&B this year. Signed to the Eternity label of WEA U.K., his breakthrough came in April when "Return Of The Mack," a bass-driven and tumbling R&B cut that showcases Morrison's falsetto vocals, spent two weeks at No. 1 and 12 weeks in the top 10 of the "official" U.K. singles charts. Since then, he has had two more top 10 singles, and he is currently on tour in the U.K. While physically projecting the image of a streetwise British tough guy, Morrison's extensive media coverage has focused on his "home-made good" image and his positive attitude toward life. He has a devoted female following, which is not uncommon to the teen market or to R&B fans.

Morrison, who is known as "the Mack," has made extensive promotional visits to key European territories, and the effort has paid off handsomely: The "Return" single has sold more than 2 million copies in the U.K. and the rest of Europe, while his album, also called "Return Of The Mack," has sold 400,000 units in Australia, according to WEA. Australia has also picked up the Morrison vibe; platinum sales (more than 75,000 units) of the single were reached after a two-week promo tour there in September.

Now the aim is to break Morrison in the home of soul and swingbeat, the U.S.

Attempts to move British R&B stars to the U.S. have not always met with success. Competition is fierce, as WEA U.K.'s head of international, Hassan Choudhury, concedes. "But I think people are still interested in British music," he says. "If we've got something to what's been played there, then I think we have a good chance."

Choudhury points to Morrison's across-the-board appeal, citing his recent wins in the Music Biz black and soul (MOBO) Awards, the Rock Music Awards in September, and his nomination for the mostly white, indie-rock dominated Mercury Music Prize.

"He can get a Mercury nomination and still go out and do [teen magazine] Smash Hit," says Choudhury.

His manager, Johnny Laves, is also undaunted by the idea of breaking into the U.S. market. "I'm convinced the Americans will buy into it," he says. "For me, it's not about whether he's British. The question is, Are his songs good? Can he perform? Does he interview well? The answer is 'yes' to all of those."

Morrison, for his part, says he is jumping at the bit. "I've been ready for America since '96, when we released [the white label single] "Crazy,"" he says. "I'm hungry and ready to get my top 10." Though 1996 has been Morrison's year, the setup goes back more than three years. Lawes started working with Morrison shortly after he had come back to the U.K. after living in Florida during 1993.

Lawes was impressed with the artist's songs, he says, but "it was his determination and the fact that he was more of a showman that made me work with him. You could tell he was hungry."

Morrison says he built his following from the ground up. "I spent a year, which I call my 'apprenticeship,' of going through the white-label process, underground shows, pirate radio stations, and just putting records out. It's great not to have to deal with contracts and deals and things, when you make a record in one night, press it up the next day, then pirate radio gets on it and it starts to happen."

That year of working the under-

ground—with two singles, "Changed" and "Crazy," released through indie distributor Jetarata—put him in a better position to go to a major, says Morrison. "If I'd done it the other way around, with a [major] deal from nowhere trying to sell back to my own people, it would have been twice as hard," he says. "The fact that I came from the underground made it easier in the transition to the mainstream."

Mickey D, Eternal's head of A&R, and Clive Black, then head of WEA U.K.'s A&R, signed the singer on the strength of the video for "Crazy" and after seeing him headline an underground show in Manchester's Moss Side district. "There were 3,000 people there, and we were only on our second white-label [release]," says Morrison. "There are some acts with major deals who can't get that kind of following."

At Aimey's Records, an independent retailer in the center of Mor-

(Continued on next page)

BRITISH HIP-HOP COMES TO THE FORE

(Continued from page 1)

Awards here, has been picked to break through—since promotional copies of its "Dettwork South East" album circulate nationally. Now it's licensed to Avey's Anti-Static label, the set is due for release Jan. 27. It was preceded by a vinyl-only 12-inch release of the title track on a orazus latest album has made direct to the hip-hop market, where it is believed they will slowly develop a broader fan base.

So's "114 Or Bust—The Replumbing," released by Downtown Entertainment/Kirkin on Oct. 29, was mastered at New York's Sterling Sound studio. American hip-hop

(Continued from page 1)

industry promotes home-grown acts

(Continued from preceding page)

and music, and we can use that to our advantage."

A&R consultant who says artists and executives alike must make the changes. "Within the industry, we have to start thinking about these acts and shouting very loud about the different forms of music. The artists have to recognize that they have to be genuinely international, not just focused on the U.K."

All eyes on this side of the pond will be watching Morrison as he tries to take on the U.S. next year. A lot is resting on his performance in terms of pride, if nothing else. As wave after wave of guitar bands fail to capture the imagination of U.S. buy-

ers, there is hope that another sec-

tor of British music can find a home in the States, a market that is undoubtedly R&B's springboard to the rest of the world.

INDUSTRY PROMOTES HOME-GROWN ACTS

(Continued from preceding page)

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.

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LIQUOR ADS BREW CONTROVERSY AT RADIO
(Continued from page 1)

Jansen said the FTC “does not either confirm nor deny an investi-
gation.”

An NAB representative says that the group is “continuing to monitor
the situation.”

Adding fuel to the controversy is a recent letter from Alaska Gover-
nor Tony Knowles asking the FCC to initiate a rulemaking that would
put advertising involving hard liquor industry does not choose
to comply with its former voluntary code.

Knowles also sent a letter to the Distilled Spirits Council of the U.S.
(DISCUS), asking that the voluntary ban be put in place again.

Knowles said there is no evi-
dence that Alaskan radio and TV
stations would be affected. He
warned that the ban not only
affects stations in Anchorage
but could also have a negative
impact on the economy.

While MADD has not yet men-
tioned those possible scenarios,
and in fact does not advocate a
full ban on alcohol advertising,
the group has written President
Clinton and Federal Communi-
cations Commission (FCC) chair-
man Reed Hundt to urge restri-
ctions.

Meanwhile, the Fair Trade
Commission (FTC) has begun an
investigation to determine if beer
and hard liquor manufacturers are
attempting to influence children
by advertising on radio stations.

Stroh general counsel George
Kuehn confirms that the company
has received an FTC subpoena,
which called for a “Schlitz Malt Liquor ad dissem-
inated by Stroh.” The spot ran last
June on MTV’s “My So-Called Life” during an early-evening time
slot, when young people are in the
audience.

Kuehn says Stroh replied to
the inquiry by saying that the com-
pany did not purchase an ad for that
time period and that it was run
there due to mistaken placement
by the network. MTV has not re-
sponded.

Stroh spokesman Lleven Gove
would not comment on the probe.

“Intending to cooperate with the FTC to assure them that
our advertising is held appropri-
ate. Our advertising is and always
has been conducted with responsi-
bility, directed at consumers of
legal drinking age.”

FTC spokeswoman Bonnie
Miller

FOR THE RECORD

Jon Baker, founder and presi-
dent/CEO of Gee Street Records, was
misidentified in a story on the
V2 Music Group (Billboard, Dec.
14). V2 is acquiring a controlling inter-

est in Gee Street.

son’s hometown of Leicester, chief
executive officer Andy Smith says local
support for Morrison was huge.

“When the first white label from Jetstar came out in 1994, we said
margins on mixes and music, and we
had to make the label much
better, got his face in the right places
around here, and he’d already got
a name for himself for one rea-
son and another, and the pirate sta-
tion Fresh FM was behind him.”

Leicester’s sizable black and
Asian populations fueled the initial
demand, says Smith.

For the artist’s U.S. launch, Mor-
rison’s image—until now very much
in the classic ’80s style of gold chains
and black leather—has been toned
down.

Promotional copies of the single
“Return Of The Mack” are current-
ly doing the rounds as a white label
and being “leaked” to Atlantic to R&B radio stations. This will be fol-
lowed in January with servicing to
top pop radio, the release of the sin-
gle with full packaging, and a two-
week promotional tour by Morrison
starting Jan. 12.

The album is tentatively set for
an April release in the States, accord-

ing to a label spokesperson.

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

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B1106
MCA, SEAGRAM ASSAILED FOR GRAPHIC LYRICS

(Continued from page 3)

World Entertainment, saying that it feels as if she has to choose between rocking these kinds of records or at a mini-

mum make a commitment to limiting their sale to children."

That's a concern for CFO of Trans World, says that the chain places prominent signs in its stores explain-
ing the recording industry's parental

*record* as well as foreign and domestic. During the

Second, the company's manufacturing arm off the

“we already have half of that,” he says, referring to the city’s

$4 million and the $1 million invest-

ed by Foster and McElroy. “We’re confident we’ll be able to raise the balance through private investors,” he

says. “If not, we’ll proceed on our own at a reduced rate of growth.”

Abdullah estimates the ideal total cost for the four-year peri-

od at $90-150 million.

When up and running, the compa-

ny expects to have an annual pro-

duction capacity of less than 20,000 Do and 25 million cassettes. The compa-

ny also plans to manufacture DVDs.

On the distribution side, Y Man-

ufacturing & Distribution has set up long-term relationships with Feder-

al Express and UPS for product delivery.

Abdullah identifies four key dis-

tribution elements: “We’re servicing retail chains, rackjobbers and one-

stops, the Army/Air Force Exchange Stores to serve the military, and for international territories, we’re licensing by country or region,” he says.

In addition to the music group, the corporation has Y Publishing, which manages the corporation’s publishing

rights and administrative functions. Y Filmco, a full-service group

film and music video production company, complete with editing and

post-production facilities, and Multi-

tracks, a multimedia entity that

comprises graphic design, illustra-

tion, and computer programming services.

The most ambitious component of the

fledgling corporation is Y Man-

ufacturing & Distribution, a three-

phased operation that is witnessing a

storm due to the warm buyers that an album contains explicit

lyrics.

Russ Solomon, president of Tower,

says, “We don’t sell that stuff to chil-

dren, and we never have, and that’s

right.”

At the press conference, Tucker

said, “Gangsta rap, containing those

insults to label Erato, where these

lyrics are, are driven, drug-driven, vio-

lence-driven, and the bottom line for these drooling corporate executives—

which is their stock price—is the

appeal, the social responsibility, the

international charge,” he said.

Christian Pinkston, director of

communications for Empower Amer-

ica, says that Bronfman contacted the chorus because of the

alarms concerns after reports circulat-

ed that MCA was negotiating to buy

by 30% of Interscope. In a press confer-

ence Feb. 11, Bennett and Tucker condemned five major record compa-

nies (Warner, Sony, EMI, PolyGram, and Sony) for stating committed not to release any specific music which this compa-
nies deems to be objectionable.

Krauss wrote to Bronfman several weeks ago, after recent Interscope releases began to appear, the top of the charts. “The

letter was not answered,” Bennett called the Seagram chief Dec. 9, the day before the conference, according to Pinkston, “Bronfman said he was proud of what they were putting out,” Pinkston says. “He said the material

panned their review. So we took it to the other labels.”

Although MCA was the focus of the latest attack, Empower America promised that pressure would con-

inue on the other major record compa-

nies.

PIRES CONQUERS PORTUGAL WITH DG CHOPIN SET

(Continued from page 7)

The album’s international launch
took place at the home of a promi-

nent patron of music in the pic-

turesque and palatial-stown of Sintra, in the hills west of Lisbon. Wide media coverage of this event, which included a performance by Pires himself, will help generate much interest.

Undoubtedly, the CD’s primary appeal, apart from Chopin’s poetic and alluring music, is Pires himself, a young musician who recently

in a farm in a remote part of northern Portugal.

Commemorating with her growing international reputation, the pianist is a popular performer in Portugal, where she plays often, mostly in Lis-

bon and the northern city of Porto.

Says Joao Bastos, director of nation-

al public radio RDP 2 and former artistic director of the National Opera of Portugal, “She is as well-

known here as Placido Domingo. She is one of our greatest interpreters and a very important personality.”

She subsequently performed in London and New York and appeared with Claudio Abbado, with whom she later recorded four Mozart piano concer-

tos with the Vienna Philharmonic and the Chamber Orchestra of Europe. She has recorded exclusive-

ly for DG.

With DG, Pires has furthered her command of the classical-period concerto, which is a more modern repertoire, often in company with French violinist Augustin Dumay, with whom she recently formed a trio that included Chinese cellist Jiaang Wang.

I have very small hands,” she con-

fides, “so I must choose my repert-

oire carefully. I played a lot of 20th-

century music when I was younger,

but with time, I realized that much of it was written for larger hands. With some works I feel more comfortable in a chamber setting; physically, it’s somewhat easier. That’s why I can approach composers that I would not play alone.”

Her complete cycle of Mozart Piano Sonatas has won her both acclaim and awards (the Grand Prix in 1990 for her recording of the CD Compact Prize, both in 1990), while with Dumay, she has released highly praised recordings of works by Grieg, Franck, Debussy, and Ravel.

Her versions of Chopin’s ‘Pre-

ludes’ and the Second Piano Con-

certo, with the Royal Philharmonic Orchestra under the direction of Andre Previn, were also widely acclaimed and raised expectations for “Nocturnes.” The highly articu-

late Pires says, “The only thing the ‘Preludes’ and the ‘Nocturnes’ have in common is their short length and their rel-

atively free form. They are similar-

nly ends.”

She sees Chopin’s music in human-

istic, almost existential terms. “The ‘Preludes’ have a dramatic or emo-

tional charge,” she says, “while the ‘Nocturnes’ are very tender. They have another meaning alto-

gether. They are like a person who has different sides. They are not one di-

verse, but they are not there any-

more. Or when a person accepts the condition of being alive, and the feel-

ings of suffering have become free.”

She goes on to point out that the 21 “Nocturnes,” which Chopin wrote over the course of his life, are repres-

entative of his entire oeuvre.

This blend of rigor and searching

inquiry is common to both Pires and the composer whose work she so

liptly captures on disc and in per-

formance. “She’s at a very important

point in her career,” says Poly-

Gram’s Vaz. “She is performing a lot, and her popularity is growing.

Her other records have always done well here, but nothing like this.”

RECORDING PLANS

Roger Wright, DG’s VP for A&R, in Hamburg, concurs. “She’s an artist at the peak of her powers, who obviously has high commercial potential. This CD was already iden-

tified as a priority release before its success in Portugal.”

Recording plans include Chopin’s “E Minor Piano Concerto” with Emmanuel Krivine and the Chamber Orchestra of Europe; works by Schu-

bert, both alone and with Dumay and Wang; and violin sonatas of Beethoven with Dumay. In September, she performed Mozart’s “Piano Concerto No. 9” with Ricardo Chailly

and the Concertgebouw Orchestra in Seoul, South Korea, Beijing, Tokyo; and Osaka, Japan. Her 1997 tour schedule includes dates in Tokyo and throughout Europe until April, with U.S. dates slated for later in the year.

“I didn’t have a lot of contact with [music] when I was a child,” the pianist says. “But I totally fell in love with jazz when I got older. I love all kinds of music. I don’t make a distinction between playing and listening. If I can’t play something, I’m happy just to listen. To play, you must start by being able to listen. So playing is a way of listening.”
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BILBOARD DECEMBER 21, 1996

hour Nov. 25. It became law Dec. 1.
In keeping with the government's lack of candor on the issue, the music industry was not informed of the document's appearance in the Lords. The affected record companies and musicians because aware of its passage into law only when parliamentary records of the Lords discussion were published the following day.

Those records show that the copyright regulations were unamended in the Lords, which means that artists now have a legal right to broadcast royalty income for the first time. However, the music industry's plea for the regulations to close a loophole in existing copyright legislation were ignored.

Under the Copyright Act of 1988, public establishments such as bars and shops pay a royalty if they play music to their customers. However, they are not liable for payments if they play radio or music TV broadcasts for the enjoyment of their clientele. A united front of music-industry organizations argued unsuccessfully for this anomaly to be corrected.

The music industry was affected by the regulations, though, even before their passage into law. At the end of 1995, aware of the regulations' impending arrival, the International Managers Forum (IMF) and its offshoot, the Assoc. of United Recording Artists (AURA) did a deal with labels' collecting body Phonographic Performance Limited that effectively raised performers' share of broadcast royalty income from 32.5% to 50%.

While welcoming this increase, IMF chairman John Glover says it may now be the center of legal action. He points out that the European Union document that precipitated the new regulations—the so-called Rental Directive—required that the new copyright provisions be adopted into U.K. law by July 1, 1994. He states that artists have been deeply irritated by the amount of money they have missed out on collecting because of the 29-month delay in implementation.

"There are whole groups of performers all considering what to do about this issue," Glover says. "They want to do it now." As for the IMF's effective exclusion from the debate in the Lords, Glover says, "It was inevitable that the government was going to rush it through. Because they're so late, they know they are legally in a difficult position."

The government is also in the difficult position of being hugely behind in the opinion polls, with a general election looming in the spring.

Glover says his organization is due to meet with opposition Labour Party leader Tony Blair, the man widely believed to be the next prime minister, in January. Glover says that Blair—a former college-band guitarist who is noted for his closeness to the record industry—has already expressed his receptiveness to the IMF's concerns.

U.K. LAW PASSED

(Continued from page 1)
## Billboard 200 - December 21, 1996

### Top Albums

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<th>Title</th>
<th>Label</th>
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<td>Britney Spears</td>
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<td>Coolio</td>
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### Hot Shots

**Greatest Hits**

- Bob Seger & The Silver Bullet Band
- U2
- Metallica
- Deep Purple
- Guns N' Roses

**SlowBurn**

- Pearl Jam
- Nirvana
- Soundgarden
- Alice in Chains
- The Smashing Pumpkins

**The Hits**

- R.E.M.
- Radiohead
- Oasis
- Green Day
- The White Stripes

**Cultural Stalemate**

- Pearl Jam
- Nirvana
- Soundgarden
- Alice in Chains
- The Smashing Pumpkins

**The Hits of the Week**

- Pearl Jam
- Nirvana
- Soundgarden
- Alice in Chains
- The Smashing Pumpkins

**The Hits of the Month**

- Pearl Jam
- Nirvana
- Soundgarden
- Alice in Chains
- The Smashing Pumpkins

**The Hits of the Year**

- Pearl Jam
- Nirvana
- Soundgarden
- Alice in Chains
- The Smashing Pumpkins

**The Hits of the Decade**

- Pearl Jam
- Nirvana
- Soundgarden
- Alice in Chains
- The Smashing Pumpkins

**The Hits of the Century**

- Pearl Jam
- Nirvana
- Soundgarden
- Alice in Chains
- The Smashing Pumpkins
MAJOR LABELS TAKE AIM AT PLANT SUPPLIERS

(Continued from page 1)

entertainment, particularly EM! Music president/CEO Jim Fiield, and Warner Music International chairman CEO Ramon Lopez Fifeid, who was not available for comment at press time, has publicly said that the industry has no intention of supporting CD material suppliers in this way.

EM! Music senior VP/general coun-

sel and industry advisor, David Leiv.

"[The] long awaited and inevitable ini-

tiation is aimed at pirates, not at

appropriate use and preserving pro-

cuits, but rather those that would use it to sell the music companies a

n the U.S., the agreement report-
edly will not be submitted to the Depart-

ent of Justice and the Federal Trade

Commission. This task is expected to fail to the Recycling Industry Assn. of Amer-

can Paper and Paperboard, which is a

ally with IFPI. "The antitrust position isn't
clear-cut as in Europe," says one execu-

tive familiar with the topic. "But the advice we've gotten is that the agreement stands a very good chance of

At Sony DADC Austria, executive VP Hermann Lutzenberger says, "We obviously support all initiatives which are aimed at stopping any of the illegal uses of piracy. However, he is concerned over the legal implications of the agreement. The real problem is that there's a whole system working outside that grey zone. Due to different intellectual property laws worldwide, this is a huge problem. I can't imagine IFPI might have problems in saying, "Company X is involved in pirate activities," and then it might be difficult to prove.

"There have been some cases in Europe where record companies were of the opinion that so-and-so was a pirate, but we had no proof, it was just a hunch," he adds. "So it would be essential to get wording that is absolutely clear. It's a very big issue, and the major labels have been talking about it for a long time."
THE GRASSY KNOLL
AIMS FOR THE EDGE

Sush efforts to build a base of awareness are essential for overcoming the marketing challenges inherent to an instrumental project like the Grassy Knoll. Davis says: "The Grassy Knoll has no vocals, there's no video, and Bob's face is nowhere to be found on the records — so the band is a tough sell in many ways. That's why on the promo tour, we worked to give each market multiple impressions of the Grassy Knoll. But to grow this thing, the band has to stay out there and win people over.

Earlier this year, the Grassy Knoll landed lucrative opening slots for the likes of Soul Coughing, Cibo Matto, Trans Am, and Cornershop. The band has also played hometown shows like The Grassy Knoll for the Bill & Bimbo's and has been featured as part of the San Francisco Jazz Festival's alternative night for the last two years.

The current touring version of the Grassy Knoll features four guys and a DAT machine, with Green on bass, JD Damerau on guitar, David Revel on drums, and Clyde "the Style" Statiff on trumpet. The band opens its first club tour in mid-January, playing with Cargo Recording act 10 Volts and renewing the in-store/Tailspin-spot strategy. More dates are planned for the spring and Green says he would love to tour with a band like Meat Beat Manifesto or MC 900 Ft. Jesus, whom he feels are kindred spirits. The Grassy Knoll is booked by James Fitzsimmons of the Olympia, Wash.,-based CMR.

Green is casting about for management; his songs are published by Grasy Nolan Publishing/Bag, ASCAP.

In marketing an unknown quantity like the Grassy Knoll, Antilles knows to invest in the future while expecting the unexpected. "You'd have to think that you're going to have an overnight sensation with this sort of music," Mitchell says. "And we don't know what the Grassy Knoll will sell like three albums from now, but we want to be there to find out.

With the evolution of the Grassy Knoll, Green aims for nothing less than a mind-expanding journey. "I've never been a druguser, but whenever I listen to music, I don't stop shit (Miles Davis) or the The Corner or [Pink Floyd's] Meddle," he says. "And the Grassy Knoll shoots for that vibe.

CINRAM ACQUISITION
(Continued from page 6)

according to a statement. In addition to its CD plants in Toronto and Richmond, Cinram has manufacturing facilities in Mexico and France.

DM's sales totaled $82.4 million for the fiscal year ended June 30, according to its statement. The company replicates all formats of CD, including audio, CD-ROM, enhanced CD, Kodak Photo CD, and CD-X game discs.

Capers says DM has always prided itself on being an independent CD manufacturer, distinct from the in-house manufacturing divisions of the major industry giants like Sony Music, the Warner Music Group, and BMG.

"We're neither owned by nor do we own any significant intellectual property content," says Capers. "Customers who come to us don't have to be worried that their music might be snapped up by the in-house owner. That attribute has changed only in that we're more capable than we were before."

ANTI-PIRACY PACT
(Continued from preceding page)

use it. For we don't care for what purpose they use it.

"If the IFPI wants us to stop exporting it to specific countries, it would be easier (than checking how it is used). We cannot stop shipments of the way it is used. We cannot know this, because we ship our product through trading companies."

A spokeswomen for Teiji Kasei confirms it exports OGPC, noting that there are four other companies in Japan producing the material: Mitsubishi Kasei, Sumitomo Dow, Nihon General Electric, and Idemitsu Sekiyu.

"All these major raw materials suppliers are household names," says the president of one of the multinational record companies supporting the IFPI's position, speaking on condition of anonymity. "Up to now, the level of discussion has probably been at the operating level. But these companies have sensitized boards of directors, who would surely not want this to become a public issue. Why not approach them individually with, say, a delegation led by David Fine and Steve Garnett? The chances are, they would do what was right and necessary.

Assistance in preparing this story was provided by Steve McHare in Tokyo.
Monitor Announces Consolidated Year-End Issue

Throughout 1996, consolidation was the big story for radio. As year's end, the consolidation of the Airplay Monitor publications will be the big story at least for one issue. The Country, R&B, Rock, and Top 40 Airplay Monitors are condensing for one special issue dated Dec. 27 that will mail to all Monitor subscribers (in place of their final regular issue, dated Dec. 20).

The special combined issue will feature not only year-end charts for all of Airplay Monitor's regular formats, but also interviews with the No. 1 hitmakers and most influential artists of 1996, including George Strait, 311, Dave Matthews, LL Cool J, Maxwell, Donna Lewis, and Merrill Baimbridge, and interviews with the label VPs of promotion that made the hits in '96.

This issue will include the Arbitron ratings for the entire year, a special analysis of the best talent in music (from the Billboard/Airplay Monitor chart managers, as well as a review of the year in radio by Airplay Monitor editor Sean Ross).

Two special features never seen in a trade magazine's year-end publication will debut in the last issue of the year: combined all-format charts showing the most-played records of the year (or radio overall; and individual year-end charts for more than a hundred RDS formats), meaning that you can see year-end tally for individual stations before Dec. 31.

Amusement Business Offerings: The 1997 Cavalcade Of Acts & Attractions

Amusement Business has just published the 1997 edition of Cavalcade of Acts & Attractions. Known as the best talent sourcebook in show business, Cavalcade is the complete source of looking information for all types of talent buyers in all areas of entertainment, and attractions of the live entertainment industry. This year's edition contains over 200 pages of listings and information.

This annual directory features thousands of listings of acts and shows performing in the United States, Canada, and overseas. Categories include:

- Musical Entertainment: rock, jazz, country, classical, and more
- Theatrical Entertainment: comedians, mime artists, and troupes
- Outdoor Attractions: fireworks, carnivals, ice shows, and rodeos

Ballendorf's 1997 International Buyers Guide Is Now Available

Now in its 38th year, the International Buyers Guide has maintained its worldwide reputation as the No. 1 reference tool for industry professionals. The IBG contains thousands of listings of acts and shows performing in the United States, Canada, and overseas. Categories include:

- Record Labels
- Horse Video Companies
- Wholesalers & Distributors of Music Publishers & Audio Book Publishers
- CD Replicators & Tape Duplication
- Computer Services
- Mastering Facilities
- Compact Disc, CD-ROM & Video Tape Manufacturers

New this year are E-Mail and Web sites where supplied and available. For more information or to order the International Buyers Guides, contact Ron Willman at 212-356-3625 or 800-344-7119. Cover price is $125 plus shipping.

International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30, 1997
Fourth Annual Dance Music Summit
Chicago Marriott, downtown Chicago • July 18-19, 1997
1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997
For more information, contact Maureen Ryan at 212-536-3902.
Visit our Web site at http://www.billboard.com
Contact Sam Bell at 512-356-1021, 800-449-1402.
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Charts Looney With 'Space Jam' Tunes

This will be remembered as the week "Space Jam" jamped. The Michael Jordan-Esque Bunny movie has been big news at the box office, but until now its impact on the Billboard charts has been low. The soundtrack kicks into high gear as the album holds at No. 1 with a bullet on The Billboard 200, and three singles dominate the Hot 100. The biggest move of the week and the two highest debuts all hail from the Warner Bros. movie. "I'm A Monkey" features a host of Looney Tunes characters.

Last week, street-date violations helped R. Kelly to a No. 2 debut on the Hot 100 with the uplifting "I Believe I Can Fly." Warner's "Space Jam" soundtrack, issued the fourth consecutive Kelly single to debut in the top 10, but if the street-date violations had not occurred, the single would have had even higher debut. In fact, it soared 2-2, preventing a surprise challenge for "Goin' Back To Indiana" by Tom J. Ryan's "I'm An Break My Heart." (LinFed/Arista), which is in its third week at the summit. "I Believe I Can Fly," a worthy contender for the Oscar for best original song, will be Kelly's second chart-topper if it ascents to No. 1. "Bump 'N' Grind" held pole position for four weeks in 1994.

"I Believe I Can Fly" also leaps a leap on Hot R&B/Urban, where it bullets 8-1 in its second week. At Darrell "Flips" Roberts of Raleigh, N.C., points out, it's Kelly's fourth consecutive No. 1 R&B hit. No other artist has had that many chart-toppers in a row on either the Hot 100 or the R&B list since "E.T. The Extra-Terrestrial" (Capitol) bullets 8-1, "Space Jam" holds at No. 5, and "The President's Wife" (Arista), featuring new songs by Whitney H., takes a big jump, 12-4. Also doing well is "Spinal Tap" (Warner Bros.), which recently crossed over and moves 20-21, still a week before the film's opening.

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