

# Billboard

\$9.95 (U.S.), \$9.95 (CAN.), £8.00 (U.K.), ¥2,500 (JAPAN)

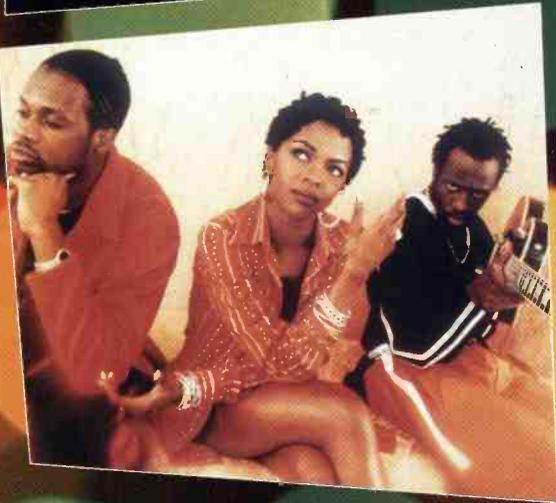
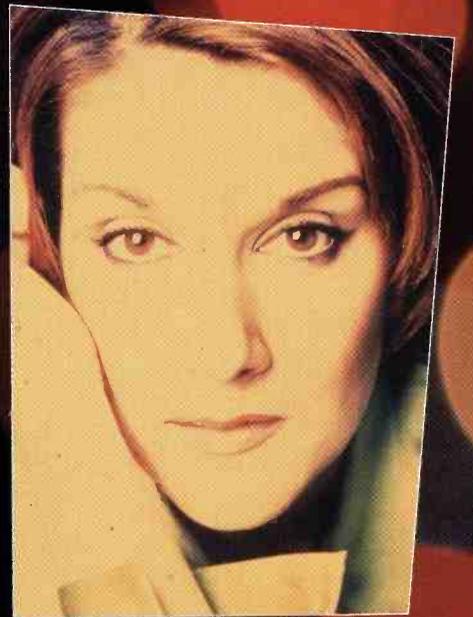
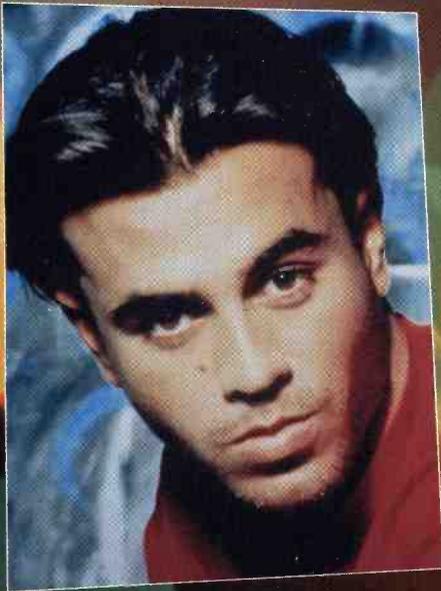
*Special Double Issue!*

DISPLAY UNTIL JANUARY 6

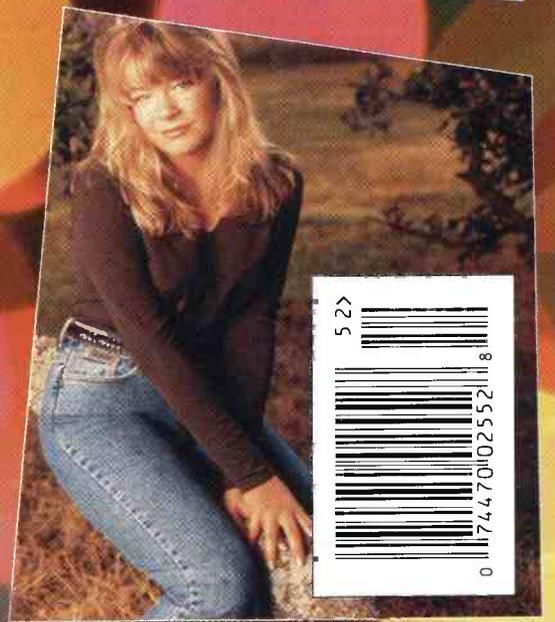
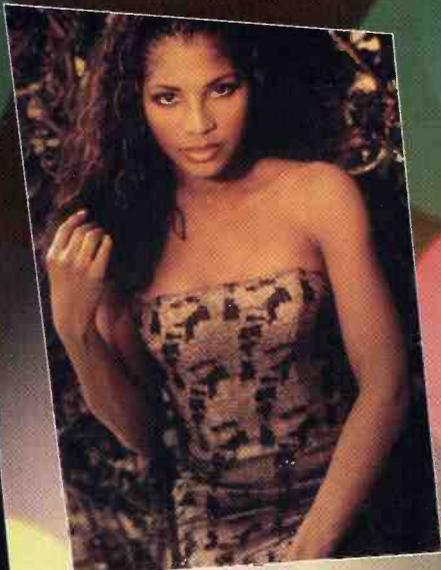
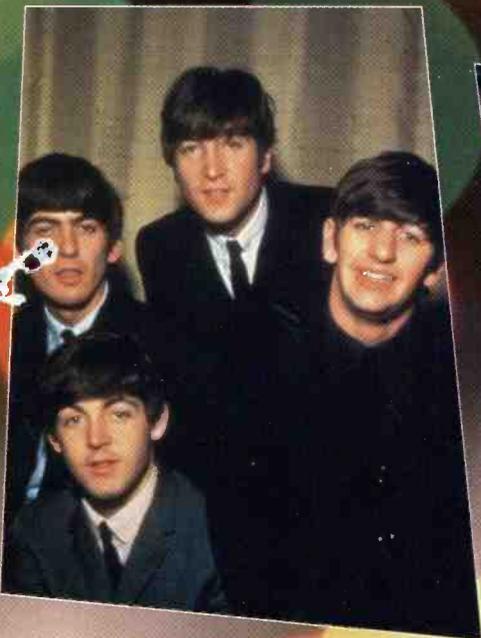
NEWSPAPER

#BXNCCVR \*\*\*\*\* 3-DIGIT 908  
#90807GEE374EM002# BLBP 561  
001 032198 2 126 1379  
MONTY GREENLY  
3740 ELM AVE APT A  
LONG BEACH CA 90807

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

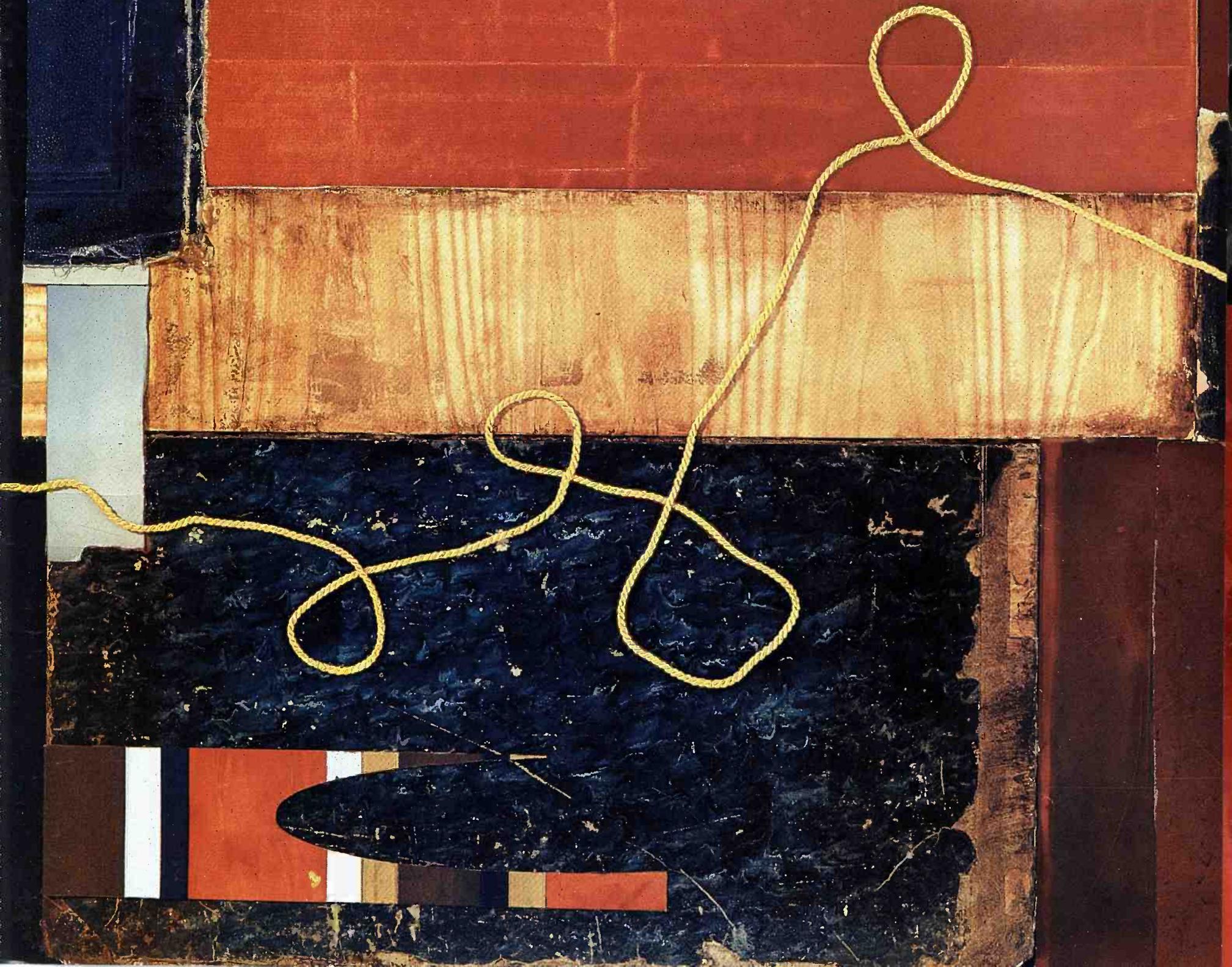


## 1996 The Year In Music



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

*SET YOUR GOALS HIGH*



# THEN TAKE TIME TO ACHIEVE THEM.

We support creativity. We encourage diversity. We applaud perseverance. And so we grow. We break new artists when the moment is right. We continue to take our established talent to a new level. We refuse to make a long story short. Because we love our work. And our work is never done.

**JEWEL**  
PIECES OF YOU  
PLATINUM

**DONNA LEWIS**  
NOW IN A MINUTE  
PLATINUM

**7 MARY 3**  
AMERICAN STANDARD  
PLATINUM

**EVERYTHING BUT  
THE GIRL**  
AMPLIFIED HEART  
GOLD

**POE**  
HELLO  
GOLD

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

**QUAD CITY DJs**  
GET ON UP & DANCE  
PLATINUM

**LIL' KIM**  
HARD CORE  
GOLD

**HOOTIE & THE  
BLOWFISH**  
CRACKED REAR VIEW  
14X PLATINUM  
FAIRWEATHER JOHNSON  
2X PLATINUM  
#1 BILLBOARD 200 ALBUM  
ARTIST FOR 1996  
#1 HOT ADULT TOP 40 ARTIST FOR 1996

**SPACE JAM**  
SOUNDTRACK  
2X PLATINUM

**PHIL COLLINS**  
DANCE INTO THE LIGHT  
GOLD

**NEAL McCOY**  
YOU GOTTA LOVE THAT  
PLATINUM

**BETTE MIDLER**  
BETTE OF ROSES  
GOLD

**RUSH**  
TEST FOR ECHO  
GOLD

**HIGH SCHOOL HIGH**  
SOUNDTRACK  
GOLD

**LEANN RIMES**  
BLUE  
2X PLATINUM  
#1 COUNTRY SINGLE SALES ARTIST  
#1 COUNTRY SINGLE SALES LABEL-CURB

**GIPSY KINGS**  
THE BEST OF GIPSY KINGS  
GOLD  
#1 WORLD MUSIC ARTIST  
#1 WORLD MUSIC ALBUM  
#1 WORLD MUSIC LABEL-NONESUCH

**LEMONHEADS**  
COME ON FEEL  
THE LEMONHEADS  
GOLD  
IT'S A SHAME ABOUT RAY  
GOLD

**JOHN MICHAEL  
MONTGOMERY**  
WHAT I DO BEST  
PLATINUM  
JOHN MICHAEL MONTGOMERY  
3X PLATINUM

**STONE TEMPLE PILOTS**  
TINY MUSIC... SONGS FROM  
THE VATICAN GIFT SHOP  
PLATINUM  
PURPLE  
4X PLATINUM

**BRANDY**  
BRANDY  
4X PLATINUM

**COLLECTIVE SOUL**  
COLLECTIVE SOUL  
3X PLATINUM

**TORI AMOS**  
BOYS FOR PELE  
PLATINUM

**AALIYAH**  
ONE IN A MILLION  
GOLD

**TRACY LAWRENCE**  
TIME MARCHES ON  
PLATINUM

#1 POP LABEL 1996 & 1995  
#1 HEATSEEKER IMPACT LABEL  
#1 HOT MAINSTREAM  
ROCK PROMOTION LABEL



**THE  
ATLANTIC  
GROUP**



PATIENCE

# Billboard

NEWSPAPER

IN MUSIC NEWS

PHOTO: NINA SCHULTZ



**Bowie Blends Jungle, Rock Beats On BMG Set**

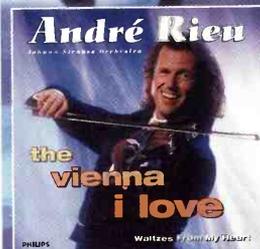
PAGE 15

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 28, 1996

ADVERTISEMENTS

**THE WALTZ KING IS BACK!!!**



Available on PHILIPS Music CDs, Cassettes and Video January 14

**As Seen on Public Television. Check Local Listings.**

PHILIPS



## THE GENRE-BUSTIN' RISE OF INSURGENT COUNTRY

### Acts Find Audience In Thriving Club Scenes

BY DEBORAH EVANS PRICE

NASHVILLE—Although the alternative country music scene gets some



radio airplay, the lifeblood of the movement is live performance. And while Austin and Nashville have long been known for their thriving club scenes, and Chicago is credited with sparking much of the current insurgent-country uprising, the scope of clubs tapping into

(Continued on page 74)

### World Music Meets Jazz On Unique Shanachie Set

BY JIM MACNIE

NEW YORK—Jazz has a longstanding tradition behind it, no doubt. But rarely does it reach back to the early 1800s for its tunes. That, however, is the era that clarinetist Andy Statman dips into for "The Maggid's Deveykus Niggun," one of the more captivating pieces on the Jan. 21 Shanachie release "Between Heaven And Earth: Music Of The Jewish

(Continued on page 24)

### RETAIL TRACK

### Wherehouse Getting New Lease On Life In 1997

PAGE 56

### Movement Helps Broaden The Music's Base

BY CHET FLIPPO

NASHVILLE—There's a new musical tent under which are gathering all the performers the big top doesn't have room for these days. The big top shel-



WHISKEYTOWN



BURCH



SLOBBERBONE



RIGBY

ters mainstream country music; the side tent is harboring those performers going by the name "alternative country," "insurgent country," or "progressive country," and it's starting to draw a crowd.

For years, it has been a critically important but commercially overlooked side of country music. Now, significantly, its appeal to a disenfran-

chised country audience and a curious pop and rock audience is beginning to make it a vital musical force and is drawing the attention of major labels.

It's a movement that has its own revered elders, its own magazine, its

own nationwide circuit of clubs, its own Nashville live radio show, its own cookbook, its own string of gritty indie labels, its own young guns being supplanted by even younger guns, and even its own cruise.

Two recent musical events may illustrate and depict the movement's character and its appeal and musical diver-

(Continued on page 81)

**KDIX St. Louis, KPFT Houston Among Radio Supporters . . . Pg. 81**

## Henley-Led Walden Woods Project On Course To Goal

BY PAUL VERNA

NEW YORK—Having collected approximately \$15 million through benefit concerts, record sales, and other efforts, the Walden Woods Project is continuing its mission to raise funds for the environmental initiative and focusing on completing the Thoreau Institute Research Center, a multimedia complex that will house the world's most comprehensive Henry David Thoreau library.

The Walden Woods Project was launched by Eagles front man Don Henley in the spring of 1990 in an

effort to oppose the commercial development of land around the famed Walden Pond in Concord and Lexington, Mass., a favorite destination of Thoreau and the subject of some of his best-known writings.

Beyond the funds raised, the project's greatest accomplishment so far has been to increase awareness of environmental causes, according to Henley.

He says, "We have preserved the integrity of one of the most historically significant locations in North America. Walden Woods is widely

(Continued on page 18)

### GOOD WORKS

### Cutting-Edge Acts Find Home At Bloodshot

BY DEBORAH EVANS PRICE

NASHVILLE—Mention insurgent country music to aficionados, and



THE WACO BROTHERS



FULKS

they'll tell you that the label on the cutting edge is Bloodshot Records, a Chicago outfit known not only for releasing albums by Windy City acts such as the Waco Brothers but for tapping into Nashville's alternative country music scene to produce "Nashville: The Other Side Of The Alley."

Bloodshot was formed in 1993 by publicist/club DJ Nan Warshaw, drummer/DJ Rob Miller, and Eric Babecek, who had worked at Flying Fish and

(Continued on page 79)

### Hong Kong Is Tackling Parallel-Imports Issue

BY GEOFF BURPÉE

HONG KONG—Time is running out for copyright reform in Hong Kong before British rule expires, and the two



sides in the contentious, divisive parallel imports issue do not appear to be moving toward harmony.

After a month of furious lobbying by interested parties, the territory's legislative council (Legco) motioned Dec. 10 that the future status of such imports will be put to a house debate starting in late January. The body hopes to pass new copyright legislation

(Continued on page 68)

### HEATSEEKERS

Kevin Sharp's Asylum Album 'Measures' Up

PAGE 27

### GLOBAL MUSIC PULSE

From Australia To Tibet, Music Made Headlines

PAGE 51

RECORDED AND PRODUCED BY BILL PRICE

"These fishnet-tearing girls have delivered a kick-ass high-octane punk rock debut"

—ROLLING STONE



**FLUFFY**  
black eye

"Fluffy play punk rock so hard it'll cause heavy breathing"

—SPIN MAGAZINE

THE ENCLAVE

TOURING THE WORLD IN 1997

ADVERTISEMENT

*“Hello, this is your wakeup call...”*



*...to the total entertainment news service  
for entertainment professionals.*

## **AP-Hollywood Reporter/ Entertainment ALERT**

- Hundreds of entertainment industry stories from the state, national and international news wires of The Associated Press.
- Key coverage from flagship titles of BPI Communications including The Hollywood Reporter, Billboard, MEDIAWEEK, Amusement Business, Music & Media, Backstage and BRANDWEEK.
- Industry reports from PR Newswire, Kyodo News International and Canadian Press.

**1-800-AP-CALL-1**

A service of The Associated Press and BPI Communications



**No. 1 IN BILLBOARD**  
VOLUME 108 • NO. 52

TOP ALBUMS

HOT SINGLES

VIDEOS

PG. NO.

<p>• <b>THE BILLBOARD 200</b> • ★ TRAGIC KINGDOM • NO DOUBT • TRAUMA</p>	78
<p><b>CLASSICAL</b> ★ APPALACHIA WALTZ YO-YO MA / EDGAR MEYER / MARK O'CONNOR • SONY CLASSICAL</p>	43
<p><b>CLASSICAL CROSSOVER</b> ★ A CELEBRATION OF CHRISTMAS JOSE CARRERAS / NATALIE COLE / PLACIDO DOMINGO • ERATO</p>	43
<p><b>COUNTRY</b> ★ BLUE • LEANN RIMES • CLUB</p>	37
<p><b>HEATSEEKERS</b> ★ MEASURE OF A MAN • KEVIN SHARP • ASYLUM</p>	27
<p><b>JAZZ</b> ★ WHITE CHRISTMAS • ROSEMARY CLOONEY • CONCORDE</p>	44
<p><b>JAZZ / CONTEMPORARY</b> ★ THE MOMENT • KENNY G • ARISTA</p>	44
<p><b>NEW AGE</b> ★ LINUS &amp; LUCY • THE MUSIC OF VINCE GUARALDI GEORGE WINSTON • DANCING CAT</p>	42
<p><b>POP CATALOG</b> ★ MIRACLES • THE HOLIDAY ALBUM • KENNY G • ARISTA</p>	59
<p><b>R&amp;B</b> ★ MUDDY WATERS • REDMAN • DEF JAM</p>	29
<p>• <b>THE HOT 100</b> • ★ UN-BREAK MY HEART • TONI BRAXTON • LAFACE</p>	76
<p><b>ADULT CONTEMPORARY</b> ★ WHEN YOU LOVE A WOMAN • JOURNEY • COLUMBIA</p>	70
<p><b>ADULT TOP 40</b> ★ DON'T SPEAK • NO DOUBT • TRAUMA</p>	70
<p><b>COUNTRY</b> ★ ONE WAY TICKET [BECAUSE I CAN] • LEANN RIMES • CLUB</p>	39
<p><b>DANCE / CLUB PLAY</b> ★ UN-BREAK MY HEART • TONI BRAXTON • LAFACE</p>	35
<p><b>DANCE / MAXI-SINGLES SALES</b> ★ UN-BREAK MY HEART • TONI BRAXTON • LAFACE</p>	35
<p><b>LATIN</b> ★ TRAPECISTA • ENRIQUE IGLESIAS • FONOVISA</p>	40
<p><b>R&amp;B</b> ★ I BELIEVE I CAN FLY • R. KELLY • WARNER SUNSET / ATLANTIC</p>	32
<p><b>RAP</b> ★ NO TIME LIL' KIM FEATURING PUFF DADDY • UNDEAS / BIG BEAT</p>	31
<p><b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ BLOW UP THE OUTSIDE WORLD • SOUNDGARDEN • A&amp;M</p>	71
<p><b>ROCK / MODERN ROCK TRACKS</b> ★ SWALLOWED • BUSH • TRAUMA</p>	71
<p>• <b>TOP VIDEO SALES</b> • ★ INDEPENDENCE DAY • FOXVIDEO</p>	62
<p><b>KID VIDEO</b> ★ OLIVER AND COMPANY • BUENA VISTA HOME VIDEO</p>	63
<p><b>RENTALS</b> ★ INDEPENDENCE DAY • FOXVIDEO</p>	63

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<p><b>BLUES</b> ★ GREATEST HITS • STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE • EPIC</p>
<p><b>CONTEMPORARY CHRISTIAN</b> ★ THE GIFT • KENNY ROGERS • MAGNATONE</p>
<p><b>GOSPEL</b> ★ THE PREACHER'S WIFE • SOUNDTRACK • ARISTA</p>
<p><b>KID AUDIO</b> ★ 101 DALMATIANS [LIVE ACTION] READ-ALONG • WALT DISNEY</p>
<p><b>THE BILLBOARD LATIN 50</b> ★ TANGO • JULIO IGLESIAS • COLUMBIA</p>
<p><b>MUSIC VIDEO</b> ★ LES MISERABLES: 10TH ANNIVERSARY CONCERT VARIOUS ARTISTS • COLUMBIA TRISTAR HOME VIDEO</p>
<p><b>REGGAE</b> ★ NATURAL MYSTIC • BOB MARLEY &amp; THE WAILERS • TUFF GONG</p>
<p><b>WORLD MUSIC</b> ★ CELTIC CHRISTMAS II • VARIOUS ARTISTS • WINDHAM HILL</p>

# THE 'BITTER SWEET' KIM RICHEY

Like the heavy-hearted allure of her songs, the past and future of singer/songwriter Kim Richey has the just-out-of-reach aura of a misplaced memento or a fragmentary love note. The mutual realization of what's missing somehow makes her music complete; her own need to explain the empty spaces inspires an impulsive compassion in the listener.

"My dad died when I was 2; I don't know a lot about my dad," says the bonny yet bashful Richey, an Ohio-born source of the barriers-spurning kind of clear-cut lyricism lately dubbed "insurgent country." "It was weird growing up," she continues. "I'd see my dad in old home movies with the flickery black-and-white lines and in a lot of faded pictures. Then people tell you stuff, and you don't know if it's something you really recall or something you've been told. I think I was pretty much too young to have any memories."

Pondering the gaps in her personal history, Richey says her favorite photo from her childhood, fleshed out with further explanations by her mother, shows Richey as a toddler, dressed up for Halloween by her father in his coal miner's work clothes, dwarfed by the man-sized lunch box he placed in her hands, swamped by the "great, giant coat" he draped upon her minuscule shoulders.

"The only thing I really remember firsthand about my father," she adds, "was sitting on his lap one time, and he accidentally spilled coffee on us both. It just stuck in my mind." Her wary smile widens at the close of this modest vignette, but her eyes waver and blink in contrast, as the smallness of the image slowly seems to suffuse the space between Richey and the rest of the world, an unseen whirlpool of unspoken emotion finishing a story that never truly got started.

All of the above, including the poignant moment in which it culminates, is much like a Kim Richey song, whether encountered on assorted country artists' covers of immediate classics she's co-written ("Nobody Wins" and "If It Were Me" by Radney Foster; "In No Time At All" by George Ducas; "Those Words We Said" and "Believe Me Baby [I Lied]" by Trisha Yearwood) or in either of her immaculate solo albums: her self-titled 1995 Mercury Nashville debut and its sequel, due March 4 and simply called "Bitter Sweet."

On each track of the new record, there is, as always, a warm simplicity, a tender attention to both the distinctiveness of the writing and the indistinct tug of unresolved feelings at which it hints, and then her dusky/doleful voice, sometimes searching in its brave insistence but forever suspended in a boundless twilight.

A fitting example is "Fallin'," which opens with unadorned drums and somberly strummed guitar chords before billowing into an almost liturgical country chant of renewed faith ("Feeling stronger/Uptown and braver/I'm moving straight through yesterday/Full on and higher now/I'm wading through the doubt/Opened up, I'm turning every page." The hushed mood of the rustic plainsong seems inspirational until it suddenly hits the chorus, whereupon it swells into a duet with co-author John Crooke that declares the remarkable heights of a ruined experience: "And I went outside and I/looked up at the late night sky/And I saw a star fall down/And I thought as it blazed across the night/I remember fallin'/I remember fallin'.")

The stark ballad is at once an anguished reflection on love's spent supernova, plus matters far more disturbing, including further premonitions of personal descent and the death-like implications of losses or setbacks. Because Richey's voice has an honest shiver in it that precludes a pat performance, the verses shed their narrative restrictions and resurrect the sight of any unwanted ending that the singer

or her audience has known. In short, Richey entices you with sad and unembellished music that reveals an original spirit—and then she ensnares you for keeps by making you consider all the noiseless sensations that no songs can ever contain.

"I was extremely shy as a kid unless I knew you and was comfortable—and then I was pretty mouthy," says the lanky, blond Richey with a giggle. "Music turned out to be a way, a bridge for me to get to meet people." Kimberly Kay Richey was born Dec. 1, 1956, in Zanesville, Ohio, the first of two daughters by Pete Richey and the former Pat Jones, a local telephone operator. Rural Zanesville, located in a valley at the junction of the Muskingum and Licking rivers, lies in the core of the coal country of southeastern Ohio, the town named for surveyor Ebenezer Zane, great-great-grandfather of Western novelist Zane Grey. The family was living in the nearby village of McConnellsville, Kim's mother pregnant with her second child, when Kim's father drowned in a swimming accident; her mom relocated to the Greenmont Village housing development in the Dayton suburb of Kettering, Ohio, where she remarried.

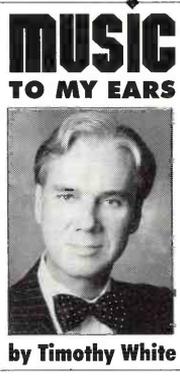
Kim grew up singing in the Greenmont-Oak Park Community Church and formed a folk trio called Blue Monday that became the house act in the lounge at the local Steak and Ale restaurant. While attending Western Kentucky University and then Ohio University, Richey was a solo folkie "playing a lot of Lovin'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

Having graduated from Ohio University with a degree in environmental education, Richey was bouncing between jobs waitressing and in "raptor rehabs—that's where you heal birds of prey that've gotten hurt, like hawks and owls and eagles," when Lloyd induced Richey and her beau to pack their Ford pickup and move from Bellingham, Wash., to Nashville in 1988. The boyfriend didn't stay long, but Richey stuck it out, waiting tables at McCabe Pub, playing Tootsie's on Lower

Broadway, singing on Foster demo sessions, and landing a song-publishing deal with Bluewater Music Corp. ("The first person to cover one of my songs," she confides, "was Inger Nordstrom & Her Rhinestone Band, out of Sweden, doing a thing Bill and I wrote, 'I Saw You Look At Her.'")

The second effort Richey saw recorded was "Nobody Wins," penned with Foster, which went to No. 2 for Foster on Billboard's Hot Country Singles & Tracks chart in 1993. Since then, she's written up a storm with such friends as Angelo (Petraglia), John Crooke, Tia Sillers, and John Leventhal—with whom she crafted "I Know," the sardonic initial single from "Bitter Sweet." Other worthy singles are the aching "Don't Let Me Down Easy" and "Straight As The Crow Flies," the latter of which is one of the finest country hymns of this aging decade.

But don't wait for the new album to hear Richey and her instinctive band, who'll be back at Schubas, Chicago's pivotal insurgent country saloon, Jan. 24. Having heard all of "Bitter Sweet" played live, this columnist can tell you it's an unpretentious experience a breath away from perfection. "For me," says Richey, "music is a time-travel device that preserves memories, puts you back in the right place, or makes you get sad in the dark so you can feel better. It almost gives you a friend."



**THIS WEEK IN BILLBOARD**

**SUMMING UP 1996**

The 92-page Year in Music section contains a cornucopia of information, including year-end charts, summaries of domestic and international industry news, chart recaps, and the Critics' Poll, which features "top 10" lists from Billboard staffers. **Page YE-1**

**THE GLOBAL PICTURE**

Internationally, 1996 was a year of contrasts, as two of the top stories demonstrated. Celine Dion enjoyed worldwide success with her albums "D'eux" and "Falling Into You," while PolyGram announced it was closing 400 jobs in a global restructuring. European news editor Jeff Clark-Meads has the story. **Page 48**

**ON THE HEELS OF BLOCKBUSTER**

The race to be the nation's second-largest video dealer heated up in 1996, with several chains striving to be No. 2 after perennial leader Blockbuster. Meanwhile, combo chains experienced high-volume sell-through but lackluster profits due to declining music sales. Associate home video editor Eileen Fitzpatrick reports. **Page 61**

<b>COMMENTARY</b>	8	<b>MERCHANTS &amp; MARKETING</b>	53
<b>ARTISTS &amp; MUSIC</b>	15	Retail Track	56
Executive Turntable	16	Child's Play	57
The Beat	17	Declarations Of Independents	58
Popular Uprisings	27	Home Video	61
R&B	28	Shelf Talk	62
The Rap Column	31	The Enter*Active File	64
Dance Trax	34	<b>PROGRAMMING</b>	69
Country	36	The Modern Age	71
Latin Notas	40	Vox Jox	72
Classical/Keeping Score	43	Music Video	73
Jazz/Blue Notes	44	<b>FEATURES</b>	
Songwriters & Publishers	45	Update/Lifelines	67
Studio Action	46	Hot 100 Singles Spotlight	79
<b>INTERNATIONAL</b>	48	Between The Bullets	82
Hits Of The World	50	Market Watch	84
Global Music Pulse	51	<b>CLASSIFIED</b>	65
Canada	52	<b>REAL ESTATE</b>	67
		<b>HOMEFRONT</b>	84

Editor in Chief: TIMOTHY WHITE

## EDITORIAL

Managing Editor: SUSAN NUNZIATA

Deputy Editor: Irv Lichtman

News Editor: Marilyn A. Gillen

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

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

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

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Copy Chief: Bruce Janicke

Copy Editors: Carolyn Horwitz, Elizabeth Renaud, Carl Rosen

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

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

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

Country Music/Nashville: Deborah Evans Price, Associate Editor

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

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

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

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

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

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

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

Staff Reporter: Terri Horak (N.Y.)

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

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

Special Correspondent: Jim Bessman

Contributors: Catherine Applefeld Olson, Fred Bronson,

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

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

International Editor in Chief: ADAM WHITE

International Deputy Editor: Thom Duffy

International Music Editor: Dominic Pride

European News Editor: Jeff Clark-Meads

German Bureau Chief: Wolfgang Spahr

Japan Bureau Chief: Steve McClure

Far East Bureau Chief: Geoff Burpee

## CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS

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

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

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

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

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

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

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

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

Chart Production Manager: Michael Cusson

Assistant Chart Production Manager: Alex Vitoulis

Archive Research Supervisor: Silvio Pietrolungo

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

Mary DeCroce (Nashville)

## SALES

Associate Publisher/U.S.: JIM BELOFF

National Advertising Manager Video/Interactive: Jodie Francisco

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

Deborah Robinson

Nashville: Lee Ann Photoglo

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

Advertising Coordinators: Erica Bengtson, Alyse Zigman

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

Phyllis Demo

Classified (N.Y.): Jeff Serrette

Associate Publisher/Intl.: GENE SMITH

Europe: Christine Chinetti (London), Catherine Flintoff

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

Tokyo: Tokuro Akiyama, 044-433-4067

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

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

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

Mexico: Daisy Ducret 213-525-2307

## MARKETING

Director of Marketing: ELISSA TOMASETTI

Promotion Art Director: Tony Santo

Promotion Coordinator: Gayle Lashin

Senior Designer: Melissa Subatch

Special Events Manager: Maureen Ryan

Publicist/Special Events: Michele Jacangelo

Circulation Manager: Jeanne Jamin

European Circulation Manager: Sue Dowman (London)

Tradeshaw Manager/Circulation: Adam Waldman

Group Sales Manager: Jeff Somerstein

Circulation Promotion Account Manager: Trish Daly Louw

## PRODUCTION

Director: MARIE R. GOMBERT

Advertising Production Manager: John Wallace

Associate Advertising Production Manager: Lydia Mikulko

Advertising Production Coordinator: Cindee Weiss

Editorial Production Manager: Terrence C. Sanders

Associate Editorial Production Manager: Drew Wheeler

Specials Production Editor: Marcia Repinski

Assistant Specials Production Editor: Marc Giaquinto

Systems/Technology Supervisor: Barry Bishin

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

Directories Production Manager: Len Durham

## ADMINISTRATION

Directories Publisher: Ron Willman

Distribution Director: Edward Skiba

Online Sales Manager: Sam D. Bell

Web Site Designer: David Wertheimer

Billing: Debbie Liptzer

Assistant to the Publisher: Susan Mazo

## PRESIDENT & PUBLISHER: HOWARD LANDER

### BILLBOARD OFFICES:

**New York**

1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

**Washington, D.C.**

733 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

**Nashville**

49 Music Square W.

Nashville, TN 37203

615-321-4290

fax 615-320-0454

**London**

3rd Floor

23 Ridgmount St.

London WC1E 7AH

44-171-323-6686

fax 44-171-323-2314/2316

**Tokyo**

10th Floor No. 103

Sogo-Hirakawacho Bldg., 4-12

Hirakawacho 1-chome,

Chiyoda-ku, Tokyo 102, Japan

3-3262-7246

fax 3-3262-7247

**BILLBOARD ONLINE:** <http://www.billboard.com>

212-536-1402, sbell@billboard-online.com

**PRESIDENT: HOWARD LANDER**

Senior VP/General Counsel: Georgina Challis

Vice Presidents: Michael Ellis, Karen Oertley,

Adam White

Director of Strategic Development: Ken Schlager

Business Manager: Joellen Sommer

**Billboard Music Group**

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

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

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

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

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

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

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

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

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

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

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

# Editorial

## Did Gov't Gangsters Beget Music Gangstas?

Before there was gangsta rap, there were gangsters, and the concept of criminality as a culturally excusable pursuit is at least as old as human selfishness, the arrogance of power, or political espionage—three ugly indulgences not coincidentally suspected of defining the modern international drug trade.

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

Back in Billboard's Year in Music issue dated Dec. 23, 1993, we published an unprecedented front-page editorial headlined "Culture, Violence, And The Cult Of The Unrepentant Rogue," in which we stated, "One might assume that the rampant spread of criminal behavior and its shameless appetites are the consequence of a bubbling up of the nation's street culture. Nothing, in Billboard's opinion, could be further from the truth."

We went on to cite the rampant corruption and lack of accountability at the highest levels of our society over the last several decades, as typified by the unconditional pardon in 1974 of disgraced former president Richard Nixon. "With that single legally and morally dubious act," we wrote, "the cult of the rogue was accredited for the modern age."

Billboard has long deplored the proliferation and promotion of gangsta rap, and it stands by that position. But the record industry did not create the very real and increasingly menacing criminal culture that gangsta rap is exploiting. In fact, recent events indicate that actual knowledge of and culpability for America's drug-fueled gang violence may yet be found to reside with the same right-wing political mechanisms that have also sanctioned the ongoing assault on the arts. And Billboard feels it's time the music industry assumed an offensive rather than defensive position in these controversies.

At the start of the last presidential election, there was much jockeying for advantage among right-wing candidates eager to denounce gangsta rap, especially Robert Dole, who later had to acknowledge that he'd accepted a political contribution from the late gangsta rapper Eazy-E. The orchestrated Republican outcries faded as the topic lost its luster on the evening news. But a more broad-based, and enduring outrage erupted late in August of this year after a special report was published in The San Jose Mercury News. The report alleged that the epidemic spread of crack cocaine in black-populated areas of Los Angeles and elsewhere might be the result of a purported 1980s drug pipeline devised to help finance the CIA-backed contra guerrilla army in Latin America. The covert funding scheme, according to the report, left a legacy of drug-dealing gangs and drug-devastated urban neighborhoods in its wake.

Most of the news media were quick to chastise The Mercury News for reportage that fell short of a smoking gun conclusively implicating the CIA. "Even so," a New York Times editorial conceded, "the series did find drug-smuggling with at least tentative connections to the contras," adding that "a Senate committee found evidence in the 1980s that the agency ignored evidence that some contra groups were involved in drug trafficking."

Moreover, one of the contra leaders had con-

firmed these matters in sworn testimony during a broad Senate subcommittee inquiry from 1986 to 1988 headed by Sen. John F. Kerry, D-Mass. The contra leader recently told Washington Post reporters he still stands by his under-oath account of what had occurred.

Demands for new hearings into these matters were made in the autumn of '96 by U.S. Rep. Maxine Waters, D-Calif., and California Democratic Sens. Barbara Boxer and Dianne Feinstein. Meanwhile, the CIA was quick to issue a flurry of denials.

What does all of this top-level government deception and concealment have to do with the music industry? Quite simply, it demonstrates the manner in which the origins of troubles like drug-related gang violence in our cities can conveniently be attributed by politicians and government officials to difficulties that actually evolved much later—like the admittedly despicable but entirely symptomatic rise of gangsta rap. Indeed, the political stigmatizing of gangsta rap as the music-business-spawned source of many of our worst social

*'The music industry should insist that the full testimony and findings of John Kerry's closed 1986-88 Senate subcommittee inquiry into the CIA and drug trafficking be unsealed'*

ills will likely endure—perhaps forever—unless the record industry rallies behind Rep. Waters and her Senate colleagues to call for a complete review of the CIA's possible involvement in urban America's cocaine infestation during the 1980s.

On Dec. 1, 1996, Boston Globe columnist Robert Healy—the former executive editor and Washington bureau chief of the Globe—wrote a detailed op-ed piece evaluating recent hearings sparked by Waters et al. to examine whether the CIA had an explicit or implicit role in bringing the products of the drug cartels into American cities like Los Angeles. Healy's sober overview of those proceedings was pretty startling:

"From [Republican Sen. Arlen] Specter's questions, it was apparent that he knows what is in the record of the closed hearings by the Senate subcommittee headed by Kerry . . .

The Kerry hearings had produced spectacular charges against the CIA—that the agency chartered planes used to ferry weapons to the contras that later returned to South Florida airstrips loaded with cocaine, that CIA-sponsored bases in Costa Rica were used as transfer places . . . There is testimony that when the Justice Department was made aware that cocaine was landing on CIA-chartered planes in South Florida, the fix was put in by high Justice Department officials on the grounds of national security, and that there was deliberate doctoring of memorandums to this end. And there is the charge that an informer of the Senate committee was murdered for testifying about the contra drug trades.

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

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

Nonetheless, Billboard believes the music industry will continue to be hounded, scapegoated, and falsely defamed during the remainder of this decade as the very well-spring of the gang- and drug-related evils currently ensnaring our culture, unless we act as a united force to insist that the full testimony and findings of the 1986-88 Kerry Committee on Drugs, Law Enforcement, and Foreign Policy be unsealed and submitted to unrestricted public scrutiny.

Democracy is the most demanding and challenging form of government, and it requires full participation by all interested parties in order to succeed. Let there be peace on earth in 1997, but let it begin in this country by having the music industry accept its own responsibilities to expose and reject those exploiting the misery and turmoil within our society, no matter how covert or highly placed such culprits may be.

## LETTERS

### RECYCLING ALTERNATIVES

I enjoyed reading Paul Verna and Melinda Newman's page 1 article "Artists Driving Trend Of Alternative CD Packaging" [Billboard, Dec. 11]. There was, however, one cogent fact that was not raised, so I thought I'd run it by you. The clear plastic used in CD jewel boxes is actually more recyclable than the cardboard and other paper products, because paper loses fiber strength when it's recycled, whereas plastics don't. I know it sounds strange, but it's a fact. Also, I'm pretty sure that, pound for pound, clear plastic is cheaper to recycle than paper products, especially those with printing on them.

The recycling experience as regards clear CDs would play out as follows: pick up with other mixed plastic by haulers, sorting at the

transfer station, and delivery to jewel-box manufacturers, where the material is ground into a fine powder and formed into pellets—which are then used as raw material from which new recycled jewel boxes are made.

The recycling process adds slightly more cost to the recycled jewel box, but nowhere near the 30 to 50 cents more that a cardboard package can add to the price of a CD package.

Surprise! Plastic is more environmentally friendly than we thought. (Another great myth is debunked.)

Richie Kessler  
Platinum Island Studios  
Necessary Records  
New York

# Thanks for helping the 1996 DISCOVER® GRAMMY® FESTIVAL make so much noise . . .



©1997 Greenwood Trust Company, Member FDIC.

The Allman Brothers  
Patti Austin  
Yuri Bashmet  
Harry Belafonte  
George Benson  
Michael Bolton  
Victor Borge  
Dee Dee Bridgewater  
Junior Brown  
Betty Buckley  
Chicago  
Stanley Clarke  
Bruce Cockburn  
The Robert Cray Band  
Crosby, Stills & Nash  
Al Di Meola  
Emerson, Lake & Palmer  
Rachelle Ferrell  
Roberta Flack  
Bela Fleck and the Flecktones  
Foreigner  
Florida Philharmonic  
Peter Frampton  
Gipsy Kings  
Horacio Gutierrez  
Buddy Guy  
Jim Hall Trio  
Herbie Hancock  
Lynn Harrell  
Beth Hart Band  
Indigo Girls  
The Isley Brothers  
JACKOPIERCE  
Al Jarreau  
Jars of Clay  
Eric Johnson  
B.B. King  
Ottmar Liebert  
Lyle Lovett  
Paco de Lucia  
Taj Mahal  
Manhattan Transfer  
The Mavericks  
Delbert McClinton  
John McLaughlin  
Liza Minnelli  
Minnesota Orchestra  
The Moscow Soloists  
Peter Nero  
The Neville Brothers

New World Symphony  
Mandy Patinkin  
The Refreshments  
Vernon Reid  
REO Speedwagon  
Linda Ronstadt  
David Sanborn  
Santana  
Joe Satriani  
Boz Scaggs  
Seattle Festival Orchestra  
Neil Sedaka  
Michelle Shocked  
The Spin Doctors  
Steely Dan  
Sting  
Jethro Tull  
John Tesh  
Steve Vai  
Suzanne Vega  
The Ventures  
Joe Louis Walker and The Bosstalkers  
Pinchas Zukerman  
462, Inc.  
Arie Kaduri Agency  
Bill Graham Presents  
Blockbuster/Sony Entertainment Center  
Cellar Door Concerts  
Philip Citron, Inc.  
City of Philadelphia, Dept. of Recreation/Dell East  
Cloud 9 Productions, Ltd.  
Coca-Cola Starplex Amphitheatre  
Concert Association of Greater Miami  
Delsener/Slater Enterprises, Ltd.  
Dimensions Entertainment, Inc.  
Goldenvoice  
Grey Entertainment  
I.M.P.  
JAM Productions  
Jujamcyn Productions  
MCA Northwest  
Metropolitan Entertainment  
Monqui Presents  
Music Fair, Inc.  
Nederlander Organization  
New Audiences  
One Reel  
The Smithsonian Institution  
SRO Productions  
Triad Entertainment

Special Thanks to The NARAS® Foundation and The John Schreiber Group

After a year filled with Blues, Jazz, Country, Rock and over 100 community events focused on music education, all of us at Discover® Card are looking forward to reaching another high note with the 1997 Discover® GRAMMY® Festival. For more information about the 1997 Discover® GRAMMY® Festival, call Mark Krantz or Suzanne Goetz at The John Schreiber Group at (212) 977-1100.



# EMD Aims To Boost Sales By Lowering 'Luv' Price

■ BY ED CHRISTMAN

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

According to a customer letter obtained by Billboard, EMD is offering accounts a \$3 rebate for every CD sold and a \$1.50 rebate for every cassette sold between Dec. 9 and March 2.

The Luv Collection titles initially carried a \$16.98 CD list-price equivalent; the rebate is designed to encourage retailers to sell the albums in the \$7.98-\$9.98 range.

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

According to SoundScan, the titles collectively have sold 92,000 units: "Movie Luv," a movie soundtrack collection, has sold 33,000 units; "Hot Luv," a dance collection, 28,000 units; "Smooth Luv," an R&B collection, 16,000 units; and "Real Luv," a country music collection, 15,000 units. Sources say that EMD shipped 1.5 million units of the titles.

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

In another move to boost sales,

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

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

The tactic of marking down product  
(Continued on page 24)



**Daylight Moonlighting.** Seagram Co. president/CEO Edgar Bronfman Jr., far left, socializes with, from left, Donna Summer, songwriter/performer Bruce Roberts, and Universal Records president Daniel Glass at a recent screening of the Sylvester Stallone action film "Daylight." Bronfman co-wrote the movie's theme song, "Whenever There Is Love," with Universal Records artist Roberts, who recorded the song with Summer. Roberts' solo album, which features several tracks co-written by Bronfman, will be released in 1997. Seagram is owner of Universal Studios and the Universal Music Group.

# Agreement Near On Digital-Era Protections

## WIPO Delegates Close To Settling On Int'l Documents

■ BY JEFF CLARK-MEADS

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

Delegates at the World Intellectual Property Organisation (WIPO) diplomatic conference in Geneva, Switzerland, were in the final stages of approving new agreements giving the music business the protections it needs in the digital era (Billboard, Dec. 7, Dec. 14). However, they faced a race against time to have the documents completed

before the conference's scheduled close at the end of Friday, Dec. 20.

Speaking on the afternoon of Thursday, Dec. 19, Nic Garnett, director general of the International Federation of the Phonographic Industry, said, "It's extremely frustrating that we are very, very close, tantalizingly close, to a deal that would be an enormous help to the recording industry, but time is running out this time around."

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

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

Said Garnett, "There's still a lot to be done to complete the Berne Protocol, and the question is whether there's time to complete it."

The sticking point, he said, was over the definition of when music had been reproduced. In its broadest definition, a copy has been made each time a digital signal representing music moves from one digital storage area to another as an "ephemeral copy." Such temporary copies need to be made by the telecommunications industry as an

essential part of the process of transferring data from one site to another.

Garnett said the problem for the Berne Protocol is in defining which digital copies of music should be exempt from royalty payments. The delegates were trying to find a balance between giving adequate protections to the record industry and criminalizing telecom companies that cannot prevent their customers from making copies as a function of using electronic communication systems.

The New Instrument, Garnett said, has had a smoother ride. He said that the protections it provided were agreed to by all sides but that the delay in agreeing on the Berne Protocol had left little time for delegates to agree on a form of wording for the New Instrument.

For the record industry, the main provision of the New Instrument is the granting of labels of the exclusive right to determine the timing and manner of release of the material they own.

Of the 18-day conference as a whole, Garnett said that despite the frustrations, "we have made a lot of progress."

"The major battles have actually gone our way, but it's all the details and the to'ing and fro'ing that you get at a major international conference that has slowed things down," he said. "But, our feeling is that we will get these protections sooner or later."

# Fisher Named Managing Director Of Castle Communications' Audio Branch

■ BY JOHN FERGUSON

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

Bob Fisher, currently managing director of Castle reissue label Sequel, has been named managing director of Castle Communications' audio division. Castle chairman and founder Terry Shand is stepping down in March (Billboard, Nov. 30); managing director Jon Beecher left the company in September.

Fisher declines to give details about his plans for the operation, except to say, "It's business as usual as far as I am concerned. We will continue to be the great catalog company we have

always been."

Fisher has been running Sequel for seven years, and his new position will encompass midprice, reissues, budget, audio licensing, and sales operations. His new responsibilities will cover all aspects of Castle's audio business, except the front-line full-price operation, which will continue to be headed by John Knowles.

Shand comments, "Bob's extensive catalog knowledge has been a major element in many of the acquisitions we have made in the last few years, and he will continue to develop Castle's audio business in this and other directions."

Fisher will report to Shand until his departure; after that, he will report to Alliance chairman Al Teller. Other appointments are expected to be announced at the U.K. operation shortly.

# Japan Extends C'Right Protection To 50 Years

## New Law In Line With Global Standards For Catalog

■ BY BILL HOLLAND

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

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

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

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

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

Assn. of America (RIAA).

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

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

The Recording Industry Assn. of Japan's 29 member companies already pay artists' and producers' royalties on pre-1971 product.

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

The U.S. and EU claimed that until the passage of the new law, Japanese copyright law did not measure up to the provisions of the Trade Related Intellectual Property Rights (TRIPS) agreement, which went into effect Jan. 1, 1996, in the 125 countries of the WTO, including Japan.

The TRIPS agreement grants retroactive 50-year intellectual property protection rights for sound

recordings, EU and U.S. representatives argued.

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

Assistance in preparing this story was provided by Steve McClure in Tokyo.

# Rykodisc, DreamWorks Team On Morphine Sets

■ BY DOUG REECE

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

According to Rykodisc GM Peter Wright, Rykodisc will also hold copyright, publishing, and catalog rights for both albums, which will carry the logos of both companies.

"DreamWorks had originally approached us about acquiring the two albums left on the contract, but we were not interested," says Wright. "When they came back with the joint-venture proposal, there was very lit-

tle we didn't like about the plan."

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

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

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

Following the release of its next two albums, Morphine will move to the DreamWorks roster for worldwide release. "There wasn't anything wrong with our relationship with

Ryko," says Morphine lead singer Mark Sandman. "We just took DreamWorks' offer as an enormous show of faith in the band and thought it was a great long-term opportunity."

DreamWorks music division co-head Lenny Waronker says Morphine will be a flagship act for the label.

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

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

# WE DIDN'T BECOME THE BIGGEST INDEPENDENT JUST BECAUSE WE'RE THE MOST DEPENDABLE.

## EXPERIENCE

## QUALITY

## CONSISTENT TURNAROUND TIME

## CAPACITY

## CUSTOMER SERVICE

## EAST/WEST LOCATIONS

## FULFILLMENT SERVICES

- Warehousing
- Drop Shipments
- Re-Work
- Promo Mailings

## TURNKEY

- Graphics Printing
- Consultation
- Project Management
- Customer Design & Packaging

**DMI** gives you super quality as well as super service and we do it super fast. Our immense capacity assures you consistent turnaround all year long.

With our Fulfillment Services, you get everything from warehousing, drop shipments to promotional mailings and reworks. Our Turnkey services offer you graphic printing, custom design and packaging, project management and consultation.

Your personal Customer Service Representative will keep you informed of your orders progress every step of the way.

To learn more about DMI's super services, call us today or contact us via our web page. Either way, you'll be amazed by how much we can improve upon your manufacturing requirements.



**Disc Manufacturing, Inc.**

A QUIXOTE COMPANY

**The one replicator that can't be replicated.**

CD Audio Sales East (212)599-5300  
Southeast & Latin America (305)663-3390  
West (888)411-DISC  
CD ROM (800)433-DISC  
<http://www.discmfg.com>



peintblank

peintblank  
Classic



TOP-A-LOT  
RECORDS



# 6

FEB

MAR

APR

MAY

JUN

JUL

AUG

SEP

OCT

NOV

DEC

Spice Girls

Solomon Burke

Zakiya Hooker

David Bowie

Scarface

John Lee Hooker

Sneaker Pimps

Royal Trux

After 7

Silver Jet

Blur

Boz Scaggs

The Lowlifes

Body Count

Duke Robillard

3 X Crazy

UB40

Big Mike

Boneshakers

Charlie Musselwhite

Lauren Hoffman

Steve Winwood

John Lydon

Cottonmouth, Texas

Daftpunk

Rayvon

Shaggy

Ben Harper

Brigette McWilliams

Cellophane

Seagram

Richard Ashcroft

David Sylvian

N. O. Joe

McAlmont

The Geraldine Fibbers

Geto Twins

Luniz

Julia Fordham

Mozaic

The Rolling Stones

Yanni

Lenny Kravitz

Massive Attack

Ideal

Crooked Eye

Janet Jackson

Johnny Winter

Teddy

Whale

Carleen Anderson

One Shade of Black

THE YEAR TO COME

JAN

FEB

MAR

APR

MAY

JUN

JUL

AUG

SEP

OCT

NOV

DEC

# NG IN

# 9

# 7

©1996 Virgin Records America, Inc.





**THELONIOUS MONK**  
INSTITUTE OF JAZZ

*thanks*

**NISSAN MOTOR CORPORATION U.S.A.**  
FOR MAKING THE INSTITUTE'S TEN YEAR ANNIVERSARY  
A TREMENDOUS SUCCESS

WITH SPECIAL CONGRATULATIONS TO  
**JON GORDON, JIMMY GREENE, JOHN WOJCIECHOWSKI**  
AND ALL THE SAXOPHONISTS WHO PARTICIPATED IN THE  
THELONIOUS MONK INTERNATIONAL JAZZ COMPETITION

**MICHEL BORSTLAP**  
THE WINNER OF THE THELONIOUS MONK INSTITUTE OF JAZZ  
AND BMI COMPOSERS COMPETITION

**THE JAZZ COMMUNITY**  
MUSICIANS, EDUCATORS AND JAZZ LOVERS  
FOR 10 GLORIOUS YEARS

WATCH THE ABC TELEVISION NETWORK BROADCAST  
**"NISSAN PRESENTS A CELEBRATION OF AMERICA'S MUSIC"**  
COMMEMORATING THE INSTITUTE'S TENTH ANNIVERSARY

SPONSORED BY NISSAN MOTOR CORPORATION U.S.A.  
DECEMBER 28, 1996 • 10 PM (EST)

# Artists & Music

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

## Bowie's BMG/Virgin Album Boasts Radio-Friendly Beats

BY MELINDA NEWMAN

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

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

Bowie's recollection of that time, and of reading “Seven Years In Tibet” years ago, all go into the song titled “Seven Years In Tibet,” the centerpiece of his new album, “Earthling,” which combines jungle,

trip-hop, and ambient dance beats with rock, will be released outside the U.S. by BMG International Feb. 3. Virgin Records America will issue the album Feb. 11.

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

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

The album was written and recorded in an astonishingly quick three weeks. It marks a break in Bowie's series about ritualistic art murders that started with last year's “Outside.”

“‘Earthling’ is an album that had to be made, really,” Bowie says, noting that he and “Outside” producer Brian Eno plan to return to the series this summer. “We came off the road feeling very excited about ourselves as a band, and I wanted to go in immediately and record something that really reflected that kind of energy. We went into the studio three days after we got off the last gig. We wrote the material in about eight days.” Because of the immediacy of the project, Bowie produced it himself.

If the album has any lyrical theme, it would be spirituality. “If there's any constant in what work I do, and I think there probably is, it's very much about spiritual searching,” Bowie says. “Most of the imagery that I use and the subject matter is really all metaphors. I'm quite a simple character—a man in search. That is the theme that I write about: spirituality in the late 20th century.”

While the lyrics may have an overall theme, it's the insistent beats that Christoph Ruecker, VP of interna-

tional marketing for BMG, expects will sell the record.

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

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

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

### ACCESSIBLE SONGS

Another track from the album, “Telling Lies,” was made available on the Internet earlier this year (Billboard, Sept. 21).

“This album is much more accessible than the last record,” says Quartararo. “The songs are a lot more accessible to radio. I think where Bowie is as an artist and where the market is as a consumer are a little closer today than they were 18 months ago, when the last album came out.”

Bowie, who has been making records for more than half his life, turns 50 on Jan. 8 (“I have the same birthday as Elvis Presley, you know,” he says). Several celebrations are planned that will no doubt raise the profile of “Earthling.”

He has taped a BBC-TV special that will air Jan. 4 and features a rare acoustic performance by the artist. Bowie was spurred on by an acoustic gig he played this fall for Neil Young's the Bridge fund. “I was dreading performing because I haven't played an acoustic set since maybe the late '60s, but they were such a generous audience and we enjoyed ourselves so much that now we've done it again for the BBC birthday special,” Bowie says. “We've recorded a lot of great songs, quite obscure.”

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

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

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

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

Bowie will tour behind the project starting in the spring. Having tremendously enjoyed the camaraderie he felt while headlining a number of key European rock festivals this past summer, Bowie says he's keen to perform in that kind of setting again. He has even been discussed as a possible headliner for this year's Lollapalooza tour. “It's being talked about,” confirms Quartararo, “but I don't know if it's that serious. His wish list of what he wants to do is a big one, but when he actually sits down with his calendar, he can only be in one continent at a time.”

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

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

However, a new Bowie album is still a reason to rejoice, according to John



DAVID BOWIE

Artale, senior buyer for the Carnegie, Pa.-based National Record Mart chain. “You never know what he's going to do,” says Artale. “Now, he's taking jungle, a relatively underground style, to the masses. He's got enough of a name that he always attracts a core audience.”

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

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

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

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg and Christie Eliezer in Melbourne, Australia.



**Reaping What She Sows.** Universal Records artist Merril Bainbridge, whose album “The Garden” spent six consecutive weeks at No. 1 on the Heatseekers chart, holds a T-shirt commemorating her rise to the top. Universal will follow the massive success of the artist's debut single, “Mouth,” with “Under The Water,” which will be serviced to triple-A and top 40 radio stations in January.

**ZAC**  
MUSIC

Eyes on the world of Music . . .

ZAC MUSIC S.R.L. V. MECENATE 76/3 20138 MILANO ITALY TEL. ++39 - 2 - 58015015  
FAX ++39 - 2 - 58015188 FAX EXPORT ++39 - 2 - 58015178



## Lyricist Of 'Tea For Two,' Irving Caesar, 101, Dies

BY IRV LICHMAN

NEW YORK—Irving Caesar's name is indelibly connected with some of music's enduring classics. The lyricist's collaborations produced such memorable songs as "Swanee," "Tea For Two," "Sometimes I'm Happy," "Just A Gigolo," and "Is It True What They Say About Dixie?"

Caesar died here Dec. 17 at Mt. Sinai Hospital. He was 101.

Caesar, who wrote some 1,000 songs during his career, had until recently maintained a music-publishing office at the Brill Building in New York, making him one of the few holdovers from the building's Tin Pan Alley/early rock'n'roll heyday.



CAESAR

Like Irving Berlin, who was also 101 when he died in 1989, Caesar lived long enough to see many of his early copyrights fall into the public domain after they achieved a life span of 75 years. "Swanee," one of his greatest hits and among his several collaborations with George Gershwin, entered the public domain in the U.S. in 1995.

Although extravagantly performed in a Broadway presentation in 1919, the song failed to generate much excitement until Al Jolson introduced it that same year. It then became a worldwide sensation, with Jolson's recording of the song and its sheet music said to have sold 2 million and 1 million copies, respectively, earning Caesar and Gershwin royalties of \$10,000 each within a year, a princely sum at the time.

In 1936, Caesar would have great success again with a Jolson interpretation of another of his songs, "Is It True What They Say About Dixie?," with a melody by Gerald Marks. A year before, he had penned "Animal

Crackers In My Soup" with Ted Koehler, his lyric collaborator, and composer Ray Henderson. The latter song is closely identified with Shirley Temple, who introduced it in her film "Curly Top."

In 1930, he wrote the English lyric "Just A Gigolo" for a popular Viennese song whose melody was penned by Leonello Casucci.

Caesar wrote the lyrics for most of the songs for 1925's "No, No, Nanette," one of the biggest musical comedy successes of the '20s (and successfully revived in 1971). Two of his collaborations with composer Vincent Youmans were the now classic "Tea For Two" and "I Want To Be Happy." As related by Caesar, the words for "Tea For Two" began life as a "dummy lyric"—a temporary, sometimes nonsensical device often used by lyricists to make it easier to set the tune to a final rhyme scheme.

Another standard he wrote with Youmans was "Sometimes I'm Happy," which appeared in another '20s hit musical, 1927's "Hit The Deck." Another Caesar hit that has survived is 1928's "Crazy Rhythm," with a melody by Joseph Meyer and Roger Wolfe Kahn.

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

Caesar was born in New York on July 4, 1895. Early on, he began to dabble in light verse. His relationship with Gershwin began when he met the composer while visiting the offices of Remick, a major publishing company whose catalog is now part of Warner/Chappell Music.

Caesar, an ASCAP member since 1920, was on the performing right society's board from 1929 to 1969, as either a writer or a publisher member of the board. He was also elected as a member of the Songwriters Hall of Fame.

## Kirk Franklin Shines At Stellar Awards Gospel Artist Makes 1st Appearance Since Injury

BY LISA COLLINS

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

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

Clearly, Franklin's fall did not cost him any momentum. He was the night's big winner, thrilling the crowd with a performance and testimony that brought the audience to its feet.

Franklin, who resumes his Tour of Life on Thursday (26), says he was more excited about the statement he was making by being at the show than by the awards. "I wanted to make a fool out of the devil," Franklin says. "You're not going to try to take my life and think I'm not going to praise God. I'm a living testimony."

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

"There were a lot of places we were not being accepted—venues like Six Flags," Peoples explains, "and then after we won the Stellar Awards, those doors were opened."

The hosts for the star-studded evening were CeCe Winans, "Living Single" co-star T.C. Carson, and comedian Jonathan Slocumb. Presenters included actresses Jenifer Lewis, Yvette Freeman, Ella Joyce, and

Debbie Morgan. The show was punctuated with live performances from James Moore & the Mississippi Mass Choir, Beverly Crawford, the Rev. Clay Evans & the AARC Mass Choir, and Williams.

Highlights included an opening medley featuring Kirk Franklin & the Family, A-1 Swift, and God's Property, as well as a musical tribute by



KIRK FRANKLIN

Yolanda Adams, Shirley Caesar, and Peoples to BET host Bobby Jones, who was honored with the prestigious James Cleveland Award for his trailblazing TV contributions to the gospel industry.

A two-hour TV broadcast of the show, produced by Don Jackson's Chicago-based Central City Productions, is slated to air via national syndication during a monthlong window, from Jan. 18 through Feb. 23, in more than 200 markets.

A complete list of winners follows:  
**Song of the year:** "Melodies From Heaven," Kirk Franklin (Gospo Centric).

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

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

**Female vocalist of the year:** Dottie Peoples, "Count On God" (AIR).

**Group of the year:** the Canton Spirituals, "It's Gonna Rain" (Black-

berry).

**New artist of the year:** Colorado Mass Choir, "Stir Up The Gift" (Benson).

**Album of the year:** "I've Got A Testimony," the Rev. Clay Evans & the AARC Mass Choir (Meek).

**Choir of the year:** Mississippi Mass Choir, "I'll See You In The Rapture" (Malaco).

**Contemporary group/duo:** Lawrence Matthews & Friends, "All I Have" (Gospo Centric).

**Traditional group/duo:** the Canton Spirituals, "It's Gonna Rain" (Blackberry).

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

**Traditional male vocalist:** Daryl Coley, "Victory In Jesus" (Sparrow).

**Contemporary female vocalist:** Yolanda Adams, "Yolanda—Live In Washington" (Tribute).

**Traditional female vocalist:** Shirley Caesar, "Just A Word" (Word).

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

**Traditional album:** "I've Got A Testimony," the Rev. Clay Evans & the AARC Mass Choir (Meek).

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

**Music video:** "Shakin' The House," Hezekiah Walker, Fred Hammond, and Yolanda Adams (Benson).

**Traditional choir:** Mississippi Mass Choir, "I'll See You In The Rapture" (Malaco).

**Contemporary choir:** Fred Hammond & Radical For Christ, "Spirit Of David" (Benson).

**Instrumental performance:** "Instrumentally Yours," Ben Tankard (Tribute).

**Producer:** Kirk Franklin, "Conquerors" (Gospo Centric).

**Rap/hip-hop gospel:** "99½ Remix," Hezekiah Walker (Benson).

**Children's performance:** "Growing Up," Walt Whitman & the Soul Children Of Chicago (CGI).

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Arif Mardin has signed a new long-term contract and will continue to serve as senior VP of Atlantic Records in New York.

Island Jamaica U.S. in New York names Maxine Stowe head of its U.S. operations. Stowe retains her previous title of Island Records A&R VP.

Island Records in New York appoints Pat Monaco senior VP/GM and promotes Holly Ferguson to senior VP of A&R. They were, respectively, senior VP/GM for Independent Label Sales and VP of A&R.

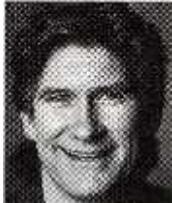
Virgin Records in Los Angeles promotes B.J. Lobermann to VP of sales, Paul Babin to national sales director in Atlanta, Bill Giardini to national sales director in Chicago, and Melanie Levy to national retail marketing director. They were, respectively, director of national sales, Southern regional sales director, Midwest regional sales director, and national retail marketing



MARDIN



MONACO



LOBERMANN



LEEDS



CAROLAN



VUKOVIC



RODRIGUEZ



RICE

manager.

Harvey Leeds is named senior VP of artist development for Epic Records in New York. He retains his post as VP of promotion.

550 Music in Santa Monica, Calif., appoints Tom Carolan and Mio Vukovic VPs of A&R. They were, respectively, A&R representative for Atlantic Records and associate in the A&R department for Geffen Records.

Ruben Rodriguez is named executive VP of urban music at Red Ant Entertainment in New York. He was

president/CEO of Pendulum Records, a label he founded.

Magnatone Entertainment Group in Nashville appoints Colin Stewart president/CEO and Caroline Chustz Ducas VP of marketing. They were, respectively, COO and director of business operations for Speer Communications.

Mercury Nashville promotes John Ettinger to Midwest regional promotion director in Chicago and Michael Powers to Northeast regional promotion director in Detroit. They were, respectively,

Midwest regional promotion manager and Northeast regional promotion manager.

**PUBLISHING.** Steve Rice is promoted to senior VP of EMI Christian Music Publishing in Nashville. He was VP.

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

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

**RELATED FIELDS.** Laurie Rosner is named director of public relations and marketing for the American Federation of Musicians in New York. She was a senior VP at public relations agency Carl Byoir & Associates.

Diane Colasurdo is named music editor/sound designer at National Sound in New York. She was VP/partner at Servi Sound.

John Mangini Jr. is appointed VP of Southern regional sales for Allied Digital Technologies in Nashville. He was a sales representative in the Northeast.

# Talents New And Old Make News In '96; Female Artists Repeat Last Year's Success

IS IT TIME to party like it's 1999 yet? I didn't think so. Even though the artist formerly known as Prince emerged with a new label and a new attitude, there wasn't a lot to celebrate in 1996, unless of course, you're a female singer like Alanis Morissette, Celine Dion, Mariah Carey, the Fugees' Lauryn Hill, or No Doubt's Gwen Stefani. No matter how many times we swiveled our hips doing the "Macarena," the year was one to endure rather than enjoy. In fact, in many ways, 1996 was just

the old school, filtered through a '90s perspective, made it fun to listen to the radio again. Rich's beautiful hit "Nobody Knows" (written by Joseph Richards and Don DuBose) is now climbing the country charts, in a version by Kevin Sharp. The situation is similar to one a few years ago, when A114-One (what the heck happened to them?) and John Michael Montgomery scored pop and country hits, respectively, with both "I Swear" and "I Could Love You Like That."

board 200 with their first collaboration in seven years. "Home Again" was certified platinum mere weeks after its release, and the bandmates are preparing for a tour that is sure to be one of the highlights of 1997.

**WHAT YEAR IS IT?** Kiss, the Sex Pistols, the Who, and countless other bands from the '70s, including Peter Frampton and REO Speedwagon, hit the road this summer, making thinner hairlines and fatter ticket prices the only way to tell 1996's tour schedule apart from 1976's. The Who performed "Quadrophenia" in its entirety, with special guests such as Billy Idol and Gary Glitter, then tore into a greatest-hits set. Kiss, in full



by Melinda Newman

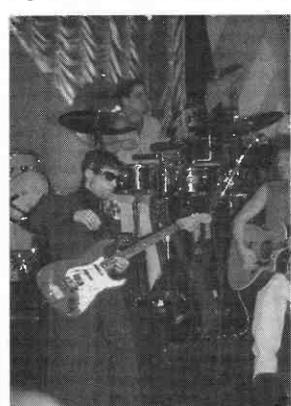
**BREAKING UP** is (not) so hard to do: Visiting Splitsville this year were Tim Collins and Aerosmith, Jefferson Holt and R.E.M., Michael Jackson and Lisa Marie Presley, Guns N' Roses and Slash, Smashing Pumpkins and Jimmy Chamberlin, Van Halen and Sammy Hagar, Van Halen and David Lee Roth, Extreme and Gary Cherone, Jennifer Finch and L7, Matador and Atlantic, Phil Collins and Genesis, Velocity Girl, Scarce, Killdozer, Crowded House, and, of course, the Ramones.

**COMEBACK OF THE YEAR:** It's a three-way tie between Tracy Chapman, Journey, and New Edition. Long after many of us had written her off, Chapman returned this spring with the appropriately titled "New Beginning," which contains the smash "Give Me One Reason." 1996 was Chapman's best year since 1988, when her self-titled debut was released. "New Beginning" has sold more than 3 million units, according to the Recording Industry Assn. of America (RIAA). This fall, Journey reunited to release its first album in a decade and received a warm welcome from its long-suffering fans. The first single, "When You Love A Woman," went to No. 1 on Billboard's Adult Contemporary chart. The album, "Trial By Fire," peaked at No. 3 on The Billboard 200. There is talk of a tour in 1997.

The members of New Edition picked up right where they left off, roaring back to the top of The Bill-

board 200 with their first collaboration in seven years. "Home Again" was certified platinum mere weeks after its release, and the bandmates are preparing for a tour that is sure to be one of the highlights of 1997.

**I'M FAMOUS, GIVE ME A LABEL:** Perhaps spurred by Madonna's success, a record number of famous folks started custom imprints this year: Tori Amos and Igloo (Atlantic), Hootie & the Blowfish and Breaking Records (Atlantic), Mariah

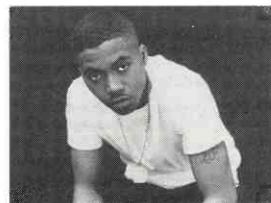


**He's Back And We Still Can't Pronounce His Name.** After parting ways with Warner Bros., ♯ re-emerged on EMI-distributed New Power Generation Records with the three-CD set "Emancipation." The album debuted at No. 11 on The Billboard 200, and for the first time in years, ♯ publically promoted the release, appearing on "The Oprah Winfrey Show" and "The Rosie O'Donnell Show," among others.

## THE CHART TOPPERS



ALANIS MORISSETTE



NAS

The following is a chronological listing of albums that logged time at No. 1 on The Billboard 200 in 1996. The figure in parentheses is the number of weeks each title spent at No. 1 in 1996. Titles that debuted at No. 1 in 1996 are indicated in bold type. (Note: "Daydream" by Mariah Carey spent three weeks at No. 1 in 1995; "Jagged Little Pill" by Alanis Morissette spent two weeks.)

- "Daydream," Mariah Carey, Columbia (2)
- "Waiting To Exhale," soundtrack, Arista (5)
- "Jagged Little Pill," Alanis Morissette, Maverick/Reprise (9)
- "All Eyez On Me," 2Pac, Death Row/Interscope (2)
- "Anthology 2," the Beatles, Apple/Capitol (1)
- "Evil Empire," Rage Against The Machine, Epic (1)
- "Fairweather Johnson," Hootie & the Blowfish, Atlantic (2)
- "The Score," Fugees, Ruffhouse/Columbia (4)
- "Load," Metallica, Elektra (2)
- "It Was Written," Nas, Columbia (4)
- "Beats, Rhymes And Life," A Tribe Called Quest, Jive (1)
- "No Code," Pearl Jam, Epic (2)
- "Home Again," New Edition, MCA (1)
- "Falling Into You," Celine Dion, 550 Music (3)
- "From The Muddy Banks Of The Wishkah," Nirvana, DGC/Geffen (1)
- "Recovering The Satellites," Counting Crows, DGC/Geffen (1)
- "Best Of Volume 1," Van Halen, Warner Bros. (1)
- "Anthology 3," the Beatles, Apple/Capitol (1)
- "The Don Killuminati: The 7 Day Theory," Makaveli, Death Row/Interscope (1)
- "Tha Doggfather," Snoop Doggy Dogg, Death Row/Interscope (2)
- "Razorblade Suitcase," Bush, Trauma/Interscope (2)
- "Tragic Kingdom," No Doubt, Trauma/Interscope (2)

Carey and Crave (Sony), Boyz II Men and Stonecreek Recordings (Sony), Shaquille O'Neal and T.W.Is.M. (Trauma/Interscope), Michael W. Smith and Rocketown Records (Word), Charlie Peacock and re-think (EMI Christian Music Group), and Ashford & Simpson and Hopsack & Silk (Ichiban). The only fruits so far have been the disappointingly received Pet on Igloo, the critically praised Sarah Masen on re-think, and A&S' album with Maya Angelou on their label, which peaked at No. 49 on Top R&B Albums.

**SAY IT AIN'T SO:** Heroin use has been on the upswing for the past few years, but its pervasiveness was impossible to ignore in 1996. Smashing Pumpkins' touring keyboardist, Jonathan Melvoin, and Sublime leader Brad Nowell both died of overdoses. Smashing Pumpkins drummer Jimmy Chamberlin, in addition to being charged with drug possession in relation to Melvoin's death, was fired from the group for drug use. Stone Temple Pilots' Scott Weiland and Depeche Mode's David Gahan were among the rockers who entered rehab for addiction. Philip Anselmo of Pantera overdosed but declined treatment. In response to the activity, the National Academy of Recording Arts and Sciences held meetings with label honchos and concerned industry-ites on both coasts on how to deal with the problem.

**FLAT AS A PANCAKE:** Album sales in 1996 were flat, flat, flat.



**Fugee-La.** One of the year's biggest success stories was the mainstream breakthrough of the Fugees, who combined pop and hip-hop into a chart-topping formula. The trio's second Ruffhouse/Columbia album, "The Score," had sold more than 4.3 million copies by year's end, according to SoundScan.

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

(Continued on page 26)

### THE TOP STORIES

- Alanis Morissette Lands Top-Selling Female Album Of All Time With "Jagged Little Pill."
- The Fugees Break Through To The Mainstream With Quintuple-Platinum Album "The Score."
- Drug Usage Soars Among Rockers In The Public Eye.
- "Macarena" Fever Sweeps America.
- R.E.M. Re-Ups With Warner Bros. For A Cool \$80 Million.
- Empower America Unleashes Its Conservative Claws On Universal (Nee MCA) Over Lyrical Content; Wal-Mart Bans Goo Goo Dolls And Sheryl Crow Releases.
- 2Pac And The Beatles Both Hit The Top Of The Billboard 200 With Two Releases.

a retreat of 1995. Let's see: Record sales were flat, women dominated the charts, Empower America took on a record company for graphic lyrics . . . yep, looks the same from where we sit. But as we sift through the fibers of music's magic carpet, we're able to discern a few new, shiny flecks that definitely aren't just dirt.

**SHINING STARS:** Among the bright spots in 1996 was the emergence of a new school of retro-soul R&B crooners, including Maxwell, D'Angelo, and Tony Rich, who are experiencing deserved success in both R&B and pop. Their homage to

### SHURE MICROPHONES



Jonathan Davis of Korn

ONE GREAT PERFORMER DESERVES ANOTHER.  
**SHURE**

THE SOUND OF PROFESSIONALS...WORLDWIDE.®



**BEST FILLS  
FASTEST SERVICE**

ONE STOPS AND RETAIL  
ACCOUNTS CONTACT:

**KATHY GORDON**

(901) 388-1190 EXT. 111

*Featuring these  
Great Independent Labels.*

Ace, AIR, Alligator, Benson, Blind Pig,  
Blackberry, C.S.G., Disney, Intersound, K-  
Tel, Malaco, Madacy, Priority, Pow Wow,  
Quality, SST, Step One, Savoy, Tommy  
Boy, Tribute, Waldoxy, Warlock, Vanguard,  
*Plus Rap Labels:*

Big Boy, Big Time, Basix, Brutal, Cartel,  
C-Loc, Dangerous, 4 Sight, Inmate, Joey  
Boy, Mobo, No Limit, On Top, Prophet,  
Sir Captain, Triad, & Many Others

**LABELS**

IF YOU'RE HAVING  
DISTRIBUTION PROBLEMS  
CONTACT:

**TIFFANY PHILLIPS**

(901) 388-1190 EXT. 112

**SALES OFFICES:**

- Atlanta • Boston • Miami • Nashville
- Little Rock (TX,OK) • Memphis

EMAIL: soh@worldnet.att.net

Phone: (901) 388-1190 Fax: (901) 388-3002

1981 Fletcher Creek Dr. Memphis, TN 38133

**"THE BEST  
INDEPENDENT  
DISTRIBUTOR  
IN THE  
NATION"**

MEMBER OF  
**NAIRD**

**BOB GIGLIO  
ARC ONE STOP**

**ROCK OVER 36 YEARS IN THE  
SOLID MUSIC BUSINESS  
FIERCELY  
INDEPENDENT**

**WALDEN WOODS**

*(Continued from page 5)*

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

The project's first acquisition, in 1990, was a 25-acre site known as Bear Garden Hill, which was owned by a local developer who planned to construct a 139-unit condominium there. In 1992, the Walden Woods Project acquired another tract of land from the same developer that was slated to be subdivided or commercially developed.

In 1993, the Walden Woods Project acquired an 18.6-acre plot known as Brister's Hill, which real-estate mogul Mortimer Zuckerman's Boston Properties planned to develop into a 147,000-square-foot office complex. The following year, the Walden Woods Project scored a major victory when the residents of Concord voted to close a landfill situated across from Brister's Hill.

Later in 1994, Henley's group purchased land that encompasses Jacob Baker's farm, a locale frequented by Thoreau and mentioned prominently in his "Journal." Among Jacob Farm's features is the Adams House, an English Manor building that will soon house part of the Thoreau Research Center, which was begun in October 1995. Late last year, the project purchased another site in Walden Woods for \$900,000, bringing the total parcels of preserved land to 96 acres.

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

Anderson adds that Walden Pond itself is owned and protected by the State Department of Environmental Management.

"Of the 15% of Walden Woods that we consider vulnerable, we would never have the financial resources to buy all that land," says Anderson, a former aide to Sen. Edward Kennedy, D-Mass., who spearheaded efforts to oppose development of Walden Woods in the late '80s. "It costs \$200,000-\$400,000 an acre for land in Concord and Lexington."

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

Henley also acknowledges his man-  
*(Continued on page 22)*

# Meet the music industry's newest international star...

## Billboard *bulletin*

THE DAILY NEWS REPORT FOR THE INTERNATIONAL MUSIC INDUSTRY

- The definitive new information source for your fast-paced business.
- We're putting the vast global news-gathering resources of the Billboard Music Group to work for you.
- Receive daily industry news from the name you trust.
- Available via fax every workday around the world.
- Sign up now for a great introductory rate.
- Watch for its January 1997 debut!

\* Delivery time will vary depending on local time zone.

**For more details call:**

212-536-5261

or visit **Billboard's Website at**  
[www.billboard.com](http://www.billboard.com)

### Billboard Bulletin Reservation Form

**Special introductory rate of \$300 (save \$150 off the regular \$450 rate)**

**YES!** I want to receive the **BILLBOARD BULLETIN** for one full year at the Billboard subscriber rate of \$300 (U.S.)  
UK/Continental Europe: £235  
Asia/Other: \$550

I'm not a Billboard subscriber, but I want to receive the **BILLBOARD BULLETIN** for one full year at the rate of \$400 (U.S.) (A savings of \$50 off the regular \$450 rate).  
UK/Continental Europe: £285  
Asia/Other: \$650

• Introductory rate good through January 31, 1997

Bill Me  
 Payment enclosed (U.S. dollars only, except Europe)

Charge my credit card:

Amex  Visa  Mastercard

Card #: \_\_\_\_\_

Exp. Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Name: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Phone #: \_\_\_\_\_

Fax #: \_\_\_\_\_

E-Mail address: \_\_\_\_\_

**FOR FASTEST SERVICE FAX TO**  
212-536-5294 or mail to:

Billboard Bulletin, 1515 Broadway,  
New York, NY 10036, Attn: Jeff Somerstein



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

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

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



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



Before The New York Times Magazine and "60 Minutes" were focusing on the explosive rise of Italian mezzo-soprano Cecilia Bartoli, the 26-year-old artist was the lead story in Billboard.



Much before The New York Times devoted major arts coverage to Berlin's techno scene, Billboard was on the German club and label tip with a cover saga on the subject.

# Billboard®



While other publications debated the geographic source of the next music invasion, Billboard scooped the planet with its 1994 page one prediction that Canada would conquer internationally as never before with Celine Dion, Sarah McLachlan, Jann Arden, Crash Test Dummies, Barenaked Ladies, et al. (P.S.: The May 13, 1995, 'Music To My Ears' column foretelling Alanis Morissette's success with "Jagged Little Pill" was the first article published anywhere in the world, including Canada, regarding that album.)

Long before the international edition of Newsweek ran a cover story on the French rap scene, Billboard had explained the entire transcultural upheaval in a page one investigation.

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



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

Months before The Economist reported that reggae had put down solid roots in Japan, Billboard ran an October 1993 cover story on the music's top-ranking status from Tokyo to Yokohama.

*international*

We hear the future.™ . . in 110 countries!

**The most  
concert listings  
in the city.  
It's enough to  
make you  
lose your voice.**



The weekly magazine that tells you where to go and what to do.

To advertise, call Vaughan Tebbe, Publisher, 212-539-4422  
or Jim Lally, Advertising Sales Representative, 212-539-4427

## Artists & Music

### WALDEN WOODS PROJECT

(Continued from page 18)

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

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

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

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

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



View of the Thoreau Institute, showing the original Adams House in the foreground and the building that houses the library/archive/media center in the rear.

preservation efforts across the U.S.; [i.e.], various initiatives that would ban clear-cutting in Maine and Texas. But a great majority of the money goes to the Walden Woods Project, because that's the way we solicit the money. If people give us permission, or if funds are directed just to the Isis Fund to do with as we please, then we use that money, or money that I raise personally, [for] other things."

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

involved with Walden.

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

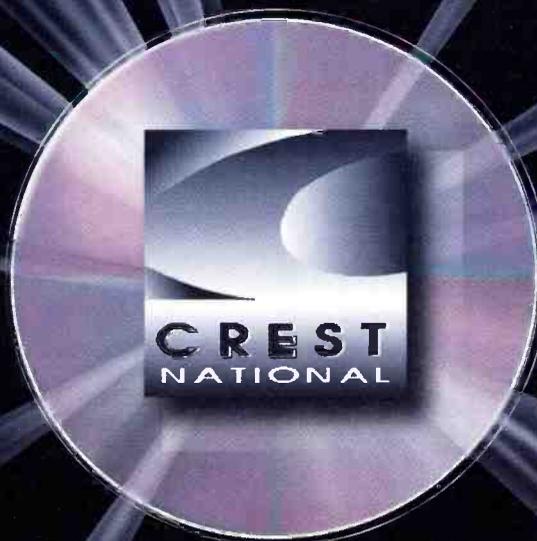
(Continued on next page)

**THE BRIGHTEST STAR IN HOLLYWOOD**

*proudly* **ANNOUNCES**

**FULL-SERVICE CD MANUFACTURING!**

Pre-Mastering  
Mastering  
Replication  
Full Service DVD



Foreign Language  
Services  
Printing / 6 Color  
Automated Packaging  
Global Distribution

**CREST NATIONAL DIGITAL MEDIA COMPLEX**  
**CALL 800-309-DISC**

Over 35 Years of Innovative Service to the Entertainment Industry. Offering Complete Motion Picture Film and Video Post Production Services

Film Laboratory Services • Digital Telecine • MPEG Compression • Authoring • Audio Services  
• Standards Conversions • Videocassette Duplication • Digital Videotape Editing

**WALDEN WOODS**

*(Continued from preceding page)*

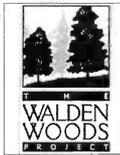
environmental projects. So when people accuse me of trying to further my career this way, I can only laugh and shake my head."

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

Both Henley and Anderson acknowledge that the project has a limited scope. "We will never be able to buy the entirety of Walden Woods and bring the whole thing together, because there



HENLEY



are private homes in there, but what we can do is buy large, valuable tracts of land as they come on the market," says Henley.

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

Among the project's greatest obstacles is securing an endowment for the Research Center. Henley says he is solidifying plans to line up fund-raising events in the first half of 1997 to raise up to \$10 million for the endowment.

"If I have to go and do a couple of tours myself, I will. I'll get this done one way or the other," he says.

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

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

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

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

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

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

# THIS IS MY INSTRUMENT.

I USED TO IMAGINE WHAT IT WOULD BE LIKE TO PLAY MY OWN INSTRUMENT. NOW I KNOW.

WITH FEATURES LIKE ON-THE-FLY LOOPING, AUTO BPM, BEAT SYNCHRONIZED EFFECTS, FADER START/BACK CUE "SCRATCHING" EFFECTS AND MASTER TEMPO PITCH CORRECTION, THE CDJ-500II DJ CD PLAYER AND DJM-500 Pro DJ MIXER OFFER ALMOST UNLIMITED CONTROL, SO I CAN CREATE VIRTUALLY ANYTHING I CAN HEAR.

THE PIONEER PRO DJ SYSTEM.

IF YOU NEED MORE CONTROL THAN THIS, START YOUR OWN LABEL.



\*PARTICIPATING DEALERS ONLY. RETAIL PRICES MAY VARY BY DEALER, AND ARE ESTABLISHED SOLELY BY DEALER. SEE DEALER FOR DETAILS. ONE PROMO ONLY CD SUBSCRIPTION PER PERSON. VOID WHERE PROHIBITED. WHILE SUPPLIES LAST. OFFER ENDS 3/31/97.

*Photo by Martyn Gallina-Jones*

**PRO DJ TRADE-IN PROGRAM**

**SAVE \$180- OR MORE!\***

TRADE-IN ANY TURNTABLE OR MIXER FOR \$100 MINIMUM OFF A CDJ-500II "DIGITAL TURNTABLE" OR DJM-500 MIXER — PLUS GET 5 MONTHS OF *PROMO ONLY* CDS FREE (\$60 VALUE)! FOR INFO & PARTICIPATING DEALERS CALL 800-782-7210, OR CATCH US AT [www.pioneerusa.com/pro\\_dj](http://www.pioneerusa.com/pro_dj)

**HURRY - ENDS MARCH 31!**

UNDERGROUND HOUSE DJ ROGER SANCHEZ HAS EARNED AN INTERNATIONAL REP WITH HIS REMIXES OF HITS LIKE LOVE TRIBE'S "STAND UP" AND JANET JACKSON'S "THE BEST THINGS IN LIFE ARE FREE." HE NOW HAS HIS OWN LABEL, NARCOTIC RECORDS.

**PIONEER®**  
The Art of Entertainment

◀ PIONEER ALSO OFFERS A COMPLETE LINE OF EQUIPMENT FOR PROFESSIONAL DJS. FOR MORE INFORMATION, OR FOR THE DEALER NEAREST YOU, CALL 800-782-7210.

## WORLD MUSIC'S RISE SHOULD LIFT SHANACHIE'S STATMAN

(Continued from page 5)

Mystics."

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

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

To a degree, the label's bets are hedged. The disc is also a fine example of empathetic jazz improv between an ensemble of musicians who understand the power of nuance. Pianist Kenny Werner, bassists Scott Lee and Harvey Schwartz, and drummer Bob Weiner all help create a meditative state that ripples with an unmistakable vitality.

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

Statman has made bluegrass records for Rounder and klezmer discs for Shanachie; he can also lay claim to at least one free-form improv outing, with longtime cohort David Grisman (a guest on "Between Heaven And Earth," as is banjo player Béla Fleck), and a pair of

high-visibility klezmer sessions with virtuoso violinist Itzhak Perlman on Angel, "In The Fiddler's House" and "In The Fiddler's House: Live."

"We look at Andy Statman as one of the multifaceted, multigenre genius-type musicians who are so good, you just want to be associated with their development," says Randall Grass, the GM of Shanachie's New York office. "For me, comparisons are to Ry Cooder, Béla Fleck, and Seamus Eagan.

"Andy's past has proven his versatility," continues Grass. "It's amazing to be a dominant figure in even one genre, which he has been with klezmer. But he also has a great level of respect in the bluegrass realm. When you have people like David Grisman saying that if he'd done nothing other than been Andy Statman's teacher, he'd be happy... well, that's incredible, right?"

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

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

"The roots of klezmer are by and large cantorial music, the chanting of

prayer," he says. "That's what gives klezmer its heart and soul. On this record, I'm going more toward the inside of where klezmer comes from."

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

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

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

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

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

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

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

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

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

### BEYOND CATEGORIES

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

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

Grass says that Shanachie is also going to make Statman visible in places

where it knows from past experience that a receptive audience can be found—Borders, Barnes & Noble, Tower Records, and Hear Music. The label is in the process of locking up listening posts at Barnes & Noble and Borders. "Between Heaven And Earth" will be a featured disc in each outlet.

"There will be a major thrust at all tastemaking retail outlets," Grass says.

"I'd put this record in our listening posts, and I'd also want a copy to play in the world section of the store," says John Coughlan, world music buyer at Tower Records' Lincoln Center store in New York. "If people hear this record, I bet they'd be into buying it. To me, this disc is a bit more accessible than his klezmer stuff. There's a very warm, somber feeling to the music, but with a fervor going on, too."

In cities such as Philadelphia and Los Angeles, Shanachie's regional marketing reps will initiate a grass-

(Continued on next page)

## EMD LOWERS PRICE FOR LUV COLLECTION

(Continued from page 10)

already in the retail channel has been viable only since the computerization of music retail. Previously, accounts would return product and receive full credit. EMD, when it was known as Cema Distribution, was the first major distributor to mark down albums already in stores. The practice has since been used by other distributors as well.

Since markdowns have become a reality for the music industry in the last four years, they have mainly been used to sell overshipments of a superstar title when the album's sales run is winding down, or when an album by a name artist has flopped. More recently, the practice has been used by EMD in instances in which sales have begun to break big for developing artists.

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

acknowledging that some aspect of the campaign was not working, whether it was the price, the commercials, or the repertoire, according to merchants and competitors. EMI-Capitol appears to be committed to the albums at least until March. In fact, sources say that the company has just put together a commercial for "Movie Luv," which previously was not featured in the TV spots. That title enters The Billboard 200 this week at No. 193.

When EMD first approached accounts about the Luv Collection, the company was hailed for its marketing initiative but questioned on the vehicle itself. Some merchants felt that the compilations did not have enough current hits.

EMI-Capitol executives were unavailable to comment by press time.

## MusiCares Names Collins Its Person Of The Year

NEW YORK—Phil Collins will get the nod as the 1997 MusiCares Person of the Year at a tribute dinner and concert to be held Feb. 24 at the Waldorf-Astoria hotel here.

The MusiCares tribute to the pop superstar will be part of a weeklong series of events leading up to the 39th annual Grammy Awards, which will be staged Feb. 26 at New York's Madison Square Garden and broadcast by CBS.

The night Collins' award is presented will also see a silent auction to benefit the MusiCares Foundation. One item on the block is a Gibson Les Paul guitar signed by the 1996 World Series-winning New York Yankees. The custom-made pinstriped guitar was signed by New York Mayor Rudolph Giuliani and the Yankee team and is on display at Madison Square Garden. Also up for bid are other memorabilia, artwork, and luxury items.

The MusiCares Foundation was established by the National Academy of Recording Arts and Sciences

(NARAS) in 1989 as a human service group within the music industry. Proceeds from the Collins event will provide support for music industry professionals who suffer from substance abuse, HIV/AIDS, and other illnesses. The MusiCares Foundation also provides funds for elderly musicians with no means of economic support. Michael Greene, president/CEO of NARAS, is president of the organization.

Co-chairing the Collins tribute are Quincy Jones and Atlantic Records Group co-chairmen/co-CEOs Ahmet Ertegun and Val Azzoli. BMI president/CEO Frances Preston and ASCAP president/chairman Marilyn Bergman are honorary co-chairs.

Previous honorees are David Crosby, the first recipient; Bonnie Raitt; Natalie Cole; Gloria Estefan; Tony Bennett; and Quincy Jones.

For information on purchasing tickets, tables, or recognition in the souvenir program, contact Dana Tomarken at MusiCares at 310-392-3777.

## "Creative Ideas and Flexible Promotions."

Looking for creative, successful, promotions? Have a great idea you want to make happen? Let Allegro put it all together. We pioneered customizing promotions by region. Helped organize nationwide events like Classical Music month. Our karaoke opera contest was even featured on NPR and CNN! And don't forget our *Allegro Quarterly*—a one of a kind, free publication designed to help you sell product! We'll handle all the details. That's Allegro Service. Give us a call at 1-800-288-2007.

Pam Luan-Zaehler,  
Retail Promotions Coordinator,  
ext. 2034

**ALLEGRO**

CREATING DEMAND.  
DELIVERING ENTERTAINMENT.

SM

**ANDY STATMAN**

*(Continued from preceding page)*

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

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

**ESTABLISHED FAN BASE**

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

"Because of our previous relationship with the Jewish distributors, we know exactly who to call," Grass says. "We have a rapport with the Jewish press, too."

A stab at the mainstream jazz market is also part of the plan. The label is scheduled to take out ads in jazz magazines and will be servicing jazz radio with the title. "Anything to signal that this is something jazz audiences should check out," says Grass.

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

Statman's manager, Stuart Wax, has begun making initiatives for bookings.

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

Statman says that European tour dates are also being developed, and that Grisman and Fleck have said they would like to participate in any live shows their schedules allow.

The bandleader believes that the live shows will surely polish the empathy between the group members.

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

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

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

IN THE BEGINNING THERE WAS **GONG**  
AND NOW...

GHETTO YOUTHS INTERNATIONAL PRESENTS

**JULIAN**

**DAMIAN  
"JR. GONG"**

**MARLEY**



From the CD  
"Lion In The Morning"



From the CD  
"Mr. Marley"

A GHETTO YOUTH PRODUCTION IN ASSOCIATION WITH TUFF GONG INTERNATIONAL EXECUTIVE PRODUCER STEPHEN MARLEY PRODUCED AND WRITTEN BY STEPHEN MARLEY, JULIAN MARLEY AND DAMIAN "JR. GONG" MARLEY BASED ON THE "GHETTO YOUTHS STORY" RECORDED AND MIXED AT MARLEY MUSIC 56 HOPE ROAD, KINGSTON 6, JAMAICA, W.I. GHETTO YOUTHS CREW DAVID "ZIGGY" MARLEY, STEPHEN "RAGGA" MARLEY, ROHAN "RUGGU" MARLEY, ROBERT MARLEY, KYMANI MARLEY, JULIAN "BUJU" MARLEY, SHARON MARLEY, CEDELLA MARLEY AND DAMIAN "JR. GONG" MARLEY



IN STORES EVERYWHERE



Distributed in the US by **wea**

## A HOT NEW ADULT CONTEMPORARY ARTIST

Matt

# GARBO

"Search Your Heart"

"Passion in My Heart"

and "Silent Kisses",

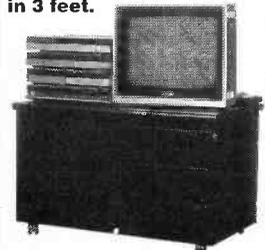
two of the most heartfelt songs you will want to hear again and again.

For more information on this CD and artist, fax (201) 473-3211 or write: CMI Productions, P.O. Box 2127, Clifton, NJ 07015

## Serious Storage

Imagine 800 to 2,400 CDs in 3 feet.

Please call for a catalog on CAN-AM modular storage cabinets and home entertainment centers. 800-387-9790 or fax 905-475-1154



The Look of Leather  
**CAN-AM**  
The Strength of Steel

## Artists & Music

### THE BEAT

(Continued from page 17)

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

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

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

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

**FACTOIDS:** Alanis Morissette set a record when her U.S. debut, "Jagged Little Pill," hit the 14 million-unit mark this fall, according to the RIAA, making it the top-selling album by a woman in U.S. history. One million more and "Jagged Little Pill" will become the top-selling debut in history. Given that the album is still selling tens of thousands units per week, and that Morissette has decided to take a break before working on her follow-up, we bet that "Jagged Little Pill" surpasses the 20 million mark in the U.S. by 2000... Mariah Carey and Boyz II Men set a record for weeks logged at No. 1 on Billboard's Hot 100 when "One Sweet Day" spent 16 weeks at the top. Boyz II Men broke their own record, besting the 14 weeks that "I'll Make Love To You" spent at No. 1 in 1994.

Many pundits thought that the advent of SoundScan would mean that albums would debut at their peak position, especially releases from top artists. Well, Celine Dion proved them all wrong this year, when "Falling Into You" hit No. 1 only after selling 4 million units and being on the chart for six months. But this year's hold-out award belongs to No Doubt, whose double-platinum "Tragic Kingdom" reached

the top spot last week, 49 weeks after its release... Garth Brooks became the new king of album sales when he surpassed Billy Joel this year. Brooks' cumulative album sales hit 58 million units this year, making him the top-selling solo artist (second in total sales only to the Beatles) in history, according to the

RIAA. By year's end, Brooks had sold more than 64 million albums.

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



**Turn Into A Pumpkin.** Although it was a trying year for the Smashing Pumpkins in many ways, the band continued to prosper musically. It landed a number of hits on Billboard's Modern Rock Tracks chart from its 7 million-selling "Mellon Collie And The Infinite Sadness" album, launched a sold-out tour, and ended the year with the release of a boxed set, "The Aeroplane Flies High."

# Billboard®

## BIG EIGHT

### ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$145
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$55
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$55
- 6. NEW! The Power Book Fall 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$65
- 8. SALE International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. (1994 Edition) ~~\$50~~ \$40

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

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

All sales are final.

BDZ33076

## ONE LOOK AT OUR RATES TELLS YOU WE KNOW HOW TO DELIGHT AN AUDIENCE.

At The Mayflower Hotel on Central Park West, guests are strolling distance from Lincoln Center, The Metropolitan Opera House, Carnegie Hall, the theater district, and many famous museums and art galleries. Other features you'll applaud include guest rooms with serving pantries, suites with spectacular views of the park, a fully equipped exercise facility and reasonable rates. Please call us for reservations: 1-800-223-4164 or 212-265-0060. Mention Code AF: Travel Agent Access Code GD.



### ENTERTAINMENT RATES\*

**\$130-\$140**  
Single:  
Standard/Park View

**\$150-\$160**  
Double:  
Standard/Park View

**\$165-\$185**  
Suite: Single/Double  
Standard/Park View



**THE MAYFLOWER HOTEL**  
ON THE PARK • NEW YORK

15 Central Park West at 61st Street, New York, N.Y. 10023-7709. Fax: 212-265-0227.

\*Per night. Subject to availability. Not applicable to groups. Taxes and gratuities not included. Advance reservations are suggested.

# BILLBOARD'S HEATSEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST		TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY <b>SoundScan®</b>					
DECEMBER 28, 1996					
★ ★ ★ No. 1 ★ ★ ★					
1	2	9	KEVIN SHARP	ASYLUM 61930/EEC (10.98/15.98)	MEASURE OF A MAN
2	1	12	MERRIL BAINBRIDGE	UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
3	27	2	TRANS-SIBERIAN ORCHESTRA	LAVA 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
4	12	12	BILL WHELAN	CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
5	3	5	NO MERCY	ARISTA 18941 (10.98/15.98)	NO MERCY
6	4	10	SANDI PATTY	WORD 67313/EPIC (10.98 EQ/15.98)	O HOLY NIGHT!
7	5	21	TRACE ADKINS	CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
8	14	3	KITARO	DOMO 71014 (10.98/16.98)	PEACE ON EARTH
9	7	15	AMANDA MARSHALL	EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
10	8	12	GARY ALLAN	DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
11	6	4	DRU HILL	ISLAND 524306 (10.98/16.98)	DRU HILL
12	9	27	PAUL BRANDT	REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
13	21	12	THE CARDIGANS	MERCURY 53317 (10.98 EQ/16.98)	FIRST BAND ON THE MOON
14	16	14	LOCAL H	ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
15	10	17	ANN NESBY	PERSPECTIVE 549022/ADM (10.98/14.98)	I'M HERE FOR YOU
16	20	11	SUSAN ASHTON	SPARROW 51458 (9.98/15.98)	A DISTANT CALL
17	22	20	JACI VELASQUEZ	WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
18	13	44	RI-COCHET	COLUMBIA 67223 (10.98 EQ/15.98)	RI-COCHET
19	15	19	CLEDUS "T." JUDD	RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
20	11	5	PHILLIPS, CRAIG & DEAN	STARSONS 20100 (9.98/14.98)	REPEAT THE SOUNDING JOY
21	26	25	4HIM	BENSON 4321 (10.98/15.98)	THE MESSAGE
22	28	7	ANOINTED	WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
23	17	22	KENNY CHESNEY	BNA 66908/RCA (10.98/15.98)	ME AND YOU
24	24	16	FUN LOVIN' CRIMINALS	EMI 35703 (7.98/11.98)	COME FIND YOURSELF
25	30	10	RAY BOLTZ	WORD 67867/EPIC (10.98 EQ/15.98)	NO GREATER SACRIFICE

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1996, Billboard/BPI Communications.

26	18	7	DAVID KERSH	CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
27	23	12	BR5-49	ARISTA 18818 (10.98/15.98)	BR5-49
28	31	7	KULA SHAKER	COLUMBIA 67822 (10.98 EQ/16.98)	K
29	43	2	BLOODHOUND GANG	REPUBLIC 25124/GEFFEN (10.98/16.98)	ONE FIERCE BEER COASTER
30	37	2	OUT OF EDEN	GOTEE 4502 (17.98/24.98)	MORE THAN YOU KNOW
31	32	2	BOB & TOM	BIG MOUTH 96 (17.98/24.98)	IT'S A WONDERFUL LAUGH
32	25	19	REPUBLICA	DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
33	19	5	STEVE GREEN	SPARROW 51585 (9.98/14.98)	THE FIRST NOEL
34	34	10	CRYSTAL LEWIS	MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
35	29	3	DON MARSH	BRENTWOOD 47023/IVE (9.98/15.98)	AMERICA'S 25 FAVORITE CHRISTMAS SONGS
36	38	4	BARENAKED LADIES	REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
37	35	10	702 BIV	10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
38	47	47	JIM BRICKMAN	WINDHAM HILL 11164 (9.98/15.98)	BY HEART
39	42	21	REBECCA ST. JAMES	FOREFRONT 25141 (9.98/14.98)	GOD
40	—	47	POINT OF GRACE	WORD 67049/EPIC (7.98 EQ/11.98)	THE WHOLE TRUTH
41	—	56	KENNY WAYNE SHEPHERD	GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
42	41	4	MXPX	TOOTH & NAIL 1060*/DIAMANTE (7.98/13.98)	LIFE IN GENERAL
43	—	32	JO DEE MESSINA	CURB 77820 (10.98/15.98)	JO DEE MESSINA
44	—	23	THIRD DAY	REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
45	36	48	ENRIQUE IGLESIAS	FONOVISIA 5056 (10.98/13.98)	ENRIQUE IGLESIAS
46	45	18	EELS	DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
47	46	7	RON KENOLY	INTEGRITY 67802/EPIC (10.98 EQ/15.98)	WELCOME HOME
48	—	12	BOB CARLISLE	DIADEM 9691/BENSON (10.98/16.98)	SHADES OF GRACE
49	—	1	THE KRY	FREEDOM 3405/MALACO (9.98/14.98)	WHAT ABOUT NOW
50	49	6	DUNCAN SHEIK	ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK

## POPULAR UPRIISINGS

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

**SLOW BURN:** Since Bong Load Custom Records act Lutefish landed a spot on the indie stage at Lollapalooza last summer, the label has instituted an incremental program to build awareness of the act among consumers and at radio



**Talent To Spare.** El Paso, Texas-born country artist Ray Vega is a Berkeley College of Music graduate who co-wrote the majority of the tracks on his BNA debut, "Remember When." The former member of MCA Nashville-signed act the Vega Brothers teamed with producer Josh Leo (Alabama, Kathy Mattea) for his most recent effort. The title track from the album, which will be released early in 1997, is in medium rotation on CMT.

and retail. On Feb. 11, Bong Load will release the act's album "Burn In Hell, Fuckers!"—titled in not-so-subtle reference to the individuals who broke into the band members' rehearsal

space and stole their equipment.

"During the 14 [Lollapalooza] dates they played," says Bong Load sales manager Rita Johnson, "we really began setting up the album by contacting press, retail, and radio, as well as the fans, to let them know that the band was out there. At that phase, we were just canvassing and making people aware of the album."

Bong Load released a vinyl version of the album, minus two tracks, Nov. 19.

College and modern rock stations will be serviced with a 7-inch single on lime-green vinyl of the first album cut, "Tin Man's Cue," in January.

Early on, Johnson enlisted the help of a network of U.S. and Canadian interns, whom she contacted through the Internet.

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

Lutefish, booked by the William Morris Agency, will



**En Route.** "Girl At The Bus Stop," the first single from British threesome My Drug Hell, will bow at modern rock radio Jan. 7. It has amassed a wealth of college and specialty-show airplay at stations that include KWOD Sacramento, Calif.; WBCN Boston; and KNCC Austin, Texas. The band's album "This Is My Drug Hell" was released by Countdown Records in September.

begin touring in February.

On a side note, 10¢, which hails from Lutefish's L.A. neighborhood of Silver Lake, will have its album "Everybody Wins" released by indie Angel Dust Records Jan. 15.

The act, which was recently featured on the cover of Bay Area Music magazine, as well as in Strobe, Flipside, and Ben Is Dead, recently signed to Nickel Bag Records.

The group's first single, "Bottles"/"Die On The Ranch," was well received at college radio last year.

**DIY:** In yet another instance of persistent touring and home market development paying off, Pittsburgh-based rock foursome the Clarks recently landed a deal with Way Cool. The band's album "Somebody Maybe," which was released by Pittsburgh indie King Mouse, will bow in a slightly altered and remastered version in late February.

According to SoundScan, the King Mouse release has sold more than 8,000 units since its April release; 7,500 were moved in the Mid-Atlantic region.

Way Cool will service the act's first single, "Caroline," to mainstream rock and triple-A

stations Jan. 10.

In a similar vein, Mercury Records recording act Cravin' Melon will have its Don Smith-produced label debut, "Red Clay Harvest," released Jan. 14.

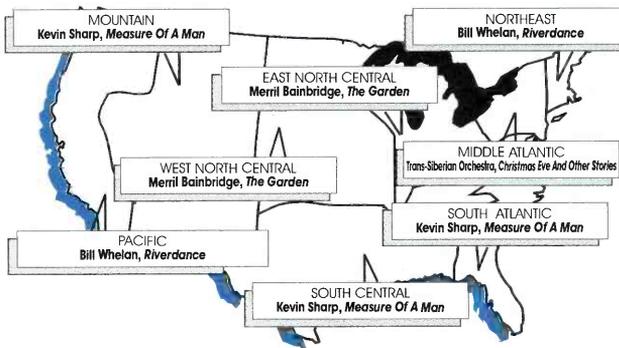
The rock foursome has



**Who's Who.** "Levitation," the debut album by 4th & B'way artist Mother Superior, will be released Feb. 25. The album by the Miami-based rapper features production by rap icons KRS-ONE and Redman, as well as guest spots and production by several well-known rappers from Mother Superior's home market. Island serviced the first single, "Most Of All," to rap and mix shows and college radio stations Nov. 18.

developed a healthy presence in the Southeast and has sold more than 9,000 units of its self-produced indie release "Where I Wanna Be," according to SoundScan.

### REGIONAL HEATSEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
- Merrill Bainbridge, *The Garden*
  - Kevin Sharp, *Measure Of A Man*
  - Trace Adkins, *Dreamin' Out Loud*
  - Paul Brandt, *Calm Before The Storm*
  - Gary Allan, *Used Heart For Sale*
  - BR5-49, *BR5-49*
  - Ricochet, *Ricochet*
  - Cledus "T." Judd, *I Stole This Record*
  - Kenny Chesney, *Me And You*
  - No Mercy, *No Mercy*

- MIDDLE ATLANTIC**
- Trans-Siberian Orchestra, *Christmas Eve And Other Stories*
  - Scott & Todd Scam-A-Man, *'96 Comedy Album—Volume 5*
  - Merrill Bainbridge, *The Garden*
  - Bill Whelan, *Riverdance*
  - No Mercy, *No Mercy*
  - Dru Hill, *Dru Hill*
  - Amanda Marshall, *Amanda Marshall*
  - Akmyel, *Put It In Your Mouth*
  - Kitaro, *Peace On Earth*
  - Barenaked Ladies, *Rock Spectacle*

## R&B Acts, Execs Showed Creativity And Took Care Of Business In '96

IT SEEMED THAT 1996 was the year of the Face, as **Kenneth "Babyface" Edmonds** was the topic of conversation in virtually all pop and R&B quarters. In addition to producing hits for numerous talents, he demonstrated his skills as an artist with the Epic album "The Day."

Among his other achievements, Edmonds, for the second consecutive year, claimed BMI's top two songwriting awards—songwriter of the year and most performed pop song of the year, **Boyz II Men's** "I'll Make Love To You"—and led all comers with eight citations of achievement.

The artist was also among the hon-



**New Lease.** After taking its close harmonies to Dallas Austin's Rowdy Records, For Real delivered "Free," the quartet's sophomore set that boasts richly arranged melodies.

orees at the American Civil Liberties Union of Southern California's awards dinner, which recognized the 205th anniversary of the ratification of the U.S. Bill of Rights.

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

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

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

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

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

Acts that made a creative impact on the psyche of the industry and on dis-

### 1996 IN REVIEW



by J.R. Reynolds

criminating consumers include the **Fugees**, **Maxwell**, **Eric Benét**, **Kenny Lattimore**, **Ann Nesby**, **Xavier**, and **Groove Theory**.

Established Mercury trio **Tony Toni Toné** returned to the charts with "House Of Music," while **Me'Shell Ndegéocello** delivered a gem with her "Peace Beyond Passion" Maverick set, featuring the controversial track "Leviticus: Faggot," which was given spins by a few strong-spined R&B stations.

THE SENSE OF RENEWED creativity was heightened by the live-action infusion of the Smokin' Grooves and Club Benson & Hedges tours. They opened doors for R&B acts, providing them with valuable exposure.

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

Essence Music Festival organizers proved that family concerts on a grand scale are possible (and profitable) in the R&B sector with their second event in New Orleans. The four-day fest drew more than 153,000 people, including scores of industry soldiers and their families from around the country.

IN MAY, DURING A NIGHT-OWL meeting of senior R&B executives, which I attended (Billboard, May 18), several business topics were discussed. Among them was the need for increased unity among various R&B



**Rich Returns.** Tony Rich crossed multiple genre boundaries with "Words," the vocalist's platinum-certified debut set on LaFace.

camp and the creation of seaway independent labels helmed by qualified black executives. Also brought up was the need for a black-owned and -operated distribution company through which labels could funnel product.

Since then, some black executives

and businesspeople have put their money where their mouths were. Publicist **Karen Taylor** went out on her own, leaving Elektra to form Taylor-Made, a Jersey City, N.J.-based boutique media/special-events shop. Attorneys **Leroy Bobbitt**, who spent 16 years as a partner at Loeb & Loeb, and **Virgil Roberts**, former president/general counsel at Solar, joined forces to form the Santa Monica, Calif.-based full-service law firm Bobbitt & Roberts.



**Hangin' Tough.** Columbia artist Maxwell cast off all doubt that R&B consumers were ready for more than just cookie-cutter, beat-driven songs with "Maxwell's Urban Hang Suite," his gold-certified album.

Several indie labels were created by eminently qualified veteran black execs. Among them are **Ernie Singleton's Fully Loaded Records**, **Hank Spann's T3 Records**, and **Eddie Pugh's Our Turn Records**.

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

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

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

MOVEMENT IN THE INDUSTRY occurred at a dizzying rate this year, with execs coming and going like crazy. Perhaps the biggest move in R&B was Capitol Records' elimination of its black music division. That, coupled with firings around the industry, sent prophecies of doom sweeping throughout urban music departments. Many fear that a black-executive genocide is imminent. I, on the other hand, see the situation as more gloom than doom, with black executives irrationally sell-

## THE CHART TOPPERS



FUGEES



NAS

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

- "Waiting To Exhale," soundtrack, Arista (7)
- "Str8 Off The Streetz Of Muthafu\*\*in Compton," Eazy-E, Ruthless (1)**
- "All Eyez On Me," 2Pac, Death Row/Interscope (3)
- "The Score," Fugees, Ruffhouse/Columbia (8)
- "The Coming," Busta Rhymes, Elektra (1)
- "The Resurrection," Geto Boys, Rap-A-Lot (1)
- "Sunset Park," soundtrack, Flavor Unit (1)
- "Gettin' It (Album Number Ten)," Too Short, Dangerous (2)**
- "Legal Drug Money," Lost Boyz, Universal (1)
- "The Nutty Professor," soundtrack, Def Jam (1)
- "Secrets," Toni Braxton, LaFace/Arista (1)**
- "Keith Sweat," Keith Sweat, Elektra (1)**
- "It Was Written," Nas, Columbia (7)
- "Beats, Rhymes And Life," A Tribe Called Quest, Jive (1)**
- "ATLiens," Outkast, LaFace/Arista (2)
- "Home Again," New Edition, MCA (1)**
- "Another Level," BLACKstreet, Interscope (5)
- "Bow Down," Westside Connection, Lench Mob/Priority (1)**
- "Ironman," Ghostface Killah, Razor Sharp/Epic (1)**
- "The Don Killuminati: The 7 Day Theory," Makaveli, Death Row/Interscope (3)
- "Tha Doggfather," Snoop Doggy Dogg, Death Row/Interscope (1)
- "Hell On Earth," Mobb Deep, Loud/RCA (1)
- "Muddy Waters," Redman, Def Jam (1)**

ing themselves short.

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

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

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

versal.

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

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

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

Meanwhile, another beleaguered camp, Death Row, took serious hits in all quarters as political pressure—initiated in large part because of offensive lyrics—caused former distributor WEA (through the action of parent

(Continued on page 30)

### THE TOP STORIES

- **Rhythm Alternative Sparks Creative Wave.**
- **Old-School Music Flourishes.**
- **Capitol Shuts Its R&B Unit.**
- **Jam And Lewis Pact With Universal.**
- **It Was A Babyface Kind Of Year.**

# Billboard® TOP R&B ALBUMS™

DECEMBER 28, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW	1	1	REDMAN DEF JAM 533470/MERCURY (10.98/EQ/16.98) 1 week at No. 1	MUDDY WATERS	1
*** No. 1/Hot Shot Debut ***						
2	4	8	3	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	2
*** GREATEST GAINER ***						
3	2	2	4	FOXY BROWN VIOLATOR/DEF JAM 533684/MERCURY (10.98/EQ/16.98)	ILL NA NA	2
4	1	1	7	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
5	7	10	26	TONI BRAXTON ▲ LAFACE 26020*/ARISTA (10.98/16.98)	SECRETS	1
6	6	9	5	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	6
7	3	4	6	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
8	16	22	16	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	4
9	5	7	6	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
10	10	14	25	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
11	12	13	15	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
12	14	11	12	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
13	13	12	4	TONY TONI TONE MERCURY 534250 (10.98/EQ/16.98)	HOUSE OF MUSIC	10
14	8	5	4	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
15	17	24	11	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98/EQ/16.98)	YOUR SECRET LOVE	2
16	15	21	3	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677*/PRIORITY (0.98/23.98)	DEATH ROW GREATEST HITS	15
17	9	3	3	VARIOUS ARTISTS AFTERMATH 90044*/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	3
18	22	23	11	KENNY G ▲ ARISTA 18935 (10.98/16.98)	THE MOMENT	9
19	18	16	7	BABYFACE EPIC 67293* (10.98/EQ/16.98)	THE DAY	4
20	11	6	3	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	6
21	21	26	14	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
22	19	17	8	WESTSIDE CONNECTION ● LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
23	20	19	6	MO THUGS MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
24	27	45	6	VANESSA WILLIAMS MERCURY 532827 (11.98/EQ/17.98)	STAR BRIGHT	24
25	26	20	4	NPG 54982/EMI (12.98/34.98)	EMANCIPATION	6
26	25	25	7	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98/EQ/16.98)	IRONMAN	1
27	23	18	4	FLESH-N-BONE MO THUGS/DEF JAM 533533*/MERCURY (10.98/EQ/16.98)	THUGS.G. TRUHS HUMBLY UNITED GATHERNY SOULS	8
28	24	15	3	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	15
29	31	29	31	THE ISLEY BROTHERS ● T-NECK 52421*/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
30	32	30	34	KIRK FRANKLIN AND THE FAMILY ● GOSPEL CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
31	29	28	10	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
*** PACESETTER ***						
32	57	—	2	VARIOUS ARTISTS DEATH ROW 90108*/INTERSCOPE (10.98/16.98)	CHRISTMAS ON DEATH ROW	32
33	28	27	7	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
34	30	31	29	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) [RS]	I'M HERE FOR YOU	27
35	34	36	10	GINUWINE 550 MUSIC 67685/EPIC (10.98/EQ/16.98) [RS]	GINUWINE... THE BACHELOR	25
36	33	34	4	DRU HILL ISLAND 524306 (10.98/16.98) [RS]	DRU HILL	23
37	37	39	11	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
38	35	33	45	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
39	36	32	16	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
40	40	37	37	MAXWELL ● COLUMBIA 66434 (10.98/EQ/16.98) [RS]	MAXWELL'S URBAN HANG SUITE	8
41	39	38	6	LL COOL J DEF JAM 534125*/MERCURY (11.98/EQ/17.98)	ALL WORLD	21
42	42	44	7	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
43	38	49	6	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	18
44	44	43	15	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
45	43	41	27	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
46	46	42	5	CHAKA KHAN REPRIS 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22

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

47	51	51	74	BONE THUGS-N-HARMONY ▲ RUTHLESS 5639*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
48	45	40	6	RICHIE RICH OAKLAND HILLS 4151/DEF JAM 533471*/MERCURY (10.98/EQ/16.98)	SEASONED VETERAN	11
49	41	35	4	SHAQUILLE O'NEAL T.W./ISM/RAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
50	48	46	17	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ALIENS	1
51	53	54	12	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	11
52	63	93	3	VARIOUS ARTISTS THE RIGHT STUFF 53041/CAPITOL (7.98/11.98)	SLOW JAMS CHRISTMAS VOLUME 1	52
53	47	48	12	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
54	49	47	7	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98/EQ/16.98)	ANUTHATHANTRUM	5
55	61	71	63	MARIAH CAREY ▲ COLUMBIA 66700 (10.98/EQ/16.98)	DAYDREAM	1
56	50	50	3	FUGEES RUFFHOUSE 67904*/COLUMBIA (10.98/EQ/11.98)	BOOTLEG VERSIONS	50
57	94	—	2	VARIOUS ARTISTS SO SO DEF 67755*/COLUMBIA (10.98/EQ/16.98)	12 SOULFUL NIGHTS OF CHRISTMAS — PART 1	57
58	60	55	25	NAS ▲ COLUMBIA 67015* (10.98/EQ/16.98)	IT WAS WRITTEN	1
59	55	65	57	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
60	73	83	59	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
61	68	58	44	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98/EQ/16.98)	THE SCORE	1
62	70	63	7	VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 1	50
63	64	56	28	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98/EQ/16.98)	SO SO DEF BASS ALL-STARS	9
64	71	89	3	VARIOUS ARTISTS THUMP 9954* (10.98/15.98)	MCA MASTER MIX NON-STOP DANCE	64
65	77	70	34	SWV ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	3
66	56	53	18	AKINYELE 200 31142*/VOLCANO (6.98/9.98) [RS]	PUT IT IN YOUR MOUTH (EP)	18
67	54	52	8	ORIGINOO GUNN CLAPPZ DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	10
68	59	60	12	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
69	67	67	12	THE ROOTS DGC 24972*/GEPFEN (10.98/16.98)	ILLADELPH HALFLIFE	4
70	65	57	9	ASHFORD & SIMPSON WITH MAYA ANGELOU HOPSACK & SILK 45121/CHIBAN (11.98/16.98)	BEEN FOUND	49
71	75	79	25	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
72	58	—	2	PATTI LABELLE MCA 11567 (10.98/16.98)	GREATEST HITS	58
73	74	68	7	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98) [RS]	BLACKCA DA BERRY	46
74	62	72	10	702 BIV 10 530738*/MOTOWN (8.98/16.98) [RS]	NO DOUBT	37
75	97	—	2	VARIOUS ARTISTS ISLAND 524307 (10.98/16.98)	SPECIAL GIFT	75
76	66	62	84	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
77	52	59	4	VARIOUS ARTISTS RAP-A-LOT/NOO TRYBE 42510/VIRGIN (10.98/15.98)	10TH ANNIVERSARY — RAP-A-LOT RECORDS	48
78	85	85	10	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) [RS]	THE 7 SINS	29
79	91	82	106	KIRK FRANKLIN AND THE FAMILY ▲ GOSPEL CENTRIC 72119 (9.98/13.98) [RS]	KIRK FRANKLIN AND THE FAMILY	6
80	79	78	15	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
81	76	66	14	SOUNDTRACK ● BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	4
82	72	61	10	JERU THE DAMAJA PAYDAY/LONDON 124119*/ISLAND (10.98/17.98)	WRATH OF THE MATH	3
83	83	81	29	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
84	84	91	55	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
85	69	64	28	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) [RS]	MY HEART	30
86	89	74	7	GEORGE CLINTON CAPITOL 33911* (10.98/15.98)	GREATEST FUNKIN' HITS	46
87	88	98	24	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
88	RE-ENTRY	12	MONTELL WASHINGTON, JR. COLUMBIA 57505 (10.98/EQ/16.98)	SOULFUL STRUT	45	
89	82	73	16	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98/EQ/16.98)	MORE...	17
90	NEW	1	1	BIG NOYD TOMMY BOY 1156* (8.98/11.98)	EPISODES OF A HUSTLA	90
91	93	96	109	SADE ▲ EPIC 66686* (10.98/EQ/17.98)	THE BEST OF SADE	7
92	92	92	30	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS... MOMENTS	4
93	90	75	20	A TRIBE CALLED QUEST ● JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
94	96	90	71	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
95	RE-ENTRY	52	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/EQ/17.98)	MR. SMITH	4	
96	86	95	20	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
97	80	87	9	XZIBIT LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	22
98	78	77	26	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
99	100	84	7	BEBE & CECE WINANS SPARROW 37048/EMI (10.98/15.98)	GREATEST HITS	80
100	NEW	1	1	MAC DRE ROMP 1049 (9.98/14.98)	MAC DRE PRESENTS: THE ROMPALATION	100

**mr. scarface**  
the **UNTOUCHABLE**

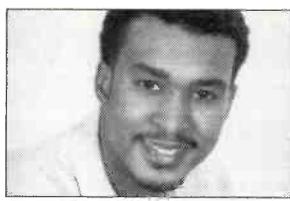
J&S Management

**DROPPING BOMBS**

**1ST QUARTER '97**

**BIG MIKE**  
**STILL SERIOUS**

Tap-A-Lot Records



**DATU FAISON'S**  
**RHYTHM**  
**SECTION**

**SOUND BELIEVERS:** R. Kelly's "I Believe I Can Fly" (Warner Sunset/Atlantic/Jive) from the "Space Jam" soundtrack racks up its second week atop Hot R&B Singles. The song picks up 13% at retail and holds at No. 1 on Hot R&B Singles Sales, with almost twice the sales of its nearest competitor, Toni Braxton's "Un-Break My Heart" (LaFace/Arista), which sits at No. 2. If that weren't enough, Kelly's 39 million audience impressions give him another week at No. 1 on Hot R&B Airplay, solidifying his position as king of the hill for at least another week. The "Space Jam" soundtrack rebuletts at No. 6 on Top R&B Albums, with a 23% unit increase at core stores.

Whitney Houston's "I Believe In You And Me" (Arista) from the soundtrack to "The Preacher's Wife," enters Hot R&B Singles at No. 6, earning it Hot Shot Debut honors. Although it has fewer audience impressions (19 million) than Kelly's title, Houston's single is still fairly new. In its fourth week on Hot R&B Airplay, it's No. 12 and growing steadily. Additionally, the single's B-side, "Somebody Bigger Than You And I," which features guest vocalists Bobby Brown, Faith Evans, Johnny Gill, Monica, and Ralph Tresvant, received 457 detections, according to Broadcast Data Systems. With first-week sales of 70,000 units, the single debuts at No. 6 on Hot R&B Singles Sales and at No. 7 on Hot 100 Singles Sales. Following the Dec. 13 release of the film, the album sees a 60% unit increase at R&B core stores, rising 4-2 on Top R&B Albums and netting Greatest Gainer honors. On The Billboard 200, which utilizes the entire SoundScan universe, as opposed to R&B-leaning "core" stores, a 54% increase pushes the title 4-3, with 233,000 units.

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

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

**GOOD AND BAD NEWS:** During this week in 1995, 30 titles on Top R&B Albums had gains of 10% or more over the previous week. Now, during what has been a soft fourth quarter for overall music sales (see Between the Bullets, page 82), there are 42, including three new sets and two re-entries. On the other hand, while singles sales are growing within the industry, a comparison of this week's Hot R&B Singles Sales list to the comparable weeks in 1994 and 1995 suggests that R&B and hip-hop singles are cooling. In the corresponding 1994 week, there were 36 entries on Hot R&B Singles Sales that posted gains of 10% or more over the previous week. That number tapered to 33 in the comparable 1995 week, and only 21 of the singles on this week's list manage a 10% gain.

**BILLBOARD NEVER SLEEPS:** Although we will not publish an issue next week, our charts will be compiled and made available to subscribers of Billboard Information Network and Billboard Online. The unpublished charts are also available for a fee through our research department (212-536-5054).

**BUBBLING UNDER** **HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	4	EVERYBODY'S TALKIN'	AL TARIQ (KOOL FASH) (CORRECT)
2	—	1	SEX	GRAY (CORRECT)
3	5	5	RUFF RIDE	FRAZE (BEFORE DAWN/TOUCHWOOD)
4	4	3	LOVE IS ON THE WAY	BILLY PORTER (DVB/A&M)
5	—	1	SLOW JAM	RENAISSANCE (ALL NET)
6	7	6	EMOTIONS	TWISTA (CREATORS WAY)
7	6	5	PHENOMENON	ONE AND ONE (NEXT PLATEAU)
8	3	3	TEAR DA CLUB UP	THREE 6 MAFIA (BRUTAL/PRIORITY)
9	19	2	BLACK CINDERELLA	POSITIVE K (POSK/FUNKY BROADWAY)
10	—	1	WAITING FOR A GIRL LIKE YOU	4U (RIP-IT)
11	13	3	MASTA PLAN	THE LOST TRYBE OF HIP-HOP (RENEGADERAGING BULL)
12	17	20	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)
13	9	5	SOMETHING I'VE NEVER HAD	MIKI HOWARD (ALIB/HUSH)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
14	16	4	HOW YA WANT IT (I GOT IT)	JUNGLE BROTHERS (GEE STREETS/ISLAND JAMAICA/ISLAND)
15	14	8	LOCKDOWN	THE RUDE BOYS (BUCHANNAN/BELLMARK)
16	—	1	BACK OF THE CLUB PART 2	OTR CLIQUE (ALL NET)
17	11	10	RISE	SANDRA ST. VICTOR (WARNER BROS.)
18	25	9	INDESTRUCTIBLE	REIGN (H.O.L.A. RECORDINGS/ISLAND)
19	15	10	THE HEIST	DA 5 FOOTAZ (G FUNK/DEF JAM/MERCURY)
20	8	13	MY KINDA N*GGA	HEATHER B. FEATURING M.O.P. (PENDULUM/WEI)
21	12	7	WORD IZ LIFE	POOR RIGHTEDOUS TEACHERS (PROFILE)
22	18	3	WAITIN	BIG JAZ (FREEZE/PRIORITY)
23	10	2	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
24	21	9	HOW MANY EMCEES - THE DJ EVIL DEE '96 REMIX	BLACK MOON (WRECK/NERVOUS)
25	—	10	BOUNCE TA DIS	BIG U & THE MADI-HOUSE CREW (ALEXIA/STREET PRIDE)

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

**R&B**

**THE RHYTHM & THE BLUES**

(Continued from page 28)

company Time Warner) to sell off Interscope in 1995, through which Death Row is funnelled.

In what is deemed a devastating blow to the label's creativity, cornerstone producer/artist and label co-founder Dr. Dre parted ways with fellow founder Suge Knight to form Aftermath, which the prolific producer promises will be a kinder, gentler G-thang.

Further chipping away at the flagship of gangsta rap, once thought invincible, was the Las Vegas incident in which superstar 2Pac was gunned down on the street following his involvement in a violent altercation at a nearby casino. And to top things off, Knight wound up behind bars for violating the terms of his parole and could end up doing a healthy stretch up the river.

**DESPITE THE PROBLEMS** within the genre, hope for a better day prevails, with many positive omens cropping up in R&B during the year.

The National Assn. for the Advancement of Colored People's (NAACP) Image Awards returned after a two-year hiatus due to the political scandals and allegations of financial impropriety that had wracked the civil rights organization since 1994.

A total of 11 Image Awards were issued in musical categories; in addition, Quincy Jones was honored as entertainer of the year; and Sony corporate affairs senior VP LeBaron Taylor received the NAACP Corporate Award. Also, funnyman Richard Pryor, who recorded numerous comedy albums, was inducted into the Image Awards Hall of Fame.

Speaking of Taylor, the exec, already known for his political connections, scored big time when he was elected chairman of the 20-year-old Congressional Black Caucus Foundation.

The nonprofit, nonpartisan public-policy, research, and educational institute sponsors the prestigious annual Congressional Black Caucus Legislative Week.

Taylor is the first noncongressman to be named chairman; this enhances his already considerable brawn on Capitol Hill. And should he ever decide to leave the entertainment sector, he will have considerable leverage and myriad career options, including running for political office.

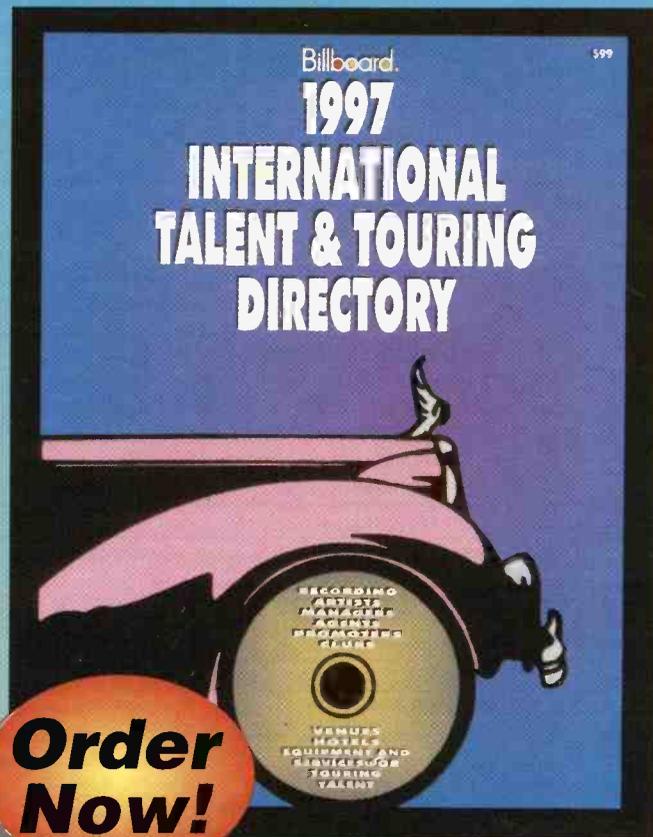
**WHILE WE'RE ON POLITICS:** Thanks in part to an apparently apathetic black music industry, which failed to mount a high-profile letter campaign to Congress, IAAAM fell short of its goal of obtaining a congressional proclamation that would recognize R&B music's significant cultural and economic contributions to America.

In spite of limp enthusiasm on the part of black execs, many of whom are long on complaints but short on solution-oriented drive, IAAAM will mount a second effort to pass House Resolution 151 in 1997.

On a brighter note, IAAAM co-founders Dyana Williams and Sheila Eldridge were able to gain an audience with President Clinton, who wholeheartedly supports IAAAM's efforts but can approach Congress only with industry support.

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

**THE INTERNATIONAL TALENT & TOURING DIRECTORY**



From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1997 **International Talent & Touring Directory** is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

You get over 17,000 listings in the U.S. and 22 countries worldwide!  Agents & Managers  Sound & Lighting Services  Venues  Clubs  Hotels  Instrument Rentals  Staging & Special Effects  Security Services  Charter Transportation  Merchandisers

**Save time, save worry and make money — order the 1997 International Talent & Touring Directory today!**

**Order multiple copies for your entire staff!**

**YES!** Please send me Billboard's 1997 International Talent & Touring Directory. I am enclosing \$99 per copy plus \$5 shipping and handling (\$12 for international orders) NY, NJ, CA, TN, MA, IL, PA & DC please add applicable sales tax.

# of copies \_\_\_\_\_ Check enclosed for \$ \_\_\_\_\_

Charge \$ \_\_\_\_\_ to my:  American Express  MasterCard  Visa

Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature (required) \_\_\_\_\_

Cardholder (please print) \_\_\_\_\_

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

**For fastest service call 1-800-344-7119.**  
**In NJ call (908) 363-4156.**

BDTD1106

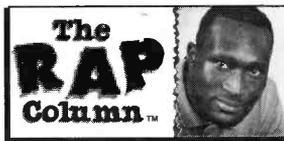
# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY <b>SoundScan®</b>	
				***No. 1***	
1	1	1	12	NO TIME (C) (D) (M) (T) (X) UNDEAS/BIG BEAT 98044/AG	Lil' Kim Featuring Puff Daddy 7 weeks at No. 1
				***GREATEST GAINER***	
2	2	2	5	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	MC Lyte
3	3	7	4	NOTHIN' BUT THE CAVI HIT (FROM 'RHYME & REASON') (C) (D) (M) (T) (X) BUZZ TONE 53263/PRIORITY	Mack 10 & Tha Dogg Pound
4	4	3	8	STREET DREAMS (C) (D) (M) (T) (X) COLUMBIA 78409	Nas
5	5	4	5	ATLIENTS/WHEELZ OF STEEL (C) (D) (M) (T) (X) JIVE 44136/ARISTA	Outkast
6	6	5	15	BOW DOWN (C) (D) (M) (T) (X) LENCH MOB 53227/PRIORITY	Westside Connection
7	7	6	37	PO PIMP (C) (D) (M) (T) (X) RAP-A-LOT/NO TRYBE 38559/VIRGIN	Do Or Die (Featuring Twista)
8	14	17	6	LUCHINI AKA (THIS IS IT) (C) (D) (M) (T) (X) PROFILE 5458	Camp
9	8	8	12	SITTIN' ON TOP OF THE WORLD (C) (D) (M) (T) (X) SO SO DEF 78426/COLUMBIA	Da Brat
10	10	12	29	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2Pac (Feat. KC & JoJo)
11	47	—	2	THAT'S HOW IT IS (IT'S LIKE THAT) (C) (D) (M) (T) (X) JIVE 575201/MERCURY	Redman Feat. K-Solo
12	9	9	5	LET'S RIDE (C) (D) (M) (T) (X) ORLAND HILLS 41510/DEF JAM 575774/MERCURY	Richie Rich
13	16	—	2	SPACE JAM (FROM 'SPACE JAM') (C) (D) (M) (T) (X) BIG BEAT/WARNER SUNSET 87018/AG	Quad City DJ's
14	11	10	13	MUSIC MAKES ME HIGH (C) (D) (M) (T) (X) UNIVERSAL 56022	Lost Boyz
15	NEW	1	1	STRESSED OUT/LNCE AGAIN (C) (D) (M) (T) (X) JIVE 44242*	A Tribe Called Quest Feat. Faith Evans
16	12	15	13	DA' DIP (C) (D) (M) (T) (X) HARD HOOD/POWER 0112/TRIAD	Freak Nasty
17	13	11	7	YOU COULD BE MY BOO (C) (D) (M) (T) (X) THE ALMIGHTY RSO FEAT. FAITH EVANS	The Almighty RSO Feat. Faith Evans
18	20	21	4	WHAT THEY DO (C) (D) (M) (T) (X) DGC 19407/GEFFEN	The Roots
19	19	36	3	RUNNIN' (C) (D) (M) (T) (X) 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDYL & STRETCH	2Pac, Notorious B.I.G., Radio, Dramacydyl & Stretch
20	17	18	5	THE FOUNDATION (C) (D) (M) (T) (X) LOUD 64708/RCA	Xzibit
21	18	16	26	LOUNGIN' (C) (D) (M) (T) (X) DEF JAM 575062/MERCURY	LL Cool J
22	25	—	2	SOUL ON ICE (C) (D) (M) (T) (X) PRIORITY 53258	Ras Kass
23	15	13	17	CAN'T KNOCK THE HUSTLE (C) (D) (M) (T) (X) FREEZE/RUC-A-FELLA 53242/PRIORITY	Jay-Z
24	22	19	15	WHAT'S LOVE GOT TO DO WITH IT (FROM 'SUPERCOP') (C) (D) (M) (T) (X) INTERSCOPE 91308	Warren G Feat. Adina Howard
25	21	20	5	SUKI SUKI NOW (C) (D) (M) (T) (X) ATTITUDE 17029	D.J. Trans
26	23	25	3	AIN'T NOBODY (FROM 'BEAVIS AND BUTT-HEAD DO AMERICA') (C) (D) (M) (T) (X) GEFFEN 19410	LL Cool J
27	24	45	4	EVERYBODY'S TALKIN' (C) (D) (M) (T) (X) CORRECT 10210	Al Tariq (Koolhaush)
28	26	22	23	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	Outkast
29	NEW	1	1	SEX (C) (D) (M) (T) (X) CORRECT 10211	Grav
30	28	24	18	ILL LEGAL LIFE (C) (D) (M) (T) (X) PENALTY 7177/TOMMY BOY	Capone-N-Noreaga
31	30	28	5	RUFF RIDE (C) (D) (M) (T) (X) BEFORE DAWN 105/TOUCHWOOD	Fraze
32	33	26	22	ALL I SEE (C) (D) (M) (T) (X) KEDAR 96003/UNIVERSAL	A+
33	27	29	17	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (X) LAFACE 24157/ARISTA	Southside B.O.I.Z.
34	36	30	21	SHAKE A LIL' SOMETHIN'... (C) (D) (M) (T) (X) LIL' JOE 890	The 2 Live Crew
35	32	37	7	THE LUMP LUMP (C) (D) (M) (T) (X) LOUD 64690/RCA	Sadat X
36	37	23	5	PHENOMENON (C) (D) (M) (T) (X) NEXT PLAZA/JAU 1440	One and One
37	29	35	3	TEAR DA CLUB UP (C) (D) (M) (T) (X) BRUTAL 53260/PRIORITY	Three 6 Mafia
38	31	32	14	NO FEAR (C) (D) (M) (T) (X) DUCK DOWN 53243/PRIORITY	Originoo Gunn Clappaz
39	39	43	11	THE RHYME (C) (D) (M) (T) (X) JIVE 42405*	Keith Murray
40	43	14	19	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 24173/ARISTA	Goodie Mob
41	34	34	21	WHU-WEAR: THE GARMENT RENAISSANCE (FROM 'HIGH SCHOOL HIGH') (C) (D) (M) (T) (X) BIG BEAT 98045/AG	RZA Feat. Method Man & Cappadonna
42	41	44	9	THERAPY (C) (D) (M) (T) (X) DUCK DOWN 53250/PRIORITY	Heliah Skelthah
43	40	46	11	WAKE UP (C) (D) (M) (T) (X) WU-TANG 53238/PRIORITY	Killarmy
44	RE-ENTRY	22	22	FREAK OF THE WEEK (C) (D) (M) (T) (X) SALMON 372	DJ Polo Feat. Ron Jeremy
45	38	31	7	FRONT LINES (HELL ON EARTH) (C) (D) (M) (T) (X) LOUD 64693/RCA	Mobb Deep
46	RE-ENTRY	11	11	DEAD & GONE (C) (D) (M) (T) (X) RELATIVITY 1568	M.O.P.
47	46	41	42	C'MON N' RIDE IT (THE TRAIN) (C) (D) (M) (T) (X) QUADRA/SOUND/BIG BEAT 98038/AG	Quad City DJ's
48	48	38	3	MASTA PLAN (C) (D) (M) (T) (X) RENGAGE 5014/RAGING BULL	The Lost Trybe of Hip-Hop
49	35	33	10	THE LOVE SONG (C) (D) (M) (T) (X) WARNER BROS. 17586	Bush Babees Featuring Mos Def
50	NEW	1	1	GET UP (C) (D) (M) (T) (X) UNIVERSAL 56032	Lost Boyz

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

# Upbeat Year For Rap, Despite Legal Matters

1996 ★ IN ★ REVIEW



by Havelock Nelson

**DOMINANT PLAYER:** Since its formation, Death Row Records has been dominating newspaper headlines as well as music charts. And in 1996, the label was again being some of the biggest records—2Pac's double album "All Eyez On Me" debuted at No. 1 on The Billboard 200 and sold more than 2.8 million units, according to SoundScan—as well as many of the largest rap-related disturbances and scandals of the year.

After his murder trial (he was acquitted), **Snoop Doggy Dogg** avoided the legal system, as did **Dr. Dre**, who had had previous run-ins with the law. And though he still had several cases pending, 2Pac got into trouble again when he allegedly waved a gun at the **Notorious B.I.G.** at the Soul Train Music Awards in Los Angeles, the result of a charge he made that B.I.G. had something to do with getting him shot in 1994.

2Pac died Sept. 13 after being shot in Las Vegas following a **Mike Tyson** prizefight.

Stating that "it stopped being fun," Dre chose to walk away from Death Row at the height of its success. He formed an Interscope-backed and -distributed company, **Aftermath Entertainment**, and released a compilation album, "Dr. Dre Presents The Aftermath," which debuted at No. 6 on The Billboard 200.

Even without two of its biggest stars, Death Row continued. It dropped a posthumous 2Pac album (credited to **Makaveli**) and **Snoop's** "Tha Doggfather." Both discs spent time at No. 1 on The Billboard 200 and Top R&B Albums charts, but both lacked creativity. Neither generated the buzz created by the artists' previous releases.

The label also issued a greatest-hits package that attempted to rewrite history by including tracks that were never even signed to Death Row. As it came out, Death Row CEO **Marion "Suge" Knight** was being hauled to jail following a probation violation. He'll likely be away until the next millennium, and as we head into the new year, the question is, Who will guide the label as time slips towards 2000?

**Pretty Tricky:** The ambient, chilled-out grooves from the subgenre trip-hop were responsible for some of the most intriguing tracks of the year. There weren't rappers or singers populating the soundscapes produced by the likes of **Tricky**, **Prince Paul**, and **DJ Shadow**, which left the producers/artists free to experiment and go wild in their colorful gardens of sound. Performing like ghosts in machines, these masked breakbeat scientists revealed their emotions only through sonic innovation, collapsing rock, hip-hop, soul, rave, rap, jazz, and R&B into one big, booming ball of sound.

**MAKING TRACKS:** Having overseen **LL Cool J's** "Mr. Smith," **Foxy Brown's** "Ill NaNa," and **Nas's** "It Was Written," as well as assorted singles, the production team **Trackmasters** made catchy records that appeared in the upper reaches of the Billboard charts. Consisting of **Tone and Poke**, **Trackmasters** have cut a path brilliantly navigated by manager **Steve Stoute**; the studio collective's hooky, ghetto-melodic sound has what it takes

sufficiently prove to listeners that she was in "Total Control," and **Lyte's** album "As Bad As I Wanna Be" (the title of **Dennis Rodman's** book) wasn't good enough to earn best-seller status. **Lyte** did sell gold, however, with "Keep On, Keepin' On" from the "Sunset Park" motion-picture soundtrack.

Speaking of movies, based on her acclaimed appearance in "Set It Off," **Queen Latifah** seems poised to become a major screen star.

But back to music: With "5 O' Clock," her gold debut single, **Nonchalant** showed that consciousness can sell, and **Perry, Missy, and Mama Mystique** strutted hard without straining to be hardcore, unlike **Da Brat**, who needs to tone down her persona and just be her naturally bubbly self.

Thanks to their sexy tracks and chat about expensive garments, **Brown** and **Kim** got people talking the most. From virtual obscurity, they ended up becoming some of the biggest rappers of the year. It's notable that both of them became stars before dropping a solo album. **Kim** debuted as a member of **Junior M.A.F.I.A.**, and **Brown** appeared on tracks by **Toni Braxton**, **LL Cool J**, **Case**, and **Jay-Z**, whose smooth, conversational flow wins the prize for best new voice of the year. We also love the way **Sean "Puffy" Combs** oozed (like a just-popped bottle of **Kristal**) on **Kim's** single "No Time."

**RETIREMENT PLANS:** As he was about to drop his 10th album, **Oakland, Calif., mack rapper Too Short** announced plans to retire. During his 11-year career, he's maintained a loyal fan base, receiving four platinum and three gold albums. He was treated to a couple roasts, and he himself joked that he may become an evangelist because he "always knew how to talk good." He's focusing on running his **Dangerous Music** label and production company, based in Atlanta.

**Jay-Z**, who masterfully reinvented himself after receiving battle scars from his previous rhyme life, talked about abandoning the studio and stage for the boardroom, too. He is COO of **Roc-A-Fella Records**. Speaking about "Reasonable Doubt," his compelling collection on the label, he said, "Although my album has already gone gold, it will be my last one. From this point, it's all about the business."

**ETC.:** From being an underground band, the **Fugees** became the biggest mainstream ambassadors for rap in 1996. The crew's projected consciousness and its use of live instrumentation proved influential, as groups like **The Roots**, **Punk Barbarians**, and **Primal Source** followed in their musical footsteps.

With breakout groups **Crucial Conflict** and **Do Or Die** leading the way and on-the-rise acts like **Children Of The Ghetto** standing at bay, Chicago became a major force in the rap world. If there is a characteristic style that distinguishes the city, it's machine-gun flows spread over buttery black-mack tracks. Chi-town was also the home of influential **WEJM** personality **DJ Pink House**, who passed away from a heart attack in October. He will be missed, and all of the artists he supported should get together for a benefit concert on his family's behalf.

to appeal at once to radio and the street. Because of its best-selling ways, **Trackmasters** scored a label imprint with **Sony Music's Columbia Records**. We hear that **Allure**, the **Firm**, and **Nature** are among the first acts that will debut on the label next year.

**FIGHT SCRIPT:** At a **Mike Tyson** bout Sept. 7, 2Pac was in the front row looking on. Moments later, as he was driving in a caravan heading to a post-fight celebration, he was shot several times. One week later he was pronounced dead.

On urban radio and in hip-hop magazines, reactions to the performer's death poured in. Many rappers, friends, and fans voiced sentiments of sadness and loss alongside theories about what the murder symbolized and who was responsible for it. Meanwhile, in the mainstream media, 2Pac was mostly vilified and treated to tongue-clacking.

He manipulated the media machine brilliantly with his wild-boy antics and outspoken mouth and will be forever remembered for fueling a long-running feud between himself, **Bad Boy Entertainment**, and its artist the **Notorious B.I.G.** But his body of work—film roles and songs that range from the sensitive "Dear Mama" to the venomous "Shoot 'Em Up"—won't be forgotten soon either.

**BASS WAVES:** In the bass music world, **2 Live Crew** released "Shake A Lil' Somethin'" in August. The group, which left **Luke Records** for **RED**-distributed **Lil' Joe Records**, of course no longer featured **Luther "Luke" Campbell**, who owned **Luke**. He released a solo set, "Uncle Luke," on **Alliance**-distributed **Luther Campbell Music**, after **Joe Weinberger**, **Lil' Joe's** president, acquired the publishing rights to all of **Luke's** back catalog, the result of a bankruptcy procedure involving **Campbell**.

Neither the **Luke** nor the **2 Live Crew** albums ignited national airwaves the way the group's previous releases, including "Me So Horny," did. For me, the bass records that did the most damage were "C'mon N' Ride It (The Train)" by the **Quad City DJ's**, a cushiony call-and-response cut, and the inner-city dreamy "My Boo" by the **So So Def** **Major All Stars**, which managed to gain major rotation even at narrowly formatted **WQHT** (Hot 97) New York.

**GIRL TALK:** 1996 was a bountiful year for da ladies in rap. Not only did we witness the return of **Yo-Yo**, **MC Lyte**, and **Da Brat**, we saw the debuts of **Nonchalant**, **Missy**, **Paula Perry**, **Mama Mystique**, **Foxy Brown**, and **Lil' Kim**. Of the veterans, **Yo-Yo** didn't

DECEMBER 28, 1996

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'I BELIEVE I CAN FLY (FROM "SPACE JAM")' by R. Kelly and 'UN-BREAK MY HEART' by Toni Braxton.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'SITTIN' ON TOP OF THE WORLD' by Da Brat and 'THE SOUND OF MY TEARS' by Deborah Cox.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

# Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE (ARTIST)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE (ARTIST)
<b>★ NO. 1 ★</b>							
1	1	10	I BELIEVE I CAN FLY R. KELLY/WARNER SUNSET/LANTIC 2 wks at No. 1	38	54	4	SILENT NIGHT THE TEMPTATIONS (MOTOWN)
2	3	19	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)	39	42	3	DON'T LEAVE ME FRESH HONEY (INTERSCOPE)
3	2	19	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)	40	44	6	WORLD SO CRUEL FRESH HONEY (MOTOWN/JAMMERCURY)
4	7	7	ONE IN A MILLION AALIYAH (BLACKGROUND/ATLANTIC)	41	36	31	TWISTED KEITH SWEAT (ELEKTRA/EEG)
5	4	18	PONY GINUWINE (550 MUSIC/EPIC)	42	—	1	ON Y'CAN ERIKAH BADU (KEDAR/UNIVERSAL)
6	8	8	LET'S GET DOWN TONY TONI TONE (MERCURY)	43	40	29	MY BOO GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
7	5	14	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)	44	70	2	CAN'T NOBODY HOLD ME DOWN PUFF DADDY FEAT. MISE (BAD BOY/ARISTA)
8	9	12	DON'T LET GO (LOVE) EN VOUGUE (EASTWEST/EEG)	45	52	2	EVERYTIME I CLOSE MY EYES BABYFACE (EPIC)
9	6	21	NO DIGGITY BLACKstreet (DR. DRE) (INTERSCOPE)	46	39	25	USE YOUR HEART SWY (RCA)
10	11	9	GET ME HOME FOXY BROWN FEAT. BLACKstreet (MCA/DR. DRE/J&M)	47	67	2	IF YOU WILL MONICA/WARNER SUNSET/LANTIC
11	10	5	BETCHA BY GOLLY WOW! F (NIGEM/EMI)	48	55	6	IT'S YOUR BODY JOHN NUNO GILL FEAT. ROGER TROUTMAN (MOTOWN)
12	15	4	I BELIEVE IN YOU AND ME WHITNEY HOUSTON (ARISTA)	49	56	3	SUGAR HONEY ICE TEA GOODFELLAZ (AVIATOR/POLYDOR/A&M)
13	16	24	TELL ME DRU HILL (ISLAND)	50	41	7	IT'S ALL ABOUT U SWY (RCA)
14	12	22	LAST NIGHT AZ YET (LAFACE/ARISTA)	51	50	16	CHAMPAGNE SALT-N-PEPA (MCA SOUNDTRACKS/MCA)
15	14	13	THIS IS FOR THE LOVER IN YOU BABYFACE (EPIC)	52	38	9	TOSS IT UP MAKAVELI (DEATH ROW/INTERSCOPE)
16	13	15	I'M STILL IN LOVE WITH YOU NEW EDIT (TBM)	53	49	25	HIT ME OFF NEW EDIT (MCA)
17	17	16	FALLING MONTELL JORDAN (DEF JAMMERCURY)	54	47	9	SNOOP'S UPSIDE YA HEAD NEW EDIT (MCA)
18	18	19	I AIN'T MAD AT CHA 2PAC (DEATH ROW/INTERSCOPE)	55	51	23	FLOATIN' ON YOUR LOVE THE BEJAY BROTHERS FEAT. ANGELA WINNIBUSI (AT&T)
19	21	13	NO TIME UL'IM FEAT. PUFF DADDY (LUDWIGSBURG/BEATLANTIC)	56	72	2	WATCH ME DO MY THING MAYI FEAT. SMOOZ & DEF/DON (GOOD BEHAGGER/LOU)
20	19	22	MISSING YOU BRANDY, TAMIA, G. KNIGHT & K-HAN (EASTWEST)	57	65	2	IN MY BED DRU HILL (ISLAND)
21	24	12	COME SEE ME 112 (BAD BOY/ARISTA)	58	59	12	ATLIENS OUTKAST (LAFACE/ARISTA)
22	35	5	NEVER GONNA LET YOU GO BLACKstreet (INTERSCOPE)	59	58	4	SPIRITUAL THANG ERIC BENET (WARNER BROS.)
23	20	21	STEEL 702 (BIV) (J&M/TOWN)	60	64	13	I LOVE ME SOME HIM TONI BRAXTON (LAFACE/ARISTA)
24	22	15	KNOCKS ME OFF MY FEET DONELLE JONES (LAFACE/ARISTA)	61	—	1	ALL THAT I GOT IS YOU GROOVE THEORY (EPIC)
25	23	9	BEEHIVE THERE ONE THAT DR. DRE (AFRIMMART/INTERSCOPE)	62	46	9	I JUST CAN'T FAITH EVANS (BIG BEATLANTIC)
26	26	33	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	63	—	10	LET IT SNOW BOYZ II MEN (MOTOWN)
27	30	9	STREET DREAMS NAS (COLUMBIA)	64	—	1	YOU DON'T HAVE TO WORRY NEW EDIT (MCA)
28	25	19	I'M STILL WEARING YOUR NAME ANN NESBY (PERSPECTIVE/A&M)	65	53	5	PLAYA LIKE ME AND YOU DOOR DEE FEAT. JOHNNY P. PRAPALONTO (NORTEL)
29	27	17	TEARS THE ISLEY BROTHERS (T-NECK/ISLAND)	66	45	13	HOW COULD YOU K.O. & JOJO OF JODECI (MCA SOUNDTRACKS/MCA)
30	33	32	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)	67	62	4	IN YOUR WILDEST DREAMS TINA TURNER FEAT. BARRY WHITE (VIRGIN)
31	28	30	ASCENSION (DON'T EVER WONDER) MARVELL (COLUMBIA)	68	—	1	DA' DIP FREAK NASTY (HARD HOOD/POWER/TRIAD)
32	37	8	COLD ROCK A PARTY MC LITE (EASTWEST/EEG)	69	74	6	THAT'S HOW IT IS (IT'S LIKE THAT) REBECCA (L.A. K-SOLO) (DEF JAM/JAMMERCURY)
33	29	6	I CAN MAKE IT BETTER LUTHER VANDROSS (JIVE)	70	—	2	NEVER MISS THE WATER OHAWA FEAT. MESH-HELL (NORTEL/DEF JAM)
34	31	11	THUG DEVOTION MO THUGS FAMIL (MO THUGS/RELATIVITY)	71	66	5	HIT 'EM HIGH (THE MONSTERS' ANTHEM) BREAL & B.M.E. (COLUMBIA)
35	32	21	IF YOUR GIRL ONLY KNEW AALIYAH (BLACKGROUND/ATLANTIC)	72	69	21	LET'S GET THE MOOD RIGHT JOHNNY GILL (MOTOWN)
36	34	20	YOUR SECRET LOVE LUTHER VANDROSS (JIVE/EPIC)	73	61	26	THE THINGS THAT YOU DO GINA THOMPSON (MERCURY)
37	43	4	SUMTHIN' SUMTHIN' MAXWELL (COLUMBIA)	74	—	10	BOW DOWN WESTSIDE CONNECTION (LENCH MOB/PRIORITY)

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

## HOT R&B RECURRENT AIRPLAY

1	1	6	GET ON UP JODECI (MCA)	14	12	37	TELL ME GROOVE THEORY (EPIC)
2	2	5	TOUCH ME TEASE ME DOOR DEE FEAT. JOHNNY P. PRAPALONTO (NORTEL)	15	14	28	BEFORE YOU WALK OUT OF MY LIFE MONICA (ROWDY/ARISTA)
3	—	1	I CAN'T SLEEP BABY (IF I) R. KELLY (JIVE)	16	19	9	C'MON N RIDE IT (THE TRAIN) QUAO CITY DJS (QUADROUSOUND/BLACKGROUND)
4	3	3	WHY I LOVE YOU SO MUCH MONICA (ROWDY/ARISTA)	17	16	14	THE CROSSROADS BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
5	8	11	ALL THE THINGS YOUR MAN WONT DO JOE (ISLAND)	18	13	3	GOOD LOVE JOHNNIE TAYLOR FEATURING ANDRA MALACOLE
6	4	6	KISSIN' UP TONE (BAD BOY/ARISTA)	19	15	17	YOU'RE THE ONE SWY (RCA)
7	7	4	ME AND THOSE DREAMIN' EYES OF MINE D'ANGELO (EMI)	20	18	27	NOT GON' CRY MARY J. BLIGE (ARISTA)
8	6	18	LADY D'ANGELO (EMI)	21	—	53	BEST FRIEND BRANDY (ATLANTIC)
9	—	1	LOUNGIN' L.U.C. (DEF JAM/JAMMERCURY)	22	—	36	STILL IN LOVE BRIAN MCKINIGHT (MERCURY)
10	9	9	IF I RULED THE WORLD NAS (COLUMBIA)	23	24	19	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY (JIVE)
11	5	10	KILLING ME SOFTLY FUGUES (RUFFHOUSE/COLUMBIA)	24	21	49	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
12	10	23	SITTIN' UP IN YOUR ROOM BRANDY (ARISTA)	25	17	11	I'LL DO ANYTHING FOR YOU ANN NESBY (PERSPECTIVE/A&M)
13	11	17	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)				

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

## R&B SINGLES A-Z

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

57	AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA) (Ful Kee, ASCAP)
58	ASCENSION (DON'T EVER WONDER) (Sony/ATV Tunes LLC, ASCAP/Muswzelle, ASCAP/Ital Star, BMI/EMI April, ASCAP) HL
59	ATLIENS/WHEELZ OF STEEL (Chrysalis, ASCAP/Gnat Body, ASCAP) WBM
60	AT NIGHT I PRAY (Sony/ATV Tunes LLC, ASCAP/Wendy Dorch, ASCAP/Bobby Samstom, ASCAP/BMG, ASCAP) HL
61	BEEHIVE (Rock-A-Billy, ASCAP/Buena, ASCAP) HL
62	BEFORE I LAY (YOU DRIVE ME CRAZY) (Joni Hailey, ASCAP/EMI April, ASCAP/WB, ASCAP/D. Xbraondan, ASCAP) WBM
63	BOHEMIAN RHAPSODY (FROM HIGH SCHOOL HIGH) (B. Feldman & Co./TriNet, ASCAP/Glenwood, ASCAP) HL
64	BOW DOWN (Gangsta Boogie, ASCAP/WB, ASCAP/Base Pape, ASCAP/Real An Huff, ASCAP/Golden Fingaz, ASCAP) WBM
65	CANT KNOCK ME OFF MY FEET (Lil Lu Lu, BMJ/Sounds Of The Red Drum, ASCAP/Thiller Wiebe, ASCAP/MCA, ASCAP) HL
66	CAT FEEL ME (Kurkie Feat. BMI)
67	COLD ROCK A PARTY (Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Home, BMI/Sony/ATV Songs, BMI/Tommy Lynn, BMI/Warner-Tamela, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
68	COME SEE ME (Tyme 4 Fytee, BMJ/Butter Inc., BMJ/Justin Combs, ASCAP/EMI April, ASCAP/LB Sam, ASCAP) HL
69	THE CYPHER PART 3 (Guns, BMJ/Young Shen, BMJ/Mycosac, ASCAP/WB, ASCAP/Cold Chilli) (Organized)
70	DA' DIP (Eric Timmons)
71	DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized) Noze, BMJ/Hito, BMJ/Salandra, ASCAP/Ronlor, ASCAP/One Of Ghetto Hoe, ASCAP/WB, ASCAP/Bet Star, ASCAP/Almo, ASCAP) WBM
72	FALLING (Orshy, BMJ/W. Men, BMJ/New Line, BMI/Sony/ATV LLC, BMI) HL
73	FLOATIN' ON YOUR LOVE (True Blue Rose, ASCAP/WB, ASCAP/Orbit, BMJ/True Blue, ASCAP) HL
74	FLY LIKE AN EAGLE (FROM SPACE JAM) (Sailor, ASCAP) HL
75	THE FOUNDATION (Hennessey For Everyone, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/Impulsiv, ASCAP) HL
76	FRONT LINES (CAN I LIVE) (FROM SPACE JAM) (Sailor, ASCAP/Almo, ASCAP) HL
77	HOW CAN WE STOP (Zomba, BMJ/Horace Brown, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/Amari, BMI) WBM
78	HOW COULD YOU (FROM BULLETPROOF) (Sony/ATV LLC, BMJ/Yam, BMJ/Brownstone Sound, BMJ/Plaything, BMJ/Too True, BMJ/La Coucoule, BMI) HL
79	HOW DO U WANT IT (COLD) (FROM UESHUA'S DREAM, BMJ/Interscope Pear, BMJ/Warner-Tamela, BMJ/Black/Hispanic, ASCAP/Suge, ASCAP/Emar's, ASCAP/Delrous, BMJ/mbassy, BMI) WBM
80	I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMJ/R. Kelly, BMI) WBM
81	I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND (FROM THE THREE ANGELS) (Chrysalis, ASCAP/Kopelman, BMJ/Martin Barber, BMJ/VanHorn Three, BMJ/Lnzer, BMJ/Bullseye, ASCAP) HL
82	I CAN MAKE IT BETTER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thiller Wiebe, ASCAP) HL
83	IF YOUR GIRL ONLY KNEW (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) WBM
84	I GOT IT BAD (Tevin Campbell, ASCAP/Human Rhythm, BMJ/Young Legend, ASCAP/EMI April, ASCAP) WBM
85	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (EMI, ASCAP/Flyte Tyme, ASCAP/EMI April, BMI/Justin Combs, BMI/Justin Street, BMI/Dynatone, BMI) HL
86	IN YOUR WILDEST DREAMS (Colgems/EMI, ASCAP/Ronky-Ronky, ASCAP/Mike Chapman, ASCAP) IT AIN'T EAST (Lil' Kim, BMI, ASCAP) HL
87	IT'S ALRIGHT (Track Team, BMJ/Dalos, BMJ/Junior, ASCAP/WB, ASCAP/Rodney Jerkins, BMJ/W. Men, ASCAP) HL
88	IT'S YOUR BODY (Truzy Boots, ASCAP)
89	JUST THE WAY (PLAYAS PLAY) (Eric Sermon, ASCAP/Zomba, BMJ/Copyright track, BMJ/Organized Noze, BMJ/Hito, BMJ/Groove Mile, BMI) WBM
90	JUST WAGNA PLEASE U (Clark's True Funk, BMJ/Kromeal, ASCAP/Longitude, BMJ/Lindseyanne, BMJ/The Music Force, BMI) HL
91	KNOCKS ME OFF MY FEET (Black Bull, ASCAP/Obete, ASCAP) WBM
92	LADY (Organized Noze, BMJ/Hito, BMJ/Belt Star, ASCAP) HL
93	LAST NIGHT (FROM THE NUTTY PROFESSOR) (Ecaf, BMJ/Keanee, ASCAP) HL
94	LEAVIN' (Oma Ounsda, BMJ/Hito, BMI)
95	LET'S GET THE MOOD RIGHT (Ecaf, BMI/Sony/ATV Songs, BMI) HL
96	LET'S RIDE (House Rep., BMJ/Syblonses, ASCAP)
97	LIFT OFF (Chankidje, BMJ/Tvisphere, ASCAP/Glenn, ASCAP) HL
98	LIKE I DO (EMI April, ASCAP/D.A.R.P., ASCAP/Sione Agate, BMI) HL
99	LIVING FOR THE CITY (Jabote, ASCAP/Black Bull, ASCAP) HL
100	LOVE YOU SO (Not Listed)
101	LUCHINI AKA (THIS IS IT) (Protos, ASCAP/Sheba Doll, ASCAP/Satin Struthers, ASCAP/Sony/ATV Tunes LLC, ASCAP/Bigs, BMI)
102	MISSING YOU (FROM SET IT OFF) (Barry's Melodies, ASCAP/PolyGram, ASCAP/Onsha, ASCAP/WB, ASCAP) WBM/HL
103	THE MOMENT (Kenny G, BMI) HL
104	MORE TO LOVE (Dynatone, BMJ/Warner-Tamela, BMI) WBM
105	MUSIC MAKES ME HIGH (LB Fam, ASCAP/EMI April, BMI) WBM
106	MY BABY MAMA (Hot Sauce, ASCAP/Beane Tite, ASCAP) HL
107	MY BODY (Ghestom, BMJ/Cari Mo, BMI/Ar Control, ASCAP/EMI April, ASCAP/EMI April, ASCAP) HL
108	NEVER LEAVE ME ALONE (Nate Dogg, BMJ/Suge, ASCAP/Arissa, ASCAP/WB, ASCAP) WBM
109	NEVER MISS THE WATER (Babalama Rhythm, ASCAP/Muzekutigen B.V. BUMA, ASCAP/Intersing, ASCAP/Warner Chappell, PRS/WB, ASCAP) WBM
110	NEW WORLD ORDER (Mayfield, BMJ/Jabran, ASCAP) HL
111	NOBODY ELSE (Polgroud, ASCAP/12 & Under, BMJ/Jumping Bean, BMI/Jelly's Jams, ASCAP/Siam U Well, ASCAP) WBM
112	NOBODY (Keith Sweat, ASCAP/WB, ASCAP/A, ASCAP/Scotville, BMI/EMI Blackwood, BMI) HL/WBM
113	NO DIGGITY (Donni, ASCAP/Zomba, ASCAP/Chaucy Bie, ASCAP/Srineta, Sources, ASCAP/Queens, ASCAP/SIDI, BMI/Sony/ATV Tunes LLC, ASCAP/WB, ASCAP) WBM
114	NOTHING 'N' THE CAVI HIT (FROM RHIME & REASON) (Real N' Huff, ASCAP/Suge, ASCAP/Emore's, ASCAP/High Priest, BMJ/Ensign, BMI)
115	NO TIME (Undas, BMJ/Warner-Tamela, BMI/EMI April, BMI/Dynatone, BMI/Blackchappell, BMI/Justin Combs, ASCAP/Amari, ASCAP) HL/WBM
116	ONLY LOVE (A's Street, ASCAP/Warner Chappell, ASCAP/Salandra, ASCAP/Almo, ASCAP/One Elle Ghetto Hit, ASCAP/EMI April, ASCAP/WB, ASCAP) HL
117	ONLY YOU (Justin Combs, ASCAP/EMI April, ASCAP/Amari, ASCAP/Kevin Wales, ASCAP/Sounds From The Soul, ASCAP) HL
118	PONY (Patell, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Herblicious, ASCAP) WBM
119	PO PIMP (WB, ASCAP)
120	THE RHIME (Zomba, ASCAP/Hitic, ASCAP/Enck Sermon, ASCAP/Amazment, BMI) WBM
121	RUNNIN' (Not Listed)
122	SET IT OFF (FROM SET IT OFF) (Organized Noze, BMI/Hito, BMJ/S. T.D., ASCAP/Salandra, ASCAP/Almo,

## Billboard

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE (ARTIST)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE (ARTIST)
<b>★ NO. 1 ★</b>							
1	1	3	I BELIEVE I CAN FLY R. KELLY/WARNER SUNSET/LANTIC 2 wks at No. 1	38	—	1	THAT'S HOW IT IS (IT'S LIKE THAT) REBECCA (L.A. K-SOLO) (DEF JAM/JAMMERCURY)
2	2	10	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)	39	34	5	LET'S RIDE ROBEY GARDNER (CAPITOL DOME, ASCAP/T. Green, ASCAP)
3	4	8	DON'T LET GO (LOVE) EN VOUGUE (EASTWEST/EEG)	40	50	2	SPACE JAM QUAO CITY DJS (QUADROUSOUND/BLACKGROUND)
4	3	13	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)	41	38	15	JUST THE WAY (PLAYAS PLAY) ALFONZO HUNTER (DEF SQUAD/EMI)
5	6	11	NO TIME LIL' KIM FEAT. PUFF DADDY (LUDWIGSBURG/BEATLANTIC)	42	37	13	MUSIC MAKES ME HIGH LUSTY BOYZ (UNIVERSAL)
6	—	1	I BELIEVE IN YOU... SOMEBODY BIGGER THAN ... WHITNEY HOUSTON (ARISTA)	43	60	6	NEVER MISS THE WATER OHAWA FEAT. MESH-HELL (NORTEL/DEF JAM)
7	7	12	NO DIGGITY BLACKstreet (DR. DRE) (INTERSCOPE)	44	—	1	A STRESSED OUT LUTHER VANDROSS (JIVE)
8	15	5	COLD ROCK A PARTY MC LITE (EASTWEST/EEG)	45	40	11	BOHEMIAN RHAPSODY THE BRADYS (BIV) (BEATLANTIC)
9	5	17	PONY GINUWINE (550 MUSIC/EPIC)	46	41	15	YOUR SECRET LOVE LUTHER VANDROSS (JIVE/EPIC)
10	8	8	MSLNU (LUDWIGSBURG/BEATLANTIC) (NEW EDITION) (MCA)	47	39	9	DA' DIP FREAK NASTY (HARD HOOD/POWER/TRIAD)
11	11	19	LAST NIGHT AZ YET (LAFACE/ARISTA)	48	58	3	IN YOUR WILDEST DREAMS TINA TURNER FEAT. BARRY WHITE (VIRGIN)
12	9	13	FALLING MONTELL JORDAN (DEF JAMMERCURY)	49	42	7	YOU COULD BE MY BOO THE ALMIGHTY (RSO FEAT. FAITH EVANS) (PRAPALONTO)
13	12	17	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)	50	46	3	THE SOUND OF MY TEARS DEBORAH COX (ARISTA)
14	13	19	TELL ME DRU HILL (ISLAND)	51	62	4	WHAT THEY DO THE ROOTS (GOGG/EEFFEN)
15	14	16	STEEL 702 (BIV) (J&M/TOWN)	52	59	2	RUNNIN' L.U.C. (DEF JAM/JAMMERCURY)
16	10	13	THIS IS FOR THE LOVER IN YOU BABYFACE (EPIC)	53	48	4	2PAC THE ROYAL PROJECT (LAFACE/ARISTA)
17	17	8	COME SEE ME 112 (BAD BOY/ARISTA)	54	51	5	THE FOUNDATION KZIBIT (LOU)
18	18	3	NOTHING 'N' THE CAVI HIT MACK 10 & TH. DOGG FOUND (BUZZ TOY/PRIORITY)	55	55	25	LOUNGIN' L.U.C. (DEF JAM/JAMMERCURY)
19	20	8	STREET DREAMS NAS (COLUMBIA)	56	—	1	SOUL ON ICE RAS KASS (PRIORITY)
20	16	9	KNOCKS ME OFF MY FEET DONELLE JONES (LAFACE/ARISTA)	57	45	6	BEFORE I LAY (YOU DRIVE ME CRAZY) CEC PENISTON (A&M)
21	25	5	ATLIENS/WHEELZ OF STEEL OUTKAST (LAFACE/ARISTA)	58	49	21	TOUCH MYSELF 1-800 (ROWDY/LAFACE/ARISTA)
22	19	3	I CAN MAKE IT BETTER LUTHER VANDROSS (JIVE/EPIC)	59	52	16	LET'S GET THE MOOD RIGHT JOHNNY GILL (MOTOWN)
23	24	4	IT'S YOUR BODY JOHN NUNO GILL FEAT. ROGER TROUTMAN (MOTOWN)	60	47	12	MORE TO LOVE LUTHER VANDROSS (JIVE/EPIC)
24	22	7	HOW COULD YOU K.O. & JOJO OF JODECI (MCA SOUNDTRACK				

## Kristine W. Shows Extent Of Dance's Inroads In '96

"We're jazzin' with the big boys; mama. We're rollin' with the fat cats now"  
—Kristine W.

IN MY MIND, the new era in dance music was fully ushered in this year on a cold and cloudy November morning in New York.

There were no sirens. No whistles. No confetti or banners blowing in the wind. Like many moments of significance, it happened quietly and seemingly in slow motion. Ironically, it occurred while many of clubland's citizens snoozed in comfy oblivion.

It unfolded at about 8:15 a.m. on the sidewalk outside the ABC-TV studio from which "Live With Regis & Kathie Lee" originates. While a technician fiddled with an outdoor monitor for a man-on-the-street interview segment, **Kristine W.** unexpectedly appeared onscreen as she soundchecked a performance on the show that day.

As she tore through the melancholy disco anthem "One More Try," a crowd formed around the monitor. Several blue-collar men bobbed their heads in time with the strobing house beat, while a pair of smartly dressed businesswomen admired Kristine's appropriately snug and flashy dress. As the song reached its peak, I eyed a silver-haired 60-something woman as she grabbed the arm of her husband's jacket and said, "That's the song we hear on the radio all the time. I love that song."

At that split second, it became clear to me that dance music may no longer be just fodder for nightclubs and the occasional clique of kids who have grown bored with grunge and hip-hop. As Kristine finished singing and the crowd broke up, I stood in front of the monitor, staring at the now-blank screen until that same technician punctured my stunned state with a request to move out of the way. A fleeting rush of elation was quickly replaced by nervous stomach knots and confusion.

Walking back to my office later that morning, I started to notice odd yet utterly delightful things that had apparently escaped my attention in recent times—like the sound of "Children" by **Robert Miles** blasting from a Mack truck as it whizzed down Broadway, or the sight of a middle-aged man quietly whistling the hook of **La Bouche's** "Be My Lover" in the elevator. Had I awakened in the middle of a "Twilight Zone" episode? How did this



by Larry Flick

### 1996 ★ IN ★ REVIEW

#### THE TOP STORIES

- Disco-Driven WKTU Rules New York's Radio Roost, Sparking A Slew Of Copycats.
- La Bouche And Robert Miles Lead Dance Music's Invasion Of The Pop Mainstream.
- Superstars Toni Braxton, David Bowie Court Clubland To Broaden Audience.
- Drum & Bass, Ambient Sounds Spark Burgeoning Alterna-Club Movement.

happen? Why now?

Looking beyond the cozy confines of clubland's alleged "inner circle"—where dance activists have long been tirelessly (and often tediously) pounding the proverbial pulpit and strategizing a grand mainstream resurrection of the genre—the world at large has simply started seeking the music wherever it could find it. There is something ironic yet deliciously fitting in the fact that the so-called dance music revolution is not fueled only by the spinning heat of ultra-hip turntables—though the power of the DJ remains deservedly formidable. Its steam is actually coming from heavy exposure in middle-American malls, gyms, and hair salons, and on an increasing number of pop radio stations. The ghetto barriers have finally been shattered.

And the real beauty of this "revolution" is that it is not being dominated by a singular sound. Rather, it's the collective effort and continued experimentation of those toiling away in seemingly disparate stylistic movements like Euro-NRG, tribal-house, jungle, and electronic that is attracting the eyes and ears of the world. Such rich diversity easily squashes the temp-

tation to draw comparisons to the '70s disco era. In fact, it was the inherent sameness of the music that arguably triggered the savage "death of disco" in 1979—not to mention the indulgent practices and questionable business acumen of those who navigated the disco movement.

What's next?

Seated back at my desk, meditating on the day's revelations and suddenly feeling the intense weight of clubland's vast hopes and expectations as I eyed one of several precariously tall towers of records in a corner, the answer became clear. There is nothing else that we as a community can do but move forcefully and hungrily forward, taking nothing for granted and continually devising methods of infiltrating the mainstream without surrendering our soul and creativity along the way. Integration with integrity, if you will. All of that intercommunal pulpit-pounding has been mighty entertaining, but did it really have anything to do with the way Kristine W. and "One More Try" connected with that 60-something couple? We doubt it. That happened as a result of good ol' fashioned hard work.

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

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

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

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



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

"Every time I step onstage, I feel a wave of support, and that fires me up to keep on pushing," she says, indicating that she has already begun writing songs for her next album. "I just finished one called 'Back To The Music,' which is about people in power trying to hold others back from reaching their dreams. I've had more than a few personal experiences to draw from for lyrical inspiration. But I'm glad to say that I feel like I'm finally starting to win the battle."

In the case of **La Bouche** co-horts **Lane McCray** and **Melanie Thornton**, the battle ended on the day they penetrated the top 10 of the Hot 100 with the tirelessly giddy "Be My Lover," one of several worldwide hits from the Logic/RCA set "Sweet Dreams."

"When we first started out, we were just trying to pay the bills," McCray says with a smile. "In the back of our minds, we hoped and remained encouraged that one day our ship would come in. Five million records later, I would say it's docked! What a blessing it has been to do work you are proud of and to find such great success with it."

Success has unexpectedly snuck up on a few of clubland's more prominent citizens. Emerging from more than a year of painstakingly assembling the Twisted America album "Get Fired Up!," **Funky Green Dogs** masterminds **Oscar Gaetan** and **Ralph Falcon** simply hoped that they'd completed a collection that underground punters would respect. They weren't

prepared for the arms of pop radio to open and embrace the project's first single, "Fired Up," a stomper that melds the throaty sass of singer **Pamela Williams** with infectious tribal drums.

"I remember getting the call last month that the track had been added to WKTU [New York], and it was like everything changed," Gaetan says with shy excitement. "That was when I started to believe people when they said that we had something special going on with this album. We're still taking it one step at a time, but it's cool to be in the game."

For legendary producer/DJ **Maurice Joshua**, the game got a whole lot more interesting on an oppressively hot day in July, when he and famed artist manager **Connie Varvitsiotis** rattled the cage of the Chicago club circuit by severing longtime ties with the venerable Vibe/Music Plant posse to set up housekeeping under the banner of 200-Proof Productions.

"It cleared my head like you won't believe," the always jovial Joshua says. "Since then, I've never felt more creative and spiritually rooted in the important things in life."

Apparently, the move has been as  
(Continued on page 43)

## Billboard Dance Breakouts

DECEMBER 28, 1996

### CLUB PLAY

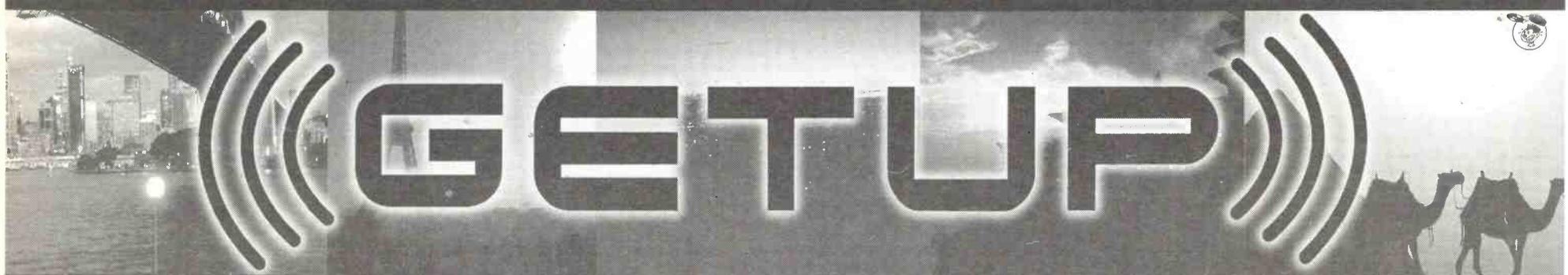
1. MOMENTS... NOISE MAKER STRICTLY RHYTHM
2. TAKE ME OVER HOUSE OF GLASS FEATURING JUDY ALBANESE MAXI
3. IT'S JUST ANOTHER GROOVE THE MIGHTY DUB KATZ SM:JE
4. TOUCH FRANCE JOLI POPULAR
5. SINFUL WISHES OUTTA CONTROL INTERHIT

### MAXI-SINGLES SALES

1. I BELIEVE IN YOU AND ME WHITNEY HOUSTON ARISTA
2. HOUSE IS A FEELING SUNDAY SCHOOL STRICTLY RHYTHM
3. LA TROPICANA TROPICANA FFRR
4. CAN I GET IT J-LIVE RAWSHACK
5. RAIN SAMIRA ZYX

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

# BYRON STINGILY



Produced by Zack Toms and Paul Simpson, featuring remixes from Roger S., Mateo & Matos and Jason Jinx. UK remixes from Judge Jules, Rhythm Masters, Derrick Carter and Paul "Trouble" Anderson. ★★★ Available on 12" and CD-maxi. Quality courtesy of Nervous Records.

From the forthcoming album

The Purist

featuring an all-star collection of producers: Frankie Knuckles, David Morales Mousse T., Mike Dunn, Basement Boys, Murk Maurice Joshua, Frankie, Feliciano & MK

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				<b>★ ★ ★ No. 1 ★ ★ ★</b>	
1	1	2	7	UN-BREAK MY HEART LAFACE 24213/ARISTA	2 weeks at No. 1 ◆ TONI BRAXTON
2	5	6	9	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA 45169	HANNAH JONES
3	7	8	8	BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE	◆ BT FEATURING TORI AMOS
4	3	4	11	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON
5	2	1	8	SUGAR IS SWEETER FFR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
6	9	16	7	ANGEL EASTWEST 63990/EEG	◆ SIMPLY RED
7	4	5	10	HOLDING ON TO YOUR LOVE KING STREET 1048	STEPHANIE COOKE
8	13	29	4	THE BOSS ATLANTIC 85456	THE BRAXTONS
9	11	17	7	REPORT TO THE FLOOR JELLYBEAN 2516	INNER SOUL FEATURING SONYA ROGERS
10	6	3	9	ONE AND ONE DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
11	15	27	5	NEVER MISS THE WATER REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO
12	16	24	5	LIVING IN ECSTASY WAVE 50011	FONDA RAE
13	14	20	7	LA HABANERA URBAN IMPORT	HANDS ON YELLO
14	8	11	10	SHOUT COLUMBIA 78421	STAXX OF JOY
15	12	10	12	CAN'T HELP IT COLISEUM IMPORT/PWL	HAPPY CLAPPERS
16	19	28	6	INDESTRUCTIBLE H.O.L.A. RECORDINGS 341007/ISLAND	◆ REIGN
17	23	31	5	DE LA CASA MOONSHINE MUSIC 88432	E.K.O.
18	24	30	6	ONLY 4 U CAJUAL 252	CAJMERE
19	21	26	6	BECAUSE YOU LOVED ME ARIOLA 42945	SUZANN RYE
20	28	34	5	COLOUR OF LOVE TOMMY BOY 748	AMBER
21	38	—	2	GET UP NERVOUS 20216	BYRON STINGLY
22	37	49	3	BACK TOGETHER KING STREET 1053	URBAN SOUL FEAT. SANDY B.
23	32	38	4	OOH AAH... JUST A LITTLE BIT ETERNAL 43802/WARNER BROS.	◆ GINA G
24	10	7	12	THE CHILD (INSIDE) ARISTA 13252	◆ QKUMBA ZOO
25	17	19	8	OHNO TWISTED 55242/MCA	DANNY TENAGLIA
26	33	41	3	SET ME FREE JELLYBEAN 2518	DEEP 6
27	34	36	4	YOU CAN DO IT (BABY) GIANT STEP/BLUE THUMB 3093/GRP	NUYORICAN SOUL FEAT. GEORGE BENSON
28	41	45	3	PARADISE IS HERE REPRISE 43759	CHER
29	40	46	3	LET THE BEAT HIT 'EM COLISEUM IMPORT/PWL	SHERYL JAY
30	22	12	13	FIRED UP! TWISTED 55221/MCA	FUNKY GREEN DOGS
31	20	14	11	CUBA STRICTLY RHYTHM 12472	EL MARIACHI
				<b>★ ★ ★ Power Pick ★ ★ ★</b>	
32	48	—	2	ULTRA FLAVA DVB 120107/A&M	HELLER & FARLEY PROJECT
33	18	9	13	LAND OF THE LIVING CHAMPION 324/RCA	◆ KRISTINE W
34	27	23	8	THE REAL THING WARNER ALLIANCE 43789/WARNER BROS.	THE WORLD WIDE MESSAGE TRIBE
35	26	22	9	HOLIDAY EIGHT BALL 89	GLENN TOBY
36	44	—	2	CO&MIC GIRL WORK 42785/EPIC	JAMIROQUAI
37	30	15	20	EVERYBODY'S FREE (TO FEEL GOOD) PULSE-8 IMPORT	◆ ROZALLA
38	42	43	4	LET'S GROOVE STRICTLY RHYTHM 12485	GEORGE MOREL FEATURING HEATHER WILDMAN
39	46	—	2	HIGHER EPIC 78476	GLORIA ESTEFAN
40	39	35	5	SHINE THE LIGHT NITEGROOVES 52/KING STREET	CEVIN FISHER
41	25	18	11	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78377/EPIC	◆ CELINE DION
42	43	47	3	HOT & WET (BELIEVE IT) LOGIC 59055	◆ TZANT FEATURING VERNÁ FRANCIS
43	35	33	5	LIVE IT COOL (JUST DO IT) PAGODA 281010	LYDIA RHODES
44	47	—	2	HE'S ON THE PHONE MCA 55268	SAINT ETIENNE
				<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>	
45	NEW ▶	1	1	LUNATIX MOONSHINE MUSIC 88435	OOO MARTIN PRESENTS BLAKDOKTOR
46	49	—	2	TIME IS UP BYTE IMPORT	CB MILTON
47	45	42	4	IF YOU REALLY LOVE ME FLIP-IT 1001	◆ LONNIE GORDON
48	NEW ▶	1	1	PRESSURE LOGIC 59056	THE BOMB SQUAD
49	36	25	12	CAN I GET A WITNESS PERSPECTIVE PROMO/A&M	ANN NESBY
50	50	50	3	THE GIFT DECONSTRUCTION PROMO/RCA	WAY OUT WEST FEAT. MISS JOANNA LAW

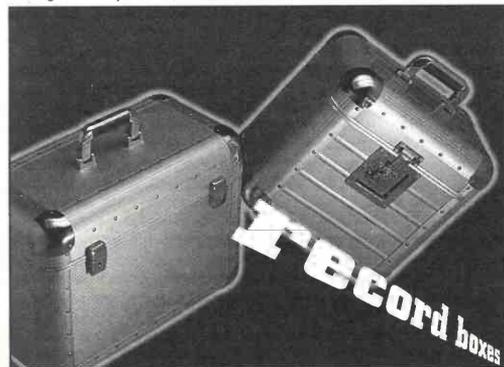
Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability, (T) Vinyl maxi-single availability, (X) CD maxi-single availability.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

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★ ★ ★ No. 1 ★ ★ ★</b>	
1	1	1	5	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	4 weeks at No. 1 ◆ TONI BRAXTON
				<b>★ ★ ★ Greatest Gainer ★ ★ ★</b>	
2	36	—	2	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201/MERCURY	◆ REDMAN FEAT. K-SOLO
				<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>	
3	NEW ▶	1	1	STRESSED OUT/INCE AGAIN (T) (X) JIVE 42420	◆ A TRIBE CALLED QUEST
4	6	4	12	NO DIGGITY (M) (T) (X) INTERSCOPE 95003	◆ BLACKSTREET (FEATURING DR. DRE)
5	7	3	26	WHERE DO YOU GO (M) (T) (X) ARISTA 13273	◆ NO MERCY
6	2	2	4	THIS IS FOR THE LOVER IN YOU (T) (X) EPIC 78444	◆ BABYFACE FEAT. LL COOL J, H. HEWETT, J. WATLEY & J. DANIELS
7	4	6	16	FIRED UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
8	3	7	5	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
9	42	—	2	NOTHIN' BUT THE CAVI HIT (T) BUZZ TONE 53263/PRIORITY	◆ MACK 10 & THA DOGG POUND
10	5	19	3	I BELIEVE I CAN FLY (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
11	16	—	2	OOH AAH... JUST A LITTLE BIT (T) (X) ETERNAL 43802/WARNER BROS.	◆ GINA G
12	12	18	12	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	◆ LIL' KIM FEATURING PUFF DADDY
13	23	48	8	I FELL IN LOVE (T) (X) ROBBINS 72007	ROCKELL
14	8	5	4	LAND OF THE LIVING (T) (X) CHAMPION 324/RCA	◆ KRISTINE W
15	32	20	5	ATLIENS/WHEELZ OF STEEL (T) LAFACE 24197/ARISTA	◆ OUTKAST
16	9	11	9	STREET DREAMS (M) (T) (X) COLUMBIA 78408	◆ NAS
17	13	14	13	NOBODY (T) (X) ELEKTRA 65982/EEG	◆ KEITH SWEAT FEATURING ATHENA CAE
18	11	9	3	AIN'T NOBODY (T) GEFEN 22229	◆ LL COOL J
19	10	13	4	HIGHER/I'M NOT GIVING YOU UP (T) (X) EPIC 78476	◆ GLORIA ESTEFAN
20	20	15	5	DON'T LET GO (LOVE) (M) (T) (X) EASTWEST 63987/EEG	◆ EN VOUGE
21	19	31	11	PONY (T) 550 MUSIC 78354/EPIC	◆ GINUWINE
22	18	25	23	DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 186/TOMMY BOY	JOCELYN ENRIQUEZ
23	NEW ▶	1	1	IT'S JUST ANOTHER GROOVE (T) (X) SM-JE 9055/PROFILE	THE MIGHTY DUB KATZ
24	15	—	2	SPACE JAM (T) (X) BIG BEAT/WARNER SUNSET 85454/AG	QUAD CITY DJ'S
25	17	10	8	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	◆ NEW EDITION
26	26	22	29	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
27	24	39	6	COME SEE ME (T) (X) BAD BOY 79076/ARISTA	◆ 112
28	38	24	3	THE CYPHER: PART 3 (T) VIOLATOR 1576/RELATIVITY	FRANKIE CUTLASS FEAT. ROXANNE SHANTE, BIG DADDY KANE, CRAIG G. &
29	22	27	30	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
30	RE-ENTRY	6	6	FRONT LINES (HELL ON EARTH) (T) LOUD 64693/RCA	◆ MOBB DEEP
31	21	12	10	TOUCH MYSELF (T) (X) ROWDY/LAFACE 35091/ARISTA	◆ T-BOZ
32	14	21	16	CAN'T KNOCK THE HUSTLE (M) (T) (X) FREEZE/ROC-A-FELLA 53251/PRIORITY	◆ JAY-Z
33	37	8	8	ONE AND ONE (T) (X) DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
34	RE-ENTRY	18	18	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	◆ TORI AMOS
35	29	30	6	NEVER MISS THE WATER (T) (X) REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO
36	48	—	14	I DON'T NEED YOUR LOVE (T) (X) UPSTAIRS 0120	ANGELINA
37	40	17	6	WHEN BOY MEETS GIRL/DO YOU THINK ABOUT US (T) (X) BAD BOY 79075/ARISTA	◆ TOTAL
38	30	—	2	COLOUR OF LOVE (T) (X) TOMMY BOY 748	AMBER
39	NEW ▶	1	1	SOUL ON ICE (T) PRIORITY 53258	◆ RAS KASS
40	25	28	24	THE THINGS THAT YOU DO (T) (X) MERCURY 578713	◆ GINA THOMPSON
41	35	29	16	KEEP PUSHIN' (T) MAW 0128/STRICTLY RHYTHM	BORIS DLOGOSCH PRESENTS BOOM!
42	RE-ENTRY	4	4	PASSION (T) (X) ROBBINS 72009	K5
43	27	—	2	PARADISE IS HERE (T) (X) REPRISE 43759	CHER
44	RE-ENTRY	3	3	WHAT THEY DO (T) DGC 22227/GEFFEN	◆ THE ROOTS
45	41	16	16	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	◆ AZ YET
46	39	36	11	IT'S ALL COMING BACK TO ME NOW (T) (X) 550 MUSIC 78377/EPIC	◆ CELINE DION
47	NEW ▶	1	1	NO SENOR (T) (X) PUMPY/QUALITY 649/WARLOCK	JONNY Z
48	28	33	11	THE RHYME (T) JIVE 42405	◆ KEITH MURRAY
49	RE-ENTRY	9	9	THE CHILD (INSIDE) (T) (X) ARISTA 13252	◆ QKUMBA ZOO
50	RE-ENTRY	26	26	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 24161/ARISTA	◆ TONI BRAXTON



# AMABILIA

flightcases

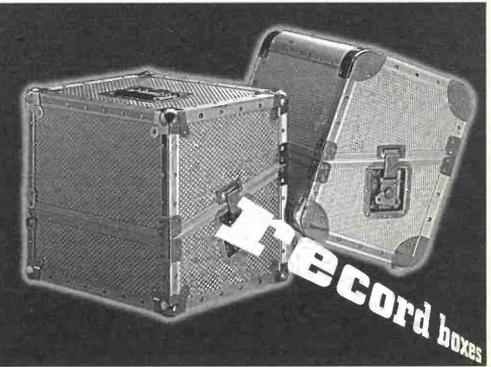
Tel. + 39 (0) 424 581214  
Fax + 39 (0) 424 581155

Distributors

**BOXCLEVER**  
Liverpool - London Tel/Fax 0151-530-1949

**PREMIER FLIGHTCASES**  
Glasgow Tel/Fax 0141-248-8831

**JAPAN LEXINGTON Co., Ltd.**  
Tokyo Tel. 03-5453-4591 Fax 03-5453-4592



## The Gold Rush May Be Over, But Country Is Still Flourishing In '96

FOR THE SECOND straight year, the country music industry remained at a plateau, after explosive growth during the previous half-decade. Although overall sales were down for the first half of 1996, industry leaders were quick to point out that even with the current leveling-off period, country sales are four times what they were in 1989, according to Recording Industry Assn. of America (RIAA) figures.

Despite a drop-off in listenership, the country radio format remains pre-eminent, with more than 2,500 stations and more than 43 million listeners, according to the Country Music Assn. (CMA).

The 30th annual CMA Awards show Oct. 2 topped TV ratings for that night and gave CBS-TV its highest-rated Wednesday night since November 1994. Domestic ratings were up 14% over last year's, and the BBC2 telecast of the awards show was up 46% over that of

### 1996 ★ IN ★ REVIEW



by Chet Flippo

country's top 10 tours were up about 16% from 1995. Cautious optimism remained the watchword on Music Row, with many people waiting to see the final numbers for 1996 before taking giant steps.

While the gold-rush years are clearly over, nothing is stopping. People are still moving to town, labels are still being formed (Pioneer is one prominent example), and the support infrastructure continues to grow. New video ventures are commonplace, as are agencies and technical enterprises. The National Academy of Recording Arts and Sciences is significantly increasing its footprint in Nashville, with expanded headquarters and an aggressive, ongoing program of professional education and services. The Nashville Chamber of Commerce is taking an active role in the music industry with its Partnership 2000 program, an economic development plan for the entire Nashville music business.

The downtown music scene continues to flourish, with the much-heralded Nashville Arena opening in December and music showcases thriving. These include Caffe Milano, where it's not unusual to see Chet Atkins jamming with Peter Frampton, Béla Fleck, or Larry Carlton. Atkins is also planning a major music festival for Nashville next June.

**BIG WINNERS:** There were no big surprises at the CMA Awards show; veteran George Strait took home the most hardware, with three big awards. Patty Loveless was named female vocalist of the year, the Mavericks repeated as vocal group, Dolly Parton won the vocal event with Vince Gill,

sentimental favorite Junior Brown won his first award (video of the year), Bryan White captured the Horizon Award, and Brooks & Dunn won the vocal duo award for the fifth year in a row and pulled a minor upset by being named entertainer of the year.

Strait, who remains one of country music's greatest strengths and most tireless boosters, was later honored with a platinum party at the Country Music Hall of Fame. In Strait's 15-year career, each of his 21 albums has been certified at least gold, 18 at least platinum, and six multiplatinum. His boxed



**A Dog-Gone Good Time.** George Strait's missing dog was replaced—as much as you can replace a beloved pet—when he was given this puppy at a multiplatinum presentation ceremony at the Country Music Hall of Fame.

set is now triple-platinum.

Garth Brooks was honored at a Capitol Nashville party, where he and the label celebrated a milestone for the artist: sales of more than 60 million albums. According to the RIAA, Brooks is now the best-selling solo artist of all time in the U.S. and the second-highest act (group or solo) in the U.S., after the Beatles. Brooks reached this mark in seven years with nine albums. According to the RIAA, he is now the best-selling country artist of all time and the only artist in U.S. history to have five albums certified for sales of 6 million units or more. Meanwhile, Brooks spent most of 1996 on the road and continued to break attendance records. By mid-December, after Brooks had sold out two May 1997 stadium shows in Dublin, his management claimed worldwide ticket sales of more than 2 million since the tour began in March.

Shania Twain registered the all-time best-selling country album by a woman when the RIAA certified "The Woman In Me" for sales of more than 8 million copies. She surpasses Patsy Cline, whose "12 Greatest Hits" album has sold 7 million.

LeANN RIMES CAME roaring out of Texas with a fresh approach to an old song, taking "Blue" to instant superstardom. By mid-December, her debut album of the same name had sold 1.7 million copies, according to SoundScan, and showed no signs of slowing down. She also made an impressive debut on the televised CMA Awards show and by the end of the year was even charting singles that came off a Target promotional item.

## THE CHART TOPPERS



LeANN RIMES



BROOKS & DUNN

Following is a chronological list of albums that were No. 1 on the Top Country Albums chart between Jan. 6 and Dec. 28, 1996. The figures in parentheses represent the number of weeks the title spent at No. 1 during this period. Albums that debuted at No. 1 this year are shown in boldface.

- "Fresh Horses," Garth Brooks, Capitol Nashville (3).
- "The Woman In Me," Shania Twain, Mercury Nashville (18).
- "Borderline," Brooks & Dunn, Arista/Nashville (7).
- "Blue Clear Sky," George Strait, MCA Nashville (1).
- "Blue," LeAnn Rimes, Curb (19).
- "Everything I Love," Alan Jackson, Arista/Nashville (3).
- "What If It's You," Reba McEntire, MCA Nashville (1).

Rimes led a group of newcomers who dented the country charts. Most notable was Deana Carter, whose debut album, "Did I Shave My Legs For This?," was years in the works and well worth the wait. Her single "Strawberry Wine" was one of the musical high points for the genre this year.

Terri Clark and Bryan White continued to display their staying power, and close behind them was a flock of newcomers kicking up dust, such as Mindy McCready, Trace Adkins, Paul Brandt, Jo Dee Messina, David Kersh, Kevin Sharp, Ty England, Deryl Dodd, and Keith Gattis.

While hardly newcomers, Dolly Parton, Johnny Cash, K.T. Oslin, Lyle Lovett, and Kenny Rogers returned to the country charts.

BR5-49 proved that there is room for musical diversity in the mainstream Nashville scene, establishing itself as a significant draw in Europe and paving the way for other such acts.

Nashville continued to attract pop figures eager to try collaborating with Music City's famed writers and performers. Neil Diamond teamed with many of Nashville's best writers, singers, and musicians for his "Tennessee Moon" project. Later in the year, the Beach Boys hooked up with a number of local artists to rerecord

some of their biggest hits; the Boys were the surprise hit of the 25th annual Fan Fair in June. Both Diamond and the Beach Boys ended up on the country charts. Can Peter Frampton, Michael McDonald, Donna Summer, and Tiffany (all new Nashville residents) be far behind?

COUNTRY MUSIC lost some of its brightest lights in 1996. The irreplaceable Bill Monroe, a veritable rock of bluegrass and country music, died Sept. 9. Monroe, the father of bluegrass music and a pillar of the Grand Ole Opry, had been in poor health, but his passing was still a great shock to the musical community. He got a suitable send-off with one of the grandest funerals Nashville has ever seen, a foot-stomping celebration at the Ryman Auditorium, the scene of many of his musical triumphs.

Sarah Ophelia Colley Cannon, better known to millions worldwide as Minnie Pearl, died March 4, and a big chunk of country history passed with her. She was another icon of the Grand Ole Opry and a Nashville leader.

In one of the year's saddest events, honky-tonk legend Faron Young died by his own hand. Popular singer/songwriter Walter Hyatt perished in a

(Continued on page 38)

### THE TOP STORIES

- LeAnn Rimes Leads Wave Of New Stars.
- Shania Twain Becomes Best-Selling Female Country Artist.
- Garth Brooks Breaks 60 Million Mark In Album Sales.
- Country Music Icons Bill Monroe and Minnie Pearl Die.
- Business At Plateau For Second Year; A&M Nashville Dissolution Tempers Label Growth And Expansion.
- BR5-49 Breaks Into Country Mainstream.
- The Beach Boys And Neil Diamond Lead Wave Of Pop Acts Looking To Nashville.

1995. For the first time, the CMA coordinated a U.K. retail campaign around the show's broadcast, involving nearly 250 Tower, HMV, Virgin Our Price, and Andy's retail chains and independent stores.

In Nashville, the closing of A&M Records Nashville marked an official end to the go-go expansion experienced by record labels. And although touring by acts of all genres is off by about 25%,



**Platinum And More.** Shania Twain's "The Woman In Me" flew past the 5 million mark in sales in February and kept selling. Shown at the quintuple-platinum ceremony Feb. 8 in Nashville, from left, are Mercury Nashville president Luke Lewis, Twain, and Recording Industry Assn. of America chairman Jay Berman.



**Surfin' County.** The Beach Boys rocked the place when they headlined the 25th Anniversary Fan Fair in Nashville in June. Here, they're joined onstage by Collin Raye, T. Graham Brown, Doug Supernaw, James House, and Sawyer Brown. Brian Wilson is at far right.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1/Greatest Gainer ***</b>						
1	1	1	23	<b>LEANN RIMES</b> CURB 77821 (10.98/15.98) 19 weeks at No. 1	BLUE	1
2	2	3	7	<b>ALAN JACKSON</b> ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
3	3	2	15	<b>DEANA CARTER</b> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	2
4	4	4	6	<b>REBA MCENTIRE</b> MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
5	5	5	12	<b>CLINT BLACK</b> RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
6	6	6	97	<b>SHANIA TWAIN</b> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	1
7	7	7	34	<b>GEORGE STRAIT</b> MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
8	9	9	35	<b>BROOKS &amp; DUNN</b> ARISTA 18810 (10.98/15.98)	BORDERLINE	1
9	8	8	12	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
10	11	12	6	<b>KENNY ROGERS</b> MAGNATONE 108 (10.98/16.98)	THE GIFT	10
11	13	13	16	<b>JEFF FOXWORTHY</b> WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
12	10	10	33	<b>MINDY MCCREADY</b> BNA 66806/RCA (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	5
13	12	11	8	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
14	14	15	60	<b>ALAN JACKSON</b> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
15	16	17	105	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
16	17	16	38	<b>BRYAN WHITE</b> ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
17	15	14	6	<b>TERRI CLARK</b> MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
18	20	20	9	<b>KEVIN SHARP</b> ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	18
19	19	18	68	<b>FAITH HILL</b> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
20	22	21	56	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
21	24	22	13	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	21
22	25	26	69	<b>COLLIN RAYE</b> EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
23	18	19	7	<b>ALABAMA</b> RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	18
24	23	29	6	<b>COLLIN RAYE</b> EPIC 67751/SONY (10.98 EQ/16.98)	CHRISTMAS THE GIFT	23
25	28	28	29	<b>VINCE GILL</b> MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
26	27	24	47	<b>TRACY LAWRENCE</b> ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
27	31	31	65	<b>TIM MCGRAW</b> CURB 77800 (10.98/16.98)	ALL I WANT	1
28	26	35	66	<b>GEORGE STRAIT</b> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
29	29	25	25	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	17
30	32	32	16	<b>TRAVIS TRITT</b> WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
31	21	27	12	<b>DOLLY PARTON</b> RISING TIDE 53041 (10.98/16.98)	TREASURES	21
32	30	23	47	<b>"PATTY LOVELESS"</b> EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
33	34	34	132	<b>VINCE GILL</b> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
34	35	33	12	<b>GARY ALLAN</b> DECCA 11482/MCA (10.98/15.98) <b>HS</b>	USED HEART FOR SALE	28
35	37	37	16	<b>TRISHA YEARWOOD</b> MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
36	33	30	4	<b>MARK CHESNUTT</b> DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	30
37	36	36	27	<b>PAUL BRANDT</b> REPRISE 46180/WARNER BROS. (10.98/16.98) <b>HS</b>	CALM BEFORE THE STORM	14
38	39	39	32	<b>SAMMY KERSHAW</b> MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	45	41	6	<b>JOHNNY CASH</b> AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26
40	43	47	56	<b>VINCE GILL</b> MCA 11394 (10.98/15.98)	SOUVENIRS	3
41	38	56	3	<b>VARIOUS ARTISTS</b> ARISTA 18822 (10.98/15.98)	STAR OF WONDER — A COUNTRY CHRISTMAS COLLECTION	38
42	40	44	143	<b>TIM MCGRAW</b> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
43	46	45	13	<b>JOHN BERRY</b> CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
44	42	42	8	<b>TRACY BYRD</b> MCA 11485 (10.98/16.98)	BIG LOVE	17
45	50	49	78	<b>BRYAN WHITE</b> ASYLUM 61642/EEG (10.98/15.98) <b>HS</b>	BRYAN WHITE	13
46	47	50	168	<b>REBA MCENTIRE</b> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
47	41	46	44	<b>RICOCHE</b> COLUMBIA 67223/SONY (10.98 EQ/15.98) <b>HS</b>	RICOCHE	14
48	44	40	23	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98) <b>HS</b>	I STOLE THIS RECORD	30
49	54	58	74	<b>JEFF FOXWORTHY</b> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
50	51	51	222	<b>GEORGE STRAIT</b> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
51	56	53	26	<b>LYLE LOVETT</b> CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
52	48	43	25	<b>KENNY CHESNEY</b> BNA 66908/RCA (10.98/15.98) <b>HS</b>	ME AND YOU	21
53	55	54	66	<b>TRAVIS TRITT</b> WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
54	49	48	8	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98) <b>HS</b>	GOODNIGHT SWEETHEART	44
55	52	52	13	<b>BR5-49</b> ARISTA 18818 (10.98/15.98) <b>HS</b>	BR5-49	36
56	60	63	115	<b>ALABAMA</b> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
57	58	55	71	<b>TERRI CLARK</b> MERCURY NASHVILLE 526991 (10.98 EQ/16.98) <b>HS</b>	TERRI CLARK	13
58	57	57	18	<b>TY HERNDON</b> EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
59	63	69	41	<b>NEIL DIAMOND</b> COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
60	59	61	34	<b>TOBY KEITH</b> MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
61	53	38	17	<b>THE BEACH BOYS</b> RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. I	12
62	67	73	278	<b>BROOKS &amp; DUNN</b> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
<b>*** Pacesetter ***</b>						
63	71	—	143	<b>JEFF FOXWORTHY</b> WARNER BROS. 5314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
64	61	60	97	<b>ALISON KRAUSS</b> ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
65	62	59	126	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
66	64	68	18	<b>RANDY TRAVIS</b> WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
67	65	65	89	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
68	RE-ENTRY	6	<b>JERRY GARCIA &amp; DAVID GRISMAN</b> ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	19	
69	73	75	41	<b>WYNONNA</b> CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
70	68	62	109	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
71	72	70	34	<b>JO DEE MESSINA</b> CURB 77820 (10.98/15.98) <b>HS</b>	JO DEE MESSINA	22
72	66	64	28	<b>NEAL MCCOY</b> ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
73	70	72	13	<b>THREE HANKS: HANK WILLIAMS, SR., JR., III</b> CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
74	69	67	132	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
75	75	71	26	<b>JAMES BONAMY</b> EPIC 67069/SONY (10.98 EQ/15.98) <b>HS</b>	WHAT I LIVE TO DO	16

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
DECEMBER 28, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>VINCE GILL</b> MCA 10877 (10.98/15.98) 21 weeks at No. 1	LET THERE BE PEACE ON EARTH	31
2	2	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON	44
3	3	<b>JOHN BERRY</b> CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	6
4	5	<b>THE TRACTORS</b> ARISTA 18805 (10.98/15.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	4
5	6	<b>DOLLY PARTON</b> COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	39
6	10	<b>PATSY CLINE</b> MCA 12* (7.98/12.98)	12 GREATEST HITS	293
7	4	<b>REBA MCENTIRE</b> MCA 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	39
8	7	<b>ALAN JACKSON</b> ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	25
9	8	<b>SHANIA TWAIN</b> MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	74
10	9	<b>GEORGE STRAIT</b> MCA 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	42
11	12	<b>KATHY MATTEA</b> MERCURY NASHVILLE 518059 (10.98 EQ/16.98)	GOOD NEWS	12
12	11	<b>ALABAMA</b> RCA 17014 (9.98/15.98)	ALABAMA CHRISTMAS	41
13	15	<b>CLINT BLACK</b> RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	3

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	<b>REBA MCENTIRE</b> MCA 4979* (7.98/12.98)	GREATEST HITS	291
15	14	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	105
16	19	<b>HANK WILLIAMS</b> MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	92
17	13	<b>KENNY ROGERS &amp; DOLLY PARTON</b> RCA 15307 (9.98/15.98)	ONCE UPON A CHRISTMAS	38
18	22	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	118
19	23	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	58
20	—	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	36
21	—	<b>JOE DIFFIE</b> EPIC 67045/SONY (10.98 EQ/15.98)	MR. CHRISTMAS	1
22	—	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	9
23	25	<b>REBA MCENTIRE</b> MCA 10994 (10.98/15.98)	READ MY MIND	11
24	—	<b>GEORGE STRAIT</b> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	289
25	—	<b>BROOKS &amp; DUNN</b> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	10

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

### COUNTRY CORNER



by Wade Jessen

**WINTER ROSES:** As "One Way Ticket (Because I Can)" shoots 3-1 on Billboard's Hot Country Singles & Tracks, **LeAnn Rimes'** first chart-topping song turns the conservative tide at country radio. The single's ascent and gift-shopping traffic deliver her "Blue" album its biggest week yet (188,000 pieces). Rimes' set, which debuted at No. 1 on Top Country Albums in the July 27 issue, repeats the Greatest Gainer honors that it accomplished last week, with a gain—53,000 units—almost identical to the one she posted on the previous chart.

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

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

**SPEAKING OF RADIO:** While Rimes' "Unchained Melody" is airing on 30 of our 161 monitored stations, it appears that "Put A Little Holiday In Your Heart" is gaining ground as a seasonal offering. **Debby Turpin**, music director at KSOP Salt Lake City, says air personalities began fielding calls for both songs after a Dec. 9 concert appearance by Rimes in nearby Ogden, Utah. Turpin says listener response to the holiday track has eclipsed requests for other new seasonal tracks at the station. "I'm one of the programmers who went to Target and bought this thing, and based on the response, it was worth the inconvenience," says Turpin. "Put A Little Holiday In Your Heart" debuts with airplay at 52 monitored stations, including KNIX Phoenix, WYAY Atlanta, and KIKF Anaheim, Calif.

**CELEBRITY ROASTER:** **Kenny Rogers** has the only independently distributed album to enter the top 10 on Top Country Albums since "Now That I've Found You: A Collection" by **Alison Krauss** (Rounder) rose to No. 9 in the April 1, 1995, Billboard, a leap that ended a 16-year dry spell for indie product in country's top 10. In fact, those two are the only indie sets to reach the chart's top 10 in the '80s or '90s; prior to Krauss' rise, the **Oak Ridge Boys'** 1979 title "The Oak Ridge Boys Have Arrived" (ABC), which peaked at No. 5, was the last independent title to climb that far.

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

**WE NEVER CLOSE:** All radio and retail charts from our upcoming unpublished week will be available via Billboard Online, Billboard Information Network, and, for a fee, from **Silvio Pietrolungo**, our ace archive research supervisor at our New York headquarters (212-536-5054).

### COUNTRY STILL FLOURISHING IN '96

(Continued from page 36)

plane crash. Country music also lost musical pioneer **Patsy Montana**, pop-



**Farewell To Miss Minnie.** Country music lost another giant when Sarah Cannon, better known as **Minnie Pearl** (shown in a 1941 photo), died in Nashville on March 4.

ular executive **Wes Farrell**, and bluegrass innovator **John Duffey**.

**IN CORPORATE NEWS,** Arista Nashville sold Reunion Records to the Zomba Group for an undisclosed sum in October. Arista parent company BMG purchased 50% of the Nashville-based Christian label in 1992 and bought the remaining half in April 1995, placing Reunion under the Arista/Nashville umbrella, helmed by **Tim DuBois**. Reunion's distribution, which had been through Word Records, switched to Zomba's Brentwood Music, which also handles the Silvertone and Jive labels. (Silvertone's **Jars Of Clay** were one of the big success stories of 1996.)

In November, Platinum Entertainment bought Intersound for approximately \$24 million in cash and \$5 million in convertible debentures. Intersound is based in Roswell, Ga., and has a roster that includes **Dan Seals**, **Baillie & the Boys**, **Patricia Conroy**, and **Joe Nichols**. . . Also in November, Gaylord Entertainment announced that it was purchasing Word Records & Music from Thomas Nelson Inc. for \$110 million. One of the Christian music industry's largest companies, Word is based in Nashville and has a roster that includes **Amy Grant**, **Sandi Patty**, and **Point Of Grace**.

**IN MUSIC PUBLISHING NEWS,** **Dianne Petty** assumed the position of VP of Starstruck Writers Group in January, only to vacate the post in July.

In her wake, **Mike Sebastian** became GM of Starstruck Writers Group in August. . . **Stephanie Cox** became VP of Creative Services for MCA Music Nashville in June. **Walter Campbell**, formerly with Sony/ATV, was tapped to head MCA Music's yet-unnamed production company. . . During Nashville's annual Country Music Week, **John Michael Montgomery's** hit "I Can Love You Like That" was named song of the year by both BMI and ASCAP. The tune was penned by **Steve Diamond**, **Maribeth Derry**, and **Jennifer Kimball**. **Tom Shapiro** and **Ronnie Dunn** tied for BMI's songwriter of the year. Sony/ATV netted top publishing honors. At the ASCAP gala, **Robert John "Mutt" Lange** won the songwriter of the year accolade, and top publishing honors went to Warner/Chappell Music Group. At the Society of European Stage Authors and Composers awards, "Not That Different," recorded by **Collin Raye**, was named song of the year. **Karen Taylor-Good** was the top songwriter, and W.B.M. Music Corp. received the top publisher's accolade.

At the Nashville Songwriters Assn. International's awards dinner, **Buck Owens**, **Norro Wilson**, **Kenny O'Dell**, and **Jerry Chestnut** were inducted into the Nashville Songwriters Hall of Fame. . . **Benson Publishing Co.** scored a coup by being the only Nashville publisher to place a song on the soundtrack album "The Preacher's Wife," with **Whitney Houston's** cover of the **Dotie Rambo** classic "I Go To The Rock" . . . On Oct. 1, **Lewis Anderson** vacat-

ed his post as head of Chrysalis' Nashville publishing office. **Shawn Heflin-Middleworth** took over Oct. 21.

**LET'S GO TO THE VIDEOTAPE:** In January, the Nashville Network's flagship program was renamed "Prime Time Country" and was hosted by **Tom Wopat**. In April, Wopat left the show, and a series of interim hosts began vying for the vacant seat. On Oct. 7, **Gary Chapman** took over as host of "Prime Time Country" and, according to Nielson Media Research ratings, is pulling in the younger demographic TNN had hoped the show would attract. TNN will bring back popular talk-show hosts **Crook** and **Chase** in 1997 and has started reruns of "Hee Haw."

CMT reported that in December, it surpassed 50 million household subscribers worldwide. The network says it signed up 1.1 million households in December alone, with 800,000 of those in the U.S. CMT now claims subscribers in 59 countries worldwide, an increase of 13 over last year. . . Video continued to prove its efficacy in breaking acts: Both **Junior Brown** and **Cledus "T." Judd** posted respectable sales based primarily on video exposure. . . High Five Entertainment signed a contract to produce and distribute the Gospel Music Assn.'s (GMA) 1997 Dove Awards in the Nashville Arena. GMA president **Bruce Koblish** will serve as co-executive producer with High Five executive producer **Bud Schaeztle**.

Assistance in preparing this column was provided by **Deborah Evans Price**.



**60,000,000 Fans Can't Be Wrong.** Country superstar **Garth Brooks** was honored in May at a party where the Recording Industry Assn. of America presented him with awards certifying his sales of more than 60 million albums. It was a '60s-themed party, so Garth and wife **Sandy** dressed appropriately.

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

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

- |   |   |   |   |
|---|---|---|---|
| 35 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Twang, ASCAP) HL/WBM  | 18 HALF WAY UP (Blackened, BMI) WBM   | 24 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, BMI) WBM  | 34 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP) HL   |
| 54 ALL I WANT FOR CHRISTMAS IS YOU (Songs Of Delta Boy, ASCAP)  | 67 HAVE WE FORGOTTEN WHAT LOVE IS (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM                  | 9 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM   | 75 SLEIGH RIDE (Mills, ASCAP/EMI, ASCAP) WBM  |
| 68 ALL OF THE ABOVE (Ten Ten Tunes, ASCAP/Ten Ten, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI)  | 44 HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM | 29 ME TOO (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL   | 20 STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM                           |
| 23 AMEN KIND OF LOVE (MCA, ASCAP) HL  | 10 HER MAN (Irving, BMI/Colter Bay, BMI) WBM  | 6 NOBODY KNOWS (Hitco, BMI/Joe Shade, BMI/Longitude, BMI/D'jionsongs, BMI/EMI Blackwood, BMI) CLM/HL/WBM                            | 4 THAT OL' WIND (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM                              |
| 36 ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM   | 37 HIGH LOW AND IN BETWEEN (Tom Collins, BMI) WBM   | 73 ONCE I WAS THE LIGHT OF YOUR LIFE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL  | 19 THAT'S ANOTHER SONG (High Steppe, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM |
| 5 BIG LOVE (Warner-Tamerlane, BMI) WBM  | 52 HOLDIN' (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM                                | 1 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM  | 41 THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP/WB, ASCAP) HL/WBM                                |
| 70 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowchess, ASCAP/Arms Songs, ASCAP) WBM  | 71 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI)                 | 43 POLITICS, RELIGION AND HER (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM | 47 THAT'S HOW I GOT TO MEMPHIS (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL/WBM                 |
| 57 DO YOU WANNA MAKE SOMETHING OF IT (Little Big Town, BMI/American Made, BMI/BMG, ASCAP/Trailer Trash, ASCAP/Slow Train, ASCAP) HL/WBM | 27 I CAN STILL MAKE CHEYENNE (O-Tex, BMI/Hit Street, BMI) HL  | 30 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM   | 49 THAT WOMAN OF MINE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL                                |
| 13 EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM   | 17 I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) WBM   | 15 PRETTY LITTLE ADRIANA (Benefit, BMI) WBM   | 60 UNCHAINED MELODY (Frank, ASCAP)  |
| 65 EVERY COWBOY'S DREAM (Sony/ATV Tree, BMI/That's A Smash, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP, Mike Curb, BMI) HL/WBM  | 74 I DON'T CARE IF YOU LOVE ME ANYMORE (Sony/ATV Tree, BMI/Raul Malo, BMI) HL   | 72 PUT A LITTLE HOLIDAY IN YOUR HEART (Wojahn Bros., ASCAP)   | 42 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM                         |
| 7 EVERY LIGHT IN THE HOUSE (Irving, BMI/Colter Bay, BMI) WBM  | 45 I MEANT TO DO THAT (Feermusic, BMI/Warner-Tamerlane, BMI/Polylog, BMI/Socan, BMI) WBM  | 46 REDNECK 12 DAYS OF CHRISTMAS (Max Laffs, BMI/Shabloo, BMI/WarPrise, BMI/Wilson & Dipetta, ASCAP)                                 | 26 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/HenderShot, BMI/Sydney Erin, BMI) WBM            |
| 3 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Water-town, ASCAP/Fame, BMI) WBM  | 58 MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Dan Cook, BMI) HL                 | 59 REMEMBER WHEN (Warner-Tamerlane, BMI/Casa Vega, BMI/Flying Dutchman, BMI/Words By John, ASCAP/WB, ASCAP) WBM                     | 64 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM  |
| 8 FRIENDS (That's A Smash, BMI, Mike Curb, BMI)   | 21 A MAN THIS LONELY (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL  | 69 RUDOLPH THE RED-NOSED REINDEER (St. Nicholas, ASCAP)   | 28 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI) WBM   |
| 50 GOD BLESS THE CHILD (Loon Echo, BMI/Zomba, ASCAP) WBM  |   | 22 RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM   | 25 WOULD I (Starstruck Writers Group, ASCAP) HL   |
| 16 GOODNIGHT SWEETHEART (Sony/ATV Cross Keys,   |   | 53 SHE DREW A BROKEN HEART (Log Rhythm, BMI)  | 39 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM         |
|   |   | 40 SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full                               | 62 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM  |

# Billboard® HOT COUNTRY™ SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	3	4	14	<b>*** No. 1 ***</b> ONE WAY TICKET (BECAUSE I CAN) W.C. RIMES, C. HOWARD (J. RODMAN, K. HINTON)	◆ LEANN RIMES CURB ALBUM CUT	1
2	1	1	10	LITTLE BITTY K. STEGALL (T. T. HALL)	◆ ALAN JACKSON (C) (V) ARISTA 13048	1
3	2	2	13	THE FEAR OF BEING ALONE R. MCENTIRE, J. GUESS (W. ALDRIDGE, B. MILLER)	◆ REBA MCENTIRE (V) MCA 55249	2
4	5	5	14	THAT OL' WIND A. REYNOLDS (L. REYNOLDS, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	4
5	6	10	15	BIG LOVE T. BROWN (M. CLARK, J. STEVENS)	◆ TRACY BYRD (C) (D) (V) MCA 55230	5
6	7	12	14	NOBODY KNOWS C. FARREN (J. RICHARDS, D. DUBBOSE)	◆ KEVIN SHARP ASYLUM ALBUM CUT	6
7	4	3	19	EVERY LIGHT IN THE HOUSE S. HENDRICKS (K. ROBBINS)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	3
8	9	11	11	FRIENDS C. PETROCZ (J. HOLLAND)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87019	8
9	10	13	12	MAYBE WE SHOULD JUST SLEEP ON IT J. S. WALKER, JR. (G. GALLIMORE, J. LASETER, K. K. PHILLIPS)	◆ TIM MCGRAW CURB ALBUM CUT	9
10	11	16	19	HER MAN M. WRIGHT, B. HILL (K. ROBBINS)	◆ GARY ALLAN (V) DECCA 55227	10
11	12	17	9	IS THAT A TEAR L. LAWRENCE, F. ANDERSON (J. JARRARD, K. BEARD)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87020	11
12	14	15	13	LET ME INTO YOUR HEART J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	12
13	15	20	8	EVERYBODY KNOWS G. FUNDIS (M. BERG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	13
<b>*** AIRPOWER ***</b>						
14	19	24	13	IT'S A LITTLE TOO LATE T. BROWN (M. CHESNUTT, S. MORRISSETTE, R. SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55231	14
15	16	21	8	PRETTY LITTLE ADRIANA T. BROWN (V. GILL)	VINCE GILL (V) MCA 55251	15
16	8	6	22	GOODNIGHT SWEETHEART P. MCMAKIN (K. WILLIAMS, L. D. LEWIS, B. BOUDREAU)	◆ DAVID KERSH (C) (D) (V) CURB 76990	6
17	18	19	11	I CAN'T DO THAT ANYMORE S. HENDRICKS, F. HILL (A. JACKSON)	◆ FAITH HILL (V) WARNER BROS. 17531	17
18	23	29	5	HALF WAY UP J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	18
19	20	22	11	THAT'S ANOTHER SONG B. J. WALKER, JR., K. LEHNING (J. P. DANIEL, M. POWELL, D. PINCOCK, J. MEDDERS)	◆ BRYAN WHITE ASYLUM ALBUM CUT	19
20	13	7	20	STRAWBERRY WINE C. FARREN (M. BERG, G. HARRISON)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	1
21	31	35	4	A MAN THIS LONELY D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. L. JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	21
22	25	27	10	RUNNING OUT OF REASONS TO RUN S. BUCKINGHAM, D. JOHNSON (G. TERENCE, B. REGAN)	◆ RICK TREVINO (C) (D) (V) COLUMBIA 78331	22
23	29	30	12	AMEN KIND OF LOVE J. STROUD, D. MALLOY (T. BRUCE, W. TESTER)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	23
24	27	28	12	MAYBE HE'LL NOTICE HER NOW D. MALLOY, N. WILSON (T. JOHNSON)	◆ MINDY MCCREARY FEAT. LONESTAR'S RICHIE MCDONALD (V) BNA 64650	24
25	26	25	13	WOULD I K. LEHNING (M. WINCHESTER)	◆ RANDY TRAVIS (V) WARNER BROS. 17494	25
26	28	31	19	WHAT IF JESUS COMES BACK LIKE THAT P. WORLEY, E. SEAY, J. HOBBS (P. BUNCH, D. JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	26
27	22	14	19	I CAN STILL MAKE CHEYENNE T. BROWN, G. STRAIT (A. BARKER, E. WOOLSEY)	GEORGE STRAIT (V) MCA 55248	4
28	33	36	6	WHERE CORN DON'T GROW D. WAS, T. TRITT (R. MURRAH, M. A. SPRINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	28
29	34	34	6	ME TOO N. LARVIN, T. KEITH (T. KEITH, C. CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	29
30	17	8	12	POOR, POOR PITIFUL ME K. STEGALL, C. WATERS (W. ZEVEON)	◆ TERRI CLARK (C) (D) (V) MERCURY NASHVILLE 578644	5
31	24	23	19	LOVELLY TOO LONG E. GORDY, JR. (M. LAWLER, B. RICE, S. RICE)	◆ PATTY LOVELESS (V) EPIC 78371	1
32	21	9	20	LOVE IS STRONGER THAN PRIDE R. CHANCEY, E. SEAY (R. BOWLES, D. JOHNSON)	◆ RICOCHET (V) COLUMBIA 78098	9
33	32	26	17	LIKE THE RAIN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64603	1
34	35	37	9	SHE WANTS TO BE WANTED AGAIN D. JOHNSON (S. JONES, B. HENDERSON)	◆ TY HERNDON (C) (D) (V) EPIC 78482	34
35	38	39	10	ALL I DO IS LOVE HER D. JOHNSON (S. EWING, W. PATTON)	◆ JAMES DONAMY (C) (D) (V) EPIC 78386	35
36	37	38	17	ANOTHER YOU, ANOTHER ME R. CROWELL, B. SEALS (T. SEALS, W. JENNINGS)	◆ BRADY SEALS (C) (D) (V) REPRISE 17615	36
37	36	33	11	HIGH LOW AND IN BETWEEN C. CHAMBERLAIN, K. STEGALL (D. KENT, H. CAMPBELL)	◆ MARK WILLS (C) (V) MERCURY NASHVILLE 578004	33
38	48	—	2	KING OF THE MOUNTAIN T. BROWN, L. BOONE (P. NELSON, L. BOONE)	GEORGE STRAIT (V) MCA 55288	38
39	39	41	10	YOU CAN'T STOP LOVE T. BROWN, J. MEBANK (M. STUART, KOSTAS)	MARTY STUART (V) MCA 55270	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
40	42	51	4	SHE'S TAKEN A SHINE C. HOWARD (B. BARNHILL, R. BACH)	◆ JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	40
41	30	18	20	THAT'S ENOUGH OF THAT B. MEVIS (M. D. SANDERS, R. ALBRIGHT, L. SILVER)	◆ MILA MASON (C) (V) ATLANTIC 87047	18
42	50	58	3	WE DANCED ANYWAY C. FARREN (M. BERG, R. SCRUGGS)	◆ DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	42
43	40	43	8	POLITICS, RELIGION AND HER K. STEGALL (T. MARTIN, B. HILL)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	40
44	43	45	4	HEARTBROKE EVERY DAY D. COOK, W. WILSON (B. LABOUNTY, C. KING, R. VINCENT)	LONESTAR (V) BNA 64348	43
45	41	44	7	I MEANT TO DO THAT J. LEO (L. G. CHATER, K. CHATER, P. BRANDT)	◆ PAUL BRANDT (V) REPRISE 17493	41
46	46	61	8	REDNECK 12 DAYS OF CHRISTMAS S. ROUSE, D. GRAU (J. FOXWORTHY, S. ROUSE, D. GRAU, T. WILSON)	◆ JEFF FOXWORTHY (V) WARNER BROS. 17526	18
47	44	47	8	THAT'S HOW I GOT TO MEMPHIS C. YOUNG, B. CHANCEY (T. T. HALL)	◆ DERYL DODD BNA ALBUM CUT	44
48	45	46	9	I WOULDN'T BE A MAN T. SHAPIRO (M. REID, R. BOURKE)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	45
49	54	66	3	THAT WOMAN OF MINE B. BECKETT (D. COOK, T. MENSY)	◆ NEAL MCCOY (V) DECCA 87045	49
50	51	54	5	GOD BLESS THE CHILD R. J. LANGE (S. TWAIN, R. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 578748	50
51	63	70	3	LET IT SNOW, LET IT SNOW, LET IT SNOW R. CHANCEY, E. SEAY (S. CAHILL, J. STYNE)	◆ RICOCHET COLUMBIA PROMO SINGLE	51
52	61	72	3	HOLDIN' M. D. CLUTE, T. DUBOIS, DIAMOND RIO (K. GARRETT, C. WISEMAN)	DIAMOND RIO ARISTA ALBUM CUT	52
53	68	—	2	SHE DREW A BROKEN HEART E. GORDY, JR. (J. MCELROY, N. MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	53
54	RE-ENTRY	—	10	ALL I WANT FOR CHRISTMAS IS YOU J. STROUD (A. STONE, T. POWERS)	◆ VINCE VANCE & THE VALIANTS WALDOXY ALBUM CUT/MALCO	52
55	56	—	2	IT'S OVER MY HEAD D. COOK (W. HAYES, C. RAINS, B. ANDERSON)	WADE HAYES COLUMBIA ALBUM CUT	55
56	70	—	7	LEROY THE REDNECK REINDEER J. SLATE, J. DUFFIE (S. PIPPIN, J. SLATE, J. DUFFIE)	◆ JOE DUFFIE (V) EPIC 78201	33
57	53	53	7	DO YOU WANNA MAKE SOMETHING OF IT B. GALLIMORE, T. MCGRAW (B. DIERPPE, T. ANDERSON)	JO DEE MESSINA CURB ALBUM CUT	53
58	47	40	16	MAMA DON'T GET DRESSED UP FOR NOTHING D. COOK, K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, D. COOK)	◆ BROOKS & DUNN (C) (V) ARISTA 13043	13
59	57	56	7	REMEMBER WHEN J. LEO (R. VEGA, M. CLARK, J. BETTIS)	◆ RAY VEGA (C) (D) (V) BNA 64652	56
60	59	—	2	UNCHAINED MELODY W. C. RIMES (A. NORTH, H. ZARET)	LEANN RIMES CURB PROMO SINGLE	59
61	49	50	11	LOVE WORTH FIGHTING FOR M. BRIGHT (M. BEESON, S. LEMAIRE, K. HOWELL)	◆ BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	49
62	58	59	9	YOU JUST GET ONE M. BRIGHT, K. BEAMISH (D. SCHLITZ, V. GILL)	JEFF WOOD IMPRINT ALBUM CUT	58
63	64	60	10	KISS THE GIRL G. BURR (A. MENKEN, H. ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	60
64	75	—	2	WHEN I CLOSE MY EYES B. BECKETT (M. A. SPRINGER, N. MUSICK)	KENNY CHESNEY BNA ALBUM CUT	64
65	66	62	4	EVERY COWBOY'S BOUND M. WRIGHT (R. AKINS, R. BOURDEAUX, K. WILLIAMS)	RHETT AKINS (V) DECCA 55291	62
66	62	48	19	IT'S ALL IN YOUR HEAD M. D. CLUTE, T. DUBOIS, DIAMOND RIO (T. MARTIN, V. STEPHENSON, R. WILSON)	◆ DIAMOND RIO (V) ARISTA 13019	15
67	60	57	9	HAVE WE FORGOTTEN WHAT LOVE IS B. WATSON, D. RHYNE (B. DEAN, C. BERNARD)	◆ CRYSTAL BERNARD RIVER NORTH ALBUM CUT	57
<b>*** Hot Shot Debut ***</b>						
68	NEW	—	1	ALL OF THE ABOVE J. STROUD, B. GALLIMORE (J. ROBBIN, C. WATERS)	TY ENGLAND (V) RCA 64676	68
69	NEW	—	1	RUDOLPH THE RED-NOSED REINDEER K. STEGALL (J. MARKS)	ALAN JACKSON (V) ARISTA 13060	69
70	52	42	14	BURY THE SHOVEL J. STROUD (C. JONES, C. ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	18
71	NEW	—	1	HOW WAS I TO KNOW R. MCENTIRE, J. GUESS (C. MAJESKI, S. RUSS, S. SMITH)	REBA MCENTIRE MCA ALBUM CUT	71
72	NEW	—	1	PUT A LITTLE HOLIDAY IN YOUR HEART W. C. RIMES, R. WOJAHN (R. WOJAHN, S. WOJAHN, G. WOJAHN)	LEANN RIMES CURB PROMO SINGLE	72
73	67	64	15	ONCE I WAS THE LIGHT OF YOUR LIFE T. WILKES (M. WOLFEY, M. PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78326	60
74	69	65	5	I DON'T CARE IF YOU LOVE ME ANYMORE D. COOK, R. MALO (R. MALO)	◆ THE MAVERICKS (C) (D) (V) MCA 55247	65
75	RE-ENTRY	—	2	SLIEGH RIDER R. LANDIS (M. PARISH, L. ANDERSON)	LORRIE MORGAN BNA ALBUM CUT	67

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is not available. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

# Billboard® Top Country Singles Sales™ DECEMBER 28, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	<b>*** No. 1 ***</b> LITTLE BITTY ARISTA 13048 5 weeks at No. 1	ALAN JACKSON
2	3	3	7	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
3	2	2	16	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
4	5	5	3	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
5	4	4	28	BLUE CURB 76959	LEANN RIMES
6	6	7	9	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
7	7	8	16	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
8	9	11	15	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
9	8	9	20	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
10	13	—	2	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ
11	11	10	23	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
12	21	—	2	IS THAT A TEAR ATLANTIC 87020/AG	TRACY LAWRENCE
13	12	12	21	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	15	28	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
15	15	18	12	BIG LOVE MCA 55230	TRACY BYRD
16	14	14	12	AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
17	10	6	18	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
18	20	19	38	MY MARIA ARISTA 12993	BROOKS & DUNN
19	17	13	19	ME AND YOU BNA 64589/RCA	KENNY CHESNEY
20	18	20	11	MAMA DON'T GET DRESSED UP FOR NOTHING ARISTA 13043	BROOKS & DUNN
21	22	21	6	LET ME INTO YOUR HEART COLUMBIA 78453/SONY	MARY CHAPIN CARPENTER
22	23	17	8	ROCKY TOP '96 DECCA 55274/MCA	THE OSBORNE BROTHERS
23	24	24	64	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
24	NEW	—	1	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX) MERCURY NASHVILLE 578786	SHANIA TWAIN
25	RE-ENTRY	—	23	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE

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

# EMI Latin, Fonovisa Top '96 Charts

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

But with several days left before we party like it's *mil novecientos noventa y nueve*, it behooves us to commence on a more serious note, with the year-end results.

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

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



by John Lannert

Rounding out the rest of the year-end list are Sony, which wound up third, with six first-place tallies; EMI (four); Epic (three); RMM (two); and PolyGram Rodven (one). Fonovisa-owned Fonomusic emerged as the top publisher, EMI Music was the top publishing corporation, and EMI Music Distribution was the top distributor. Fonovisa star Marco Antonio Solís won in two categories: Hot Latin Tracks Songwriters and Hot Latin Tracks Producers.

EMI Latin—still powered at radio and retail by Selena, who died 21

months ago—won in eight retail categories, including Top Billboard Latin 50 Labels and Top Billboard Latin 50 Distributing Labels.

Fonovisa finished fourth among the Top Billboard Latin 50 Labels, up from fifth in 1995. For the second straight year, Fonovisa finished fourth in the Top Billboard Latin 50 Distributors category.

And, like last year, Fonovisa dominated. (Continued on next page)

## 1996 IN REVIEW

### THE TOP STORIES

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

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

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

- Booming Brazil On Verge Of Becoming World's Sixth-Largest Record Market.

- Yanquis Win.

### LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 8 AMAME UNA VEZ MAS (Diam, BMI/Anahi Magic, ASCAP)
  - 37 AMIGO (Copyright Control)
  - 16 AMOR TOTAL (Copyright Control)
  - 2 ASI COMO TE CONOCI (Crisma, SESAC)
  - 40 BAILA NENA (Albersan)
  - 17 BAILE DE LA BOTELLA (NA BOQUINHA DA GARRAFA) (Copyright Control)
  - 10 COMO ES POSIBLE QUE A MI LADO (Copyright Control)
  - 38 COMO TE VOY A OLVIDAR (Copyright Control)
  - 39 CONTRA EL DRAGON (Copyright Control)
  - 27 COSTUMBRES (BMG Songs, ASCAP)
  - 24 CUANDO FUISTE MIA (ADG, SESAC)
  - 30 DESEOS Y DELIRIOS (CORAZON) (Copyright Control)
  - 26 DIANA (Chrysalis Standards, BMI)
  - 11 EL GOLPE TRAIOR (BMG Songs, ASCAP)
  - 5 EL PRINCIPE (Sony Music, ASCAP)
  - 28 ESA NENA NO ME QUIERE (Copyright Control)
  - 12 ESPERANDOTE (Phat Kat, BMI/Lone Iguana, BMI/Blackwood, BMI)
  - 14 LAS COSAS QUE VIVES (Copyright Control)
  - 18 LINDA EH (Copyright Control)
  - 20 LLOVIENDO FLORES (Copyright Control)
  - 33 MATAME (Fonomusic, SESAC)
  - 21 MENTIRAS (Colgems-EMI, ASCAP)
  - 32 MONO NEGRO (Copyright Control)
  - 7 NI COMO AMIGOS (Copyright Control)
  - 3 NO PUDE ENAMORARME MAS (TN Ediciones, BMI)
  - 15 NO QUIERO NA' REGALA'O (Morro, BMI)
  - 4 PALOMITA BLANCA (Zomba Golden Sands, ASCAP)
  - 23 PIENSA EN MI (Copyright Control)
  - 34 POR ESTAR PENSANDO EN TI (Copyright Control)
  - 19 POTPOURRI DE QUIQUE (Unimusic, ASCAP/Fonomusic, SESAC)
  - 22 A QUE VUELVE (Copyright Control)
  - 29 SECRETOS QUE NO SE CUENTAN (Edimonsa, ASCAP)
  - 6 SIEMPRE HACE FRIO (Peermusic, BMI)
  - 13 SOLAMENTE TU AMOR (Peermusic, ASCAP/NMB, ASCAP)
  - 35 TANGO (A MEDIA LUZ, EL CHOCLO, LA CUMPARSITA) (Copyright Control)
  - 31 TE AMARE A ESCONDIDAS (Copyright Control)
  - 1 TRAPECISTA (Fonomusic, SESAC)
  - 25 UNA Y MIL VECES (Peermusic, ASCAP)
  - 36 UN SUSPIRO (Copyright Control)
  - 9 YA NO TE CREO NADA (Fonomusic, SESAC)

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
			<b>★ ★ ★ No. 1 ★ ★ ★</b>	
1	1	7	ENRIQUE IGLESIAS FONOVISA 4 weeks at No. 1	TRAPECISTA R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)
2	2	9	MARCO ANTONIO SOLIS FONOVISA	ASI COMO TE CONOCI M.A. SOLIS (M.A. SOLIS)
3	3	7	LOS TIGRES DEL NORTE FONOVISA	NO PUDE ENAMORARME MAS E. HERNANDEZ (TBELLO)
4	5	8	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S. LOPEZ (VALENZ)
5	6	12	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J. CARRILLO (ALAZAN)
6	4	2	SELENA EMI LATIN	SIEMPRE HACE FRIO J. HERNANDEZ Q. PRODUCTIONS (C. SANCHEZ)
7	10	10	LOS MISMOS EMI LATIN	NI COMO AMIGOS LOS MISMOS (M.E. CASTRO)
8	7	4	AMANDA MIGUEL KAREN/POLYGRAM LATINO	AMAME UNA VEZ MAS D. VERDAGUER (D. VERDAGUER, ANAHI)
9	13	12	ANA BARBARA FONOVISA	YA NO TE CREO NADA J. AVENDANO (U.H.R.S. (M.E. CASTRO))
10	12	13	LUIS MIGUEL WEA LATINA	COMO ES POSIBLE QUE A MI LADO L. MIGUEL, K. CIBRIAN (L. MIGUEL, A. ASENSI, K. CIBRIAN)
11	14	11	BRONCO FONOVISA	EL GOLPE TRAIOR BRONCO, M.A. SANCHEZ (R. LOPEZ, GARZA)
12	11	8	CRISTIAN FONOVISA	ESPERANDOTE D. FREIBERG (A.B. QUINTANILLA III, R. VELA)
13	8	7	CHAYANNE SONY	SOLAMENTE TU AMOR D. POVEDA, H.S. BATTI (D. POVEDA, H.S. BATTI)
			<b>★ ★ ★ AIRPOWER ★ ★ ★</b>	
14	28	—	Laura Pausini WEA LATINA	Las Cosas Que Vives A. CERRUTI, D. PARISINI (C. HOPE, G. CARELLA, GDES, G. DESTEFANI)
			<b>★ ★ ★ AIRPOWER ★ ★ ★</b>	
15	17	19	GILBERTO SANTA ROSA SONY	NO QUIERO NA' REGALA'O J. LUGO, G. SANTA ROSA (P.VASQUEZ)
16	9	14	EMMANUEL POLYGRAM LATINO	AMOR TOTAL M. ALFANDRO (M. ALFANDRO)
			<b>★ ★ ★ AIRPOWER ★ ★ ★</b>	
17	NEW	1	JOE LUCIANO FONOVISA	BAILE DE LA BOTELLA J. TARODO, J. ALVAREZ (E. SACRAMENTO, WILLYS)
			<b>★ ★ ★ AIRPOWER ★ ★ ★</b>	
18	25	—	GRUPO MANIA SONY	LINDA EH H. SERRANO (E. CRESPO)
19	15	—	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	POTPOURRI DE QUIQUE NOT LISTED (E. IGLESIAS, R. MORALES, C. GARCIA ALONSO)
20	29	38	EDNITA NAZARIO EMI LATIN	LLOVIENDO FLORES E. NAZARIO, K.C. PORTER (R. BARRERAS)
21	18	17	NOEMY FONOVISA	MENTIRAS J. CAVAZOS, F. ZUNIGA (L. FATALEO, D. ROMO)
22	31	—	GISSELLE RCA/BMG	A QUE VUELVE B. CEPEDA (B. CRUZ, B. CEPEDA)
23	22	30	GRUPO MOJADO FONOVISA	PIENSA EN MI L. LOZANO (D. MAIO, Z. RIBEIRO, M. SOARES)
24	16	15	LOS TEMERARIOS FONOVISA	CUANDO FUISTE MIA A. ANGEL ALBA (A. ANGEL ALBA)
25	23	33	JERRY RIVERA SONY	UNA Y MIL VECES S. GEORGE (D. POVEDA)
26	24	25	PAUL ANKA & RICKY MARTIN GLOBE/SONY	DIANA H. GATICA (PANKA)
27	33	—	BANDA EL RECODO FONOVISA	COSTUMBRES G. LIZARRAGA (J. GABRIEL)
28	36	—	KARIS COMBO	ESA NENA NO ME QUIERE NOT LISTED (NOT LISTED)
29	20	27	LOS REHENES FONOVISA	SECRETOS QUE NO SE CUENTAN J. TORRES, S. GUZMAN (J. TORRES, S. GUZMAN)
30	NEW	1	PEDRO FERNANDEZ POLYGRAM LATINO	DESEOS Y DELIRIOS (CORAZON) H. PATRON (L. BARBOSA, A. L. RUBENS ALARCON, G. CARBALLO)
31	NEW	1	LETTY GUAL FONOVISA	TE AMARE A ESCONDIDAS LETTY GUAL Y EXPRESSO (R. BELLETERI)
32	NEW	1	ALEJANDRO FERNANDEZ SONY	MONO NEGRO PRAMIREZ (M. MONTERROSAS)
33	NEW	1	DANIELA ROMO FONOVISA	MATAME D. VAONA (D. ROMO, DIVAGINA)
34	21	24	GRUPO BRINDIS DISA/EMI LATIN	POR ESTAR PENSANDO EN TI NOT LISTED (NOT LISTED)
35	NEW	1	JULIO IGLESIAS COLUMBIA/SONY	TANGO R. LUYI (C. LENDI, DONATO, S. SANTOS, DISCIPULO, J.C. MARRABO, CATANA, V. VILLO, D. PONTONES, E. MARIONI, G. MATO)
36	19	23	LA MAFIA SONY	UN SUSPIRO M. LICHTENBERGER JR. (H.D. RODRIGUEZ)
37	34	22	TITO ROJAS M.P.	AMIGO J. MERCED (J. MERCED)
38	NEW	1	LOS ANGELES AZULES DISA/EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (NOT LISTED)
39	NEW	1	LOS ACOSTA DISA/EMI LATIN	CONTRA EL DRAGON S. ACOSTA (R. ACOSTA, E. ACOSTA, A. LOPEZ)
40	30	32	BANDA MAGUEY FONOVISA	BAILA NENA NOT LISTED (E. SOLANO)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
28 STATIONS	17 STATIONS	17 STATIONS	55 STATIONS	17 STATIONS	55 STATIONS
1 LAURA PAUSINI WEA LATINA	1 GILBERTO SANTA ROSA SONY	1 MICHAEL SALGADO JOEY	1 PALOMITA BLANCA	1 LAS COSAS QUE VIVES	1 PALOMITA BLANCA
2 ENRIQUE IGLESIAS FONOVISA	2 JERRY RIVERA SONY	2 LOS TIGRES DEL NORTE FONOVISA	2 NO PUDE ENAMORARME MAS	2 ASI COMO TE CONOCI	2 LOS TIGRES DEL NORTE FONOVISA
3 EDNITA NAZARIO EMI LATIN	3 GISSELLE RCA/BMG	3 MARCO ANTONIO SOLIS FONOVISA	3 A QUE VUELVE	3 NI COMO AMIGOS	3 MARCO ANTONIO SOLIS FONOVISA
4 AMANDA MIGUEL KAREN/POLYGRAM LATINO	4 GRUPO MANIA SONY	4 GRUPO LIMITE POLYGRAM LATINO	4 EL PRINCIPE	4 PALOMITA BLANCA	4 GRUPO LIMITE POLYGRAM LATINO
5 CHAYANNE SONY	5 KARIS COMBO	5 LOS MISMOS EMI LATIN	5 NI COMO AMIGOS	5 PALOMITA BLANCA	5 LOS MISMOS EMI LATIN
6 CRISTIAN FONOVISA	6 TITO ROJAS M.P.	6 SELENA EMI LATIN	6 SIEMPRE HACE FRIO	6 PALOMITA BLANCA	6 SELENA EMI LATIN
7 LUIS MIGUEL WEA LATINA	7 LALO RODRIGUEZ EMI LATIN	7 BRONCO FONOVISA	7 EL GOLPE TRAIOR	7 PALOMITA BLANCA	7 BRONCO FONOVISA
8 EMMANUEL POLYGRAM LATINO	8 JAMES OLVIDES	8 ENRIQUE IGLESIAS FONOVISA	8 TRAPECISTA	8 PALOMITA BLANCA	8 ENRIQUE IGLESIAS FONOVISA
9 RICARDO ARJONA SONY	9 REY RUIZ SONY	9 ANA BARBARA FONOVISA	9 YA NO TE CREO NADA	9 PALOMITA BLANCA	9 ANA BARBARA FONOVISA
10 GRUPO MANIA SONY	10 VICTOR MANUEL SONY	10 NOEMY FONOVISA	10 MENTIRAS	10 PALOMITA BLANCA	10 NOEMY FONOVISA
11 GILBERTO SANTA ROSA SONY	11 JOHNNY RIVERA RMM	11 PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	11 POTPOURRI DE QUIQUE	11 PALOMITA BLANCA	11 PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN
12 EROS RAMAZZOTTI ARISTA/BMG	12 TONY VEGA RMM	12 GRUPO MOJADO FONOVISA	12 PIENSA EN MI	12 PALOMITA BLANCA	12 GRUPO MOJADO FONOVISA
13 JULIO IGLESIAS COLUMBIA/SONY	13 FRANKIE RUIZ POLYGRAM RODVEN	13 JOE LUCIANO FONOVISA	13 BAILE DE LA BOTELLA	13 PALOMITA BLANCA	13 JOE LUCIANO FONOVISA
14 FRANCO DE VITA SONY	14 MANNY MANUEL MERENGA-ZORRINO	14 BANDA EL RECODO FONOVISA	14 COSTUMBRES	14 PALOMITA BLANCA	14 BANDA EL RECODO FONOVISA
15 THALIA EMI LATIN	15 SERGIO VARGAS BARCO/SBMG	15 LOS TEMERARIOS FONOVISA	15 CUANDO FUISTE MIA	15 PALOMITA BLANCA	15 LOS TEMERARIOS FONOVISA

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

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

DBN

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

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

**brazilian music** WORLDWIDE DELIVERY!

All major, indie and hard to get labels available in Brazil. Quality, fast service and good prices can live together. Samba, Bossa Nova, MPB, Timbalada and much more. Ask for free catalog. Very attractive prices.

<http://www.laserbr.com.br>  
 The #1 virtual brazilian cd wholesaler

**laser@br**

or call +55 51 568-1761 / fax +55 51 568-2007 (ask for Paulo)

**H.L. DISTRIBUTORS, INC.**

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

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

LLAMENOS HOY!  
**1-800-780-7712**

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

**NOTAS**

(Continued from preceding page)

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

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

Indeed, given its dexterity at radio, Fonovisa's retail action is puzzling. For instance, when the Recording Industry Assn. of America issued a gold certification for Solís "En Pleno Vuelo" in September, the record had sold a mere 22,000 copies, according to SoundScan.

And when Iglesias' self-titled debut was certified platinum in November, SoundScan had registered only 240,000 units. What is that adage about



**Aplaudiendo 'Macarena.'** Ariola/BMG recording act Los Del Río notched the biggest Spanish-language pop hit of all time when the flamenco duo's dance-craze smash "Macarena" logged 14 consecutive weeks on the Hot 100. The pair's album "Macarena Non Stop" sat atop The Billboard Latin 50 for nine consecutive weeks. Moreover, "Macarena Mix" (Ariola/BMG), a various-artists compilation, was No. 1 for two weeks.

a record shipping gold and coming back platinum?

Los Del Río's ubiquitous "Macarena" helped Ariola kite from 10th to third place among the Top Billboard Latin 50 Labels. Ariola's distribution company, BMG, hopped from fifth to third on Top Billboard Latin 50 Distributing Labels. And in case you didn't know, Los Del Río's "Macarena Christmas" debuted on the Hot 100 last week at No. 83. That song is nowhere to be found at Latino radio, where "Macarena" and its cousins played themselves out more than one year ago.

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

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

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

**THE 200 CLUB:** It is difficult to chart on The Billboard Latin 50, much less The Billboard 200. Nevertheless, a (Continued on next page)

**Billboard 1996**



RMD/C 81582

**MARC ANTHONY**

**#1** (Radio)

Hot Tropical/Salsa Artist

**#2** (Sales)

Top Tropical/Salsa Artist

**#3** (Sales)

Top Tropical/Salsa Album

**"Todo A Su Tiempo"**

Hot Tropical/Salsa Tracks (Radio)

**#3** "Hasta Ayer"

**#8** "Llegaste A Mi"



**RMM**  
RECORDS & VIDEO CORP.

Would Like To Congratulate Our Staff and Family of Artists.

**#1**  
Hot Tropical/Salsa Labels (Radio)

**#2**  
Hot Tropical/Salsa Promotion Labels (Radio)

**#2**  
Top Tropical/Salsa Distributing Labels (Sales)

**#3**  
Top Tropical/Salsa Labels (Sales)

**uni**  
distribution corp.

**Year End Chart**



**#11**  
TOP TROPICAL SALSA ALBUM  
"RMM TROPICAL TRIBUTE TO THE BEATLES"  
RMD 82011

...Featuring The **#12** Hot Tropical/Salsa Tracks  
**"I Want To Hold Your Hand"**  
**Manny Manuel**



Hot Tropical Salsa Artist  
**#3**  
**DOMINGO QUIÑONES**  
Hot Tropical/Salsa Tracks  
**#9** "Tú Como Estás"  
**#11** "Si Tu Te Vas"

MI META - RMD/C 82005



Hot Tropical Salsa Artist  
**#7**  
**TONY VEGA**  
Hot Tropical/Salsa Tracks  
**#7** "Esperaré A Que Te Decidas"

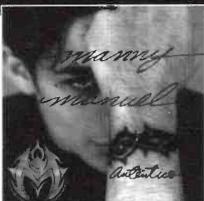
TONY VEGA - RMD/C 82014



Hot Tropical Salsa Artist  
**#8**  
**MANNY MANUEL**

REY DE CORAZONES - RMD/C 81453

**L A T I N R E L E A S E S**



**MANNY MANUEL**  
"AUTENTICO"  
RMD/C 82034



**JOHNNY RIVERA**  
"PAISAJES DE LA VIDA"  
RMD/C 82025



**MILES PEÑA**  
"TORBELLINO DE AMOR"  
RMD/C 82024



**MICHAEL STUART**  
"CUENTOS DE LA VEJINIDAD"  
RMD/C 82029

RMM RECORDS & VIDEO CORP. • 568 BROADWAY • SUITE 806 • NEW YORK, NY 10012 • TEL.: 212-925-2828 • FAX: 212-925-6154 • EMAIL: RMMRECORDS@AOL.COM

## NOTAS

(Continued from preceding page)

record eight Latino albums spent time in 1996 on the big chart. However, four of the titles are related either to the death of an artist (Selena) or a dance craze ("Macarena"). All of the albums that appeared on The Billboard 200 were released in 1996, save "Dreaming Of You" and "Abriendo Puertas," both released in 1995.

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

**Gloria Estefan**, "Abriendo Puertas" (Epic/Sony), 16 weeks on the chart, debuted and peaked at No. 67.

**Enrique Iglesias**, "Enrique Iglesias" (Fonovisa), 17 weeks, peaked at No. 148.

**Julio Iglesias**, "Tango" (Columbia/Sony), still on the chart after five weeks, debuted and peaked at No. 93.

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

**Los Del Río**, "Macarena Non Stop" (Ariola/BMG), still on the chart after 18 weeks, peaked at No. 41.

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

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

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

'MACARENA' BOTTLED UP? Fonovisa has just serviced **Joe Luciano's**



**Return Engagement.** The 1996 comeback artist of the year award goes to Karen/PolyGram Latino songstress Amanda Miguel, who put out only one album in the seven years preceding this year's "Ámame Una Vez Más." The ballad disc yielded the top 10 title track and peaked at No. 29 on The Billboard Latin 50.

"Baile De La Botella," a smooth-swinging cover of **Companhia Do Pagode's** huge Brazilian samba hit "Na Boquinha Da Garrafa" (PolyGram Brasil).

The spicy video of "Baile De La Botella," which features a rather faithful replication of the salacious "bottle dance" clip that accompanied "Na Boquinha Da Garrafa," could ignite a new dance craze in Latin America. Add some English lyrics, and—who knows?—we could have another global smash like (gulp) "Macarena."

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

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

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

**IN MEMORIAM:** The holiday season is a time for rejoicing the present and celebrating the possibilities for the



**Señor Pablo Anka.** Pop icon Paul Anka made his bow in the U.S. Latin market memorable with "Amigos" (Globo/Sony), which yielded two top 40 Latino hits. The bilingual package of covers of his biggest hits—featuring guest appearances by Barry Gibb and Tom Jones—reached No. 20 on The Billboard Latin 50, as well.

future. It also is a time to reflect on the memories of those deceased artists who meant so much to the Latino music industry. Following is a select list of musical talents whose presence will be missed:

**Morton Gould**, Feb. 21 in Orlando,

Fla. In 1993, the famed composer/conductor was the first recipient of El Premio Billboard, for his contributions to developing and exposing Latin music to mainstream audiences.

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

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

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

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

## Billboard

DECEMBER 28, 1996

### Top New Age Albums™

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

THE WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI DANCING CAT 1184/WINDHAM HILL	GEORGE WINSTON 13 weeks at No. 1
2	2	9	THE CAROLS OF CHRISTMAS WINDHAM HILL 11193	VARIOUS ARTISTS
3	3	54	THE MEMORY OF TREES ▲ <sup>2</sup> REPRISE 46106/WARNER BROS.	ENYA
4	6	7	PEACE ON EARTH DOMO 71014 HS	KITARO
5	5	264	SHEPHERD MOONS ▲ <sup>5</sup> REPRISE 26775/WARNER BROS.	ENYA
6	4	8	THE CHOIRS OF CHRISTMAS GTSP 528923	JOHN TESH
7	7	144	LIVE AT THE ACROPOLIS ▲ <sup>3</sup> PRIVATE MUSIC 82116	YANNI
8	8	86	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
9	11	112	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
10	10	192	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
11	12	342	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
12	9	4	HOLIDAY AIR NEW AGE CHRISTMAS CLASSICS PRIORITY 50932	VARIOUS ARTISTS
13	13	94	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
14	14	28	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
15	15	12	GRAVITY NARADA 63037 HS	JESSE COOK
16	21	40	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
17	17	33	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
18	16	15	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
19	18	34	SACRED ROAD NARADA 64010 HS	DAVID LANZ
20	24	12	LORIE LINE LIVE! TIME LINE 12	LORIE LINE
21	20	25	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
22	23	128	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
23	22	62	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
24	19	8	RETURN OF THE GUARDIANS NARADA 64011	DAVID ARKENSTONE
25	RE-ENTRY		WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS

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

# NOBODY LIKE US!



## New Sounds MULTIMEDIA

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

**NEW SOUNDS MULTIMEDIA**  
Via Rovereto 23/29, 20059  
Vimercate (Mi) - ITALY  
Phone 39+(39)+69911  
Fax 39+(39)-6991401

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	13	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98/EQ/16.98) 12 weeks at No. 1	APPALACHIA WALTZ
2	2	327	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ <sup>1</sup> LONDON 430433 (10.98/EQ/16.98)	IN CONCERT
3	4	120	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
4	3	9	CECILIA BARTOLI LONDON 452667 (10.98/EQ/16.98)	CHANT D'AMOUR
5	9	2	CASSELLO/ESPERIAN/LAWRENCE ATLANTIC 80952 (10.98/16.98)	THE THREE SOPRANOS
6	7	31	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98/EQ/15.98)	IN GABRIEL'S GARDEN
7	6	13	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
8	14	21	ANDRE RIEU PHILIPS 522933 (10.98/EQ/16.98)	FROM HOLLAND WITH LOVE
9	5	5	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
10	8	145	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ <sup>2</sup> ANGEL 55138 (10.98/15.98)	CHANT
11	11	14	ROBERT SHAW CHAMBER SINGERS TELARC 830377 (10.98/15.98)	SONGS OF ANGELS
12	13	11	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 62601 (10.98/EQ/16.98)	THE MOZART SESSIONS
13	10	105	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98/EQ/15.98)	IMMORTAL BELOVED
14	12	4	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 1739 (13.98/18.00)	A STAR IN THE EAST
15	RE-ENTRY		BATTLE, VON STADE, MARSALIS (PREVIN) SONY CLASSICAL 48235 (9.98/EQ/15.98)	A CARNEGIE HALL CHRISTMAS CONCERT

Classical  
KEEPING  
SCORE™



by Heidi Waleson

**Y**EAR'S END: If you believe everything you read, the Four Horsemen of the Apocalypse are steadily bearing down not just on the classical record business (we knew that) but on all aspects of classical music. As **Bernard Holland** of the New York Times and **Norman Lebrecht**, whose vision of Armageddon is detailed in "When The Music Stops" (published in the U.K. by Simon & Schuster) see it, we might as well throw up our hands and go home, as the barbarians are decidedly at the gates.

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

Classical music is not, and will never be, a mass product. You can't sell it like McDonald's hamburgers or **Celine Dion**. That is not to say that it is only for a carefully educated elite or that its audience couldn't be larger than it is now, but it will never be vast. That is why organizations that present the performing arts are nonprofit: because unlike in football or baseball, for example, you can't charge a ticket price that would cover the cost of putting on the concert or opera or ballet. Those nonprofits live in the world of economic ups and downs. When oil is booming, Texan organizations get money. When it's not, they tighten their belts.

This is a belt-tightening time for classical record labels. With drops in sales all across the record business, too many classical recordings glutting the market, and the end of the collectors' rush to replace vinyl collections with CDs, coupled with high overhead costs and corporate parents looking for healthy bottom lines and stock prices, classical recording looks more like a nonprofit business than ever, especially since the pop-style hits that fill the coffers are impossible to predict. The labels that seem the least nervous are small, flexible independents like **Harmonia Mundi**, with its limited release schedule, well-identified niche market, a steadily selling group (**Anonymous 4**), and a board of directors that expects

only a collection of the year's recordings at Christmas.

**T**HE LARGE COMMERCIAL LABELS can't turn into real nonprofits (except in orchestral and opera recording, where outside subsidy has become essential), but they are starting to change and streamline in response to the world climate: cutting back on numbers of recordings and releases, trying to forge label identities by focusing on particular kinds of music and artists, trying to attract and capture new audiences with different kinds of music, and explaining to artists that no one has a God-given right to record a particular piece of repertoire, or indeed, to record at all, helping out the bottom line with targeted compilations. The market for classical looks almost as fragmented as the market as a whole: The opera buyer doesn't necessarily want **Steve Reich** or **Theatre Of Voices**, so everyone is looking for projects with sales potential beyond

each of those boutique niches—call it crossover, if you like.

1996 IN REVIEW

CLASSICAL MUSIC HAS ENDURED FOR

centuries; the economics of a few years at the end of the 20th century will not kill it. (**Bruce Coppock**, executive director of the **St. Louis Symphony**, found a 50s-era memo in the archives worrying that the "grey-haired audience" signaled the death of the orchestra. Sound familiar?) More education, more outreach, more sense of how to work with the market and creatively structure labels—and orchestras and opera companies—are certainly needed. But death? I don't think so. There is so much artistry, so much creative energy, so much music.

Some of the happy signs of that artistry that turned up on recordings this year: **Pomerium** singing **Dufay's** **St. Anthony Mass** (Archiv); and two fixes for my **Handel** addiction—**William Christie** and **Les Arts Florissants'** "Orlando" (Erato), even more virtuosic and emotional than the live performances in New York in the spring of this year, and "Ariadante" (Harmonia Mundi) with the divine **Lorraine Hunt**.

There was a glorious "Rake's Progress" (Erato) with **Kent Nagano** conducting **Dawn Upshaw**, **Jerry Hadley**, and **Sam Ramey** (the quintessential Nick Shadow); plus **Bryn Terfel** doing **Rodgers and Hammerstein** (Deutsche Grammophon); **Viktoria Mullova** playing **Bach** violin concertos (Philips); **Gidon Kremer** with the wonderful **Violin Concerto** by **John Adams** (Nonesuch); **Roger Norrington** conducting **Brahms** (EMI Classics); and **Ruth Ann Swenson's** lovely "I Carry Your Heart," with songs by **Reynaldo Hahn** and **John Duke** (EMI Classics). I loved the vocal ensemble **Quink's** new music collection "Invisible Cities" (Telarc). **Peter Lieberow's** "King Gesar" (Sony), and the brave "Madama Butterfly" (Sony disc and film) with a lyric coloratura, **Ying Huang**, doing the title role. There was lots more, too. Plenty of life.

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	7	JOSE CARRERAS/NATALIE COLE/PLACIDO DOMINGO ERATO 14640 (10.98/16.98) 3 weeks at No. 1	A CELEBRATION OF CHRISTMAS
2	3	9	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
3	2	4	VARIOUS ARTISTS LONDON 452900 (10.98/EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
4	11	7	VARIOUS ARTISTS AMERICAN GRAMMOPHON 296 (10.98/14.98)	CHIP DAVIS' HOLIDAY MUSIK
5	6	4	KATHLEEN BATTLE, CHRISTOPHER PARKENING SONY CLASSICAL 62723 (10.98/EQ/16.98)	ANGEL'S GLORY
6	5	5	ITZHAK PERLMAN ANGEL 56209 (10.98/15.98)	LIVE IN THE FIDDLER'S HOUSE
7	4	81	VANESSA-MAE ANGEL 55989 (10.98/15.98) [RS]	THE VIOLIN PLAYER
8	8	30	DOMINGO/ROSS/CARRERAS SONY CLASSICAL 53358 (9.98/EQ/15.98)	CHRISTMAS IN VIENNA
9	10	9	VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98/EQ/16.98)	A DIFFERENT MOZART
10	7	3	JESSYE NORMAN PHILIPS 454640 (10.98/EQ/16.98)	IN THE SPIRIT
11	9	3	SOUNDTRACK PHILIPS 454710 (10.98/EQ/16.98)	SHINE
12	RE-ENTRY		THE CANADIAN BRASS RCA VICTOR 62683 (9.98/15.98)	NOEL
13	15	62	LONDON PHILHARMONIC (SCHOLFS) POINT MUSIC 44623 (11.98/EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
14	13	17	VARIOUS ARTISTS NONESUCH 79400 (10.98/16.98)	LEONARD BERNSTEIN'S NEW YORK
15	RE-ENTRY		VARIOUS ARTISTS LONDON 52100 (10.98/EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. \*Asterisk indicates vinyl available. [RS] indicates past or present Heatsseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1996 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES ● SONY CLASSICAL	1 BERLIN SYM. (WOHLERT) TCHAIKOVSKY: THE NUTCRACKER (HLTS.) LASERLIGHT
2 BOSTON POPS (FIEDLER) CHRISTMAS FESTIVAL RCA VICTOR	2 VARIOUS HANDEL: MESSIAH (HLTS.) LASERLIGHT
3 BOSTON POPS (FIEDLER) CHRISTMAS AT THE POPS RCA VICTOR	3 VARIOUS THE BEST OF NAXOS: VOL. 1 NAXOS
4 VARIOUS PACHELBEL CANON RCA VICTOR	4 VARIOUS CHRISTMAS AT THE POPS INTER-SOUND
5 PHIL. ORCH. (ORMANDY) NUTCRACKER SONY CLASSICAL	5 VARIOUS TCHAIKOVSKY: NUTCRACKER PILZ VARIOUS CLASSICAL CHRISTMAS FAVORITES INFINITY DIGITAL
6 VARIOUS MOZART FOR YOUR MIND PHILIPS	7 VARIOUS SEASONS GREETINGS FROM YEL-LOWSTONE ECLIPSE
7 VARIOUS BACH FOR BREAKFAST PHILIPS	8 VARIOUS CHRISTMAS PIANO DREAMS LASERLIGHT
8 VARIOUS HANDEL FOR THE HOLIDAYS PHILIPS	9 VARIOUS HANDEL'S MESSIAH: (HLTS.) ECLIPSE
9 ANTAL DORATI TCHAIKOVSKY: NUTCRACKER/BEAUTY PHILIPS	10 VARIOUS MOZART: SYMPHONY NOS. 35 & 38 PILZ
10 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	11 DOMINGO/LANZA/CANADIAN BRASS AVE MARIA RCA VICTOR
11 VARIOUS PUCCHINI AND PASTA PHILIPS	12 THE CAMBRIDGE SINGERS (RUTTER) CHRISTMAS WITH... COLLEGIUM
12 VARIOUS BETHOVEN AT BEDTIME PHILIPS	13 VARIOUS 20 CLASSICAL FAVORITES MADACY
13 SHAW FESTIVAL OF CAROLS RCA VICTOR	14 VARIOUS PASCHA: CHRISTMAS MASS POINT CLASSIC
14 VARIOUS BETHOVEN-GREATEST HITS SONY CLASSICAL	15 VARIOUS GREGORIAN CHRISTMAS CHANTS LASERLIGHT
15 PHILADELPHIA ORCH. (THOMAS) TCHAIKOVSKY: NUTCRACKER HLTS. SONY CLASSICAL	

DANCE TRAX

(Continued from page 34)

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

**T**HERE'S NO WAY to capture in several hundred words all that 1996 has meant. There are emotional high points, a smattering of giggles, and more than a few reasons to be cheerful as we strap in for another year on this wicked and often fun roller coaster. Here are a handful... with a ponderous question or two along the way.

So ya wanna be a big star? Have a peek at the blueprint of **Daphne Rubin-Vega**, who went from house music sexpot to serious Broadway diva when she was cast as the HIV-positive **S&M**

dancer **Mimi** in "Rent"—a meaty role that bagged her a Tony Award nomination and a juicy deal with Mercury Records. Not bad for a gal who started out six years ago with dodgy magenta hair, singing the freestyle anthem "Yo No Se" with **Pajama Party**.

So ya wanna be an industry mogul? Study the savvy moves of **Rob DiStefano**, who rose from the limboland of Tribal America Records to co-found Twisted America, a dance-intensive label that has given distributor MCA Records lots of added club clout while maintaining enviable business and creative autonomy. We are now taking bets as to how long it will be before he is running a major label.

So ya wanna listen to the radio again? Thanks to **WKUT**, it's safe for dance fans to surf the airwaves once more. Yeah, the station leans a bit too

much on disco classics and a few crusty old jams that missed the mark the first time around. But it's all worth it for the satisfaction of proving that a thumping beat will not scare the world away. In fact, the station's astonishingly fast-won status as the No. 1 outlet in the U.S. has clubheads uncorking champagne, competitors copying, and majors scrambling for new acts.

So you're tired of hearing the same five producers on major-label remixes? Even the most gifted mind needs a moment to rest and recharge. Let's give those lads (and they know who they are) a chance to nap and make room for talented folks like **Brinley Evans**, **DJ Strobe**, **Funky Porcini**, **James Christian**, **Spring Heel Jack**, **Richard Fearless**, and **Kinky Boland** to strut their stuff. Now that there's a little wealth, let's share it.

## Artists &amp; Music

## A Plethora Of Jazz Gems In '96

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	6	ROSEMARY CLOONEY CONCORD 4513	3 weeks at No. 1 WHITE CHRISTMAS
2	2	4	PAT METHENY GROUP Geffen 24978	QUARTET
3	4	5	DAVE BRUBECK Telarc 83410	A DAVE BRUBECK CHRISTMAS
4	3	18	GLENN MILLER RCA Victor 68320	THE LOST RECORDINGS
5	7	10	VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN Verve 533203	TELL ME SOMETHING - THE SONGS OF MOSE ALLISON
6	13	7	GLENN MILLER RCA Victor 52500	THE SECRET BROADCASTS
7	6	12	JOSHUA REDMAN Warner Bros. 46330 HS	FREEDOM IN THE GROOVE
8	12	129	TONY BENNETT ● Columbia 66214	MTV UNPLUGGED
9	8	9	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN Verve 533215	THE GUITAR TRIO
10	9	40	DIANA KRALL Impulse! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
11	10	156	ELLA FITZGERALD Verve 519804	THE BEST OF THE SONGBOOKS
12	5	41	CASSANDRA WILSON Blue Note 32861/Capitol HS	NEW MOON DAUGHTER
13	15	2	VARIOUS ARTISTS Verve 531960	JAZZ FOR JOY: A VERVE CHRISTMAS ALBUM
14	11	4	LOUIS ARMSTRONG Laserlight 12774	CHRISTMAS THROUGH THE YEARS
15	14	58	SOUNDTRACK Pangaea 36071/Capitol	LEAVING LAS VEGAS
16	16	58	TONY BENNETT Columbia 67349	HERE'S TO THE LADIES
17	21	2	JOHN PIZZARELLI RCA 66986	LET'S SHARE CHRISTMAS
18	17	81	SOUNDTRACK Malpaso 45949/Warner Bros.	THE BRIDGES OF MADISON COUNTY
19	18	34	LOUIS ARMSTRONG RCA Victor 68486	GREATEST HITS
20	22	162	SOUNDTRACK Hollywood 161357	SWING KIDS
21	19	2	CYRUS CHESTNUT Atlantic 82948	BLESSED QUIETNESS: A COLLECTION OF HYMNS, SPIRITUALS, AND CAROLS
22	20	8	JOE HENDERSON Verve 533451	BIG BAND
23	24	7	DIANNE REEVES Blue Note 38268/Capitol	THE GRAND ENCOUNTER
24	25	7	BRANFORD MARSALIS TRIO Columbia 67876	THE DARK KEYS
25	NEW ▶		MEL TORME Concord Jazz 4736	A&E - AN EVENING WITH MEL TORME

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	KENNY G ▲ Arista 16935	11 weeks at No. 1 THE MOMENT
2	2	211	KENNY G ▲ <sup>1</sup> Arista 18646	BREATHLESS
3	3	4	BONEY JAMES Warner Bros. 46329	BONEY'S FUNKY CHRISTMAS
4	5	13	GROVER WASHINGTON, JR. Columbia 57505	SOULFUL STRUT
5	6	12	DAVID SANBORN Elektra 61950/EEG	SONGS FROM THE NIGHT BEFORE
6	7	12	KEIKO MATSUI Countdown 17750/ULG HS	DREAM WALK
7	4	17	DAVE KOZ Capitol 32798 HS	OFF THE BEATEN PATH
8	9	5	VARIOUS ARTISTS KKSF 20	KKSF SAMPLER FOR AIDS RELIEF VOLUME 7
9	8	20	GEORGE BENSON GRP 9823	THAT'S RIGHT
10	12	21	PETER WHITE Columbia 67730 HS	CARAVAN OF DREAMS
11	10	6	AL JARREAU Warner Bros. 46454	BEST OF AL JARREAU
12	11	17	ART PORTER Verve Forecast 533119/VERVE	LAY YOUR HANDS ON ME
13	15	40	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
14	13	53	QUINCY JONES ▲ Qwest 45875/Warner Bros.	Q'S JOOK JOINT
15	18	14	BELA FLECK AND THE FLECKTONES Warner Bros. 46247 HS	LIVE ART
16	16	3	DAVID BENOIT GRP 9852	REMEMBERING CHRISTMAS
17	14	16	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
18	19	8	ALFONZO BLACKWELL Street Life/Scotti Bros. 75509/ALL AMERICAN	ALFONZO BLACKWELL
19	20	26	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
20	21	18	WAYMAN TISDALE MoJazz 530696/MOTOWN	IN THE ZONE
21	17	9	MEDESKI MARTIN AND WOOD Gramavision 79514/Rykodisc HS	SHACK-MAN
22	22	62	BONEY JAMES Warner Bros. 45913 HS	SEDUCTION
23	25	54	SOUNDTRACK Antilles 529310/VERVE	GET SHORTY
24	23	6	RANDY CRAWFORD Warner Bros. 45942	BEST OF RANDY CRAWFORD
25	NEW ▶		VARIOUS ARTISTS WNUA 0956	WNUA-THE BEST OF TEN YEARS

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

**O**PTIMISM: In 1996, laments were heard on and off the record about the jazz marketplace being tougher than ever.

But despite a challenging retail situation—"Too much product!" was the consensus chant—fledgling labels cropped up, and longstanding parent companies birthed imprints. Telarc started Jazz Zone to handle its contemporary sounds; RCA Victor replaced the Novus imprint with RCA Victor Jazz; the GRP-revitalized Impulse! came through with several newly recorded gems (two of them, by pianists **Eric Reed** and **Danilo Perez**, were produced by the imprint's president, **Tommy LiPuma**); and Astor Place helped create classy titles by **Cedar Walton**, **David Murray**, and **Conrad Herwig**.

Also, **Joel Dorn** and **Robert Miller's** 32 Records issued discs by **Mose Allison**, **Horace Silver**, and **Miller** himself, and the label's superb record by the **Jazz Passengers**, "Individually Twisted," is due at the start of '97. **Homestead**, a longstanding center of boldfaced indie rock, opened its doors to left-leaning improvisers like **David Ware**, **Ivo Perelman**, and **Joe Morris**, and indie pop label **Mammoth** got right with the **Dirty Dozen Brass Band** and the old-time swing of **The Squirrel Nut Zippers**.

Personnel shifts at the major labels also took place. Atlantic reorganized its jazz division, with **Ahmet Ertegun** overseeing the music direction and **Yves Beauvais** working as VP of jazz and A&R. The label has a hitmaker with saxophonist **James Carter** and is likely to follow through with talented young vocalist **Madeleine Peyroux**, whose "Dreamland" was one of the album's treats.

Over the year, the post-**George Butler** landscape finally settled at Columbia; direction for the label is in the hands of VP of jazz promotion **Kevin Gore**, VP of A&R **Steve Berkowitz**, and marketing director for Legacy **Seth Rothstein**. The ever-popular **Marsalises**, **Wynton** and **Branford**, still call Columbia home, as does their pal **Marcus Roberts**. Several hip players, including **David Sanchez**, offer the label a chance of developing young talent. The label team spent much of '96 dazzling jazz zealots with the sublime packaging of its **Miles Davis/Gil Evans** box.

The Legacy arm of Columbia has declared a new-found commitment to its estimable catalog, too, and the high quality of the new regime's first titles is telling.

Blue Note's hierarchy remained the same: **Bruce Lundvall** oversees it all, **Tom Evered** finds ways to market the titles, and **Steve Schenfeld** directs A&R duties. The quality of the product followed suit. From large ensembles like the **Carnegie Hall Jazz Orchestra** to one-off congloms like the **Blue Note All Stars**, the music issued was daring and rich.

Jazz bios flourished during the year. One of the best earned much of the coverage: **David Hajdu's** portrait of **Billy Strayhorn**, "Lush



by Jim Macnie

## 1996 IN REVIEW

Life," was an insightful look at a multifaceted life. **Donald L. Maggin's** "Stan Getz: A Life In Jazz" also hit the racks. Both releases were coordinated with Verve; the label issued well-rounded compilations of the artists' works to coincide with the tomes. Also issued was "It's About Time: The Dave Brubeck Story" by **Fred M. Hall**. Two other jazz bios are in the works, and their subjects are a pair of the music's most charismatic bandleaders: **John Szwed** is at work on a **Sun Ra** overview, and **Gene Santoro** is documenting the life of **Charles Mingus**.

With missteps that only Hollywood marketing agents could comprehend, the roundhouse right that was supposed to drive the film and soundtrack versions of **Robert Altman's** "Kansas City" into the public eye became a swing through the air. The movie's release was postponed due to distribution snags, and Verve's much-heralded (and very stomping) soundtrack, which contains the work of many of the era's great young players, lacked some of the sales momentum it might have had. Still, it fared better than many dates; SoundScan clocks it at 38,000 pieces. That number is sure to rise when the **Kansas City Ensemble** travels across the country to play almost 20 dates in January as part of the Verve JazzFest. Also on the bill are the **Joe Henderson Trio** and **Charlie Haden's Quartet West**.

Given the huge huzzah offered up for the Great Day in Harlem photograph in '95, other jazz communities made a point of documenting their brethren. The Philadelphia Weekly ran a shot of 150 musicians as 1996 sprung forth, and New York's Knitting Factory made its own picture of associated improvisers before its What is Jazz? fest in late June. Community is crucial. Both the Knit and the Jazz at Lincoln Center program—the alleged yin and yang of jazz esthetics—grew in size and stature this year. Who says that there can't be a balance in such a diverse scene?

There's no question about who is the highest-visibility jazz personality of '96: That would be **Cassandra Wilson**. Time magazine named her burnished, beautiful Blue Note release "New Moon Daughter," the No. 1 album of the year, regardless of genre. In late November, The New York Times went even further, calling the disc one of the best records of the decade. Such mainstream support has been in Wilson's (and Blue Note's) corner since Wilson's "Blue Light 'Til Dawn" started the ball rolling in '94. And

such mainstream support revitalized the already extraordinary sales of "New Moon Daughter." When the Times exclamation came out, the title was selling approximately 600 copies per week. During the next 14 days, the numbers spiked like a kid's fever—more than 5,200 were charted by SoundScan. That makes her domestic sales as of Dec. 17 a whopping 120,000. This year, the singer graced the covers of *Down Beat*, *Fi*, *JazzTimes*, *Essence*, and *Jazziz*. Is there a Grammy nomination in her future?

Jazz has proved its pliability over the decades, able to embrace a sound that has blossomed and morphed since the late '40s: the mixing of Afro-Caribbean rhythms and swing. Veterans of the long-standing stylistic melange, usually filed under the generalized rubric "Latin jazz," were in action.

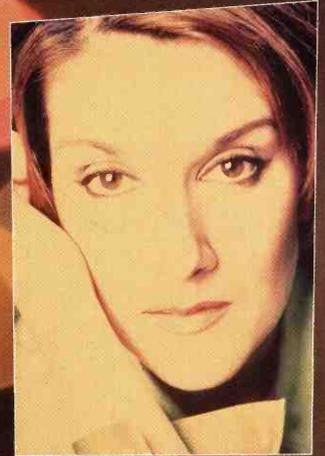
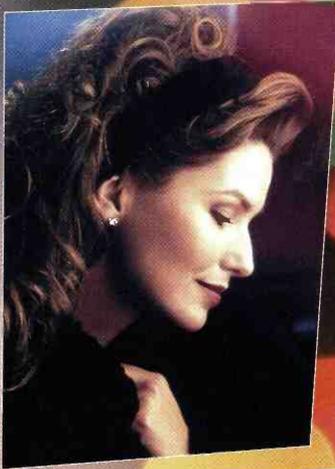
Percussionist **Tito Puente** released "Special Delivery" on *Concord Picante*; the imprint also issued trumpeter **Ray Vega's** self-titled disc. Pianist **Eddie Palmieri's** "Vortex" was racked by the *Tropijazz* label. Milestone came out with **Manny Oquendo** and **Libre's** "On The Move (Muevetel)." Verve hit the vaults for the exquisite "Cuban Blues," a double disc that showed the eloquence and vibrance of arranger/composer/bandleader **Chico O'Farrill's** early '50s work. In the present tense, there were several impressive outings with Afro-Caribbean beats. **David Sanchez's** "Street Scenes" (Columbia) did the job, and **Leon Parker's** "Belief" (Columbia) built a suite centered around percussion.

Another influence that came into play over the year was classical music. **Marcus Roberts** redressed **Gershwin's** best-known work, "Rhapsody In Blue," and made a case for **James P. Johnson's** overlooked "Yamekraw" as being the equal of "Rhapsody."

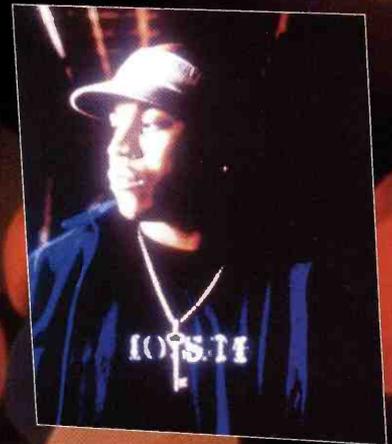
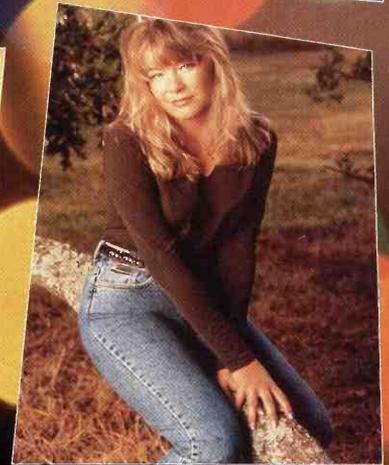
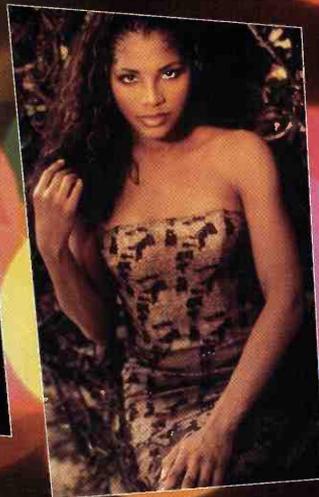
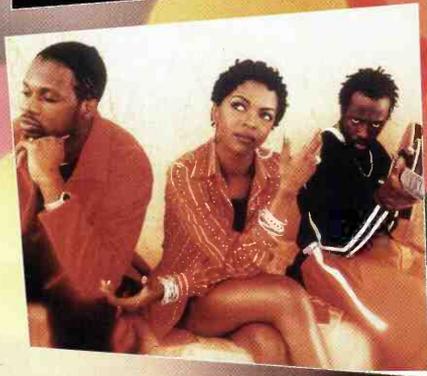
This list of the last 12 month's best records could be much longer. Here's to a just-as-fertile '97. My personal favorites:

1. **Danilo Perez**, "Panamonk" (Impulse!).
2. **Steve Wilson**, "Four For Time" (Criss Cross).
3. **Greg Osby**, "Art Forum" (Blue Note).
4. **Branford Marsalis**, "The Dark Keys" (Columbia).
5. **Matt Wilson**, "As Wave Follows Wave" (Palmetto).
6. **Rodney Kendrick**, "Last Chance For Common Sense" (Verve).
7. **Leon Parker**, "Belief" (Columbia).
8. **Ornette Coleman**, "Sound Museum: Hidden Man" and "Sound Museum: Three Women" (Harmonia/Verve).
9. **John Scofield**, "Quiet" (Verve).
10. **Bill Frisell**, "Quartet" (Nonesuch).

As usual, the year took some of our finest. 1996 saw the loss of **Ella Fitzgerald**, **Eddie Harris**, **Gerry Mulligan**, **Art Porter**, **Don Grolnick**, **Jimmy Rowles**, **Alan Dawson**, and **Mercer Ellington**. RIP.

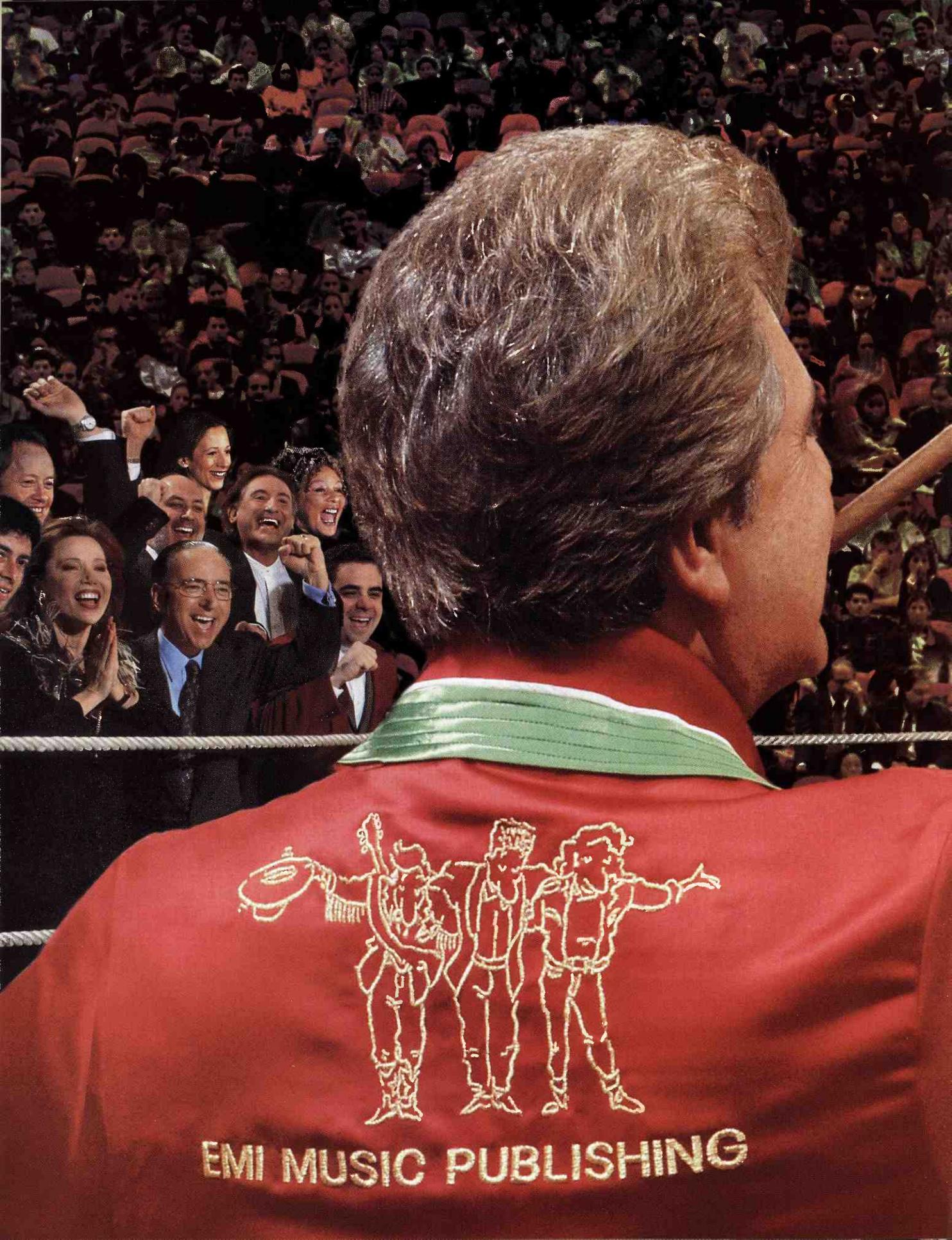


# 1998 The Year In Music



# The winner...





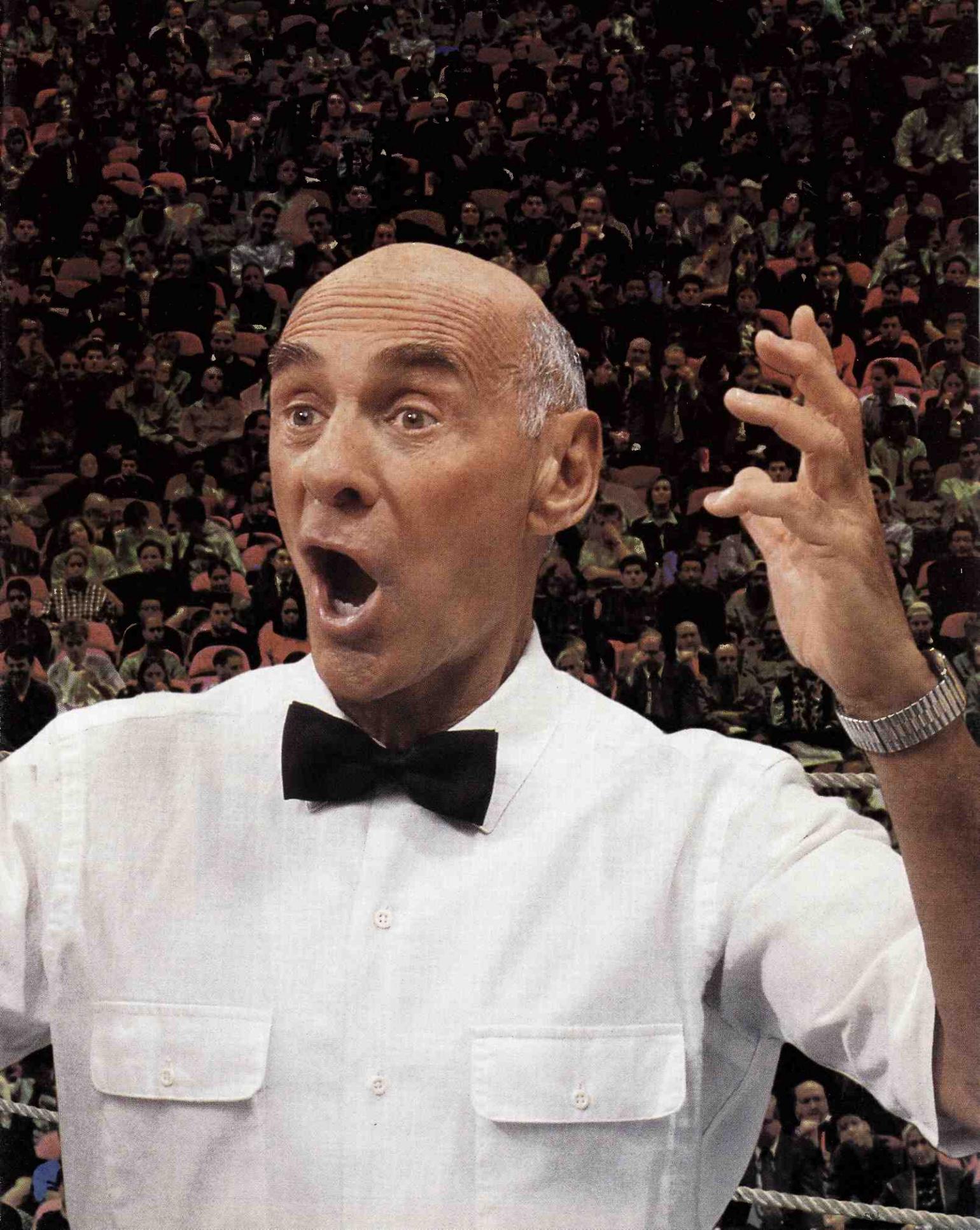
EMI MUSIC PUBLISHING

# ...and still champion!

EVERLAST

**EMI Music Publishing**  
The world's leading music publisher

© EMI Music Publishing. A member of The EMI Group



# THE YEAR **in** MUSIC

## TABLE OF CONTENTS

THE YEAR IN CHARTS	YE-8
THE YEAR IN BUSINESS	YE-12
THE YEAR IN EUROPE	YE-16
THE YEAR IN AUSTRALIA	YE-16
THE YEAR IN ASIA	YE-18
THE YEAR IN JAPAN	YE-18
THE YEAR IN LATIN MUSIC	YE-20
THE CRITICS' POLL	YE-23
POP	YE-24-36
BILLBOARD 200	YE-26-30
HOT 100	YE-31-36
R&B	YE-38-42
RAP	YE-42
DANCE	YE-44-45
COUNTRY	YE-46-54
SONGWRITERS & PUBLISHERS	YE-58-62
LATIN	YE-63-68
CLASSICAL	YE-70-72
JAZZ	YE-74
POP CATALOG	YE-76
MAINSTREAM ROCK	YE-76
MODERN ROCK	YE-78
CHILDREN'S	YE-78
WORLD MUSIC	YE-80
NEW AGE	YE-81
REGGAE	YE-82
BLUES	YE-83
ADULT CONTEMPORARY	YE-84
SOUNDTRACKS	YE-84
TOP 40	YE-86
CONTEMPORARY CHRISTIAN	YE-86-88
GOSPEL	YE-90-92

## Passings

BY RICHARD HENDERSON

*The end of the year is traditionally a time for taking stock, for enumerating the triumphs and progress achieved in the preceding 12 months. A sad but inevitable flipside to this activity involves noting, with both sorrow and amazement, just how many vital music-industry figures we lost during 1996. At this point, we pause to remember those who have left our ranks during this time—the musicians, executives, songwriters and other personalities whose craft and character have enriched the world of music.*

### MUSICIANS

**Chris Acland**, 30, in England. He was drummer and founding member of 4AD/Reprise band Lush.

**Gregorio "Goyo" Diaz Alphonso**, 66, in Matanzas, Cuba. Co-founder of the group Guaguancó Matancero, his repertoire encompassed rumba and Afro-Cuban religious music.

Puerto Rican folk artist, **Rafael Cepeda Atilas**, 86, in San Juan. Composer of more than 400 songs, Atilas was a musical ambassador, bringing music of the island's black culture to the world's stages.

**Wendy Bagwell**, 71, in Atlanta. A legendary figure in Southern gospel music, her group the Sunliters was the first gospel act to receive a gold record.

"Godfather Of Exotica," **Les Baxter**, 73, in Newport Beach, Calif. Baxter wrote "Quiet Village," with which Martin Denny scored a No. 4 hit in 1959.

"The Queen Of The Mexican Ranchera," **Lola Beltrán**, 64, in Mexico City. Her 40-year career set the standard by which all others in the genre are measured, encompassing some 50 movies and more than 100 albums.

**David Briggs**, 51, in San Francisco. A producer best-known for his 25-year association with rock legend Neil Young, he also produced albums for Alice Cooper, Spirit and Nils Lofgren.

**William Clarke**, 45, in Fresno, Calif. A singer and harmonica virtuoso, Clarke was among the best-known blues performers in the Los Angeles area.

**Rob Collins**, 32, in Monmouth, Wales. He was keyboardist for the Charlatans UK.

Noted French fingerstyle guitarist **Marcel Dadi**, 45, aboard TWA flight 800. He had just received a bronze star in Nashville's Walkway Of The Stars.

Jazz and R&B arranger/organist **Bill Doggett**, 80, in New York City. He scored a pop smash with his own combo's "Honky Tonk" (1956).

**Ella Fitzgerald**, 78, in Beverly Hills, Calif. A jazz icon, the singer amassed 13 Grammy Awards during her career, including one for lifetime achievement in 1967, in addition to a 1979 Kennedy Center Award.

**Francisco M. "Cannibal" Garcia**, 49, in Los Angeles. His group Cannibal And The Headhunters epitomized the '60s East L.A. sound via hits such as 1965s "Land Of 1,000 Dances."

Singer/guitarist **Brownie Ghee**, 80, in Oakland, Calif. Born Walter Brown McGhee in Knoxville, Tenn., he was, with partner Sonny Terry, a popularizer of North Carolina's earthy "Piedmont" blues style.

**Kevin Gilbert**, 29, in Los Angeles. A part of Sheryl Crow's Tuesday Night Music Club band, he was also a solo artist.

**Berthold Goldschmidt**, 93, in London. The composer and conductor fled his native Germany in 1935.

**Lou Gottlieb**, 72, in Sebastopol, Calif. He was bassist and arranger for the folk group the Lime-lighters.

American composer, conductor and former president of ASCAP, **Morton Gould**, 82, in Great Neck, N.Y. His career took him from vaudeville pianist through writing for musical theater, film and TV.

Pianist/composer/producer **Don Grolnick**, 48, in New York. He worked with musicians ranging from James Taylor to Michael Brecker.

**Eddie Harris**, 62, in Los Angeles. His jazz recordings for Vee Jay, Atlantic and Columbia established him as a tenor saxophonist of great renown.

Song-and-dance legend **Gene Kelly**, 83, in Hollywood, Calif. He made an indelible mark on Broadway and in motion pictures, and his interpretations of old chestnuts and new songs alike endeared him to the great songwriters of the 20th century.

**Johnny Lytle**, 63, in Dayton, Ohio. The world-renowned jazz organist recorded with Miles Davis and Lionel Hampton.

**Jonathan Melvoyn**, 34, in New York. A keyboardist and percussionist, he was touring with the Smashing Pumpkins.

**Bill Monroe**, 84, in Springfield, Tenn. Monroe, with his band the Blue Grass Boys, originated that uniquely American music known as bluegrass. Monroe's band helped launch the careers of such musicians as Lester Flatt and Earl Scruggs and Vassar Clements.

Known as "the Yodelling Cowgirl," **Patsy Montana**, 87, in San Jacinto, Calif. She released recordings on RCA, Columbia, Surf, Vocalion, Starday and Decca.

Baritone saxophonist **Gerry Mulligan**, 68, in Darien, Conn. An innovative composer and player, Mulligan collaborated with Miles Davis, Dave Brubeck and many other jazz greats, in addition to pursuing a prolific solo career.

**Don Murray**, 51, in Los Angeles. As drummer for the Crossfires (later to become the Turtles), he was part of the Southern Californian surf-music scene of the early '60s.

**Bradley Nowell**, 28, in San Francisco. He was lead singer, guitarist and songwriter for Sublime.

**John Panozzo**, 47, in Chicago. He was drummer and co-founder of the band Styx.

Sarah Ophelia Colley Cannon, better-known to the world as **Minnie Pearl**, 83, in Nashville. A 51-year veteran of the Grand Ol' Opry, she was country music's first comedienne.

**Jeffrey Lee Pierce**, 37, in Salt Lake City. He was lead singer/songwriter for L.A. punk band the Gun Club.

Known as Buffy, "the original human beat box," **Darren Robinson**, 28, in Rosedale, N.Y. He was part of legendary rappers The Fat Boys.

**Tupac Amaru Shakur**, 25, in Las Vegas. The California-based rapper charted with four solo albums recorded as 2Pac and starred in three feature films, following success as a member of Thug Life.

**Mel Taylor**, 62 in Tarzana, Calif. For more than 30 years, he was the drummer for instrumental rock legends the Ventures.

Singer **Tiny Tim**, 66, in Minneapolis. His ukulele-accompanied versions of Tin Pan Alley standards brought him fame in

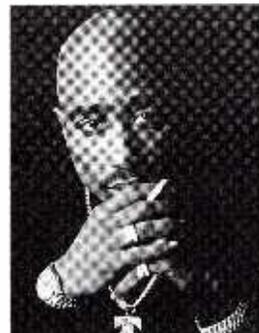
*Continued on page YE-92*



Gerry Mulligan



Ella Fitzgerald



2Pac



Bill Monroe



Faron Young

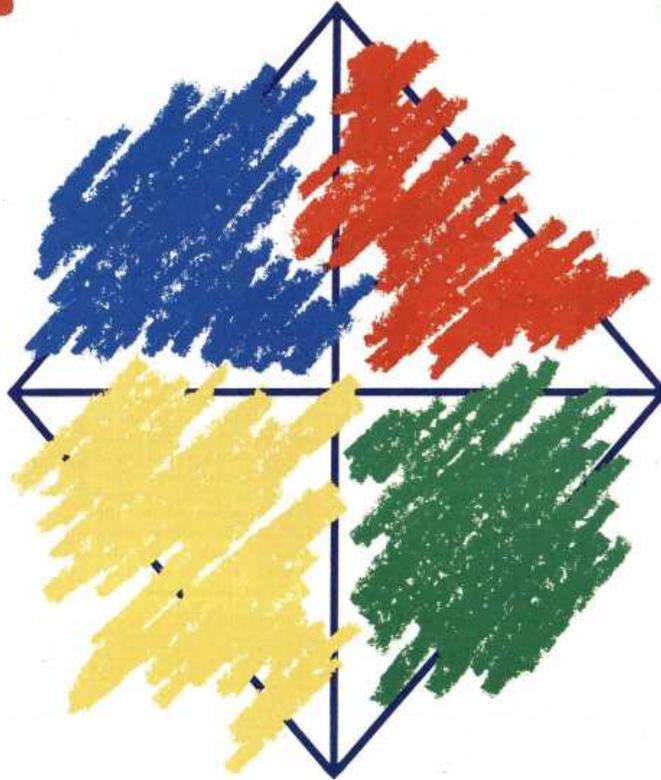


Johnny "Guitar" Watson



Tiny Tim

# NO BOUNDARIES



## COLOR OUTSIDE THE LINES

COMPACT DISC • MINIDISC • CD-ROM • LASERDISC • CASSETTES

Editing, Mastering, CD Replication, Cassette Duplication, Graphic Services,  
Component Procurement, Packaging, Warehousing, Distribution

With sister facilities in Carrollton, GA; Pitman, NJ; Springfield, OR; Toronto, Canada; and Mexico City, Mexico,  
we offer a global network of services to all of our clients.



1800 N. Fruitridge Ave., Terre Haute, IN 47804 • 812-462-8195  
A Subsidiary of SONY CORPORATION OF AMERICA

# THE YEAR **m** in **MUSIC**

## THE YEAR IN CHARTS

By FRED BRONSON

**L**et's try an experiment. Wherever in the world you happen to be when you read this year-end review of 1996, if you haven't heard the song "Macarena," raise your hand.

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

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

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

Here's a closer look at the top formats:

### POP

The year began with the longest-running No. 1 single in Hot 100 history. "One Sweet Day" (Columbia) by Mariah Carey and Boyz II Men remained in pole position for 16 weeks, seemingly

giving it a lock on being the top single of the year. That was until the "Macarena" phenomenon took hold. The single by the veteran Spanish duo Los Del Río had been originally recorded in 1993, but it was the Bayside Boys Mix that caught on in America, albeit slowly. The RCA single had a 20-week run on the Hot 100, but rose no higher than No. 45. When it returned to the chart, it took the longest trip to No. 1 in chart history. With 54 weeks under its belt, it's just two weeks away from becoming the longest-running single on the Hot 100 since the chart began in August 1958. "Macarena" is the first single on the RCA label to be No. 1 on the Hot 100 annual list in 30 years, since S/Sgt. Barry Sadler took top honors in 1966 with "The Ballad Of The



Celine Dion



Brandy



Fugees

Green Berets."

Even though it places No. 2 for the year, "One Sweet Day" is still the highest-charting Mariah Carey song on a year-end pop singles list. Her previous best was "Hero," the No. 5 title of 1994. This year, Carey places two titles in the top five, with her other No. 1 single of 1996, "Always Be My Baby," placing fifth. It is the fourth consecutive year that Carey has a top 10 single of the year; she is the only artist to be listed in each of the past four year's top 10 pop-singles list. Boyz II Men have made the top five for the third consecutive year; they are the only act to do so.

The top soundtrack single of 1996 is "Because You Loved Me" (550 Music) by Celine Dion. Produced by David Foster and written by Diane Warren, the song is from "Up Close And Personal." The only other soundtrack single in the top 10 is "Let It Flow" (LaFace/Arista) by Toni Braxton. The B-side of "You're Makin' Me High," the track is from "Waiting To Exhale," as are the next two highest-ranked film songs: "Exhale (Shoop Shoop)" by Whitney Houston is No. 14 and "Sittin' Up In My Room" by Brandy is No. 16.

The comeback artist of 1996 must be Tracy Chapman, who has the No. 6 single of the year with "Give Me One Reason" (Elektra). That far outpaces her debut single, "Fast Car," which

was the No. 76 title of 1988.

"Macarena (Bayside Boys Mix)" is No. 1 on the Hot 100 Singles Sales chart, and "Always Be My Baby" is the No. 1 Airplay track. The Fugees' update of "Killing Me Softly" (Ruffhouse/Columbia) is No. 10 on the airplay list, making it the highest-ranked title not to appear on the Hot 100. It was not released as a commercial single and was thus ineligible to appear on the Hot 100.

Mariah Carey is the No. 1 singles artist, followed by Celine Dion. Los Del Río is the No. 1 group, and LL Cool J is the top male artist. Babyface leads the list of writers and producers, repeating his double-honors from 1995. Arista is the No. 1 Hot 100 Singles label and repeats from last year as the top distributing label. EMI April is the leading publisher, and Warner/Chappell the top publishing corporation.

Right behind Alanis Morissette on the top 200 albums chart of 1996 are Mariah Carey and Celine Dion at No. 2 and No. 3, with "Daydream" and "Falling Into You." With the all-female artist soundtrack "Waiting To Exhale" ranking No. 4, it is the first time in chart history that women have taken the top four positions on the year-end album chart. In fact, this is only the fourth time in the rock era that a solo female artist has the No. 1 album of the year. The first time it happened was in 1986, when Whitney Houston's eponymous debut album was the top release of the year. In 1990, Janet Jackson's "Rhythm Nation 1814" led the list, and in 1991 Mariah Carey's debut was on top.

With the Fugees placing fifth and Shania Twain coming in sixth, the highest-ranked solo male artist is Garth Brooks at No. 7 with "Fresh Horses" (Capitol Nashville). It's the first time since 1971 that solo male artists have been shut out of the top six slots; James Taylor was the highest-ranked male artist that year, coming in at No. 7 with "Sweet Baby James."

Fueled by a bevy of top-10 singles, "Waiting To Exhale" (Arista) does not surprise anyone by being the most successful soundtrack of 1996. It is the second time a Whitney Houston film has taken top soundtrack honors: "The Bodyguard" was the No. 1 album of 1993. The second-ranked soundtrack of 1996 is "Dangerous Minds" (MCA Soundtracks), which was also the No. 2 soundtrack of 1995, behind "The Lion King."

For the first time in 26 years, the Beatles have an album in the year-end top 10. "Anthology 1" (Apple/Capitol) is listed at No. 8. The last Beatles release to make a year-end top 10 was "Abbey Road," the No. 4 album of 1970.

Alanis Morissette is the No. 1 album artist, followed by Mariah Carey. Garth Brooks is the top male artist, with 2Pac as runner-up. Hootie & The Blowfish is the top group, paced by the Beatles. Columbia is the top label, Warner Bros. the top distributing label, and WEA the top distributing corporation.

For combined singles and albums charts, the top three artists are all female: Alanis Morissette, Mariah Carey and Celine Dion. Hootie & The Blowfish is the top group, and LL Cool J is the top male artist. Atlantic is the top pop label and Arista the top pop marketing label.

### R&B

Toni Braxton leads the Hot R&B singles year-end list with her two-sided hit, "You're Makin' Me High"/"Let It Flow" (LaFace/Arista), making the latter title the top R&B soundtrack song of 1996. The runner-up single of the year is also from a soundtrack: "All The Things (Your Man Won't Do)" (Island) by Joe is from "Don't Be A

Menace..." The chart veteran in the R&B top 10 is Ronald Isley, who first charted pop in 1959 with "Shout." He teamed with R. Kelly on "Down Low (Nobody Has To Know)" (Jive), the No. 4 single of the year.

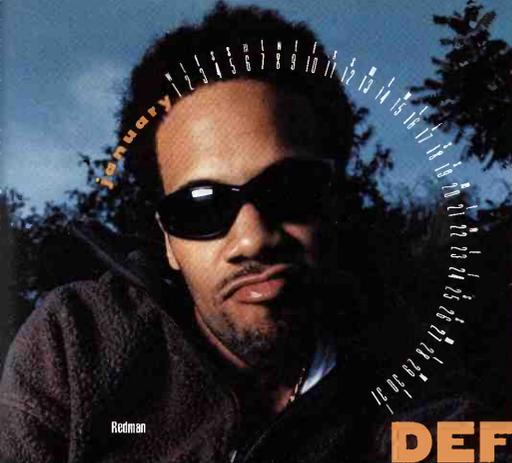
Four cuts from the "Waiting To Exhale" soundtrack are in the top 20 R&B singles of the year. Braxton leads the way, followed by Brandy at No. 8 with "Sittin' Up In My Room," Mary J. Blige at No. 13 with "Not Gon' Cry," and Whitney Houston at No. 18 with "Exhale (Shoop Shoop)."

LL Cool J is the top R&B singles artist. Monica is the top female artist, and Total is the top group. As they were in 1995, LaFace is the top label and Arista the top promotion label. And as he was in 1995, Babyface is the No. 1 writer and producer. He was responsible for writing and producing 17 titles that charted in 1996, including the highly ranked tracks from "Waiting To Exhale." The top publisher is EMI April, and the top publishing corporation is EMI Music.

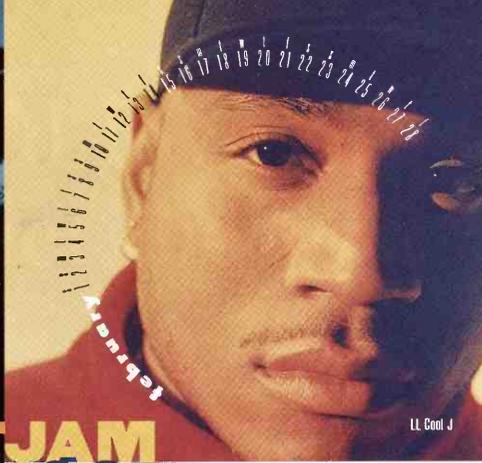
Leading the list of Hot R&B Singles Sales is 2Pac's two-sided chart-topper, "How Do U Want It" and "California Love." The former features KC & JoJo, and the latter features Dr. Dre and Roger Troutman. Another rap single is in the runner-up position: "Tha Crossroads" by Bone Thugs-N-Harmony.

The Hot R&B Airplay leader is Joe's "All The Things (Your Man Won't Do)," followed by Toni Braxton's "You're Makin' Me High." R. Kelly has two titles in the airplay top 10: "Down So

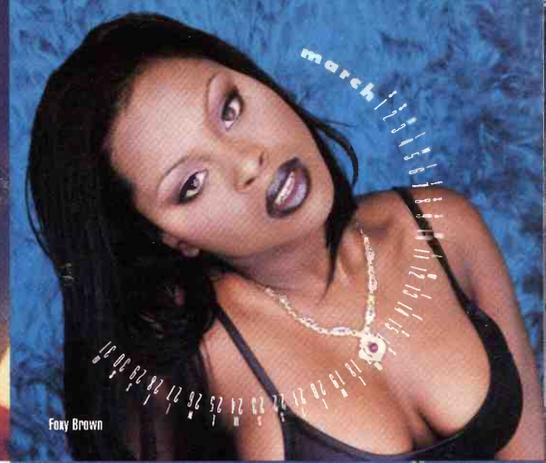
Continued on page YE-10



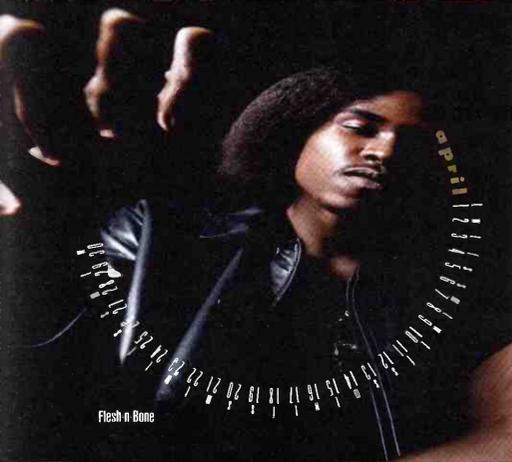
Redman



LL Cool J



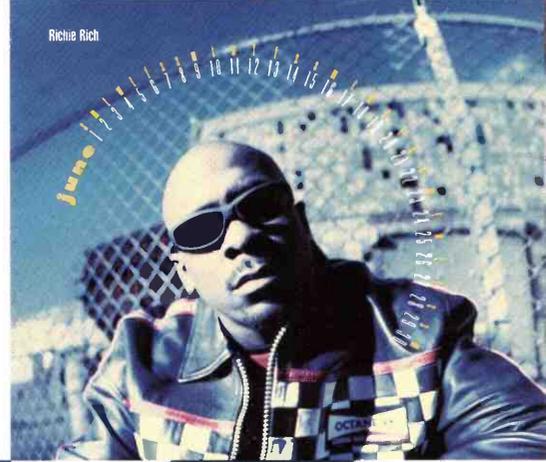
Foxy Brown



Flesh n Bone



Carmega



Richie Rich



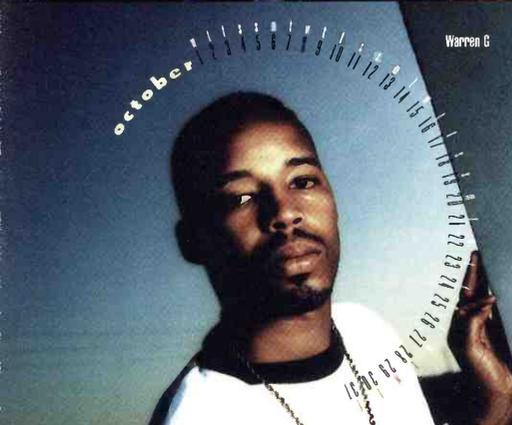
The Cru



Da 5 Footaz



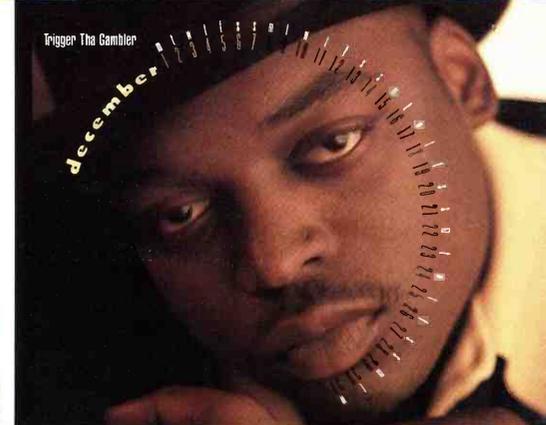
Method Man



Warren G



Slick Rick



Trigger The Gambler

# DEF JAM 1997

## STANDING THE TEST OF RHYME



©1997 Def Jam Music Group, Inc.

# THE YEAR **m** in **MUSIC**

## THE YEAR IN CHARTS

Continued from page YE-8

Low (Nobody Has To Know)" with Ronald Isley at No. 3, and "I Can't Sleep Baby (If I)" at No. 6. The "Exhale" sweep continues on the airplay chart, with tracks from Brandy at No. 8 and Mary J. Blige at No. 9.

The Fugees' track "Killing Me Softly" was only available on their album "The Score," which helped propel the disc to No. 1 on the albums recap. Given its success on the singles chart, it's not a shock that the top soundtrack is "Waiting To Exhale." Charting under his own name as well as under the pseudonym Makaveli, the late 2Pac is the No. 1 albums artist. Remarkable among the many R&B artists who first charted in the '90s on the year-end albums artists list are two veteran acts: the Isley Brothers (No. 11) and Quincy Jones (No. 18). The Fugees helped lift Ruffhouse to the top of the list of album labels, while Arista took top distributing label, and BMG is the top distributing corporation.

For combined singles and albums activity, R. Kelly is the No. 1 artist. Monica is the top female and Bone Thugs-N-Harmony the top group. LaFace and Arista are the No. 1 label and marketing label, respectively.

### COUNTRY

The first single from Brooks & Dunn's fourth album broke new ground for the duo, as it favored a remake of B.W. Stevenson's 1973 pop hit, "My Maria," instead of an original song. It turned out to be a great idea, as "My Maria" (Arista) is the No. 1 single of the year. The closest competitor was George Strait's "Blue Clear Sky" (MCA). Men dominated the top 10; the highest-ranked single by a female artist is "No One Needs To Know" (Mercury Nashville) by Shania Twain at No. 7. The year-end tally for the Country Singles Sales chart is a different story, where teenaged newcomer LeAnn Rimes has the top title with "Blue," the single that ruled the chart for 20 weeks. Husband and wife Tim McGraw and Faith Hill occupy the next two positions: his "I Like It, I Love It" is No. 2, and her "It Matters To Me" is No. 3.

The Rimes-McGraw lock on the top two positions gives the Curb label the two best-selling country singles of 1996. Brooks & Dunn's "My Maria," No. 1 on the Singles & Tracks list, is No. 4 on the sales recap. Newcomers Mindy McCready and Deana Carter are also in the sales top 10, with "Guys Do It All The Time" (No. 6) and "Strawberry Wine" (No. 9), respectively.

Repeating his win from 1995, George Strait is the No. 1 Hot Country Singles & Tracks artist. Shania Twain is the top female and Brooks & Dunn the top duo or group, as they were last year. MCA is the top label and promotion label, repeating its double-win from last year. Sony/ATV is the top publisher, and Sony Music Group is the top publishing corporation. For Country Singles Sales, LeAnn Rimes is the No. 1 artist. Tim McGraw is the top male artist, and Brooks & Dunn the top duo or group. Curb is the top label and top distributing label, while WEA is the top distributing corporation.

The No. 2 country album of 1995 is the No. 1 title for 1996, as Shania Twain's "The Woman In Me" (Mercury Nashville) continued its successful chart run. Garth Brooks, No. 1 last year with "The Hits," is No. 2 this year with "Fresh Horses" (Capitol Nashville). His "Hits" collection is in the top 10 for the second year in a row, coming in at No. 9. Another greatest-hits collection—this one by Alan Jackson on Arista—is the No. 3 country album of 1996. LeAnn Rimes collects more honors, with her "Blue" album ranking fourth.

Garth Brooks is the No. 1 album artist for the sixth consecutive year. Shania Twain and Brooks & Dunn both repeat from last year as top female and top duo or group. MCA collects another double-win in the album category, as top label and top distributing label. WEA is the No. 1 distributing corporation.

For combined singles and albums activity, George Strait is the No. 1 artist. Shania Twain breaks Reba McEntire's 11-year grip on the title to become the top female artist for combined activi-

ty, while Brooks & Dunn is the top duo or group for the fifth year in a row. MCA is the top country label for singles and albums for the sixth consecutive year, and, like last year, is also the top distributing label.

Mark D. Sanders was third on the list of country songwriters in 1995; this year he moves up to first place, with 10 charted titles, including "Daddy's Money" by Ricochet, "Don't Get Me Started" by Rhett Akins and "Blue Clear Sky" by George Strait. Tony Brown, the No. 2 producer of 1995, is No. 1 this year, with 33 charted songs, including "Love Lessons" by Tracy Byrd, "Worlds Apart" by Vince Gill and "Every Time I Get Around You" by David Lee Murphy.

### ADULT CONTEMPORARY

The British quintet Take That had been trying to crack the U.S. charts since it released its first single in 1991. The group finally succeeded with "Back For Good" (Arista), which remained on the Adult Contemporary chart for 66 weeks, the second-longest run in the chart's history. The track only peaked at No. 2, but its long chart stay was enough to clinch the No. 1 spot on the year-end tally. Coming in second is Celine Dion's Oscar-contending "Because You Loved Me" (550 Music). The Diane Warren composition was No. 1 for a record 19 weeks. Also in the top 10 is Sophie B. Hawkins' "As I Lay Me Down" (Columbia), which established a new record for longest stay on the AC chart, at 67 weeks. Half of the top 10 is occupied by British artists; joining Take That are Elton John, Eric Clapton and Seal, with two titles.

Mariah Carey is the top AC artist, followed by Celine Dion. Seal is the No. 1 male artist and Hootie & The Blowfish is the top group. Columbia is the top label and the top promotion label.

The Hot Adult Top 40 Singles & Tracks recap is headed by Tracy Chapman's "Give Me One Reason" (Elektra), with Eric Clapton's "Phenomenon" song, "Change The World" (Reprise), in second place. Hootie & The Blowfish is the top artist in this category, followed by Alanis Morissette. Seal is the top male solo artist. A&M, which had success with the Gin Blossoms, Jann Arden, Del Amitri, Blues Traveler and Dishwalla, is the top label and distributing label.

### ROCK

Veteran punk-scene band Butthole Surfers, formed in San Antonio back in 1981, made its major-label debut in 1993. The group's second Capitol release, "Electriclarryland," yielded a first single, "Pepper," which topped the Modern Rock Tracks chart for three weeks in July and is the No. 1 track of 1996. The Smashing Pumpkins, owner of the runner-up track, "1979," are the top artists. Epic is the top modern-rock label, and Interscope is the top promotion label.

"Dishwalla" are nomads from a remote village in India, but Dishwalla is a band from Santa Barbara, Calif. After contributing a track to the Carpenters tribute album, the group made its debut on A&M and struck a chord with "Counting Blue Cars," its examination of God through the eyes of a child. The track peaked at No. 2 on the Mainstream Rock Tracks chart in June, but its 30-week run helped lift it to the No. 1 track of the year. The Smashing Pumpkins repeat their modern-rock win to also be the top mainstream-rock act. Columbia is the top mainstream-rock label, and Atlantic the leading promotion label.

### RAP

"How Do You Want It" and "California Love" had already combined to make one of the most potent rap singles of 1996 before Tupac Shakur was killed in Las Vegas. Posthumous sales sent the single back to No. 1 on Hot Rap Singles, solidifying its chances to be the top rap single of 1996. The artist credited with being the first rap act to cross over to the pop chart had a very successful year: LL Cool J has two titles on Def Jam/Mercury in the year-end top 10. "Loungin'" is No. 3, and "Hey Lover" ranks

Continued on page YE-21

# THE YEARS IN MUSIC

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

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

BY FRED BRONSON

### 1956

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

The story of the year, of course, was Elvis Presley. In 1956, the Tupelo-born singer made the transition from Southern sensation to national phenomenon. He wasn't the first person to rock and roll, but he helped ensure the new genre was not going to go away. He had signed to Sam Phillips' Sun Records in 1954, but on Nov. 22, 1955, RCA announced the purchase of his contract. "Heartbreak Hotel" was released Jan. 27, 1956, and was sitting atop Billboard's Best Sellers In Stores chart by April 21. It remained there for eight weeks. In July, Elvis spent an additional week at the summit with "I Want You, I Need You, I Love You," and, less than a month later, "Don't Be Cruel" and "Hound Dog" began an 11-week run at the top. That single was succeeded by Presley's "Love Me Tender," which stayed at No. 1 for five weeks, giving Elvis command of the singles chart for 25 weeks, just one week shy of half a year.

Apart from Elvis, the rest of the top 10 singles of 1956 were pop songs, not rock 'n' roll. In addition to Kay Starr, the top 10 was filled with singles by Nelson Riddle, the Platters, Gogi Grant, Les Baxter, Doris Day and Dean Martin. After Elvis, the highest-ranking rock single of the year was Carl Perkins' original version of "Blue Suede Shoes," at No. 18.

Presley was also the only rocker in the top 10 albums of the year. His first RCA release, "Elvis Presley," spent 10 weeks at No. 1 and ranked fifth for the year. The follow-up, simply titled "Elvis," was No. 1 for five weeks and was just outside the year's top 10, at No. 11.

After "Calypso," the second most successful album of 1956 was the original-cast recording of "My Fair Lady," which would accumulate a total of 15 weeks at the top. Other musicals filled slots in the top 10, although they were motion-picture soundtracks. "The King And I" was No. 3, "High Society" ranked No. 6, and "Oklahoma!" was No. 10. "Carousel" was not far behind, at No. 12.

### 1966

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

Continued on page YE-14



Faith Hill



No. 1 in '56: Harry Belafonte

**We'd love to brag,  
but we'll let the pros handle it.**

**VH1 Fashion Awards:**

**"The most important mass-marketing vehicle for the fashion industry since the invention of the runway show."**

— NEW YORK TIMES

**VH1 Storytellers:**

**"Entertaining but also smart,  
witty and educational."**

— CLEVELAND PLAIN DEALER

**VH1 Archives:**

**"...discover a quirky, satisfying  
slice of meaty, beaty, big and  
bouncy pop culture history."**

— DETROIT FREE PRESS

**VH1 Rock 'n' Roll Picture Show:**

**"Make sure to clear some space  
in your living room..."**

— TIME OUT NEW YORK

**VH1 Presents the '70s:**

**"An addictively watchable and smartly  
assembled five-part pastiche of  
socio-musicology, VH1 serves up a fond  
and fast-paced remembrance..."**

— USA TODAY

**VH1 Legends:**

**"An engaging series." — TV GUIDE**

**VH1 Honors:**

**"Other television specials  
should take note."**

— ORANGE COUNTY REGISTER

**"A moving experience."**

— BILLBOARD

**VH**

Pretty impressive, huh?



# THE YEAR *in* MUSIC

## THE YEAR IN BUSINESS: SITUATION ALL SHOOK UP

BY MARILYN GILLEN

If 1995 was a year of major-label turmoil, 1996 was the year that retail got shook up. Reverberations were felt throughout the music industry.

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

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

Spin-off effects were heard at the supplier level, as labels both major and indie complained of being hit hard with returns by financially pinched accounts. Catalog sales, a dependable source of income for labels since the first days of the CD, saw a fall-off as many consumers seemingly began completing their music-collection conversions to disc just as chains began concentrating their scarcer open-to-buy dollars on hits. This retail scenario did not help matters, either, for smaller indies trying to get their product into stores.

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

### ONLINE VS. BRICKS AND MORTAR

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

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

There was some other good news for retailers on the hot-button issue of lowball pricing: a cooling-down, however slight, in the bloody price wars. With major distributors Sony and BMG following WEA's prior-year lead on toughening their minimum-advertised-pricing policies in 1996—and sharpening the teeth of the penalties for those who ignored them—average

album prices on hit CDs were seen inching upward at discount chains.

Retailers also reacted warmly to this year's "trend"-worthy rise in so-called developing-artist pricing by the major labels, who put out dozens of lower-price discs by breakout acts, including Maxwell, Fiona Apple, eels and Fountains Of Wayne.



Fiona Apple

The added upside to this strategy, aimed at getting consumers to sample new acts by offering their sets at lower cost, was a little extra margin worked in for dealers.

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

The Beatles bought themselves more than a little retail love too. Their "Anthology 2" and "Anthology 3" albums both debuted atop the Billboard 200 this year with opening-week sales numbers of around 442,000 and 237,000

copies, respectively. ("Anthology 1" entered at the top of the Dec. 9, 1995, chart, with first-week sales of around 885,000 units; it ranks as 1996's eighth-best-selling album.)

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

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

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

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

national radio-ownership caps, opening the floodgates to a flurry of large radio-station mergers in 1996.

### DISTRIBUTOR DRAMA

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

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

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

### THE NAME GAME

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

### THE EXECUTIVE SUITE

At the major labels, where a flood of high-level departures and label shifts last year rendered Rolodexes obsolete in a matter of months, this year saw a much less unsettling "settling in." The last of the ousted executives were penciled back in under new company names, as those who had shifted jobs late in '95 began making a strong impact in their new roles.

There were also some passings. As part of a "streamlining" in October that saw a paring of some 60 staffers, the Atlantic Records Group shuttered the imprints TAG, Mesa/Blue Moon, Lava and Code Blue. PolyGram also pared down, announcing in October that it plans to shed 400 jobs worldwide as part of a \$90-million reorganization of its music operations.

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

Walter Yetnikoff, fired from Sony Music in 1990, linked his own indie venture, VelVel Records, with Navarre in September.

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

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

The other big news at MCA was its purchase in March of half of the thriving Interscope label—the same 50% that Time

Warner had sold back to Interscope in '95 after coming under fire from parties opposed to the lyrics of some of the label's rap acts, including Snoop Doggy Dogg, whose latest Death Row/Interscope album, "Tha Doggfather," bowed at No. 1 Nov. 30 with first-week sales of 479,000.

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

### UNDER A MICROSCOPE

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

Continued on page YE-14



eels

**[truth]**  
alanis morissette  
**bmi**  
the original alternative.  
<http://bmi.com>

seal  
**UPLIFTING**  
**bmi**  
the original alternative.  
<http://bmi.com>

**INVINCIBLE**  
wu-tang clan  
**bmi**  
the original alternative.  
<http://bmi.com>

Their Music Speaks For Itself.  
BMI Speaks For Them.



me'shell ndegéocello  
**REVOLUTIONARY**  
**bmi**  
the original alternative.  
<http://bmi.com>

**PASSION**  
live  
**bmi**  
the original alternative:  
<http://bmi.com>

**INDEPENDENCE**  
ani difranco  
**bmi**  
the original alternative:  
<http://bmi.com>

# THE YEAR **m** in **MUSIC**

## THE YEARS IN MUSIC

Continued from page YE-10

Aside from Sadler, the top 10 had a distinct California flavor. The runner-up single of the year was "Cherish" by the Association, a folk-rock collective that gained a local following at the Ice House clubs in Glendale and Pasadena. Orange County's gift to the pop charts, the Righteous Brothers, were No. 3, with their first Verve single, "(You're My) Soul And Inspiration." The Barry Mann-Cynthia Weil composition was "You've Lost That Lovin' Feelin'" "sideways," according to the songwriters. The Mamas And The Papas had various geographic roots, but the quartet coalesced in California and had its first two hits in the 1966 year-end top 10: "Monday, Monday" ranked seventh, and "California Dreamin'" placed 10th. Johnny Rivers, Louisiana-born but based in Southern California, was No. 9, with "Poor Side Of Town." And Hollywood's contribution to rock 'n' roll, the Monkees, turned a TV hit into a real-life hit, as their debut single, "Last Train To Clarksville," was No. 6 for the year.

Detroit was also represented in the top 10, with two of Berry Gordy's most influential Motown acts. The Four Tops had the label's most successful single of the year with "Reach Out I'll Be There" at No. 4. The Supremes were not far behind, with "You Can't Hurry Love" at No. 8. Both were fashioned by the Motown's leading writer/producer trio of Eddie Holland, Lamont Dozier and Brian Holland.

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

Instrumentals were still popular in 1966; pianist Roger Williams ranked No. 12 with his interpretation of the film theme "Born Free." Also notable in the top 20 was a double-teaming of the Sinatra clan. Nancy was No. 13 with "These Boots Are Made For Walkin'," and Frank was No. 15 with "Strangers In The Night."

With three albums in the top five of the year, the leading LP artist of 1966 was clearly Herb Alpert & The Tijuana Brass. "Whipped Cream And Other Delights" was the top album of the year, with "Going Places" ranked third. The original soundtrack of "The Sound Of Music" was sandwiched in between at No. 2. Alpert & the TJB were also No. 5 with "What Now My Love."

The Beatles represented the U.K. in the album top 10 with two titles. "Rubber Soul" came in fourth, and "Revolver" ranked eighth. Perhaps albums were too expensive for teenagers to buy; adults must have been purchasing the bulk of LPs sold in 1966, with the soundtrack to "Dr. Zhivago" and Barbra Streisand's "Color Me Barbra" helping to fill out the top 10.



'86 chart-topper: Warwick

## 1976

Q: Who is the only Beatle to have a No. 1 single of the year away from the Fab Four?

A: Paul McCartney, who topped the list in 1976 with "Silly Love Songs," a Wings single that was No. 1 on the Hot 100 for five weeks.

McCartney wasn't the only Brit in the top 10 singles of the year. Elton John earned his highest year-end ranking when he placed No. 2 with "Don't Go Breaking My Heart," his duet with Kiki Dee. The year-end top 10 had a strong R&B accent, thanks to hits by Johnny Taylor, Wild Cherry, the Manhattans and the Miracles. Thirteen years after his chart debut, Johnnie Taylor had the biggest hit of his career with "Disco Lady," the No. 3 single of 1976. A massive hit, it was the first single to be certified platinum by the RIAA. Wild Cherry was a band out of Ohio who wanted to play rock, but was encouraged by audiences at the disco bars they worked to "play that funky music, white boy." They turned the command into a single that topped the Hot 100 and the R&B list, and sold well enough to also be certified platinum. It was the No. 5 record of the year.

Like Taylor, the Manhattans had been around a long time. Their recording career dated back to 1962, and they first charted in 1965. In 1976, "Kiss And Say Goodbye" joined the burgeoning platinum-singles list and ranked sixth for the year. One more veteran act triumphed in 1976: with a chart career dating back to 1959, the Miracles had been a part of the Motown family since the very beginning. In 1974, group founder and creative core Smokey



'66 runners-up: The Association

Robinson departed for a solo career. It might have been the end of the group, but, thanks to a group-penned composition and the production genius of Freddie Perren, they soared to the top of the Hot 100 with "Love Machine Pt. 1," which ranked seventh for the year.

Rounding out the top 10 singles of 1976 were the Four Seasons (No. 4 with "December, 1963 (Oh, What A Night)"), Paul Simon (No. 8 with "50 Ways To Leave Your Lover"), Gary Wright (No. 9 with "Love Is Alive") and instrumentalist Walter Murphy (No. 10 with "A Fifth Of Beethoven").

A live album proved to be the ticket for ex-Humble Pie guitarist Peter Frampton. After his first three studio albums as a solo artist failed to catch fire, he did score a mild hit with "Frampton" in 1975. Then A&M gave him the go-ahead to release a live album, and the artist planned a single disc. Label co-founder Jerry Moss authorized a two-disc set, and "Frampton Comes Alive!" ended up selling more than 6 million copies. It was No. 1 on the Billboard album chart for 11 weeks and was easily the top album of 1976. Fleetwood Mac was right behind, at No. 2 with an eponymously titled album, and Paul McCartney ranked third with "Wings At The Speed Of Sound."

Three greatest-hits collections graced the 1976 year-end top 10: The Eagles were No. 4, Chicago was right behind at No. 5, and America placed at No. 9.

## 1986

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

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

The most successful album of 1986 was the debut release by Whitney Houston. The eponymously titled disc was No. 1 for 14 weeks on the Billboard album chart. Houston wasn't the only female solo artist in the year-end top 10: Janet Jackson's breakthrough release, "Control," was No. 6 for the year. Heart's self-titled album, propelled by the No. 1 single "These Dreams," was the No. 2 album of 1986, while John Cougar Mellencamp ranked third with "Scarecrow," which contained the hits "R.O.C.K. In The U.S.A." and "Small Town." ■

## THE YEAR IN BUSINESS

Continued from page YE-12

Another long-running investigation of label practices came to a close this year, not with a bang but with a small-type whisper. After conducting a three-year investigation into music-business trade practices, reportedly looking into potential anti-competitive actions and price strategies, the Federal Trade Commission quietly closed the case in October, noting in a letter to labels that "it now appears that no further action is warranted."

Elsewhere on the government scene, the U.S. stared down China this year over the issue of intellectual-property rights, including the mass copying of CDs by pirates. A tense showdown, during which powerful sanctions were threatened, ended with an 11th-hour compromise by the Chinese government to address the complaints and shut down the pirate CD plants.

## HARDY PERENNIALS

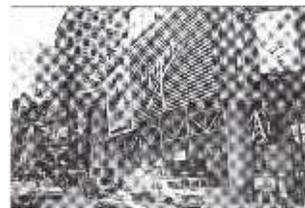
Among the year's other music-business intrigues was the record-club debate—an always-burning ember that flamed anew during a closed-door meeting at this year's National Assn. of Recording Merchandisers conference. A class-action lawsuit against the clubs was floated at the session, according to attendees, but the idea ultimately failed to take flight.

Less sexy, but equally dramatic to those who had been following its on-again, off-again saga for years, was the latest chapter in the long-running source-tagging debate. The NARM-sanctioned plan to apply electronic anti-theft tags to CDs at the source finally got off the ground in '96 with a shipment of tagged product by PGD, but then sputtered in September when a lawsuit brought by a rival tag company chilled the initiative and sparked PGD to halt its shipments.

## TECH TALK

New technology, the entertainment industry's gee-whiz kid of '95, went through a few growing pains of its own in '96, as sky-high hopes ran up against the solid ground of reality.

DVD, the double-sided 5-inch disc that can hold the equivalent of two feature-length films per side or countless hours of music, was shown off in prototype form at January's Consumer Electronics Show as planned, with manufacturers pinpointing a fall launch. By mid-year, however, a favored joke was "fall of



Virgin Megastore, Times Square

what year?," as heated contention over the issue of equipping the DVD players with effective copy-protection made the original target date look increasingly unlikely in the States. By November, early-1997 was the new goal in the U.S.

In Japan, however, hardware rolled out as promised Nov. 1 from Toshiba Corp. and Matsushita Electric Industrial Co. Software support (with titles priced at \$35 to \$40) was sparse.

Despite the early glitches, excitement over DVD's prospects remained undimmed within the home-video and computer-software camps.

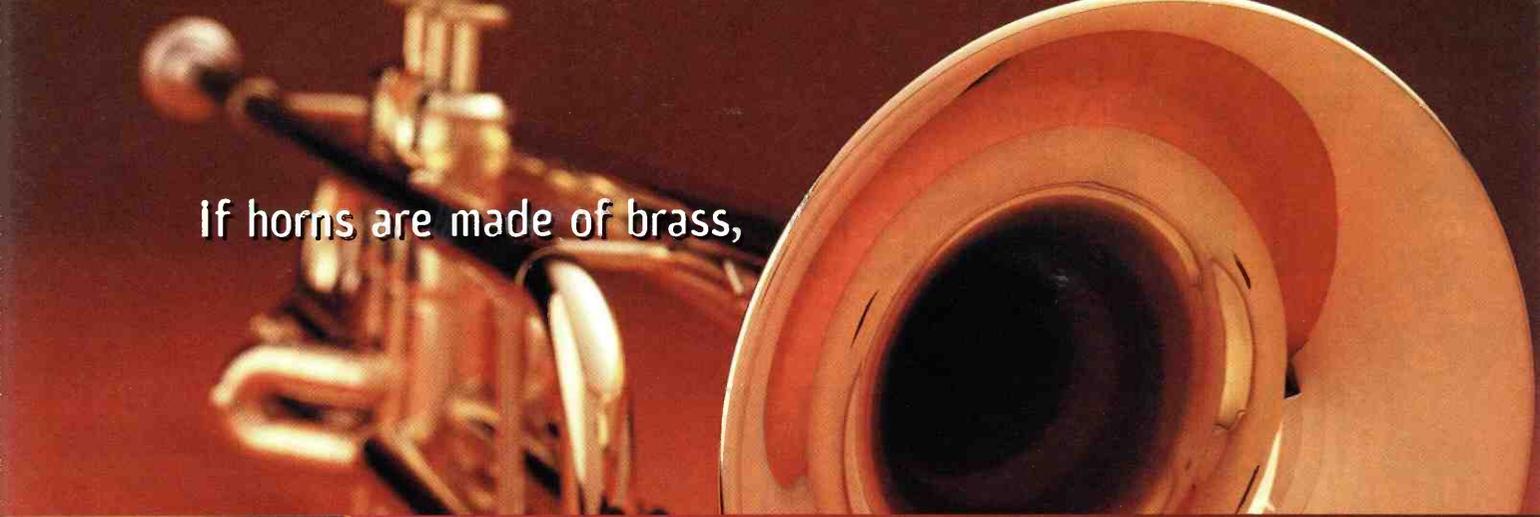
Another disc for which the music industry has high hopes, the Enhanced CD, proved to be a continued slow-go with consumers in 1996, although significant strides were made on the creative side for the hybrid music/CD-ROM discs, which continued to be launched from a variety of acts.

The problems some music fans had in getting these discs to work properly were exacerbated by a small change Microsoft made in its Windows '95 operating system this year, which rendered it incompatible with a favored label format for creating the ECDs. The switch spurred a movement by year's end by major labels toward the "multi-session" format for encoding the discs, which is supported by Windows '95.

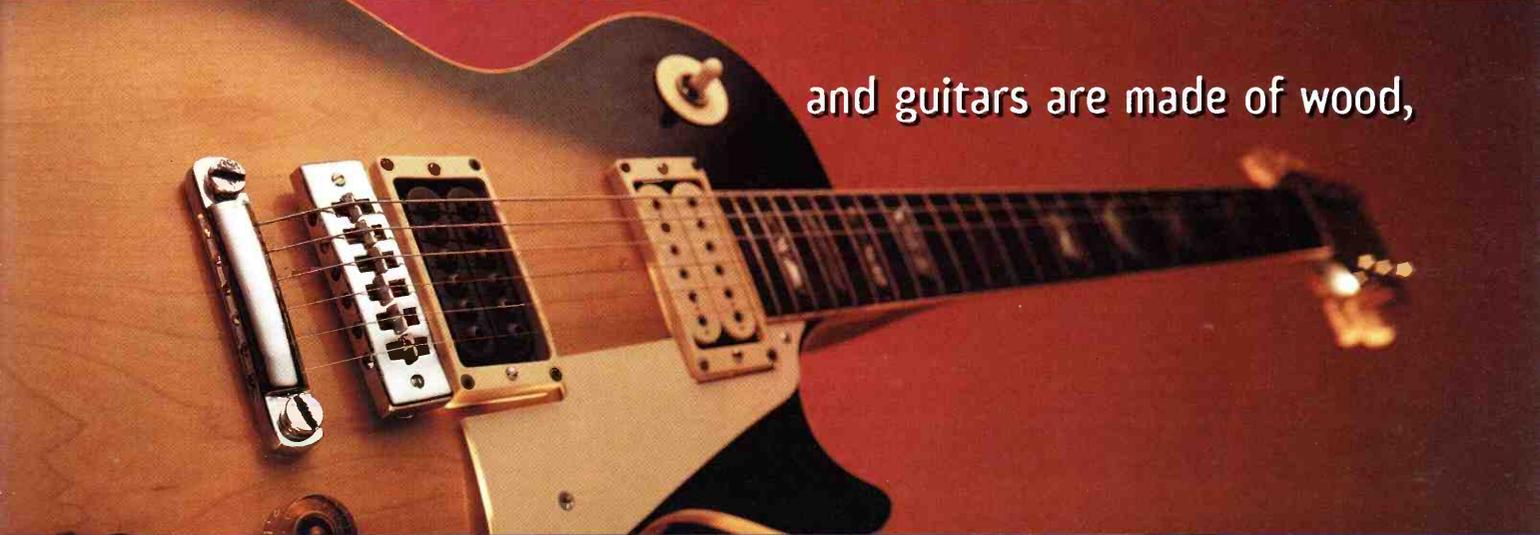
New techno-savvy labels also continued to crop up, including N2K Encoded Music, an Enhanced-CD label formed by producer Phil Ramone in association with Larry Rosen and Dave Grusin's multifaceted N2K company.

Technology also made its presence felt on the radio, front this year via the digital delivery of singles to radio stations, as a growing number of major labels began using a system that allows CD-quality music to be sent electronically to radio stations—potentially eliminating the need for the physical servicing of promotional singles. On April 1, Atlantic Records undertook the highest-profile online delivery of a single yet, sending Hootie & The Blowfish's "Old Man & Me" to stations over digital lines.

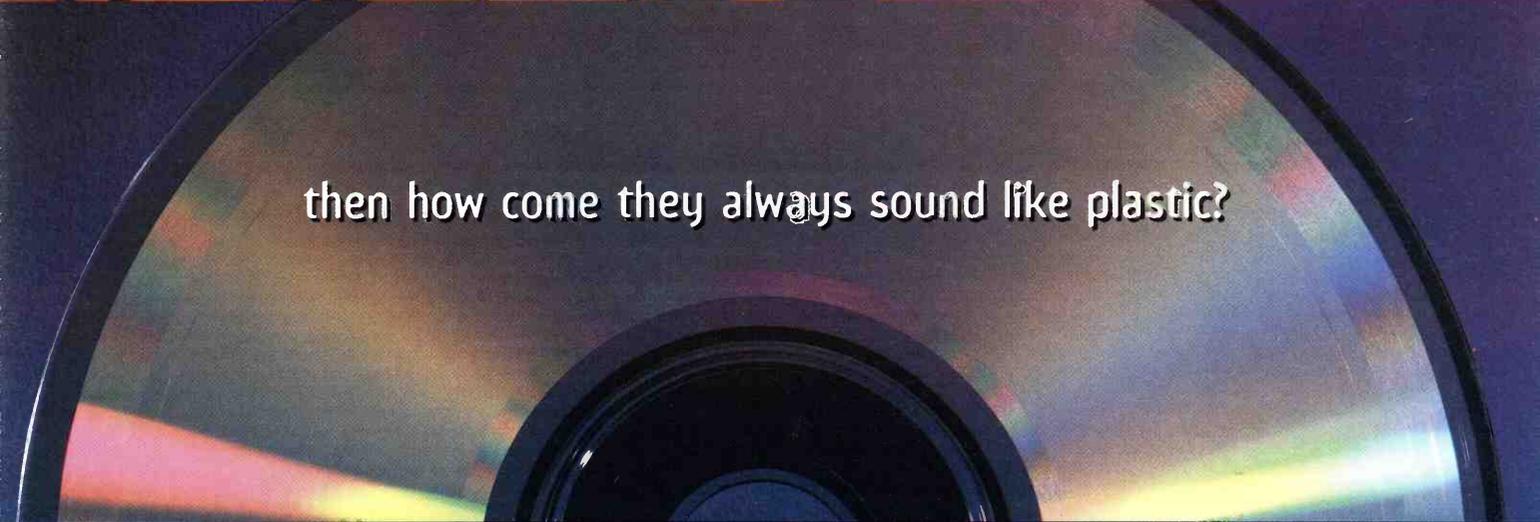
In addition, technology is playing a key role in MTV's new sister music-video channel, M2, which bowed this year. The channel, which takes a more free-form approach to its clip programming, is tied closely to the network's online World Wide Web site. Currently available only via satellite dishes, M2 was still looking for its first cable distributor as the year ended, although MTV said in November that it plans to soon begin simulcasting daily blocks of M2 programming on MTV. ■



if horns are made of brass,



and guitars are made of wood,



then how come they always sound like plastic?

**Y**ou've spent countless hours working to get your mix to sound right only to have the life squeezed out of it when you master for CD. Well, not any more. Now you can preserve the depth and emotion of your performance by mastering with the remarkable new High Definition Compatible Digital® process. Call us for more information, or ask a mastering engineer who has it. And show everyone what you're really made of. Available at Future Disc • Gateway Mastering • Georgetown Masters • Masterdisk  
Masterfonics • MasterMix • OceanView Digital • Sony Music Studios, NY • Sterling Sound

PACIFIC  
MICROSONICS  
HDCD

# THE YEAR **m** in **MUSIC**

## THE YEAR IN AUSTRALIA

Oz Enjoys Golden Years, With Increasing International Demand For Local Talent

BY CHRISTIE ELIEZER

**T**he music business in Australia had one of its best years in 1996.

The Australian Recording Industry Association (ARIA) reported a 16% increase in wholesale sales for the first half year, to AUS \$225.6 million (\$174 million U.S.). Total volume sales (local and international) increased by 19.5%, to 20.7 million units.

Since Australian music is going through a golden creative period, with international demand for local talent at its highest since the early '80s, wholesale turnover is expected to achieve AUS \$500 million for the first time, topping \$850 million at retail.

Consumer excitement in the wake of last year's much-trumpeted "changing of the guard" was clearly music-driven. New acts delivered great records, aided by enthusiastic support from

record labels. You Am I (rooArt), which scooped the annual ARIA awards in September, debuted at No. 1 with the "Hourly Daily" album. High chart entries were recorded by such new acts as Regurgitator ("Tu Plang," East West), Spiderbait ("Ivy And The Big Apples," PolyGram) and Powderfinger ("Double Allergic," PolyGram).

Heavy A&R activity from all labels unleashed a third wave of strong and business-savvy acts,

suggesting that the golden period could extend to the end of the decade. A restructured BMG picked up the rooArt label, whose impressive roster is headed by You Am I. Labels nurtured stronger alliances with retail to break new acts. ARIA and the Australian Music Retailers Association worked to introduce the ARIAnet system in February '97, which would launch a new way of compiling charts and providing retail with the statistical data that would help focus its activities.

The profile and marketing potential of pay-TV, in its second year, was boosted by the announcement of MTV's return as a 24-hour channel early next year. The massive growth of the clubland sector helped the major indie Shock gain more runs on the charts and launch more young labels.

### SETTING GOOD EXAMPLES

Another factor boosting music sales was the return of the old guard in a show of strength. John Farnham (BMG) topped the charts with "Romeo's Heart," embarked on his most intensive tour, which grossed a reported AUS \$10 million, and had a top 10 single in some Asian territories with a duet with Taiwanese singer Chiu. Jimmy Barnes (Mushroom), back from self-imposed exile in France, reignited his career with his "Hits" album. Back in the spotlight were Midnight Oil, Kate Ceberano, Yothu Yindi, Jon Stevens, Hoodoo Gurus, Weddings Parties Anything, Things Of Stone And Wood, Gang Gajang and Black Sorrows, among others.

Tina Arena (Epic/Sony) and Merrill Bainbridge (Gotham/BMG/Universal) continued silverchair's success streak in the U.S. Strong showings came from Frente! (Mushroom) and Max Sharam (Warner). Stateside interest in Australian talent saw Regurgitator (Warner), Automatic (Murmur/Sony), Jebediah

*Continued on page YE-22*



Strong in the U.S.: Frente!

## THE YEAR IN EUROPE

EU Regulations Are Changing The World Order While No One's Looking

BY JEFF CLARK-MEADS

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

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

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

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

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

dence of this, we have to look no further than pan-European licenses. Groundbreaking a decade ago, now everybody from PolyGram to Dead Dog Records has one.

### BORDER CROSSINGS

More recently—only last year—the whole new concept affecting the European industry was trans-shipments, the legal right of retailers in a given EU country to bypass the record companies in their home market and purchase product at the lowest price available within the European Union. The fact that many people knew nothing of it and others preferred not to look at it made its existence no less concrete, no less significant.

The fact that people have not taken the concept of trans-shipments to heart doesn't mean it has gone away. It is a fact of life that is fuelling a very significant area of business.

So, this year's issue is direct distribution—the system whereby mechanical royalties go from multinational record

company to a relevant publisher in any continental European territory without touching the collecting society in that country.

The question is—just as it was with trans-shipments—whether the unpopularity of this new order will lead to its demise. Or—just as it was with trans-shipments—will direct distribution become the new norm because, as its supporters claim, it makes business sense.

Billboard has been told many times by those continental collecting societies who are losing business by direct distribution that it is illegal. Billboard also has been told an equal number of times, by companies who support the new order, that direct distribution is the future for the administration of all mechanical royalties.

### CUTTING OUT THE MIDDLE MEN

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

To the continental societies, it isn't fair. But then trans-shipments aren't fair to the

multinational record companies, who have to compete for business not only with the other majors but also with their own affiliates. And nobody has abolished trans-shipments on the basis that they aren't fair. Trans-shipments are here to stay—fair or not.

Whether direct distribution is here to stay will depend on whether its opponents remain united in their opposition.

So far, the continental European collecting societies have been unanimous in their anger about the concept of direct distribution and its perpetrators, PolyGram International Music Publishing and the U.K.'s Mechanical Copyright Protection Society.

The options facing the continental collecting societies, then, are two: Either continue to vilify Britain's MCPS and continue to lose business for so long as direct-distribution is deemed legal under EU law, or leave the high moral ground to compete for the business they are

now losing.

They may be persuaded to take the latter course if other publishers follow PolyGram's lead and decide they want to take advantage of the direct-distribution service through MCPS. They may be further persuaded if, for example,



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

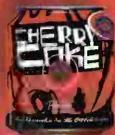
Warner Music insists on a direct-distribution provision when it renegotiates its pan-European license with the German collecting society GEMA early in 1997.

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

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

Now who, in this highly competitive single European market, is going to argue for people receiving less money less quickly under an additional layer of bureaucracy? And if they did argue for it, no one in the strongly competition-minded European Commission is likely to say, "Of course! What a good idea!" ■

The Original ShapeCD By



Pikosso<sup>®</sup>  
records

WE  
ARE

LOOKING FOR  
A STRONG DISTRIBUTION PARTNER  
IN AMERICA AND ASIA



Contact us:

Pikosso records  
Wangenheimstraße 23  
14193 Berlin (Germany)  
fon: (49) 030-89 36 51-0  
fax: (49) 030-89 19 23-9



# THE YEAR **m** in **MUSIC**

## THE YEAR IN ASIA

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

BY GEOFF BURPEE

**HONG KONG**—The news from Asia in 1996 was less about how the region was growing (not as much as hoped) but how it was changing. The consensus: size matters, but from a regional perspective, the industry was getting its house in order in other ways.

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

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

Other stories from Asia for which 1996 will be remembered:

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

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

The Thai idol machine continued to churn, with the Grammy label's diminutive 15-year-old Tata Young clocking up multi-million sales. For further testament to the vibrancy of that market, one could look to the other end of the spectrum, where Warner sold a million copies of the latest release

from veteran Thai rocker Add Carabou.

Elsewhere, Malaysia and the Philippines remained hot domestic markets for BMG. Sony pushed Chinese pop with street-cred in Taiwan. EMI continued to lead in a limited field of majors active in South Korea.



Thai idol Tata Young

Marketing successes at local companies in places like Malaysia, Thailand, Taiwan and the Philippines overshadowed relatively lean times for sales in more conventional Asian-repertoire centers. Independent record companies—from Japanese satellites like Pony Canyon to homegrown Thai newcomers like Bakery to Taiwan's booming Rock Records—took chunks of domestic and regional market share.

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

In some ways this summer, regional A&R folks seemed to take it

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

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

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



Sting



The Cranberries

# THE YEAR IN JAPAN

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

By STEVE McCLURE

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

Dance/pop group trf [sic] won the award as domestic artist of the year for the second consecutive year. The five-member Avex Trax act sold 5.23 million albums and 3.78 million singles in the period from Jan. 21, 1995, to Jan. 20, 1996. The grand prize for best-selling domestic album went to BMG Victor group B'z for "Loose," which sold 2.89 million units, while the prize for domestic new artist of the year went to My Little Lover, a group signed to independent label Toy's Factory, who sold 2.76 million singles and 2.71 albums in 1995.

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

According to figures for the first nine months of 1996, the Japanese record industry continued to grow, with the RIAJ's 30

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

member companies shipping 345.8 million units of product with a wholesale value of 427.4 billion yen (\$3.8 billion). The market was increasingly dominated by multimillion-selling singles and albums by artists such as trf, Mr. Children and Namie Amuro.

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

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

Continued on page YE-20



Sony superstar Carey

Thank you

Ben Folds Five  
Tony Bennett  
Andrea Bocelli  
Canadian Brass  
Paolo Conte  
The Cure  
The Dubliners  
Candy Dulfer  
Erasure  
Galliano  
Isaac Hayes  
Klaus Hoffmann  
Incognito  
Beinz Rudolf Kunze  
Ute Lemper  
Madredeus  
Christy Moore  
Ondekoza  
Michel Petrucciani  
Phish  
Santana  
Stevie Salas  
Jacky Terrasson  
Cassandra Wilson

 we would like to thank all our artists who have toured with us in 1996, all friends and supporters for a year of great live music. A happy new year.

# THE YEAR **m** in MUSIC

## THE YEAR IN LATIN MUSIC

Beyond "Macarena": Brazil And Columbia Are Market Leaders

BY JOHN LANNERT

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

### BRAZIL

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

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

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

Complementing the meteoric rise of Brazil's record market is a corresponding growth in maturity of the domestic record labels. In 1996, the ABPD began assembling radio charts utilizing airplay data compiled in Brazil's 10 biggest radio markets. In 1997, ABPD is planning to establish a retail chart based on point-of-purchase sales in retail outlets. The ABPD is the lone trade outfit that has attempted to provide domestic sales charts in Latin America.

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

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

### COLOMBIA

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



U.S. break-out: Shakira

reach around \$130 million, up from \$92.3 million in 1995.

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

In addition, Colombia is one of the few countries where there is a robust homegrown roster of venerable indies, including Discos Fuentes, Sonolux and Codiscos.

Superstar acts, such as Sonolux's Carlos Vives and Sony's Diomedes Díaz, routinely ring up 500,000 units in sales in a country where gold is 30,000 units sold and platinum is 60,000 units sold.



Mexican superstars Café Tacuba

Other noted artists, such as Sony's Shakira and BMG's Aterciopelados, have carried Colombia's banner to other countries in Latin America, thus validating Colombia as a viable exporter of musical talent. Long-time market leader Sony remained entrenched as the No. 1 label in Colombia.

### MEXICO

Mexico, which was the eighth-largest market in the world in 1994, according to IFPI, continues a

steady rebound from a disastrous 1995, when a devaluation-induced meltdown of the Mexican economy caused the domestic record industry to shrink 33%.

Album sales from the first half of 1996 suggest that the Mexican industry should hit \$200 million in wholesale revenue by year's end, compared to \$177.9 million in 1995. Unfortunately, the peso was beginning to weaken somewhat in the last quarter, which could hamper sales figures of product by such homebred superstars as Sony Mexico's Ricardo Arjona, Warner Mexico's Café Tacuba and BMG's Jaguares.

The U.S. Latin market, arguably the second-largest in Latin America, was described as flat to soft by many retailers and record executives.

The shaky situation at U.S. retail was largely to blame, they say, as Anglo retailers slowed the flow of Spanish-language product into their stores. The big story from the Latin market in 1996 involved the mainstream U.S. music fans, as Ariola/BMG flamenco duo Los Del Río drew plenty of stateside radio and retail attention for the blockbuster single "Macarena."

Several new artists broke out in the U.S. in 1996, including Fonovisa's Enrique Iglesias, Sony's Shakira, PolyGram Latino's Grupo Limite, and EMI Latin's Bobby Pulido and Jennifer Y Los Jetz.

For the second year in a row, EMI Latin is the No. 1 label on the Billboard Latin 50 retail chart. Likewise, Fonovisa remains the top label on the Hot Latin Tracks radio chart for the second consecutive year. ■

THE YEAR IN JAPAN  
Continued from page YE-18

a subsidiary in Japan.

High-level personnel changes in the industry continued in June, when Takeyasu Hashizume resigned as general manager of Sony Records' No. 3 domestic A&R division, which handles such major acts as The Boom and Tube. Hashizume was subsequently named president of the Warner Music Japan division east west japan [sic], a position that had been temporarily held by WMJ chairman Ryuzo "Junior" Kosugi.

The Japanese indie scene, long a strictly underground phenomenon, continued to blossom into the single-most vital source of talent in the Japanese music community. Indie bands like Super Junky Monkey, Hi-Standard, Flamenco A Gogo, Buffalo Daughter and Audio Active—to name just a few—are making some of the most challenging but accessible music around.

In March, BMG Victor bought financially troubled independent record company Fun House for a reported cost of between 4 billion and 6 billion yen (\$37 million–\$56 million). Fun House now operates as an affiliate of BMG Victor. Kazunaga Nitta, who founded Fun House after achieving success as a musician in the band Spectrum, continued as its president, while BMG Victor president Osamu Sato was named chairman. In August, JVC sold its 10% share of BMG Victor to BMG International for an undisclosed sum. The Tokyo-based company was expected to be



Super Junky Monkey

renamed BMG Japan in the new year. The deal was in line with previous moves by other multinational record companies to have full ownership of their Japanese label operations.

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

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

Avex continued its unprecedented rapid growth this year, to the point where it is now one of Japan's top five record companies in terms of sales volume. Mega-selling Avex acts include globe, led by producer Tetsuya Komuro, and teen sensation Namie Amuro. As part of its effort to put more emphasis on breaking new international acts in Japan, Avex in September signed a licensing deal for Japan with the Zomba group labels Jive Records, Silvertone and the Pinnacle distribution group.

While Toshiba and Matsushita launched their DVD hardware as scheduled Nov. 1, compatibility problems and other glitches delayed some DVD software releases a few weeks.

At its Nov. 6 annual board meeting in Tokyo, the International Federation of the Phonographic Industry decided to ask the Japanese government to introduce an importation right into Japan's Copyright Law in line with other major music markets. That would give record companies here the exclusive right to import product from their affiliates overseas—and potentially cut off the large-scale flow of parallel imports into Japan. ■

**THE YEAR IN CHARTS**  
Continued from page YE-10

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

**DANCE MUSIC**

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

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



Tony Bennett

**JAZZ**

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

Bennett, whose career spans five decades, is the top jazz artist for the third year in a row. Cassandra Wilson is the top female artist. With 31 titles on the chart in 1996, more than twice that

of its nearest competitor, Verve is the No. 1 jazz label and the top distributing label.

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

G has had the top album and is the No. 1 artist; he pulled off the double-whammy in '87, '89, '93, '94 and '95.

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

**NEW AGE**

There's an upset in the new age category—although "upset" and "new age" aren't often used in the same sentence. Neither Enya nor Yanni have the No. 1 album of the year. That honor falls to a Christmas album. Mannheim Steamroller takes pole position for 1996 with "Christmas In The Aire" (American Gramophone). Enya's "The Memory Of Trees," released at the end of 1995, makes the year-end list for the first time, in the runner-up slot. Yanni's "Live At The Acropolis," the No. 1 new age album of 1995, is No. 3 this year. For the fifth consecutive

year, Enya's "Shepherd Moons" is one of the top five albums of the year. It eclipsed every other album in 1992 and 1993 and continued to shine brightly in 1994 and 1995, when it was the No. 2 album of the year. Enya recaptures the crown as top artist, followed by Mannheim Steamroller and Yanni. Reprise is the top label, and Warner Bros. is the top distributing label.

**CLASSICAL**

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

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

Continued on page YE-22

**Come Home for the Holidays...**

# MUSIC LOVERS

**Records • Tapes • Compact Discs**

**"#1 for all of your music needs!"**

**... TELL SOMEONE YOU LOVE ...**

**Robert & Gretchen, Esther, Diz & Sarah Friedman**

**25 W. South Orange Ave S.O., N.J. 07079**

**Phone 201.378.7933**

**Fax 201.378.7956**

# THE YEAR **m** in MUSIC

## THE YEAR IN CHARTS

Continued from page YE-21

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

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

## REGGAE

It's a straight repeat sweep for the leaders of the reggae year-end charts of 1995. Once again, "Boombastic" by Shaggy is the No. 1 album, Shaggy is the No. 1 artist, and Virgin is the top label. Virgin is also the top distributing label and EMD the top distributing corporation. Bob Marley is listed twice in the year-end top 10 albums, as is UB40.

## CATALOG

Christmas albums dominate the year-end Top Pop Catalog Albums recap. "Miracles-The Holiday Album" (Arista) by Kenny G is No. 1, followed by Mariah Carey's "Merry



Shaggy

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

## WORLD MUSIC

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

## HEATSEEKERS

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

## YEAR IN AUSTRALIA

Continued from page YE-16

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

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

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

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

## ON THE OTHER HAND

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

Season's Greetings

from A.D.A. and our family of labels

# The Critics' Poll

# THE YEAR in MUSIC



Beck

Sheryl Crow

Fountains Of Wayne

BR5-49

## BILLBOARD'S EDITORS AND WRITERS PICK THEIR TOP 10 RECORDS AND CONCERTS OF 1996

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

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

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

Artists who received three mentions include Patti Smith, the Chieftains, R.E.M., Nick Cave, Gillian Welch, Elvis Costello, Fugees, Weezer, Toni Braxton, the Cranberries, Iggy Pop, Kula Shaker, the Beatles, the Cowboy Junkies, Jeru Tha Damaja, Manowar, the Tony Rich Project, LeAnn Rimes, Lyle Lovett and Nick Cave & The Bad Seeds.

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

—PAUL VERNA



### BRETT ATWOOD

EnterActive/Music Video Editor

1. **Porno For Pyros**, "Good God's Urge" (Warner Bros.). Who is Kimberly Austin, anyway?
2. **Underworld**, "Second Toughest In The Infants" (Wax Trax!/TVT). After a decade in the business with multiple music styles, this act finally is getting the respect it deserves.
3. **Beck**, "Odelay" (Bong Load/DGC). This loser is a winner.
4. "**Nancy Boy**" (Sire). A cheeky pop masterpiece that was shamefully overlooked.
5. **The Future Sound Of London**, "Dead Cities" (Astralwerks). The music is almost as trippy as the videos.
6. "**Coyote Shivers**" (Mutiny). Raspy rock that matters.
7. **The Chemical Brothers**, "Exit Planet Dust" (Astralwerks). See No. 5 above.
8. **The Mike Flowers Pops**, "A Groovy Place" (London). The cocktail-kitsch version of "Wonderwall" rivals Oasis. (Sacrilege!)
9. "**Nearly God**" (Durban Poison/Island). A tricky experiment that works.
10. **The Prodigy**, "Firestarter" single (XL Recordings/Mute). The wacked-out dude in the video is entirely too scary, but the song is cool.



### BRADLEY BAMBARGER

Senior Writer

1. **The Grifters**, "Ain't My Lookout" (Sub Pop). Indie rock as God intended.
2. **Alanis Morissette**, "Ironic" (A&M). Lutoslawski: Symphony No. 4, "Funeral Music," etc. (Naxos). The sound of genius.
3. **Robert Pollard**, "Not In My Airforce" (Matador). Retro-futurist pop art.
4. Tie: **Gidon Kremer**, "Hommage à Piazzolla"

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



### JIM BESSMAN

Special Correspondent

1. **Penelope Houston**, "Cut You" (Reprise). Understated pop gem from the former Avengers frontperson.
2. **K.T. Oslin**, "My Roots Are Showing . . ." (BNA). Boldly tackled classic genre material ranging from bluegrass to Berlin.
3. **Chris Hillman & Herb Pedersen**, "Bakersfield Bound" (Sugar Hill). Musical soulmates' masterwork tributes Southern Cali country and classic brother harmonies.
4. **Lisa Germano**, "Excerpts From A Love Circus" (4AD/Warner Bros.). Not quite as dark as past work, perhaps, but no less arresting.
5. **Elvis Costello & The Attractions**, "All This Useless

- Beauty" (Warner Bros.). Commanding performance by Costello and best-ever backup. Dream collaboration with Burt Bacharach on "Grace Of My Heart" soundtrack's "God Give Me Strength," meanwhile, was song of the year.
6. **Graham Parker/the Figgs**. Parker returns to trademark rock intensity via "Acid Bubblegum" (Razor & Tie), while Figgs release own terrific "Banda Macho" (Capitol), then stand as the maestro's best touring backup in years.
7. **Jonathan Richman**, "Surrender To Jonathan" (Vapor/Reprise). Jo-Jo's first fully produced, full-fledged band album—and tour—in way too long.
8. **Ashford & Simpson With Maya Angelou**, "Been Found" (Hopsack & Silk/Ichiban). Songwriting/singing giants team with equally edifying poet/former calypso singer on signature A&S production.
9. **Lenny Gomulka & Chicago Push**, "Irresistible You" (Push Records). One-of-a-kind artist's genuinely affecting sentimentality within high-energy "push" polka format.
10. **The Jim Lim Blues Combo**, "Live At Romie's" (Romie Records). Milwaukee blues harmonica legend uncannily apes fellow classic harpmen—and sings from the lowest blues depths fathomable.



### DALET BRADY

Associate Director Of Special Issues

1. **Elvis Costello & The Attractions**, "All This Useless Beauty" (Warner Bros.).
2. **Costello & Nieve**, May 14 at the Troubadour in Los Angeles.
3. **R.E.M.**, "New Adventures In Hi-Fi" (Warner Bros.).
4. **Donna Lewis**, "I Love You Always Forever" single (Atlantic).
5. **The Chieftains**, "Santiago" (RCA/BMG).
6. **Toe**, "Fashionably Toxic" (nu.millenia/BMG).
7. **Various Artists**, "I Shot Andy Warhol" (Tag Recordings/Atlantic).
8. **Weezer**, "Pinkerton" (DGC).
9. **Tish Hinojosa**, "Cada Niño/Every Child" (Rounder).
10. **Pete Droge & The Sinners**, "Find A Door" (American).



### FRED BRONSON

Chart Beat Editor

1. **Original Soundtrack**, "That Thing You Do!" (Play-Tone/Epic Soundtrax). A specific slice of time gone forever, but faithfully recreated in song.
2. **Original Soundtrack**, "Grace Of My Heart" (MCA Soundtracks). See above comment.
3. **Original Cast**, "Kristina Frän Duvemåla" (Mono Music). Benny and Björn's next move after "Chess."
4. **Frida**, "Djupa Andetag" (Anderson/Sweden). First new album in 12 years. Worth the wait.
5. "**Fountains Of Wayne**" (Tag/Atlantic). Power pop from duo that includes "That Thing You Do!" songwriter Adam Schlesinger.
6. **Various Artists**, "Eurovision Song Contest: 40 Years" (PolyGram/Norway). Every winning song from 1956 to 1995. Historical and fun.
7. **Agnetha Faltskog**, "My Love My Life" (Columbia/Sweden). Two-CD career retrospective from pre-to-post-Abba reminds us of her talent.
8. **Connie Francis**, "Souvenirs" (Polydor Chronicles). Four-CD career retrospective from the '50s to '60s reminds us of her talent.
9. **The Beautiful South**, "Blue Is The Colour" (Go! Discs/U.K.). They're beautiful. I'm blue 'til this gets a U.S. release.
10. **Ashford & Simpson With Maya Angelou**, "Been Found" (Ichiban). They're all I need to get by.

Continued on page YE-31

# THE YEAR **m** in **MUSIC**

## Top Pop Artists

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

- 1 ALANIS MORISSETTE (2) Maverick  
(1) Maverick/Reprise
- 2 MARIAH CAREY (5) Columbia
- 3 CELINE DION (4) 550 Music
- 4 HOOTIE & THE BLOWFISH (6) Atlantic
- 5 LL COOL J (5) Def Jam  
(1) Epic
- 6 TRACY CHAPMAN (2) Elektra
- 7 R. KELLY (4) Jive
- 8 BONE THUGS-N-HARMONY (5) Ruthless
- 9 THE SMASHING PUMPKINS (6) Virgin
- 10 COOLIO (1) MCA Soundtracks  
(4) Tommy Boy
- 11 TONI BRAXTON (3) LaFace
- 12 NATALIE MERCHANT (4) Elektra
- 13 OASIS (3) Epic
- 14 KEITH SWEAT (3) Elektra
- 15 THE TONY RICH PROJECT (3) LaFace
- 16 SHANIA TWAIN (2) Mercury Nashville
- 17 LA BOUCHE (3) RCA
- 18 2PAC (2) Death Row  
(1) Death Row/Interscope  
(1) Interscope
- 19 GARTH BROOKS (2) Capitol Nashville
- 20 FUGEES (2) Ruffhouse
- 21 BUSH (4) Trauma
- 22 NO DOUBT (2) Trauma
- 23 LOS DEL RÍO (2) Ariola  
(1) RCA
- 24 DAVE MATTHEWS BAND (2) RCA
- 25 JOAN OSBORNE (2) Blue Gorilla
- 26 METALLICA (4) Elektra
- 27 TLC (3) LaFace

- 28 EVERYTHING BUT THE GIRL (4) Atlantic
- 29 ALAN JACKSON (3) Arista  
(1) Warner Bros.
- 30 MONICA (3) Rowdy
- 31 BLUES TRAVELER (4) A&M
- 32 THE BEATLES (6) Apple
- 33 QUAD CITY DJ'S (1) Flavor Unit/EastWest  
(2) QuadraSound/Big Beat
- 34 JEWEL (3) Atlantic
- 35 GOO GOO DOLLS (2) Warner Bros.
- 36 BOYZ II MEN (1) Columbia  
(4) Motown
- 37 DONNA LEWIS (2) Atlantic
- 38 THE PRESIDENTS OF THE UNITED STATES OF AMERICA (3) Columbia
- 39 GIN BLOSSOMS (3) A&M
- 40 MADONNA (3) Maverick  
(4) Warner Bros.
- 41 WHITNEY HOUSTON (3) Arista
- 42 GEORGE STRAIT (2) MCA
- 43 ALICE IN CHAINS (2) Columbia
- 44 BRANDY (1) Arista  
(2) Atlantic  
(1) EastWest



ALANIS MORISSETTE: No. 1 Pop Artist

- 45 SWV (3) RCA
- 46 COLLECTIVE SOUL (3) Atlantic
- 47 SEAL (1) ZTT  
(2) ZTT/Sire
- 48 VINCE GILL (3) MCA
- 49 GARBAGE (3) Almo Sounds
- 50 ENYA (2) Reprise

## Top New Pop Artists

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

- 1 THE TONY RICH PROJECT (3) LaFace
- 2 LA BOUCHE (3) RCA
- 3 NO DOUBT (2) Trauma
- 4 QUAD CITY DJ'S (1) Flavor Unit/EastWest  
(2) QuadraSound/Big Beat
- 5 JEWEL (3) Atlantic
- 6 DONNA LEWIS (2) Atlantic
- 7 GARBAGE (3) Almo Sounds
- 8 LEANN RIMES (2) Curb
- 9 TOTAL (4) Bad Boy
- 10 JANN ARDEN (2) A&M

## Top Pop Labels

Pos. LABEL (No. Of Charted Singles & Albums)

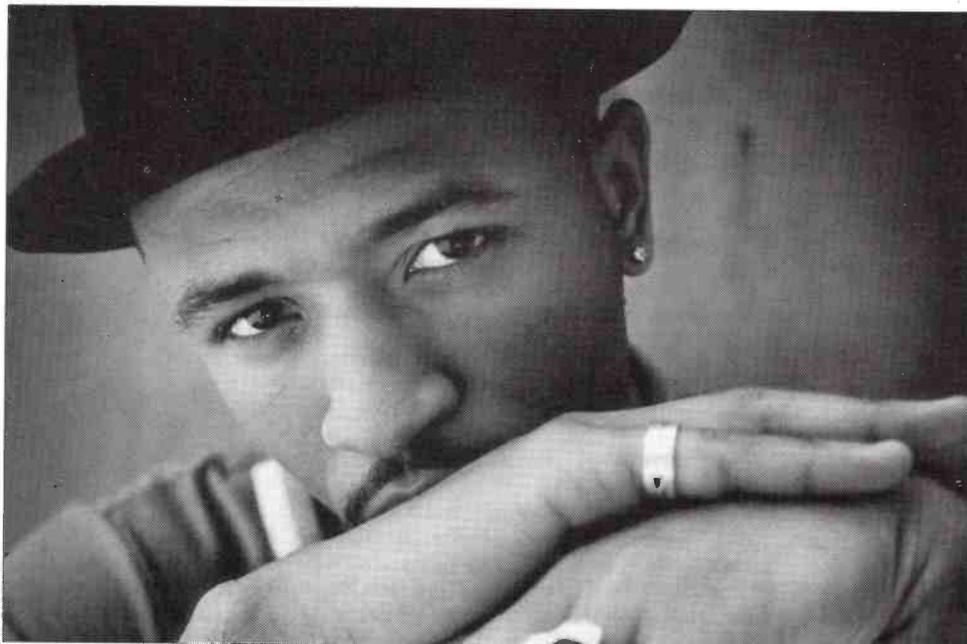
- 1 ATLANTIC (47)
- 2 COLUMBIA (56)
- 3 ELEKTRA (38)
- 4 ARISTA (41)
- 5 A&M (31)
- 6 EPIC (42)
- 7 LAFACE (25)
- 8 RCA (22)
- 9 MCA (40)
- 10 WARNER BROS. (42)
- 11 REPRIS (25)
- 12 TOMMY BOY (18)
- 13 550 MUSIC (12)
- 14 DEF JAM (24)
- 15 MAVERICK (10)



## Top Pop Marketing Labels

Pos. MARKETING LABEL (No. Of Charted Singles & Albums)

- 1 ARISTA (89)
- 2 COLUMBIA (78)
- 3 WARNER BROS. (98)
- 4 EEG (64)
- 5 EPIC (75)



THE TONY RICH PROJECT: No. 1 New Pop Artist

## HOW THE CHARTS ARE COMPILED

The 1996 Year In Music charts were compiled by computer from Billboard's weekly and bi-weekly charts during the period of eligibility, which ran from the Dec. 2, 1995, Billboard through the Nov. 30, 1996, issue.

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

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

Rankings for the Hot 100 Airplay and Hot R&B Airplay charts were determined by calculating

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

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

Year-end rankings for The Billboard 200, Top Pop Catalog, all singles sales charts and the R&B, Country, Latin, Jazz, Classical, New Age, Contemporary Christian, Gospel, World Music, Adult Top 40, Blues and Kid album charts are determined by accumulating the SoundScan units for each week titles appeared on the chart. Overall label, distributing label and distributor ranks in

the classical category reflect weekly performance on The Billboard Classical 50, which combines Billboard's Top Classical Albums, Top Classical Crossover and Top Off-Price Classical; the overall jazz categories combine results from both Top Jazz Albums and Top Contemporary Jazz.

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

Likewise, the recap point system is also used in the overall dance label and marketing label categories, based on the weekly Club Play and Maxi-Singles Sales charts.

So far in the year 1996  
**271 #1's** across **25 charts**  
 from **38 artists** on **18 different labels**

**ARISTA**

Whitney Houston  
 Waiting To Exhale  
 Kenny G  
 No Mercy  
 Ace of Base  
 Deborah Cox  
 Qkumba Zoo  
 Robert Miles

**ROWDY.**

Monica



112 with Notorious B.I.G.  
 Faith Evans



Toni Braxton  
 Az Yet  
 Outkast

**ARISTA**  
 NASHVILLE

Alan Jackson  
 Brooks & Dunn



R. Kelly  
 A Tribe Called Quest  
 Too Short



Jars of Clay



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



RCA RECORDS LABEL

SWV  
 Kristine W  
 Los Del Rio  
 (Bayside Boys Mix)  
 Clint Black  
 Martina McBride



Mobb Deep

**BNA**  
 BNA RECORDS

Mindy McCready  
 Lonestar



RCA VICTOR

The Boston Pops Orchestra



The Idiot's Guide to  
 Classical Music

**LOGIC**  
 records

Todd Terry presents  
 Martha Wash & Jocelyn Brown  
 N-Joi  
 X-Press 2



George Winston  
 Celtic Christmas I & II

**BMG**  
 VIDEO

The Firm



**BMG**  
 U. S. LATIN

Loa Del Rio  
 (Macarena Non-Stop)

Congratulations to our artists and labels

**BMG**  
 DISTRIBUTION

Top R&B Album Distributor  
 Top Hot Dance Music Distributor

#2 in Soundscan Current Market Share for the second year in a row!

Putting the **(ch)art** in **artist development!**

# THE YEAR **m** in **MUSIC**

## Top Billboard 200 Album Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 ALANIS MORISSETTE (1) Maverick/Reprise
- 2 MARIAH CAREY (2) Columbia
- 3 HOOTIE & THE BLOWFISH (2) Atlantic
- 4 THE BEATLES (4) Apple
- 5 CELINE DION (2) 550 Music
- 6 GARTH BROOKS (2) Capitol Nashville
- 7 FUGEES (1) Ruffhouse
- 8 2PAC (1) Death Row  
(1) Death Row/Interscope  
(1) Interscope
- 9 SHANIA TWAIN (1) Mercury Nashville
- 10 METALLICA (2) Elektra
- 11 THE SMASHING PUMPKINS (2) Virgin
- 12 BUSH (1) Trauma
- 13 ALAN JACKSON (2) Arista
- 14 BONE THUGS-N-HARMONY (2) Ruthless
- 15 OASIS (1) Epic
- 16 DAVE MATTHEWS BAND (2) RCA
- 17 R. KELLY (1) Jive
- 18 TRACY CHAPMAN (1) Elektra
- 19 NO DOUBT (1) Trauma
- 20 COOLIO (1) Tommy Boy
- 21 VINCE GILL (3) MCA
- 22 TLC (1) LaFace
- 23 THE PRESIDENTS OF THE UNITED STATES OF AMERICA (2) Columbia
- 24 TONI BRAXTON (1) LaFace
- 25 ALICE IN CHAINS (2) Columbia
- 26 ENYA (2) Reprise
- 27 NATALIE MERCHANT (1) Elektra
- 28 GEORGE STRAIT (2) MCA
- 29 BLUES TRAVELER (2) A&M
- 30 LL COOL J (2) Def Jam
- 31 MANNHEIM STEAMROLLER (1) American Gramophone
- 32 THE CRANBERRIES (3) Island
- 33 TIM MCGRAW (2) Curb
- 34 JOAN OSBORNE (1) Blue Gorilla
- 35 NAS (1) Columbia
- 36 KEITH SWEAT (1) Elektra
- 37 LEANN RIMES (1) Curb
- 38 RAGE AGAINST THE MACHINE (1) Epic
- 39 BOYZ II MEN (2) Motown
- 40 PEARL JAM (3) Epic
- 41 MADONNA (1) Maverick
- 42 BROOKS & DUNN (1) Arista
- 43 GREEN DAY (2) Reprise
- 44 MELISSA ETHERIDGE (2) Island
- 45 KENNY G (2) Arista
- 46 STONE TEMPLE PILOTS (1) Atlantic
- 47 WEIRD AL YANKOVIC (1) Rock'N'Roll/Scotti Bros.
- 48 JEFF FOXWORTHY (3) Warner Bros.
- 49 REBA McENTIRE (4) MCA
- 50 SOUNDGARDEN (1) A&M
- 51 DEF LEPPARD (1) Bludgeon Riffola (1) Mercury
- 52 BOB SEGER & THE SILVER BULLET BAND (2) Capitol

- 53 THA DOGG POUND (1) Death Row/Interscope
- 54 GARBAGE (1) Almo Sounds
- 55 SEAL (1) ZTT/Sire
- 56 NIRVANA (3) DGC
- 57 MICHAEL BOLTON (2) Columbia
- 58 311 (2) Capricorn
- 59 JANET JACKSON (1) A&M
- 60 JEWEL (1) Atlantic
- 61 LA BOUCHE (1) RCA
- 62 FAITH HILL (1) Warner Bros.
- 63 GOO GOO DOLLS (1) Warner Bros.
- 64 MARILYN MANSON (2) Nothing
- 65 SEVEN MARY THREE (1) Mammoth/Atlantic
- 66 RED HOT CHILI PEPPERS (1) Warner Bros.
- 67 WHITE ZOMBIE (2) Geffen
- 68 TOO SHORT (1) Dangerous
- 69 NEW EDITION (1) MCA
- 70 D'ANGELO (1) EMI
- 71 CYPRESS HILL (2) Ruffhouse
- 72 ADAM SANDLER (2) Warner Bros.
- 73 ACE OF BASE (2) Arista
- 74 OZZY OSBOURNE (1) Epic
- 75 COLLECTIVE SOUL (1) Atlantic
- 76 OUTKAST (1) LaFace
- 77 TRACY LAWRENCE (1) Atlantic
- 78 STING (1) A&M
- 79 DC TALK (1) Forefront
- 80 JARS OF CLAY (1) Essential  
(1) Essential/Silvertone
- 81 EAGLES (1) Geffen
- 82 SILVERCHAIR (1) Epic
- 83 MONICA (1) Rowdy
- 84 KORN (2) Immortal
- 85 BLACKSTREET (1) Interscope
- 86 EVERCLEAR (1) Tim Kerr
- 87 BRYAN WHITE (2) Asylum
- 88 QUINCY JONES (1) Qwest
- 89 JOHN MICHAEL MONTGOMERY (2) Atlantic
- 90 THE TONY RICH PROJECT (1) LaFace
- 91 LUTHER VANDROSS (2) LV
- 92 GLORIA ESTEFAN (2) Epic
- 93 KIRK FRANKLIN AND THE FAMILY (2) Gospo Centric
- 94 TORI AMOS (2) Atlantic
- 95 LIVE (1) Radioactive
- 96 R.E.M. (1) Warner Bros.
- 97 ROLLING STONES (1) Virgin
- 98 GEORGE MICHAEL (1) DreamWorks
- 99 JIMMY BUFFETT (3) Margaritaville
- 100 BECK (1) DGC

## Top Billboard 200 Albums

Pos. TITLE—Artist—Label

- 1 JAGGED LITTLE PILL—Alanis Morissette—Maverick/Reprise
- 2 DAYDREAM—Mariah Carey—Columbia
- 3 FALLING INTO YOU—Celine Dion—550 Music
- 4 WAITING TO EXHALE—Soundtrack—Arista
- 5 THE SCORE—Fugees—Ruffhouse
- 6 THE WOMAN IN ME—Shania Twain—Mercury Nashville
- 7 FRESH HORSES—Garth Brooks—Capitol Nashville
- 8 ANTHOLOGY 1—The Beatles—Apple
- 9 CRACKED REAR VIEW—Hootie & The Blowfish—Atlantic
- 10 MELLOW COLLIE AND THE INFINITE SADNESS—The Smashing Pumpkins—Virgin
- 11 SIXTEEN STONE—Bush—Trauma
- 12 ALL EYEZ ON ME—2Pac—Death Row/Interscope
- 13 (WHAT'S THE STORY) MORNING GLORY?—Oasis—Epic
- 14 LOAD—Metallica—Elektra
- 15 THE GREATEST HITS COLLECTION—Alan Jackson—Arista
- 16 E. 1999 ETERNAL—Bone Thugs-N-Harmony—Ruthless
- 17 R. KELLY—R. Kelly—Jive
- 18 NEW BEGINNING—Tracy Chapman—Elektra
- 19 TRAGIC KINGDOM—No Doubt—Trauma
- 20 GANGSTA'S PARADISE—Coolio—Tommy Boy
- 21 FAIRWEATHER JOHNSON—Hootie & The Blowfish—Atlantic
- 22 CRAZYSEXCOOL—TLC—LaFace
- 23 SECRETS—Toni Braxton—LaFace
- 24 THE PRESIDENTS OF THE UNITED STATES OF AMERICA—The Presidents Of The United States Of America—Columbia
- 25 TIGERLILY—Natalie Merchant—Elektra
- 26 CRASH—Dave Matthews Band—RCA
- 27 CHRISTMAS IN THE AIRE—Mannheim Steamroller—American Gramophone
- 28 MR. SMITH—LL Cool J—Def Jam
- 29 RELISH—Joan Osborne—Blue Gorilla
- 30 IT WAS WRITTEN—NAS—Columbia
- 31 THE MEMORY OF TREES—Enya—Reprise
- 32 KEITH SWEAT—Keith Sweat—Elektra
- 33 BLUE—LeAnn Rimes—Curb
- 34 EVIL EMPIRE—Rage Against The Machine—Epic
- 35 FOUR—Blues Traveler—A&M
- 36 SOMETHING TO REMEMBER—Madonna—Maverick
- 37 BORDERLINE—Brooks & Dunn—Arista

- 38 ALL I WANT—Tim McGraw—Curb
- 39 ANTHOLOGY 2—The Beatles—Apple
- 40 BLUE CLEAR SKY—George Strait—MCA
- 41 TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP—Stone Temple Pilots—Atlantic
- 42 TO THE FAITHFUL DEPARTED—The Cranberries—Island
- 43 SOUVENIRS—Vince Gill—MCA
- 44 BAD HAIR DAY—Weird Al Yankovic—Rock'N'Roll/Scotti Bros.
- 45 ALICE IN CHAINS—Alice In Chains—Columbia
- 46 THE HITS—Garth Brooks—Capitol Nashville
- 47 DOWN ON THE UPSIDE—Soundgarden—A&M
- 48 INSOMNIAC—Green Day—Reprise
- 49 DOGG FOOD—Tha Dogg Pound—Death Row/Interscope
- 50 DANGEROUS MINDS—Soundtrack—MCA Soundtracks
- 51 YOUR LITTLE SECRET—Melissa Etheridge—Island
- 52 GARBAGE—Garbage—Almo Sounds
- 53 SEAL—Seal—ZTT/Sire
- 54 UNDER THE TABLE AND DREAMING—Dave Matthews Band—RCA
- 55 DESIGN OF A DECADE 1986/1996—Janet Jackson—A&M
- 56 311—311—Capricorn
- 57 NO CODE—Pearl Jam—Epic
- 58 PIECES OF YOU—Jewel—Atlantic
- 59 SWEET DREAMS—La Bouche—RCA
- 60 THE DON KILLUMINATI: THE 7 DAY THEORY—Makaveli—Death Row
- 61 IT MATTERS TO ME—Faith Hill—Warner Bros.
- 62 A BOY NAMED GOO—Goo Goo Dolls—Warner Bros.
- 63 AMERICAN STANDARD—Seven Mary Three—Mammoth/Atlantic
- 64 ONE HOT MINUTE—Red Hot Chili Peppers—Warner Bros.
- 65 GREATEST HITS 1985-1995—Michael Bolton—Columbia
- 66 GETTIN' IT (ALBUM NUMBER TEN)—Too Short—Dangerous



ALANIS MORISSETTE: No. 1 Billboard 200 Artist. "Jagged Little Pill" is the No. 1 Billboard 200 Album.

top 200  
albums

Continued on page YE-28

# Winners, one and all!



## The Beatles

Top Pop Catalog Artists.



## Garth Brooks

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



## Selena

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



## Benedictine Monks

Top Classical Artists.



## Itzhak Perlman

Top Classical Crossover Artist.



## Butthole Surfers

Hot Modern Rock Track.

## EMD



Top Reggae Distributor, Top Billboard Latin 50 Distributor.

## Capitol Records



Top Pop Catalog Label, Top Pop Catalog Distributing Label.

## EMI Latin



Top Billboard Latin 50 Label, Top Regional Mexican Latin Label, Top Billboard Latin 50 Distributing Label, Top Regional Mexican Latin Distributing Label. Top Pop Latin Distributing Label.

## EMI Records



Top Pop Latin Label.

## Congratulations

EMI-Capitol Music Group

North America

# THE YEAR **m** in **MUSIC**

## TOP 200 ALBUMS

Continued from page YE-26

- 67 HOME AGAIN—New Edition—MCA
- 68 STARTING OVER—Reba McEntire—MCA
- 69 JOCK JAMS VOL. 1—Various Artists—Tommy Boy
- 70 BROWN SUGAR—D'Angelo—EMI
- 71 THE REMIX COLLECTION—Boyz II Men—Motown
- 72 VAULT — GREATEST HITS 1980-1995—Def Leppard—Mercury
- 73 OZZMOSIS—Ozzy Osbourne—Epic
- 74 THE NUTTY PROFESSOR—Soundtrack—Def Jam
- 75 COLLECTIVE SOUL—Collective Soul—Atlantic
- 76 PULP FICTION—Soundtrack—MCA
- 77 ATLIENS—Outkast—LaFace
- 78 WHAT THE HELL HAPPENED TO ME?—Adam Sandler—Warner Bros.
- 79 TIME MARCHES ON—Tracy Lawrence—Atlantic
- 80 MERCURY FALLING—Sting—A&M
- 81 JESUS FREAK—dc Talk—Forefront
- 82 HELL FREEZES OVER—Eagles—Geffen
- 83 FROGSTOMP—silverchair—Epic
- 84 MISS THANG—Monica—Rowdy
- 85 GAMES REDNECKS PLAY—Jeff Foxworthy—Warner Bros.
- 86 THE BRIDGE—Ace Of Base—Arista
- 87 ANOTHER LEVEL—BLACKstreet—Interscope
- 88 SPARKLE AND FADE—Everclear—Tim Kerr
- 89 JARS OF CLAY—Jars Of Clay—Essential/Silvertone
- 90 THE MOMENT—Kenny G—Arista
- 91 METALLICA—Metallica—Elektra
- 92 Q'S JOOK JOINT—Quincy Jones—Qwest
- 93 WORDS—The Tony Rich Project—LaFace
- 94 GREATEST HITS—Bob Seger & The Silver Bullet Band—Capitol
- 95 THROWING COPPER—Live—Radioactive
- 96 NEW ADVENTURES IN HI-FI—R.E.M.—Warner Bros.
- 97 STRIPPED—Rolling Stones—Virgin
- 98 UNPLUGGED—Alice In Chains—Columbia
- 99 OLDER—George Michael—DreamWorks
- 100 BOYS FOR PELE—Tori Amos—Atlantic
- 101 ODELAY—Beck—DGC
- 102 THE CROW: CITY OF ANGELS—Soundtrack—Miramax
- 103 CYPRESS HILL III (TEMPLE OF BOOM)—Cypress Hill—Ruffhouse
- 104 ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION—White Zombie—Geffen
- 105 THE COMING—Busta Rhymes—Elektra
- 106 SET IT OFF—Soundtrack—EastWest
- 107 REVELATIONS—Wynonna—Curb
- 108 JOCK JAMS VOL. 2—Various Artists—Tommy Boy
- 109 PHENOMENON—Soundtrack—Reprise
- 110 II—Boyz II Men—Motown
- 111 BEATS, RHYMES AND LIFE—A Tribe Called Quest—Jive

- 112 MISSION TO PLEASE—The Isley Brothers—T-Neck
- 113 I THINK ABOUT YOU—Collin Raye—Epic
- 114 NEW BEGINNING—SWV—RCA
- 115 SUNSET PARK—Soundtrack—Elektra
- 116 DESTINY—Gloria Estefan—Epic
- 117 JOHN MICHAEL MONTGOMERY—John Michael Montgomery—Atlantic
- 118 BANANA WIND—Jimmy Buffett—Margaritaville



HOOTIE & THE BLOWFISH: No. 1 Billboard 200 Group

- 119 BEST OF VOLUME 1—Van Halen—Warner Bros.
- 120 RESURRECTION—Geto Boys—Rap-A-Lot/Noo Trybe
- 121 MTV PARTY TO GO VOLUME 8—Various Artists—Tommy Boy
- 122 LEGAL DRUG MONEY—Lost Boyz—Universal
- 123 DREAMING OF YOU—Selena—EMI Latin
- 124 FOO FIGHTERS—Foo Fighters—Roswell
- 125 MORTAL KOMBAT—Soundtrack—TVT
- 126 BREATHLESS—Kenny G—Arista
- 127 KORN—Korn—Immortal
- 128 GET ON UP AND DANCE—Quad City DJ's—QuadraSound/Big Beat
- 129 CLUB MIX '96 VOLUME 1—Various Artists—Cold Front
- 130 SMELLS LIKE CHILDREN—Marilyn Manson—Nothing
- 131 ELECTRICLARRYLAND—Butthole Surfers—Capitol
- 132 THE GHOST OF TOM JOAD—Bruce Springsteen—Columbia
- 133 THE DOGGFATHER—Snoop Doggy Dogg—Death Row
- 134 RUBBERNECK—Toadies—Interscope
- 135 DANCE MIX U.S.A. VOL. 4—Various Artists—Quality
- 136 WHATCHA LOOKIN' 4—Kirk Franklin And The Family—Gospo Centric
- 137 TEN THOUSAND ANGELS—Mindy McCready—BNA
- 138 CONGRATULATIONS I'M SORRY—Gin Blossoms—A&M
- 139 ACTUAL MILES - HENLEY'S GREATEST HITS—Don Henley—Geffen
- 140 FROM THE MUDDY BANKS OF THE WISHKAH—Nirvana—DGC

- 141 SO SO DEF BASS ALL-STARS—Various Artists—So So Def
- 142 STRAIT OUT OF THE BOX—George Strait—MCA
- 143 FRIENDS—Soundtrack—Reprise
- 144 WELCOME TO THE NEIGHBORHOOD—Meat Loaf—MCA
- 145 WHEN LOVE FINDS YOU—Vince Gill—MCA
- 146 THE HUNCHBACK OF NOTRE DAME—Soundtrack—Walt Disney
- 147 BALLBREAKER—AC/DC—EastWest
- 148 THE GREAT SOUTHERN TRENDKILL—Pantera—EastWest
- 149 YOUNG, RICH AND DANGEROUS—Kris Kross—Ruffhouse
- 150 OFF THE HOOK—Xscape—So So Def
- 151 MAXWELL'S URBAN HANG SUITE—Maxwell—Columbia
- 152 SHERYL CROW—Sheryl Crow—A&M
- 153 BETWEEN NOW & FOREVER—Bryan White—Asylum
- 154 RECOVERING THE SATELLITES—Counting Crows—DGC
- 155 NOW IN A MINUTE—Donna Lewis—Atlantic
- 156 HOME—Deep Blue Something—RainMaker
- 157 ANTICHRIST SUPERSTAR—Marilyn Manson—Nothing



ALANIS MORISSETTE: No. 1 Billboard 200 Female Artist

- 158 WITHER BLISTER BURN + PEEL—Stabbing Westward—Columbia
- 159 ANTHOLOGY 3—The Beatles—Apple
- 160 THE FINAL TIC—Crucial Conflict—Pallas
- 161 THE GREATEST HITS—Clint Black—RCA
- 162 GREATEST HITS — FROM THE BEGINNING—Travis Tritt—Warner Bros.
- 163 STR8 OFF THA STREETZ OF MUTHAPHU\*\*IN COMPTON—Eazy-E—Ruthless
- 164 HIGH LONESOME SOUND—Vince Gill—MCA
- 165 FRIDAY—Soundtrack—Priority
- 166 TOTAL—Total—Bad Boy
- 167 GREATEST HITS—Tom Petty And The Heartbreakers—MCA
- 168 18 TIL I DIE—Bryan Adams—A&M
- 169 AENIMA—Tool—Zoo
- 170 AMPLIFIED HEART—Everything But The Girl—Atlantic
- 171 BOW DOWN—Westside Connection—Lench Mob
- 172 SOLO—Solo—Perspective
- 173 TENNESSEE MOON—Neil Diamond—Columbia
- 174 POCAHONTAS—Soundtrack—Walt Disney
- 175 THIS IS CHRISTMAS—Luther Vandross—LV
- 176 DON'T BE A MENACE TO SOUTH CENTRAL...—Soundtrack—Island
- 177 HISTORY: PAST, PRESENT AND FUTURE BOOK 1—Michael Jackson—Epic
- 178 TRIAL BY FIRE—Journey—Columbia
- 179 BRAVEHEART—Soundtrack—London
- 180 WE GOT IT—Immature—MCA
- 181 HYPNOTIZE THE MOON—Clay Walker—Giant
- 182 A THIN LINE BETWEEN LOVE & HATE—Soundtrack—Jac-Mac
- 183 LIQUID SWORDS—Genius/GZA—Geffen
- 184 IT'S A MYSTERY—Bob Seger & The Silver Bullet Band—Capitol
- 185 TEN—Pearl Jam—Epic

- 186 SOUL FOOD—Goodie Mob—LaFace
- 187 MTV PARTY TO GO VOLUME 7—Various Artists—Tommy Boy
- 188 SUBLIME—Sublime—Gasoline Alley
- 189 TWISTER—Soundtrack—Warner Sunset
- 190 BRANDY—Brandy—Atlantic
- 191 THE SHOW, THE AFTER PARTY, THE HOTEL—Jodeci—MCA
- 192 MISSION: IMPOSSIBLE—Soundtrack—Mother
- 193 ICE CREAM MAN—Master P—No Limit
- 194 NO NEED TO ARGUE—The Cranberries—Island
- 195 GREATEST HITS—Stevie Ray Vaughan & Double Trouble—Epic
- 196 NOW THAT I'VE FOUND YOU: A COLLECTION—Alison Krauss—Rounder
- 197 THE COLOUR OF MY LOVE—Celine Dion—550 Music
- 198 TERRI CLARK—Terri Clark—Mercury Nashville
- 199 ROAD TESTED—Bonnie Raitt—Capitol
- 200 SONGS AND MUSIC FROM SHE'S THE ONE—Tom Petty And The Heartbreakers—Warner Bros.

## Top Billboard 200 Album Artists - Duo/Group

Pos. ARTIST (No. Of Charted Albums) Label

- 1 HOOTIE & THE BLOWFISH (2) Atlantic
- 2 THE BEATLES (4) Apple
- 3 FUGEES (1) Ruffhouse
- 4 METALLICA (2) Elektra
- 5 THE SMASHING PUMPKINS (2) Virgin
- 6 BUSH (1) Trauma
- 7 BONE THUGS-N-HARMONY (2) Ruthless
- 8 OASIS (1) Epic
- 9 DAVE MATTHEWS BAND (2) RCA
- 10 NO DOUBT (1) Trauma
- 11 TLC (1) LaFace
- 12 THE PRESIDENTS OF THE UNITED STATES OF AMERICA (2) Columbia
- 13 ALICE IN CHAINS (2) Columbia
- 14 BLUES TRAVELER (2) A&M
- 15 MANNHEIM STEAMROLLER (1) American Gramophone
- 16 THE CRANBERRIES (3) Island
- 17 RAGE AGAINST THE MACHINE (1) Epic
- 18 BOYZ II MEN (2) Motown
- 19 PEARL JAM (3) Epic
- 20 BROOKS & DUNN (1) Arista
- 21 GREEN DAY (2) Reprise
- 22 STONE TEMPLE PILOTS (1) Atlantic
- 23 SOUNDGARDEN (1) A&M
- 24 DEF LEPPARD (1) Bludgeon Riffola (1) Mercury
- 25 BOB SEGER & THE SILVER BULLET BAND (2) Capitol

## Top Billboard 200 Album Artists - Female

Pos. ARTIST (No. Of Charted Albums) Label

- 1 ALANIS MORISSETTE (1) Maverick/Reprise
- 2 MARIAH CAREY (2) Columbia
- 3 CELINE DION (2) 550 Music
- 4 SHANIA TWAIN (1) Mercury Nashville
- 5 TRACY CHAPMAN (1) Elektra
- 6 TONI BRAXTON (1) LaFace
- 7 ENYA (2) Reprise
- 8 NATALIE MERCHANT (1) Elektra
- 9 JOAN OSBORNE (1) Blue Gorilla
- 10 LEANN RIMES (1) Curb
- 11 MADONNA (1) Maverick
- 12 MELISSA ETHERIDGE (2) Island
- 13 REBA MCENTIRE (4) MCA
- 14 JANET JACKSON (1) A&M
- 15 JEWEL (1) Atlantic
- 16 FAITH HILL (1) Warner Bros.
- 17 MONICA (1) Rowdy
- 18 GLORIA ESTEFAN (2) Epic
- 19 TORI AMOS (2) Atlantic
- 20 WYNONNA (1) Curb
- 21 SHERYL CROW (2) A&M
- 22 SELENA (2) EMI Latin
- 23 MINDY MCCREADY (1) BNA
- 24 DONNA LEWIS (1) Atlantic
- 25 TERRI CLARK (2) Mercury Nashville

Continued on page YE-30

top 200 albums



# They CAN'T POSSIBLY COUNT ALL THEIR SONGS.



Well, maybe "THEY" can't, but we can. BDS technology. We GET it, they don't. What is BDS? Well, it's complicated, but according to those that know, BDS is a computerized doo-hickey that electronically monitors each and every song played. So WHAT? Here's what. In the time it takes the other guys to monitor 800,000 hours of RADIO programming, our pal BDS can handle over 8,000,000 hours for SESAC. The RESULT? They play YOUR song, you get paid.\* Say hello to BETTER, FASTER payments.

BDS. Who got it?



When Your ~~Heart~~ is on the LINE.  
CASH

55 Music Sq. East \* Nashville, TN 37203 \* 615-320-0055  
421 West 54th St. \* New York, NY 10019 \* 212-586-3450

\*Applies to BDS monitored stations.

# THE YEAR in MUSIC

## TOP 200 ALBUMS

Continued from page YE-28



GARTH BROOKS: No. 1 Billboard 200 Male Artist

## Top Billboard 200 Album Artists - Male

Pos. ARTIST (No. Of Charted Albums) Label

- 1 GARTH BROOKS (2) Capitol Nashville
- 2 2PAC/MAKAVELI (1) Death Row  
(1) Death Row/Interscope  
(1) Interscope
- 3 ALAN JACKSON (2) Arista
- 4 R. KELLY (1) Jive
- 5 COOLIO (1) Tommy Boy
- 6 VINCE GILL (3) MCA
- 7 GEORGE STRAIT (2) MCA
- 8 LL COOL J (2) Def Jam
- 9 TIM MCGRAW (2) Curb
- 10 NAS (1) Columbia
- 11 KEITH SWEAT (1) Elektra
- 12 KENNY G (2) Arista
- 13 WEIRD AL YANKOVIC (1) Rock'N'Roll/Scotti Bros.
- 14 JEFF FOXWORTHY (3) Warner Bros.
- 15 SEAL (1) ZTT/Sire
- 16 MICHAEL BOLTON (2) Columbia
- 17 TOO SHORT (1) Dangerous
- 18 D'ANGELO (1) EMI
- 19 ADAM SANDLER (2) Warner Bros.
- 20 OZZY OSBOURNE (1) Epic
- 21 TRACY LAWRENCE (1) Atlantic
- 22 STING (1) A&M
- 23 BRYAN WHITE (2) Asylum
- 24 QUINCY JONES (1) Qwest
- 25 JOHN MICHAEL MONTGOMERY (2) Atlantic

## Top Billboard 200 Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 COLUMBIA (40)
- 2 ATLANTIC (30)
- 3 ARISTA (23)
- 4 ELEKTRA (23)
- 5 EPIC (27)
- 6 MCA (30)
- 7 REPRISE (23)
- 8 WARNER BROS. (33)
- 9 A&M (16)



## Top Heatseeker Impact Labels

Pos. LABEL (No. Of Charted Albums)

- T1 ATLANTIC (8)
- T1 COLUMBIA (8)
- 3 EPIC (7)
- 4 REPRISE (6)
- T5 INTERSCOPE (5)
- T5 ARISTA (5)
- T5 WARNER BROS. (5)



## Top Heatseeker Impact Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- T1 EPIC (16)
- T1 WARNER BROS. (16)
- 3 ATLANTIC GROUP (11)
- 4 COLUMBIA (9)
- T5 EEG (8)
- T5 ARISTA (8)



- 10 LAFACE (8)
- 11 MAVERICK (5)
- 12 RCA (15)
- 13 RUFFHOUSE (4)
- 14 TOMMY BOY (13)
- 15 TRAUMA (2)

## COLUMBIA

## Top Billboard 200 Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 WARNER BROS. (78)
- 2 COLUMBIA (53)
- 3 ARISTA (42)
- 4 EPIC (57)
- 5 ATLANTIC GROUP (46)



## Top Billboard 200 Album Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 WEA (175)
- 2 SONY (111)
- 3 BMG (103)
- 4 UNI (93)
- 5 PGD (89)
- 6 EMD (84)
- 7 INDEPENDENTS (116)





MARIAH CAREY: No. 1 Hot 100 Artist

## Hot 100 Singles Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 MARIAH CAREY (3) Columbia
- 2 CELINE DION (2) 550 Music
- 3 LOS DEL RÍO (1) Ariola
- 4 LL COOL J (3) Def Jam
- 5 ALANIS MORISSETTE (2) Maverick
- 6 THE TONY RICH PROJECT (2) LaFace
- 7 TONI BRAXTON (2) LaFace
- 8 WHITNEY HOUSTON (3) Arista
- 9 LA BOUCHE (2) RCA
- 10 BONE THUGS-N-HARMONY (3) Ruthless
- 11 KEITH SWEAT (2) Elektra
- 12 R. KELLY (3) Jive
- 13 TRACY CHAPMAN (1) Elektra
- 14 HOOTIE & THE BLOWFISH (4) Atlantic
- 15 COOLIO (1) MCA Soundtracks
- 16 DONNA LEWIS (1) Atlantic
- 17 NATALIE MERCHANT (3) Elektra
- 18 EVERYTHING BUT THE GIRL (2) Atlantic
- 19 BRANDY (1) Arista
- 20 QUAD CITY DJ'S (1) Flavor Unit/EastWest
- 21 GIN BLOSSOMS (2) A&M
- 22 BOYZ II MEN (1) Columbia
- 23 MONICA (2) Rowdy
- 24 THE SMASHING PUMPKINS (4) Virgin
- 25 ERIC CLAPTON (1) Reprise
- 26 SWV (2) RCA
- 27 TOTAL (3) Bad Boy
- 28 JANN ARDEN (1) A&M
- 29 GOO GOO DOLLS (1) Warner Bros.
- 30 JEWEL (2) Atlantic
- 31 NO MERCY (1) Arista
- 32 DISHWALLA (1) A&M
- 33 COLLECTIVE SOUL (2) Atlantic
- 34 JOAN OSBORNE (1) Blue Gorilla
- 35 MARY J. BLIGE (1) Arista
- 36 GEORGE MICHAEL (2) DreamWorks
- 37 TLC (2) LaFace
- 38 BLUES TRAVELER (2) A&M
- 39 MADONNA (2) Maverick

- 40 DEEP BLUE SOMETHING (1) RainMaker
- 41 GROOVE THEORY (3) Epic
- 42 3T (1) MJJ
- 43 OASIS (2) Epic
- 44 DEBORAH COX (3) Arista
- 45 SEAL (1) ZTT
- 46 XSCAPE (1) Flavor Unit/EastWest
- 47 D'ANGELO (3) EMI
- 48 BUSH (3) Trauma
- 49 ACE OF BASE (2) Arista
- 50 NEW EDITION (2) MCA
- 51 THE NOTORIOUS B.I.G. (1) Bad Boy
- 52 BUSTA RHYMES (2) Elektra
- 53 JOEDECI (1) MCA
- 54 AZ YET (1) LaFace
- 55 SOPHIE B. HAWKINS (2) Columbia
- 56 KC AND JOJO (1) Death Row
- 57 2PAC (1) Death Row
- 58 KRIS KROSS (2) Ruffhouse
- 59 MELISSA ETHERIDGE (2) Island
- 60 MERRILL BAINBRIDGE (1) Universal
- 61 COLOR ME BADD (1) Giant
- 62 JOE (1) Island
- 63 ROBERT MILES (2) DeConstruction
- 64 OUTKAST (2) LaFace
- 65 L.V. (1) MCA Soundtracks
- 66 GARBAGE (2) Almo Sounds
- 67 PEARL JAM (3) Epic
- 68 BRYAN ADAMS (2) A&M
- 69 FAITH EVANS (2) Bad Boy
- 70 ADAM CLAYTON & LARRY MULLEN (1) Mother

Continued on page YE-32

hot 100  
singles

# THE YEAR in MUSIC

## CRITICS' POLL

Continued from page YE-23



### GEOFF BURPEE

Far East Bureau Chief

1. **Kid Zero Miss Malone**, "I'd Rather Belong" (SEA/MCA).
2. **Faye Wong Grumpy**, "Impatience" (Cinepoly/PolyGram).
3. **Hei Bao Hei Bao III**, "Chao Qian Zou" (JVC-Victor/Media Bank).
4. **Wolfgang Samenlin**, "Roadworthy Man" (Sony).
5. **Saturn Nine Grey**, "Liquid Love" (Life Records).
6. **Padres Made In Asia**, "Pearly Eyes" (Rock).
7. **Celestial Spirit House**, "Vietnam" (Schtung/MCA).
8. **Coco Lee**, "Love Me A Little Longer" (Sony).
9. **Colonial Cousins**, "Sa Ni Dha Pa" (Magnasound).
10. **Jacky Cheung & Ronald Cheng**, "Dilemma" (PolyGram).



### THOM DUFFY

International Deputy Editor

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

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

### CHRISTIE ELIEZER

Melbourne Correspondent

1. **Regurgitator**, "Tu Plang" (East West). Brisbane hippie-grunge collides with art in Bangkok studio.
2. **Crowded House**, "Recurring Dream" (EMI). Hits collection of A-1 songs from Neil Finn.
3. **"Tiddas"** (Id/Mercury). Aboriginal folk-pop with ace harmonies.
4. **Header**, "On High Street" (Bark/Mushroom). Fresh debut from Perth popsters.
5. **You Am I**, "Hourly Trio" (rooArt). Supreme power-pop trio evokes Carnaby Street memories.
6. **Four Hours Sleep**, "More Of Her" (White/Mushroom). One-off collection of Melbourne musicians creates varied musical palette.
7. **Underground Lovers**, "Rushall Station" (Shock). Intriguing atmospherics.
8. **Various Artists**, "Enzo" (Sony). Stunning R&B vocals.
9. **Human Nature**, "Telling Everybody" (Sony). Stunning R&B vocals.
10. **Spiderbait**, "Ivy And The Big Apple" (Polydor). Thrash to techno mix.



### EILEEN FITZPATRICK

Associate Editor, Home Video

1. **Tracy Chapman**, "New Beginning" (Elektra).
2. **Squeeze**, "Ridiculous" (A&M).
3. **The Cranberries**, "To The Faithful Departed" (Island).
4. **Finn Brothers**, "Finn Brothers" (Discovery).
5. **Cowboy Junkies**, "Lay It Down" (Geffen).
6. **Gin Blossoms**, "Congratulations I'm Sorry" (A&M).
7. **Patti Rothberg**, "Between The 1 And The 9" (EMI).
8. **"Sheryl Crow"** (A&M).
9. **Suzanne Vega**, "Nine Objects Of Desire" (A&M).
10. **Adam Sandler**, "What The Hell Happened To Me?" (Warner Bros.).



### LARRY FLICK

Dance Music/Single Reviews Editor

1. **Kristine W.**, "Land Of The Living" (Champion/ RCA). Pop stardom will soon beckon this charismatic club diva.
2. **Gloria Estefan**, "Destiny" (Epic). Afro-Cuban rhythms underline sweet pop melodies on La Glo's creative equivalent to "Graceland."
3. **Funky Green Dogs**, "Get Fired Up!" (Twisted America). An adventurous epic that sets a new standard for the house-music genre.

Continued on page YE-46

# THE YEAR **m** in **MUSIC**

## HOT 100 SINGLES

Continued from page YE-31

- 71 BODEANS (1) *Slash*
- 72 NO DOUBT (1) *Trauma*
- 73 AALIYAH (1) *Blackground*
- 74 JOHN MELLENCAMP (1) *Mercury*
- 75 112 (2) *Bad Boy*
- 76 GINUWINE (1) *550 Music*
- 77 PLANET SOUL (2) *Strictly Rhythm*
- 78 SHERYL CROW (1) *A&M*
- 79 AMBER (1) *Tommy Boy*
- 80 JANET JACKSON (1) *A&M*
- 81 RONALD ISLEY (1) *Jive*
- 82 LOST BOYZ (2) *Island*  
(1) *Universal*
- 83 MONIFAH (2) *Uptown*
- 84 METALLICA (2) *Elektra*
- 85 GHOST TOWN DJ'S (1) *So So Def*
- 86 CRUCIAL CONFLICT (1) *Pallas*
- 87 MONTELL JORDAN (2) *Def Jam*
- 88 TAKE THAT (1) *Arista*
- 89 LINA SANTIAGO (2) *Groove Nation*
- 90 FOXY BROWN (1) *Freeze/Roc-A-Fella*  
(1) *Spoiled Rotten/Def Jam*
- 91 BLACKSTREET (1) *Interscope*
- 92 DR. DRE (1) *Interscope*
- 93 THE BEATLES (2) *Apple*
- 94 ALL-4-ONE (1) *Blitz*  
(1) *Walt Disney*
- 95 FUGEES (1) *Ruffhouse*
- 96 GLORIA ESTEFAN (2) *Epic*
- 97 DEL AMITRI (1) *A&M*
- 98 CHANTAY SAVAGE (1) *RCA*
- 99 IMMATURE (2) *MCA*  
(1) *MCA Soundtracks*
- 100 DRU HILL (1) *Island*

- 10 TWISTED—Keith Sweat—Elektra
- 11 C'MON N' RIDE IT (THE TRAIN)—Quad City DJ's—QuadraSound/Big Beat
- 12 MISSING—Everything But The Girl—Atlantic
- 13 IRONIC—Alanis Morissette—Maverick
- 14 EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE)—Whitney Houston—Arista
- 15 FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU—Gin Blossoms—A&M
- 16 SITTING UP IN MY ROOM (FROM WAITING TO EXHALE)—Brandy—Arista
- 17 HOW DO U WANT IT/CALIFORNIA LOVE—2Pac (Featuring KC & JoJo)—Death Row
- 18 IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music
- 19 CHANGE THE WORLD (FROM PHENOMENON)—Eric Clapton—Reprise
- 20 HEY LOVER—LL Cool J—Def Jam
- 21 LOUNGIN—LL Cool J—Def Jam
- 22 INSENSITIVE (FROM BED OF ROSES)—Jann Arden—A&M
- 23 BE MY LOVER—La Bouche—RCA
- 24 NAME—Goo Goo Dolls—Warner Bros.
- 25 WHO WILL SAVE YOUR SOUL—Jewel—Atlantic
- 26 WHERE DO YOU GO—No Mercy—Arista
- 27 I CAN'T SLEEP BABY (IF I)—R. Kelly—Jive
- 28 COUNTING BLUE CARS—Dishwalla—A&M
- 29 YOU LEARN/YOU OUGHTA KNOW—Alanis Morissette—Maverick
- 30 ONE OF US—Joan Osborne—Blue Gorilla
- 31 WONDER—Natalie Merchant—Elektra
- 32 NOT GON' CRY (FROM WAITING TO EXHALE)—Mary J. Blige—Arista
- 33 GANGSTA'S PARADISE (FROM DANGEROUS MINDS)—Coolio Featuring L.V.—MCA Soundtracks
- 34 ONLY YOU—112 Featuring The Notorious B.I.G.—Bad Boy
- 35 DOWN LOW (NOBODY HAS TO KNOW)—R. Kelly Featuring Ronald Isley—Jive
- 36 YOU'RE THE ONE—SWV—RCA
- 37 SWEET DREAMS—La Bouche—RCA
- 38 BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT—Monica—Rowdy
- 39 BREAKFAST AT TIFFANY'S—Deep Blue Something—RainMaker
- 40 1, 2, 3, 4 (SUMPIN' NEW)—Coolio—Tommy Boy
- 41 THE WORLD I KNOW—Collective Soul—Atlantic
- 42 NO DIGGITY—BLACKstreet (Featuring Dr. Dre)—Interscope
- 43 ANYTHING—3T—MJJ
- 44 1979—The Smashing Pumpkins—Virgin
- 45 DIGGIN' ON YOU—TLC—LaFace
- 46 WHY I LOVE YOU SO MUCH/AIN'T NOBODY—Monica—Rowdy
- 47 KISSIN' YOU—Total—Bad Boy
- 48 COUNT ON ME (FROM WAITING TO EXHALE)—Whitney Houston & CeCe Winans—Arista
- 49 FANTASY—Mariah Carey—Columbia

## Hot 100 Singles

Pos. TITLE—Artist—Label

- 1 MACARENA (BAYSIDE BOYS MIX)—Los Del Rio—RCA
- 2 ONE SWEET DAY—Mariah Carey & Boyz II Men—Columbia
- 3 BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL)—Celine Dion—550 Music
- 4 NOBODY KNOWS—The Tony Rich Project—LaFace
- 5 ALWAYS BE MY BABY—Mariah Carey—Columbia
- 6 GIVE ME ONE REASON—Tracy Chapman—Elektra
- 7 THA CROSSROADS—Bone Thugs-N-Harmony—Ruthless
- 8 I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic
- 9 YOU'RE MAKIN' ME HIGH/LET IT FLOW—Toni Braxton—LaFace

- 50 TIME—Hootie & The Blowfish—Atlantic
- 51 YOU'LL SEE—Madonna—Maverick
- 52 LAST NIGHT (FROM THE NUTTY PROFESSOR)—Az Yet—LaFace
- 53 MOUTH—Merril Bainbridge—Universal
- 54 THE EARTH, THE SUN, THE RAIN—Color Me Badd—Giant
- 55 ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...)—Joe—Island
- 56 WONDERWALL—Oasis—Epic
- 57 WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW—Busta Rhymes—Elektra
- 58 TELL ME—Groove Theory—Epic
- 59 ELEVATORS (ME & YOU)—Outkast—LaFace
- 60 HOOK—Blues Traveler—A&M
- 61 DOIN IT—LL Cool J—Def Jam
- 62 FASTLOVE—George Michael—DreamWorks
- 63 TOUCH ME TEASE ME (FROM THE NUTTY PROFESSOR)—Case Featuring Foxy Brown—Spoiled Rotten/Def Jam
- 64 TONITE'S THA NIGHT—Kris Kross—Ruffhouse
- 65 CHILDREN—Robert Miles—DeConstruction
- 66 THEME FROM MISSION: IMPOSSIBLE—Adam Clayton & Larry Mullen—Mother
- 67 CLOSER TO FREE (FROM PARTY OF FIVE)—Bodeans—Slash
- 68 JUST A GIRL—No Doubt—Trauma
- 69 IF YOUR GIRL ONLY KNEW—Aaliyah—Blackground
- 70 LADY—D'Angelo—EMI
- 71 KEY WEST INTERMEZZO (I SAW YOU FIRST)—John Mellencamp—Mercury
- 72 PONY—Ginuwine—550 Music
- 73 NOBODY—Keith Sweat Featuring Athena Cage—Elektra
- 74 OLD MAN & ME (WHEN I GET TO HEAVEN)—Hootie & The Blowfish—Atlantic

- 75 IF IT MAKES YOU HAPPY—Sheryl Crow—A&M
- 76 AS I LAY ME DOWN—Sophie B. Hawkins—Columbia
- 77 KEEP ON, KEEPIN' ON (FROM SUNSET PARK)—MC Lyte Featuring Xscape—Flavor Unit/EastWest
- 78 JEALOUSY—Natalie Merchant—Elektra
- 79 I WANT TO COME OVER—Melissa Etheridge—Island
- 80 WHO DO U LOVE—Deborah Cox—Arista
- 81 UN-BREAK MY HEART—Toni Braxton—LaFace
- 82 THIS IS YOUR NIGHT—Amber—Tommy Boy
- 83 YOU REMIND ME OF SOMETHING—R. Kelly—Jive
- 84 RUNAWAY—Janet Jackson—A&M
- 85 SET U FREE—Planet Soul—Strictly Rhythm
- 86 HIT ME OFF—New Edition—MCA
- 87 NO ONE ELSE—Total—Bad Boy
- 88 MY BOO—Ghost Town DJ's—So So Def
- 89 GET MONEY—Junior M.A.F.I.A. Featuring The Notorious B.I.G.—Undeas/Big Beat
- 90 THAT GIRL—Maxi Priest Featuring Shaggy—Virgin
- 91 PO PIMP—Do Or Die (Featuring Twista)—Rap-A-Lot/Noo Trybe
- 92 UNTIL IT SLEEPS—Metallica—Elektra
- 93 HAY—Crucial Conflict—Pallas
- 94 BEAUTIFUL LIFE—Ace Of Base—Arista
- 95 BACK FOR GOOD—Take That—Arista
- 96 I GOT ID/LONG ROAD—Pearl Jam—Epic
- 97 SOON AS I GET HOME—Faith Evans—Bad Boy
- 98 MACARENA—Los Del Rio—Ariola
- 99 ONLY WANNA BE WITH YOU—Hootie & The Blowfish—Atlantic
- 100 DON'T CRY—Seal—ZTT



LOS DEL RÍO: "Macarena (Bayside Boys Mix)" is the No. 1 Hot 100 Single.

hot 100  
Singles

# ASCAP, Again!

**7** of the top 10 adult contemporary

**8** of the top 10 hot 100 singles

**8** of the top 10 hot R&B singles

**6** of the top 10 hot country singles and tracks



ASCAP

AMERICAN SOCIETY of COMPOSERS, AUTHORS and PUBLISHERS

e-mail address: [info@ascap.com](mailto:info@ascap.com)

worldwide web: <http://www.ascap.com>

Rankings based on Billboard's 1996 year-end chart.

# THE YEAR **m** in **MUSIC**



LOS DEL RÍO: No. 1 Hot 100 Duo

- 9 BRANDY (1) Arista  
(1) Atlantic  
(1) EastWest
- 10 MONICA (2) Rowdy

## Hot 100 Singles Artists - Male

Pos. ARTIST (No. Of Charted Singles) Label

- 1 LL COOL J (3) Def Jam  
(1) Epic
- 2 THE TONY RICH PROJECT (2) LaFace
- 3 KEITH SWEAT (2) Elektra
- 4 R. KELLY (3) Jive
- 5 COOLIO (1) MCA Soundtracks  
(3) Tommy Boy
- 6 ERIC CLAPTON (1) Reprise
- 7 GEORGE MICHAEL (2) DreamWorks
- 8 SEAL (1) ZTT  
(1) ZTT/Sire
- 9 D'ANGELO (3) EMI
- 10 THE NOTORIOUS B.I.G. (1) Bad Boy  
(1) Undeas/Big Beat



LL COOL J: No. 1 Hot 100 Male Artist

- 3 COLUMBIA (16)
- 4 ELEKTRA (15)
- 5 LAFACE (17)
- 6 RCA (7)
- 7 A&M (15)
- 8 550 MUSIC (4)
- 9 DEF JAM (13)
- 10 EPIC (15)
- 11 MAVERICK (5)
- 12 BAD BOY (7)
- 13 JIVE (4)
- 14 RUTHLESS (6)
- 15 MCA (10)

## Hot 100 Singles Artists - Duo/Group

Pos. ARTIST (No. Of Charted Singles) Label

- 1 LOS DEL RÍO (1) Ariola  
(1) RCA
- 2 LA BOUCHE (2) RCA
- 3 BONE THUGS-N-HARMONY (3) Ruthless
- 4 HOOTIE & THE BLOWFISH (4) Atlantic
- 5 EVERYTHING BUT THE GIRL (2) Atlantic
- 6 QUAD CITY DJ'S (1) Flavor Unit/EastWest  
(1) QuadraSound/Big Beat
- 7 BOYZ II MEN (1) Columbia  
(2) Motown
- 8 THE SMASHING PUMPKINS (4) Virgin
- 9 SWV (2) RCA
- 10 TOTAL (3) Bad Boy

## Hot 100 Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 ARISTA (18)
- 2 ATLANTIC (17)

**ARISTA**



MARIAH CAREY: No. 1 Hot 100 Female Artist

hot 100  
singles

## Hot 100 Singles Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 ARISTA (47)
- 2 ATLANTIC (31)
- 3 COLUMBIA (25)
- 4 EEG (27)
- 5 RCA (15)

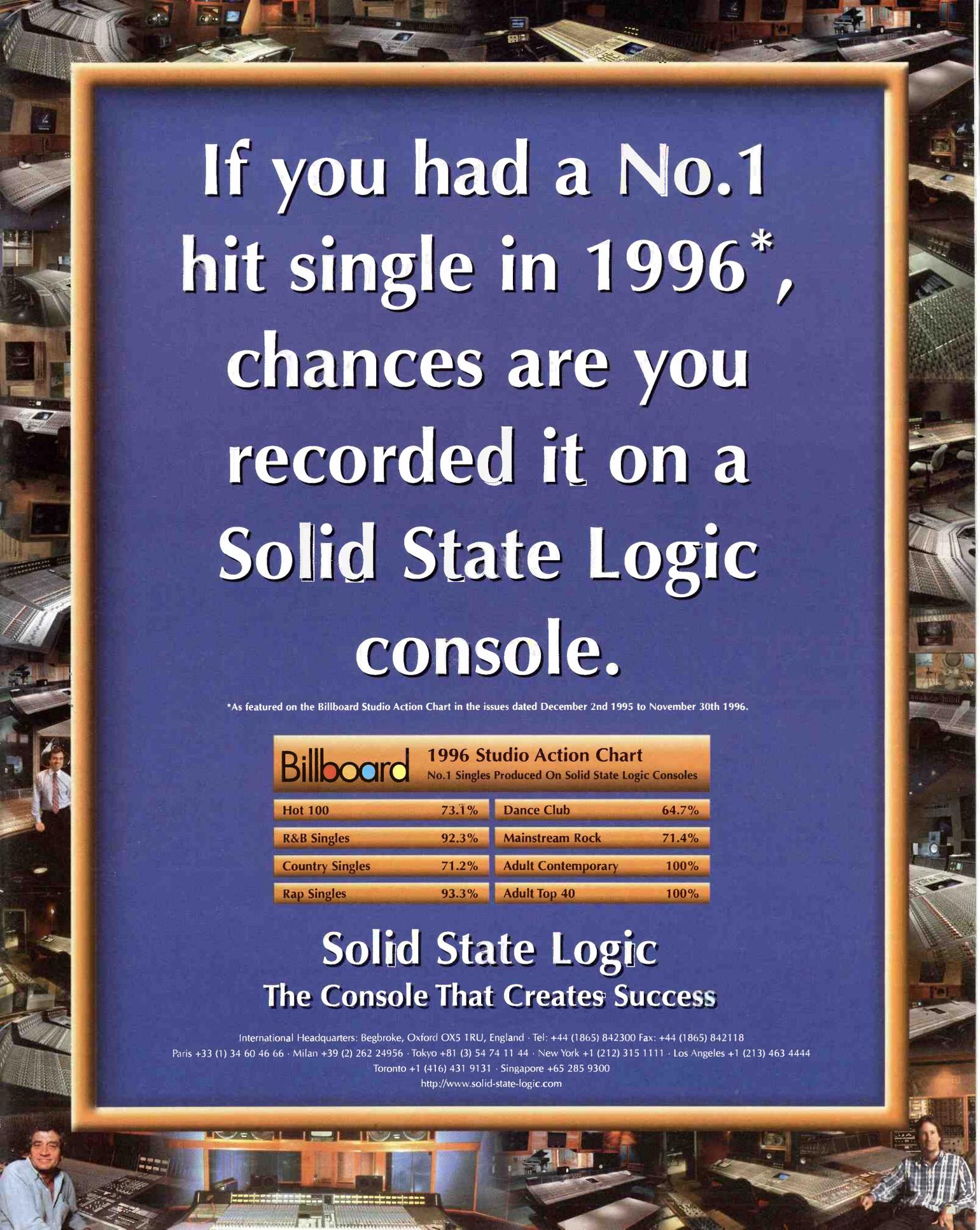
## Hot 100 Singles Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 BABYFACE (14)
- 2 DAVID FOSTER (8)
- 3 DON GEHMAN (5)
- 4 MARIAH CAREY (3)
- 5 JERMAINE DUPRI (7)
- 6 R. KELLY (5)
- 7 GLEN BALLARD (2)
- 8 TONY RICH (2)
- 9 RASHAD SMITH (4)
- 10 D.J. U-NEEK (3)
- 11 NATALIE MERCHANT (3)
- 12 BRYCE P. WILSON (4)
- 13 WALTER AFANASIEFF (2)
- T14 MIKE TRIAY (1)
- T14 CARLOS A. DE YARZA (1)
- 16 RED HOT LOVER TONE (4)
- 17 KEITH SWEAT (2)
- 18 JIM STEINMAN (1)
- 19 ED CHERNEY (1)
- 20 SEAN PUFFY COMBS (8)
- 21 LOU GIORDANO (1)
- 22 BEN KEITH (2)
- 23 AME (1)
- 24 TIMBALAND (2)
- 25 DOUG RASHEED (2)



BABYFACE: No. 1 Hot 100 Producer



# If you had a No.1 hit single in 1996\*, chances are you recorded it on a Solid State Logic console.

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

Billboard		1996 Studio Action Chart	
No.1 Singles Produced On Solid State Logic Consoles			
Hot 100	73.1%	Dance Club	64.7%
R&B Singles	92.3%	Mainstream Rock	71.4%
Country Singles	71.2%	Adult Contemporary	100%
Rap Singles	93.3%	Adult Top 40	100%

## Solid State Logic

### The Console That Creates Success

International Headquarters: Begbroke, Oxford OX5 1RU, England · Tel: +44 (1865) 842300 Fax: +44 (1865) 842118  
Paris +33 (1) 34 60 46 66 · Milan +39 (2) 262 24956 · Tokyo +81 (3) 54 74 11 44 · New York +1 (212) 315 1111 · Los Angeles +1 (213) 463 4444  
Toronto +1 (416) 431 9131 · Singapore +65 285 9300  
<http://www.solid-state-logic.com>

# THE YEAR **m** in **MUSIC**

## Hot 100 Singles Sales

Pos. TITLE—Artist—Label

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



LOS DEL RÍO: "Macarena (Bayside Boys Mix)" is the No. 1 Hot 100 Single (Sales).

- 34 **CHANGE THE WORLD**—Eric Clapton—Reprise
- 35 **TONITE'S THA NIGHT**—Kris Kross—So So Def
- 36 **IRONIC**—Alanis Morissette—Maverick
- 37 **DOIN IT**—LL Cool J—Def Jam
- 38 **WHERE DO YOU GO**—No Mercy—Arista
- 39 **ANYTHING**—3T—MJJ
- 40 **TOUCH ME TEASE ME**—Case Featuring Foxy Brown—Spoiled Rotten/Def Jam
- 41 **BE MY LOVER**—La Bouche—RCA
- 42 **HIT ME OFF**—New Edition—MCA
- 43 **NOBODY**—Keith Sweat Featuring Athena Cage—Elektra
- 44 **ONE OF US**—Joan Osborne—Blue Gorilla
- 45 **KEEP ON, KEEPIN' ON**—MC Lyte Featuring Xscape—Flavor Unit/EastWest
- 46 **MACARENA**—Los Del Río—Ariola
- 47 **PONY**—Ginuwine—550 Music
- 48 **IF YOUR GIRL ONLY KNEW**—Aaliyah—Blackground
- 49 **PO PIMP**—Do Or Die (Featuring Twista)—Rap-A-Lot/Noo Trybe
- 50 **GET MONEY**—Junior M.A.F.I.A. Featuring The Notorious B.I.G.—Undeas/Big Beat
- 51 **HAY**—Crucial Conflict—Pallas
- 52 **LADY**—D'Angelo—EMI
- 53 **DIGGIN' ON YOU**—TLC—LaFace
- 54 **THEME FROM MISSION: IMPOSSIBLE**—Adam Clayton & Larry Mullen—Mother

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



MARIAH CAREY: "Always Be My Baby" is the No. 1 Hot 100 Single (Airplay).

- 73 **USE YOUR HEART**—SWV—RCA
- 74 **IT'S ALL THE WAY LIVE (NOW)**—Coolio—Tommy Boy
- 75 **YOU'LL SEE**—Madonna—Maverick

## Hot 100 Singles Airplay

Pos. TITLE—Artist—Label

- 1 **ALWAYS BE MY BABY**—Mariah Carey—Columbia
- 2 **BECAUSE YOU LOVED ME**—Celine Dion—550 Music
- 3 **MISSING**—Everything But The Girl—Atlantic
- 4 **NOBODY KNOWS**—The Tony Rich Project—LaFace
- 5 **IRONIC**—Alanis Morissette—Maverick
- 6 **I LOVE YOU ALWAYS FOREVER**—Donna Lewis—Atlantic
- 7 **ONE SWEET DAY**—Mariah Carey & Boyz II Men—Columbia
- 8 **GIVE ME ONE REASON**—Tracy Chapman—Elektra
- 9 **YOU LEARN**—Alanis Morissette—Maverick
- 10 **KILLING ME SOFTLY**—Fugees—Ruffhouse
- 11 **NAME**—Goo Goo Dolls—Warner Bros.

- 12 **CHANGE THE WORLD**—Eric Clapton—Reprise
- 13 **FOLLOW YOU DOWN**—Gin Blossoms—A&M
- 14 **WONDER**—Natalie Merchant—Elektra
- 15 **WHO WILL SAVE YOUR SOUL**—Jewel—Atlantic
- 16 **COUNTING BLUE CARS**—Dishwalla—A&M
- 17 **INSENSITIVE**—Jann Arden—A&M
- 18 **TIL I HEAR IT FROM YOU**—Gin Blossoms—A&M
- 19 **YOU'RE MAKIN' ME HIGH**—Toni Braxton—LaFace
- 20 **IT'S ALL COMING BACK TO ME NOW**—Celine Dion—550 Music
- 21 **SITTIN' UP IN MY ROOM**—Brandy—Arista
- 22 **BE MY LOVER**—La Bouche—RCA
- 23 **THE WORLD I KNOW**—Collective Soul—Atlantic
- 24 **1979**—The Smashing Pumpkins—Virgin
- 25 **C'MON N' RIDE IT (THE TRAIN)**—Quad City DJ's—QuadraSound/Big Beat
- 26 **WHERE DO YOU GO**—No Mercy—Arista
- 27 **TIME**—Hootie & The Blowfish—Atlantic
- 28 **BREAKFAST AT TIFFANY'S**—Deep Blue Something—RainMaker
- 29 **TWISTED**—Keith Sweat—Elektra
- 30 **SWEET DREAMS**—La Bouche—RCA
- 31 **EXHALE (SHOOP SHOOP)**—Whitney Houston—Arista
- 32 **MACARENA (BAYSIDE BOYS MIX)**—Los Del Río—RCA
- 33 **ONE OF US**—Joan Osborne—Blue Gorilla
- 34 **HEAD OVER FEET**—Alanis Morissette—Maverick
- 35 **CLOSER TO FREE**—Bodeans—Slash
- 36 **WONDERWALL**—Oasis—Epic
- 37 **FANTASY**—Mariah Carey—Columbia
- 38 **EVERYTHING FALLS APART**—dog's eye view—Columbia
- 39 **AS I LAY ME DOWN**—Sophie B. Hawkins—Columbia
- 40 **STANDING OUTSIDE A BROKEN PHONE BOOTH WITH MONEY IN MY HAND**—Primitive Radio Gods—Ergo
- 41 **THA CROSSROADS**—Bone Thugs-N-Harmony—Ruthless
- 42 **SPIDERWEBS**—No Doubt—Trauma
- 43 **JEALOUSY**—Natalie Merchant—Elektra
- 44 **MY BOO**—Ghost Town DJ's—So So Def
- 45 **DON'T CRY**—Seal—ZTT
- 46 **TELL ME**—Groove Theory—Epic
- 47 **HOOK**—Blues Traveler—A&M
- 48 **OLD MAN & ME (WHEN I GET TO HEAVEN)**—Hootie & The Blowfish—Atlantic
- 49 **I CAN'T SLEEP BABY (IF I)**—R. Kelly—Jive
- 50 **CHAMPAGNE SUPPERNOVA**—Oasis—Epic
- 51 **FOREVER**—Mariah Carey—Columbia
- 52 **THE EARTH, THE SUN, THE RAIN**—Color Me Badd—Giant
- 53 **YOU'LL SEE**—Madonna—Maverick
- 54 **I WANT TO COME OVER**—Melissa Etheridge—Island
- 55 **ONLY WANNA BE WITH YOU**—Hootie & The Blowfish—Atlantic
- 56 **THIS IS YOUR NIGHT**—Amber—Tommy Boy
- 57 **HEY LOVER**—LL Cool J—Def Jam
- 58 **MOUTH**—Merril Bainbridge—Universal
- 59 **GLYCERINE**—Bush—Trauma
- 60 **ANYTHING**—3T—MJJ
- 61 **DIGGIN' ON YOU**—TLC—LaFace
- 62 **ROLL TO ME**—Del Amitri—A&M
- 63 **JUST A GIRL**—No Doubt—Trauma
- 64 **SANTA MONICA (WATCH THE WORLD DIE)**—Everclear—Tim Kerr
- 65 **BIG ME**—Foo Fighters—Roswell
- 66 **NOT GON' CRY**—Mary J. Blige—Arista
- 67 **IF IT MAKES YOU HAPPY**—Sheryl Crow—A&M
- 68 **CALIFORNIA LOVE**—2Pac (Featuring Dr. Dre And R. Troutman)—Death Row
- 69 **BEFORE YOU WALK OUT OF MY LIFE**—Monica—Rowdy
- 70 **CARNIVAL**—Natalie Merchant—Elektra
- 71 **KEY WEST INTERMEZZO (I SAW YOU FIRST)**—John Mellencamp—Mercury
- 72 **KISS FROM A ROSE**—Seal—ZTT/Sire
- 73 **FREE TO DECIDE**—The Cranberries—Island
- 74 **1, 2, 3, 4 (SUMPIN' NEW)**—Coolio—Tommy Boy
- 75 **LOUNGIN'**—LL Cool J—Def Jam

hot 100  
singles

# Starstruck STUDIOS

Proudly Presents:  
**The Gallery  
&  
The Pond**



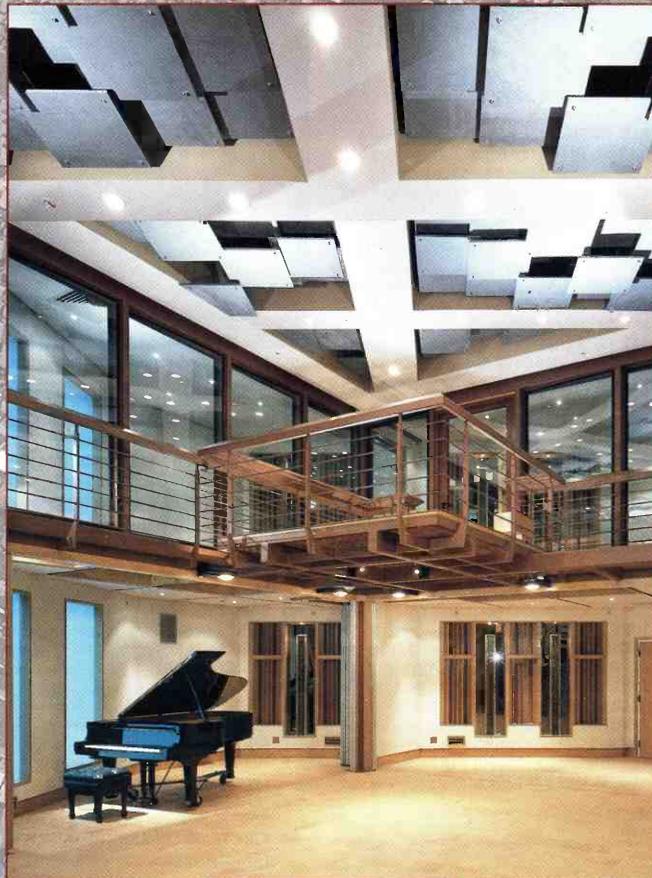
The Pond  
Cherry Room



The Pond  
Slate Room



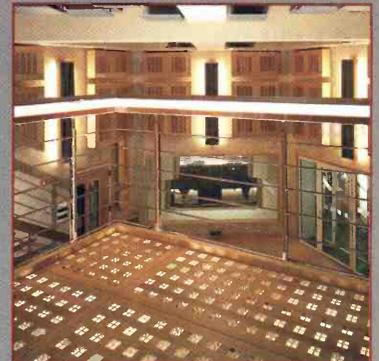
The Gallery Control Room  
Diffusion Wall



The Gallery



The Gallery 2nd Floor  
Isolation Booths with glass flooring



The Gallery  
View from balcony



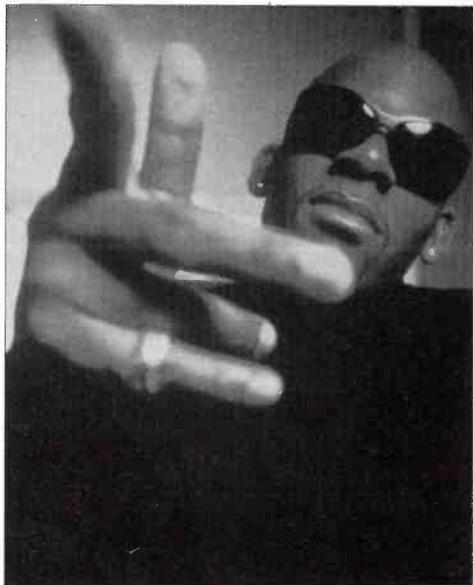
The Gallery Control Room

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

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

48 track "Disk Track" available

# THE YEAR **in** MUSIC



R. KELLY: No. 1 R&B Artist and No. 1 R&B Male Artist

## Top R&B Artists

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

- 1 R. KELLY (5) Jive
- 2 LL COOL J (5) Def Jam  
(1) Epic
- 3 MONICA (3) Rowdy
- 4 MARIAH CAREY (5) Columbia
- 5 D'ANGELO (5) EMI
- 6 BONE THUGS-N-HARMONY (5) Ruthless
- 7 2PAC/MAKAVELI (2) Death Row  
(1) Death Row/Interscope  
(2) Interscope
- 8 TOTAL (4) Bad Boy
- 9 TONI BRAXTON (3) LaFace
- 10 KEITH SWEAT (3) Elektra
- 11 FAITH EVANS (5) Bad Boy  
(1) Motown  
(1) Rap-A-Lot/Noo Trybe
- 12 FUGEES (2) Ruffhouse
- 13 JODECI (3) MCA
- 14 SWV (3) RCA
- 15 SOLO (4) Perspective
- 16 XSCAPE (1) Flavor Unit/EastWest  
(2) So So Def
- 17 BRANDY (1) Arista  
(2) Atlantic  
(1) EastWest
- 18 QUINCY JONES (3) Qwest
- 19 MONIFAH (3) Uptown
- 20 MAXWELL (3) Columbia
- 21 THE ISLEY BROTHERS (1) Island  
(1) Legacy  
(2) T-Neck
- 22 THE TONY RICH PROJECT (4) LaFace
- 23 GOODIE MOB (4) LaFace
- 24 COOLIO (1) MCA Soundtracks  
(4) Tommy Boy

- 25 KIRK FRANKLIN AND THE FAMILY  
(2) Gospo Centric
- 26 KRIS KROSS (3) Ruffhouse
- 27 GROOVE THEORY (4) Epic
- 28 WHITNEY HOUSTON (3) Arista
- 29 NAS (3) Columbia
- 30 THA DOGG POUND (1) Death Row  
(1) Death Row/Interscope
- 31 BUSTA RHYMES (3) Elektra
- 32 IMMATURE (4) MCA  
(1) MCA Soundtracks
- 33 LOST BOYZ (1) Island  
(2) Universal  
(1) Uptown
- 34 TLC (3) LaFace
- 35 JOE (1) Island
- 36 BOYZ II MEN (1) Columbia  
(4) Motown
- 37 NEW EDITION (3) MCA
- 38 MARY J. BLIGE (1) Arista  
(1) MCA  
(1) Uptown
- 39 DEBORAH COX (4) Arista
- 40 THE NOTORIOUS B.I.G. (3) Bad Boy  
(1) Undeas/Big Beat
- 41 OUTKAST (3) LaFace
- 42 AALIYAH (2) Blackground  
(1) Undeas/Big Beat
- 43 JAY-Z (3) Freeze/Roc-A-Fella
- 44 112 (3) Bad Boy
- 45 CHANTAY SAVAGE (2) RCA
- 46 CRUCIAL CONFLICT (2) Pallas
- 47 JUNIOR M.A.F.I.A. (4) Undeas/Big Beat
- 48 QUAD CITY DJ'S (1) Flavor Unit/EastWest  
(2) QuadraSound/Big Beat
- 49 SILK (3) Elektra
- 50 THE CLICK (3) Sick Wid' It

## Top New R&B Artists

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

- 1 TOTAL (4) Bad Boy
- 2 FAITH EVANS (5) Bad Boy  
(1) Motown  
(1) Rap-A-Lot/Noo Trybe
- 3 SOLO (4) Perspective
- 4 MONIFAH (3) Uptown
- 5 MAXWELL (3) Columbia
- 6 THE TONY RICH PROJECT (4) LaFace
- 7 GOODIE MOB (4) LaFace



MONICA: No. 1 R&B Female Artist



TOTAL: No. 1 New R&B Artists



BONE THUGS-N-HARMONY: No. 1 R&B Group

- 8 GROOVE THEORY (4) Epic
- 9 THA DOGG POUND (1) Death Row  
(1) Death Row/Interscope
- 10 BUSTA RHYMES (3) Elektra

## Top R&B Artists - Duo/Group

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

- 1 BONE THUGS-N-HARMONY (5) Ruthless
- 2 TOTAL (4) Bad Boy
- 3 FUGEES (2) Ruffhouse
- 4 JODECI (3) MCA
- 5 SWV (3) RCA
- 6 SOLO (4) Perspective
- 7 XSCAPE (1) Flavor Unit/EastWest  
(2) So So Def
- 8 THE ISLEY BROTHERS (1) Island  
(1) Legacy  
(2) T-Neck
- 9 GOODIE MOB (4) LaFace
- 10 KIRK FRANKLIN AND THE FAMILY  
(2) Gospo Centric

## Top R&B Artists - Female

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

- 1 MONICA (3) Rowdy
- 2 MARIAH CAREY (5) Columbia
- 3 TONI BRAXTON (3) LaFace
- 4 FAITH EVANS (5) Bad Boy  
(1) Motown  
(1) Rap-A-Lot/Noo Trybe
- 5 BRANDY (1) Arista  
(2) Atlantic  
(1) EastWest
- 6 MONIFAH (3) Uptown
- 7 WHITNEY HOUSTON (3) Arista
- 8 MARY J. BLIGE (1) Arista  
(1) MCA  
(1) Uptown

- 9 DEBORAH COX (4) Arista
- 10 AALIYAH (2) Blackground  
(1) Undeas/Big Beat

## Top R&B Artists - Male

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

- 1 R. KELLY (5) Jive
- 2 LL COOL J (5) Def Jam  
(1) Epic
- 3 D'ANGELO (5) EMI
- 4 2PAC/MAKAVELI (2) Death Row  
(1) Death Row/Interscope  
(2) Interscope
- 5 KEITH SWEAT (3) Elektra
- 6 QUINCY JONES (3) Qwest
- 7 MAXWELL (3) Columbia
- 8 THE TONY RICH PROJECT (4) LaFace
- 9 COOLIO (1) MCA Soundtracks  
(4) Tommy Boy
- 10 NAS (3) Columbia

## Top R&B Labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 LAFACE (28)
- 2 COLUMBIA (24)
- 3 ARISTA (15)
- 4 DEF JAM (37)
- 5 BAD BOY (14)
- 6 JIVE (15)
- 7 MCA (24)
- 8 ELEKTRA (14)
- 9 EASTWEST (29)
- 10 RUFFHOUSE (10)
- 11 RUTHLESS (12)
- 12 ISLAND (12)
- 13 ROWDY (10)
- 14 INTERSCOPE (12)
- 15 EMI (12)



## Top R&B Marketing Labels

Pos. MARKETING LABEL (No. Of Charted Singles & Albums)

- 1 ARISTA (66)
- 2 COLUMBIA (45)
- 3 EEG (43)
- 4 JIVE (29)
- 5 MERCURY (42)



Top R&B Album Artists

Top R&B Albums

# THE YEAR in MUSIC

Pos. ARTIST (No. Of Charted Albums) Label

Pos. TITLE—Artist—Label

- 1 2PAC/MAKAVELI (1) *Death Row*  
(1) *Death Row/Interscope*  
(1) *Interscope*
- 2 FUGEES (1) *Ruffhouse*
- 3 R. KELLY (2) *Jive*
- 4 NAS (1) *Columbia*
- 5 KEITH SWEAT (1) *Elektra*
- 6 MARIAH CAREY (2) *Columbia*
- 7 BONE THUGS-N-HARMONY (2) *Ruthless*
- 8 TONI BRAXTON (1) *LaFace*
- 9 LL COOL J (2) *Def Jam*
- 10 D'ANGELO (1) *EMI*
- 11 THE ISLEY BROTHERS (1) *Legacy*  
(1) *T-Neck*
- 12 TOO SHORT (1) *Dangerous*
- 13 KIRK FRANKLIN AND THE FAMILY  
(2) *Gospo Centric*
- 14 GETO BOYS (1) *Rap-A-Lot/Noo Trybe*
- 15 THA DOGG POUND (1) *Death Row/Interscope*
- 16 BLACKSTREET (1) *Interscope*
- 17 OUTKAST (1) *LaFace*
- 18 QUINCY JONES (1) *Qwest*
- 19 NEW EDITION (1) *MCA*
- 20 MONICA (1) *Rowdy*
- 21 BUSTA RHYMES (1) *Elektra*
- 22 MAXWELL (1) *Columbia*
- 23 LOST BOYZ (1) *Universal*
- 24 TOTAL (1) *Bad Boy*
- 25 SOLO (1) *Perspective*
- 26 JAY-Z (1) *Freeze/Roc-A-Fella*
- 27 A TRIBE CALLED QUEST (1) *Jive*
- 28 SWV (1) *RCA*
- 29 LUTHER VANDROSS (2) *LV*
- 30 MASTER P (1) *No Limit*
- 31 SNOOP DOGGY DOGG (1) *Death Row*  
(1) *Death Row/Interscope*
- 32 GOODIE MOB (1) *LaFace*
- 33 EAZY-E (2) *Ruthless*
- 34 FAITH EVANS (1) *Bad Boy*
- 35 XSCAPE (1) *So So Def*
- 36 COOLIO (1) *Tommy Boy*
- 37 KRIS KROSS (1) *Ruffhouse*
- 38 CRUCIAL CONFLICT (1) *Pallas*
- 39 UGK (1) *Jive*
- 40 EIGHTBALL & MJG (1) *Suave House*
- 41 GENIUS/GZA (1) *Geffen*
- 42 WESTSIDE CONNECTION (1) *Lench Mob*
- 43 GHOSTFACE KILLAH (1) *Razor Sharp/Epic Street*
- 44 TLC (1) *LaFace*
- 45 DO OR DIE (1) *Rap-A-Lot/Noo Trybe*
- 46 CELLY CEL (1) *Sick Wid' It*
- 47 THE CLICK (1) *Sick Wid' It*
- 48 JODECI (1) *MCA*
- 49 CYPRESS HILL (2) *Ruffhouse*
- 50 JOHNNIE TAYLOR (1) *Malaco*

- 1 THE SCORE—Fugees—Ruffhouse
- 2 WAITING TO EXHALE—Soundtrack—Arista
- 3 ALL EYEZ ON ME—2Pac—Death Row/Interscope
- 4 R. KELLY—R. Kelly—Jive
- 5 IT WAS WRITTEN—NAS—Columbia
- 6 KEITH SWEAT—Keith Sweat—Elektra
- 7 DAYDREAM—Mariah Carey—Columbia
- 8 THE DON KILLUMINATI: THE 7 DAY THEORY—Makaveli—Death Row
- 9 SECRETS—Toni Braxton—LaFace
- 10 E. 1999 ETERNAL—Bone Thugs-N-Harmony—Ruthless
- 11 MR. SMITH—LL Cool J—Def Jam
- 12 BROWN SUGAR—D'Angelo—EMI
- 13 MISSION TO PLEASE—The Isley Brothers—T-Neck
- 14 GETTIN' IT (ALBUM NUMBER TEN)—Too Short—Dangerous
- 15 THE RESURRECTION—Geto Boys—Rap-A-Lot/Noo Trybe
- 16 DOGG FOOD—Tha Dogg Pound—Death Row/Interscope
- 17 ANOTHER LEVEL—BLACKstreet—Interscope
- 18 THE NUTTY PROFESSOR—Soundtrack—Def Jam
- 19 ATLIENS—Outkast—LaFace
- 20 Q'S JOOK JOINT—Quincy Jones—Qwest
- 21 HOME AGAIN—New Edition—MCA
- 22 MISS THANG—Monica—Rowdy
- 23 THE COMING—Busta Rhymes—Elektra
- 24 MAXWELL'S URBAN HANG SUITE—Maxwell—Columbia
- 25 WHATCHA LOOKIN' 4—Kirk Franklin And The Family—Gospo Centric
- 26 LEGAL DRUG MONEY—Lost Boyz—Universal
- 27 TOTAL—Total—Bad Boy
- 28 SOLO—Solo—Perspective
- 29 SUNSET PARK—Soundtrack—Flavor Unit/EastWest
- 30 REASONABLE DOUBT—Jay-Z—Freeze/Roc-A-Fella
- 31 BEATS, RHYMES AND LIFE—A Tribe Called Quest—Jive
- 32 NEW BEGINNING—SWV—RCA
- 33 A THIN LINE BETWEEN LOVE & HATE—Soundtrack—Jac-Mac
- 34 ICE CREAM MAN—Master P—No Limit
- 35 SOUL FOOD—Goodie Mob—LaFace
- 36 THA DOGGFATHER—Snoop Doggy Dogg—Death Row
- 37 SO SO DEF BASS ALL-STAR—Various Artists—So So Def
- 38 DON'T BE A MENACE TO SOUTH CENTRAL...—Soundtrack—Island
- 39 FAITH—Faith Evans—Bad Boy
- 40 SET IT OFF—Soundtrack—EastWest
- 41 OFF THE HOOK—Xscape—So So Def
- 42 GANGSTA'S PARADISE—Coolio—Tommy Boy
- 43 YOUNG, RICH AND DANGEROUS—Kris Kross—Ruffhouse
- 44 THE FINAL TIC—Crucial Conflict—Pallas
- 45 RIDIN' DIRTY—UGK—Jive
- 46 ON TOP OF THE WORLD—Eightball & MJG—Suave House
- 47 LIQUID SWORDS—Genius/GZA—Geffen
- 48 BOW DOWN—Westside Connection—Lench Mob
- 49 FATHER AND SON—Gerald Levert & Eddie Levert, Sr.—EastWest
- 50 IRONMAN—Ghostface Killah—Razor Sharp/Epic Street
- 51 CRAZYSEXYCOOL—TLC—LaFace
- 52 PICTURE THIS—Do Or Die—Rap-A-Lot/Noo Trybe
- 53 KILLA KALI—Celly Cel—Sick Wid' It
- 54 GAME RELATED—The Click—Sick Wid' It
- 55 THE SHOW, THE AFTER PARTY, THE HOTEL—Jodeci—MCA
- 56 GOOD LOVE!—Johnnie Taylor—Malaco
- 57 STR8 OFF THA STREETZ OF MUTHAFU\*\*IN COMPTON—Eazy-E—Ruthless
- 58 MIND OF MYSTIKAL—Mystikal—Big Boy
- 59 WORDS—The Tony Rich Project—LaFace
- 60 ONE IN A MILLION—Aaliyah—Blackground
- 61 YOUR SECRET LOVE—Luther Vandross—LV
- 62 MOODS...MOMENTS—Monifah—Uptown
- 63 WE GOT IT—Immature—MCA



FUGEES: "The Score" is the No. 1 R&B Album.

- 64 112—112—Bad Boy
- 65 ME AGAINST THE WORLD—2Pac—Interscope
- 66 THA HALL OF GAME—E-40—Sick Wid' It
- 67 DEATH TREATZ—MC Eiht Featuring CMW—Epic Street
- 68 FUNKMASTER FLEX: 60 MINUTES OF FUNK—Various Artists—Loud
- 69 HIGH SCHOOL HIGH—Soundtrack—Big Beat
- 70 NOCTURNAL—Heltah Skeltah—Duck Down
- 71 1990 SICK—Spice 1—Jive
- 72 CONSPIRACY—Junior M.A.F.I.A.—Undeas/Big Beat
- 73 GREATEST HITS—Al Green—The Right Stuff
- 74 STAKES IS HIGH—De La Soul—Tommy Boy
- 75 DEAD PRESIDENTS—Soundtrack—Underworld
- 76 FAMILY SCRIPTURES—Mo Thugs—Mo Thugs
- 77 SILK—Silk—Elektra
- 78 KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric
- 79 CYPRESS HILL III (TEMPLE OF BOOM)—Cypress Hill—Ruffhouse
- 80 THE DAY—Babyface—Epic
- 81 THIS IS CHRISTMAS—Luther Vandross—LV
- 82 GROOVE THEORY—Groove Theory—Epic
- 83 WICKED WAYZ—Mr. Mike—Suave House
- 84 THE MOMENT—Kenny G—Arista
- 85 UNCLE LUKE—Luke—Luther Campbell
- 86 THE BEST OF SADE—Sade—Epic
- 87 ILLADELPH HALFLIFE—The Roots—DGC
- 88 DESIGN OF A DECADE 1986/1996—Janet Jackson—A&M
- 89 I REFUSE TO BE LONELY—Phyllis Hyman—PIR
- 90 THE OTHER SIDE OF THE LAW—Facemob—Interface/Rap-A-Lot
- 91 I'M HERE FOR YOU—Ann Nesby—Perspective
- 92 GET ON UP AND DANCE—Quad City DJ's—QuadraSound/Big Beat
- 93 I REMEMBER YOU—Brian McKnight—Mercury
- 94 (LET ME CLEAR MY THROAT)—DJ Kool—CLR
- 95 THE REMIX COLLECTION—Boyz II Men—Motown
- 96 THE SHOCKER—Silkk—No Limit
- 97 DOWN SOUTH HUSTLERS—Various Artists—No Limit
- 98 KENNY LATTIMORE—Kenny Lattimore—Columbia
- 99 MY HEART—Donell Jones—LaFace
- 100 MOODS—Will Downing—Mercury



Top R&B Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 ARISTA (22)
- 2 COLUMBIA (18)
- 3 JIVE (18)
- 4 ISLAND (16)
- 5 PRIORITY (29)



Top R&B Album Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

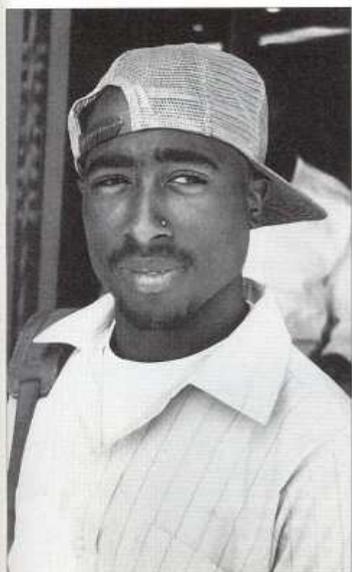
- 1 BMG (54)
- 2 INDEPENDENTS (106)
- 3 SONY (37)
- 4 PGD (48)
- 5 WEA (63)
- 6 UNI (30)
- 7 EMD (33)



Top R&B Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 RUFFHOUSE (4)
- 2 JIVE (8)
- 3 COLUMBIA (8)
- 4 DEATH ROW (6)



2PAC: No. 1 R&B Album Artist

# THE YEAR **in** MUSIC

## Hot R&B Singles Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 LL COOL J (3) Def Jam  
(1) Epic
- 2 MONICA (2) Rowdy
- 3 R. KELLY (3) Jive
- 4 TOTAL (3) Bad Boy
- 5 TONI BRAXTON (2) LaFace
- 6 MARIAH CAREY (3) Columbia
- 7 D'ANGELO (4) EMI
- 8 WHITNEY HOUSTON (3) Arista
- 9 SWV (2) RCA
- 10 KEITH SWEAT (2) Elektra
- 11 JOE (1) Island
- 12 BRANDY (1) Arista  
(1) Atlantic
- 13 BONE THUGS-N-HARMONY (3) Ruthless  
(1) EastWest
- 14 JODECI (2) MCA
- 15 FAITH EVANS (4) Bad Boy  
(1) Motown
- 16 MONIFAH (2) Uptown  
(1) Rap-A-Lot/Noo Trybe
- 17 MARY J. BLIGE (1) Arista  
(1) Uptown
- 18 THE NOTORIOUS B.I.G. (2) Bad Boy  
(1) Undeas/Big Beat
- 19 XSCAPE (1) Flavor Unit/EastWest  
(1) So So Def
- 20 GROOVE THEORY (3) Epic
- 21 DEBORAH COX (3) Arista
- 22 CHANTAY SAVAGE (1) RCA
- 23 THE TONY RICH PROJECT (3) LaFace
- 24 AZ YET (1) LaFace
- 25 NEW EDITION (2) MCA
- 26 SOLO (3) Perspective
- 27 FOXY BROWN (1) Freeze/Roc-A-Fella  
(1) Spoiled Rotten/Def Jam
- 28 KRIS KROSS (2) Ruffhouse
- 29 112 (2) Bad Boy
- 30 BUSTA RHYMES (2) Elektra
- 31 MINT CONDITION (1) Perspective
- 32 AALIYAH (1) Blackground  
(1) Undeas/Big Beat
- 33 2PAC (1) Death Row  
(1) Interscope
- 34 GINUWINE (1) 550 Music
- 35 BOYZ II MEN (1) Columbia  
(2) Motown
- 36 RONALD ISLEY (1) Jive
- 37 DRU HILL (1) Island
- 38 H-TOWN (1) Jac-Mac
- 39 CASE (2) Spoiled Rotten/Def Jam
- 40 OUTKAST (2) LaFace
- 41 IMMATURE (3) MCA  
(1) MCA Soundtracks
- 42 MAXWELL (2) Columbia
- 43 QUAD CITY DJ'S (1) Flavor Unit/EastWest  
(1) QuadraSound/Big Beat
- 44 K-CI & JOJO (1) Death Row
- 45 LOST BOYZ (1) Island  
(1) Universal  
(1) Uptown



LL COOL J: No. 1 R&B Singles Artist

- 46 GINA THOMPSON (1) Mercury
- 47 NONCHALANT (2) MCA
- 48 COOLIO (1) MCA Soundtracks  
(3) Tommy Boy
- 49 MONTELL JORDAN (2) Def Jam  
(1) PMP/Def Jam
- 50 HORACE BROWN (3) Motown

## Hot R&B Singles

Pos. TITLE—Artist—Label

- 1 YOU'RE MAKIN' ME HIGH/LET IT FLOW—  
Toni Braxton—LaFace
- 2 ALL THE THINGS (YOUR MAN WON'T DO)  
(FROM DON'T BE A MENACE...)—Joe—  
Island
- 3 THA CROSSROADS—Bone Thugs-N-  
Harmony—Ruthless
- 4 DOWN LOW (NOBODY HAS TO KNOW)—  
R. Kelly Featuring Ronald Isley—Jive
- 5 TWISTED—Keith Sweat—Elektra
- 6 HOW DO U WANT IT/CALIFORNIA LOVE—  
2Pac (Featuring KC & JoJo)—Death Row
- 7 ONLY YOU—112 Featuring The Notorious  
B.I.G.—Bad Boy
- 8 SITTING UP IN MY ROOM (FROM WAITING  
TO EXHALE)—Brandy—Arista
- 9 BEFORE YOU WALK OUT OF MY LIFE/LIKE  
THIS AND LIKE THAT—Monica—Rowdy
- 10 TOUCH ME TEASE ME (FROM THE NUTTY  
PROFESSOR)—Case Featuring Foxy Brown—  
Spoiled Rotten/Def Jam
- 11 WHY I LOVE YOU SO MUCH/AIN'T  
NOBODY—Monica—Rowdy
- 12 KISSIN' YOU—Total—Bad Boy
- 13 NOT GON' CRY (FROM WAITING TO  
EXHALE)—Mary J. Blige—Arista
- 14 LADY—D'Angelo—EMI
- 15 ONE SWEET DAY—Mariah Carey & Boyz II  
Men—Columbia
- 16 I CAN'T SLEEP BABY (IF I)—R. Kelly—Jive
- 17 YOU'RE THE ONE—SWV—RCA

- 18 EXHALE (SHOOP SHOOP) (FROM WAITING  
TO EXHALE)—Whitney Houston—Arista
- 19 ALWAYS BE MY BABY—Mariah Carey—  
Columbia
- 20 LOUNGIN—LL Cool J—Def Jam
- 21 SOON AS I GET HOME—Faith Evans—Bad  
Boy
- 22 NO ONE ELSE—Total—Bad Boy
- 23 GET ON UP—Jodeci—MCA
- 24 I WILL SURVIVE—Chantay Savage—RCA
- 25 LAST NIGHT (FROM THE NUTTY  
PROFESSOR)—Az Yet—LaFace
- 26 GET MONEY—Junior M.A.F.I.A. Featuring The  
Notorious B.I.G.—Undeas/Big Beat
- 27 KEEP ON, KEEPIN' ON (FROM SUNSET  
PARK)—MC Lyte Featuring Xscape—Flavor  
Unit/EastWest
- 28 HEY LOVER—LL Cool J—Def Jam
- 29 NO DIGGITY—BLACKstreet (Featuring Dr.  
Dre)—Interscope
- 30 NOBODY KNOWS—The Tony Rich Project—  
LaFace
- 31 WHAT KIND OF MAN WOULD I BE—Mint  
Condition—Perspective
- 32 PONY—Ginuwine—550 Music
- 33 TELL ME (FROM EDDIE)—Dru Hill—Island
- 34 A THIN LINE BETWEEN LOVE & HATE (FROM  
A THIN LINE...)—H-Town—Jac-Mac
- 35 COUNT ON ME (FROM WAITING TO  
EXHALE)—Whitney Houston & CeCe  
Winans—Arista
- 36 IF YOUR GIRL ONLY KNEW—Aaliyah—  
Blackground
- 37 TONITE'S THA NIGHT—Kris Kross—Ruffhouse
- 38 YOU—Monifah—Uptown
- 39 ELEVATORS (ME & YOU)—Outkast—LaFace
- 40 WOO-HAH!! GOT YOU ALL IN  
CHECK/EVERYTHING REMAINS RAW—Busta  
Rhymes—Elektra
- 41 C'MON N' RIDE IT (THE TRAIN)—Quad City  
DJ's—QuadraSound/Big Beat
- 42 NOBODY—Keith Sweat Featuring Athena  
Cage—Elektra
- 43 USE YOUR HEART—SWV—RCA
- 44 ASCENSION (DON'T EVER WONDER)—  
Maxwell—Columbia
- 45 THE THINGS THAT YOU DO—Gina  
Thompson—Mercury
- 46 LOVE U 4 LIFE—Jodeci—MCA
- 47 5 O'CLOCK—Nonchalant—MCA
- 48 DOIN IT—LL Cool J—Def Jam
- 49 HIT ME OFF—New Edition—MCA
- 50 WHERE DO U WANT ME TO PUT IT—Solo—  
Perspective
- 51 PO PIMP—Do Or Die (Featuring Twista)—  
Rap-A-Lot/Noo Trybe
- 52 MISSING YOU (FROM SET IT OFF)—Brandy,  
Tamia, Gladys Knight & Chaka Khan—  
EastWest
- 53 WHO CAN I RUN TO—Xscape—So So Def

- 54 I MISS YOU (COME BACK HOME) (FROM  
NEW YORK UNDERCOVER)—Monifah—  
Uptown
- 55 HAY—Crucial Conflict—Pallas
- 56 WHO DO U LOVE—Deborah Cox—Arista
- 57 YOU REMIND ME OF SOMETHING—  
R. Kelly—Jive
- 58 CAN'T HANG/DO YOU WANT TO—Xscape  
Featuring MC Lyte—So So Def
- 59 HOUSE KEEPER—Men Of Vizion—MJJ/550  
Music
- 60 MY BOO—Ghost Town DJ's—So So Def
- 61 WE GOT IT—Immature (Featuring Smooth)—  
MCA
- 62 I LIKE (FROM THE NUTTY PROFESSOR)—  
Montell Jordan Featuring Slick Rick—Def Jam
- 63 AIN'T NO NIGGA/DEAD PRESIDENTS—Jay-Z  
Featuring Foxy Brown—Freeze/Roc-A-Fella
- 64 EVER SINCE YOU WENT AWAY—Art N'  
Soul—Nature Boy/Big Beat
- 65 RENEE (FROM DON'T BE A MENACE...)—  
Lost Boyz—Island
- 66 TELL ME—Groove Theory—Epic
- 67 DIGGIN' ON YOU—TLC—LaFace
- 68 WHERE EVER YOU ARE—Terry Ellis—  
EastWest
- 69 IF I RULED THE WORLD—NAS—Columbia
- 70 BLACKBERRY MOLASSES—Mista—EastWest
- 71 AIN'T NOBODY/KISSING YOU—Faith  
Evans—Bad Boy
- 72 NEVER TOO BUSY—Kenny Lattimore—  
Columbia
- 73 YOUR SECRET LOVE—Luther Vandross—LV
- 74 THIS IS FOR THE LOVER IN YOU—Babyface  
Featuring LL Cool J, Howard Hewett, Jody  
Watley & Jef Daniels—Epic
- 75 FU-GEE-LA—Fugees—Ruffhouse
- 76 STEELO—702—Biv 10
- 77 ONE FOR THE MONEY—Horace Brown—  
Motown
- 78 SLOW JAMS—Quincy Jones Featuring  
Babyface & Tamia With Portrait—Qwest
- 79 LET'S LAY TOGETHER (FROM DON'T BE A  
MENACE...)—The Isley Brothers—Island
- 80 FALLING—Montell Jordan—Def Jam
- 81 ME AND THOSE DREAMIN' EYES OF MINE—  
D'Angelo—EMI
- 82 CAN'T BE WASTING MY TIME (FROM DON'T  
BE A MENACE...)—Mona Lisa Featuring Lost  
Boyz—Island
- 83 THEY DON'T CARE ABOUT US—Michael  
Jackson—Epic
- 84 YOU PUT A MOVE ON MY HEART—Quincy  
Jones Introducing Tamia—Qwest
- 85 CRUISIN'—D'Angelo—EMI
- 86 FANTASY—Mariah Carey—Columbia
- 87 UN-BREAK MY HEART—Toni Braxton—  
LaFace
- 88 FLOATIN' ON YOUR LOVE—The Isley  
Brothers Featuring Angela Winbush—T-Neck
- 89 DON'T WANNA LOSE YOU—Lionel Richie—  
Mercury
- 90 WHY DOES IT HURT SO BAD (FROM WAIT-  
ING TO EXHALE)—Whitney Houston—Arista
- 91 LET'S GET THE MOOD RIGHT—Johnny Gill—  
Motown
- 92 HOOKED ON YOU—Silk—Elektra
- 93 PLEASE DON'T GO—Immature—MCA
- 94 BACK TO THE WORLD—Tevin Campbell—  
Qwest
- 95 IN THE HOOD—Donell Jones—LaFace
- 96 KEEP TRYIN'—Groove Theory—Epic
- 97 STAIRWAY TO HEAVEN—Pure Soul—Step Sun
- 98 BOW DOWN—Westside Connection—Lench  
Mob
- 99 SCARRED (FROM EDDIE)—Luke—Luther  
Campbell
- 100 1, 2, 3, 4 (SUMPIN' NEW)—Coolio—Tommy  
Boy

## Hot R&B Singles Labels

Pos. LABEL (No. Of Charted Albums)

- 1 LAFACE (19)
- 2 ARISTA (10)
- 3 BAD BOY (10)
- 4 COLUMBIA (16)
- 5 DEF JAM (24)
- 6 MCA (17)



TONI BRAXTON: "You're Makin' Me High"/"Let It Flow" is the No. 1 R&B Single.

r & b

# THE YEAR **in** MUSIC

- 7 ISLAND (8)
- 8 ELEKTRA (9)
- 9 JIVE (7)
- 10 EASTWEST (19)
- 11 RCA (4)
- 12 ROWDY (6)
- 13 EMI (9)
- 14 PERSPECTIVE (8)
- 15 EPIC (7)



## Hot R&B Singles Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 ARISTA (44)
- 2 COLUMBIA (27)
- 3 EEG (28)
- 4 MERCURY (25)
- 5 ISLAND (31)



## Hot R&B Singles Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 BABYFACE (17)
- 2 R. KELLY (5)
- 3 JERMAINE DUPRI (10)
- 4 SEAN PUFFY COMBS (14)
- 5 RASHAD SMITH (5)
- 6 RAPHAEL SAADIQ (4)
- 7 BRYCE P. WILSON (4)
- 8 D.J. U-NEEK (3)
- 9 DARYL SIMMONS (3)
- 10 TIMBALAND (2)
- 11 KEITH SWEAT (3)
- 12 KENNY SMOOVE KORNEGAY (2)
- 13 HEAVY D (2)
- 14 MARIAH CAREY (3)
- 15 RED HOT LOVER TONE (5)
- 16 ORGANIZED NOIZE (9)
- 17 ALLEN "ALLSTAR" GORDON, JR. (2)
- 18 D'ANGELO (4)
- 19 STANLEY BROWN (3)
- 20 CHUCKY THOMPSON (7)
- 21 MR. DALVIN (2)
- 22 DAVE HALL (5)
- 23 STEVE SILK HURLEY (2)
- 24 TONY RICH (3)
- 25 EZ ELPEE (1)

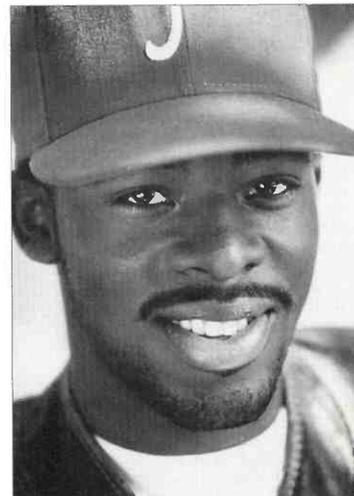


2PAC: "How Do U Want It"/"California Love" is the No. 1 R&B Single (Sales).

## Hot R&B Singles Sales

Pos. TITLE—Artist—Label

- 1 HOW DO U WANT IT/CALIFORNIA LOVE—2Pac (Featuring KC & JoJo)—Death Row
- 2 THA CROSSROADS—Bone Thugs-N-Harmony—Ruthless
- 3 TWISTED—Keith Sweat—Elektra
- 4 DOWN LOW (NOBODY HAS TO KNOW)—R. Kelly Featuring Ronald Isley—Jive
- 5 ONLY YOU—112 Featuring The Notorious B.I.G.—Bad Boy
- 6 YOU'RE MAKIN' ME HIGH/LET IT FLOW—Toni Braxton—LaFace
- 7 ONE SWEET DAY—Mariah Carey & Boyz II Men—Columbia
- 8 ALL THE THINGS (YOUR MAN WON'T DO)—Joe—Island
- 9 LOUNGIN—LL Cool J—Def Jam
- 10 KISSIN' YOU—Total—Bad Boy
- 11 YOU'RE THE ONE—SWV—RCA
- 12 I CAN'T SLEEP BABY (IF I)—R. Kelly—Jive
- 13 WHY I LOVE YOU SO MUCH/AIN'T NOBODY—Monica—Rowdy
- 14 NOT GON' CRY—Mary J. Blige—Arista
- 15 GET MONEY—Junior M.A.F.I.A. Featuring The Notorious B.I.G.—Undeas/Big Beat
- 16 EXHALE (SHOOP SHOOP)—Whitney Houston—Arista
- 17 ELEVATORS (ME & YOU)—Outkast—LaFace
- 18 KEEP ON, KEEPIN' ON—MC Lyte Featuring Xscape—Flavor Unit/EastWest
- 19 TOUCH ME TEASE ME—Case Featuring Foxy Brown—Spoiled Rotten/Def Jam
- 20 NO ONE ELSE—Total—Bad Boy
- 21 C'MON N' RIDE IT (THE TRAIN)—Quad City DJ's—QuadraSound/Big Beat
- 22 ALWAYS BE MY BABY—Mariah Carey—Columbia
- 23 SITTIN' UP IN MY ROOM—Brandy—Arista
- 24 WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW—Busta Rhymes—Elektra
- 25 NO DIGGITY—BLACKstreet (Featuring Dr. Dre)—Interscope
- 26 PONY—Ginuwine—550 Music
- 27 LAST NIGHT—Az Yet—LaFace
- 28 NOBODY KNOWS—The Tony Rich Project—LaFace
- 29 BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT—Monica—Rowdy
- 30 HEY LOVER—LL Cool J—Def Jam
- 31 PO PIMP—Do Or Die (Featuring Twista)—Rap-A-Lot/Noo Trybe
- 32 TONITE'S THA NIGHT—Kris Kross—Ruffhouse
- 33 TELL ME—Dru Hill—Island
- 34 HAY—Crucial Conflict—Pallas
- 35 I WILL SURVIVE—Chantay Savage—RCA
- 36 5 O'CLOCK—Nonchalant—MCA
- 37 LADY—D'Angelo—EMI
- 38 DOIN IT—LL Cool J—Def Jam
- 39 SOON AS I GET HOME—Faith Evans—Bad Boy
- 40 A THIN LINE BETWEEN LOVE & HATE—H-Town—Jac-Mac
- 41 NOBODY—Keith Sweat Featuring Athena Cage—Elektra
- 42 IF YOUR GIRL ONLY KNEW—Aaliyah—Blackground
- 43 WHAT KIND OF MAN WOULD I BE—Mint Condition—Perspective
- 44 HIT ME OFF—New Edition—MCA
- 45 YOU—Monifah—Uptown
- 46 MISSING YOU—Brandy, Tamia, Gladys Knight & Chaka Khan—EastWest
- 47 GET ON UP—Jodeci—MCA
- 48 THE THINGS THAT YOU DO—Gina Thompson—Mercury
- 49 FU-GEE-LA—Fugees—Ruffhouse
- 50 AIN'T NO NIGGA/DEAD PRESIDENTS—Jay-Z Featuring Foxy Brown—Freeze/Roc-A-Fella
- 51 WHO DO U LOVE—Deborah Cox—Arista
- 52 RENEE—Lost Boyz—Island
- 53 THIS IS FOR THE LOVER IN YOU—Babyface—Epic
- 54 COUNT ON ME—Whitney Houston & CeCe Winans—Arista
- 55 BOW DOWN—Westside Connection—Lench Mob
- 56 ASCENSION (DON'T EVER WONDER)—Maxwell—Columbia
- 57 YOU REMIND ME OF SOMETHING—R. Kelly—Jive
- 58 USE YOUR HEART—SWV—RCA
- 59 WHERE DO U WANT ME TO PUT IT—Solo—Perspective
- 60 LOVE U 4 LIFE—Jodeci—MCA
- 61 UN-BREAK MY HEART—Toni Braxton—LaFace
- 62 I LIKE—Montell Jordan Featuring Slick Rick—Def Jam
- 63 FLOATIN' ON YOUR LOVE—The Isley Brothers Featuring Angela Winbush—F-Neck
- 64 SCARRED—Luke—Luther Campbell
- 65 CELL THERAPY—Goodie Mob—LaFace
- 66 BLACKBERRY MOLASSES—Mista—EastWest
- 67 FALLING—Montell Jordan—Def Jam
- 68 YOUR SECRET LOVE—Luther Vandross—LV
- 69 ANYTHING—3T—MJJ/550 Music
- 70 GANGSTA'S PARADISE—Coolio Featuring L.V.—MCA Soundtracks
- 71 GIVE ME ONE REASON—Tracy Chapman—Elektra
- 72 THEY DON'T CARE ABOUT US—Michael Jackson—Epic
- 73 WE GOT IT—Immature (Featuring Smooth)—MCA
- 74 1, 2, 3, 4 (SUMPIN' NEW)—Coolio—Tommy Boy
- 75 STEELO—702—Biv 10



JOE: "All The Things (Your Man Won't Do)" is the No. 1 R&B Single (Airplay).

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

Continued on page YE-42

## Hot R&B Singles Airplay

Pos. TITLE—Artist—Label

- 1 ALL THE THINGS (YOUR MAN WON'T DO)—Joe—Island
- 2 YOU'RE MAKIN' ME HIGH—Toni Braxton—LaFace



BABYFACE: No. 1 R&B Producer

# THE YEAR **m** in **MUSIC**

R&B

Continued from page YE-41

- 25 **I WILL SURVIVE**—Chantay Savage—RCA
- 26 **LAST NIGHT**—Az Yet—LaFace
- 27 **GET MONEY**—Junior M.A.F.I.A. Featuring The Notorious B.I.G.—Undeas/Big Beat
- 28 **MY BOO**—Ghost Town DJ's—So So Def
- 29 **HIT ME OFF**—New Edition—MCA
- 30 **USE YOUR HEART**—SWV—RCA
- 31 **NO ONE ELSE**—Total—Bad Boy
- 32 **KEEP ON, KEEPIN' ON**—MC Lyte Featuring Xscape—Flavor Unit/EastWest
- 33 **COUNT ON ME**—Whitney Houston & CeCe Winans—Arista
- 34 **CALIFORNIA LOVE**—2Pac (Featuring Dr. Dre And R. Troutman)—Death Row
- 35 **HEY LOVER**—LL Cool J—Def Jam
- 36 **LOUNGIN**—LL Cool J—Def Jam
- 37 **WHO CAN I RUN TO**—Xscape—So So Def
- 38 **WHAT KIND OF MAN WOULD I BE**—Mint Condition—Perspective
- 39 **DO YOU WANT TO**—Xscape—So So Def
- 40 **IF I RULED THE WORLD**—NAS—Columbia
- 41 **IF YOUR GIRL ONLY KNEW**—Aaliyah—Blackground
- 42 **TELL ME**—Dru Hill—Island
- 43 **LOVE U 4 LIFE**—Jodeci—MCA
- 44 **I MISS YOU (COME BACK HOME)**—Monifah—Uptown
- 45 **YOU**—Monifah—Uptown
- 46 **TELL ME**—Groove Theory—Epic
- 47 **HOW DO U WANT IT**—2Pac (Featuring KC & JoJo)—Death Row
- 48 **NOBODY**—Keith Sweat Featuring Athena Cage—Elektra
- 49 **I LIKE**—Montell Jordan Featuring Slick Rick—Def Jam
- 50 **A THIN LINE BETWEEN LOVE & HATE**—H-Town—Jac-Mac
- 51 **THE THINGS THAT YOU DO**—Gina Thompson—Mercury
- 52 **WHERE DO U WANT ME TO PUT IT**—Solo—Perspective
- 53 **EVER SINCE YOU WENT AWAY**—Art N' Soul—Nature Boy/Big Beat
- 54 **TONITE'S THA NIGHT**—Kris Kross—Ruffhouse
- 55 **READY OR NOT**—Fugees—Ruffhouse
- 56 **HOUSE KEEPER**—Men Of Vizion—MJJ/550 Music
- 57 **NOBODY KNOWS**—The Tony Rich Project—LaFace
- 58 **LET'S LAY TOGETHER**—The Isley Brothers—Island
- 59 **PONY**—Ginuwine—550 Music
- 60 **YOUR SECRET LOVE**—Luther Vandross—LV
- 61 **ME AND THOSE DREAMIN' EYES OF MINE**—D'Angelo—EMI
- 62 **DOIN IT**—LL Cool J—Def Jam
- 63 **WE GOT IT**—Immature (Featuring Smooth)—MCA
- 64 **NEVER TOO BUSY**—Kenny Lattimore—Columbia
- 65 **AIN'T NOBODY**—Faith Evans—Bad Boy
- 66 **ONE FOR THE MONEY**—Horace Brown—Motown
- 67 **WHERE EVER YOU ARE**—Terry Ellis—EastWest
- 68 **MISSING YOU**—Brandy, Tamia, Gladys Knight & Chaka Khan—EastWest
- 69 **5 O'CLOCK**—Nonchalant—MCA
- 70 **DIGGIN' ON YOU**—TLC—LaFace
- 71 **STEELO**—702—Biv 10
- 72 **ELEVATORS (ME & YOU)**—Outkast—LaFace
- 73 **YOU REMIND ME OF SOMETHING**—R. Kelly—Jive
- 74 **DAYS OF OUR LIVEZ**—Bone Thugs-N-Harmony—Ruthless/EastWest
- 75 **BLACKBERRY MOLASSES**—Mista—EastWest

## Hot Rap Artists

Pos. ARTIST (No. Of Charted Singles) Label

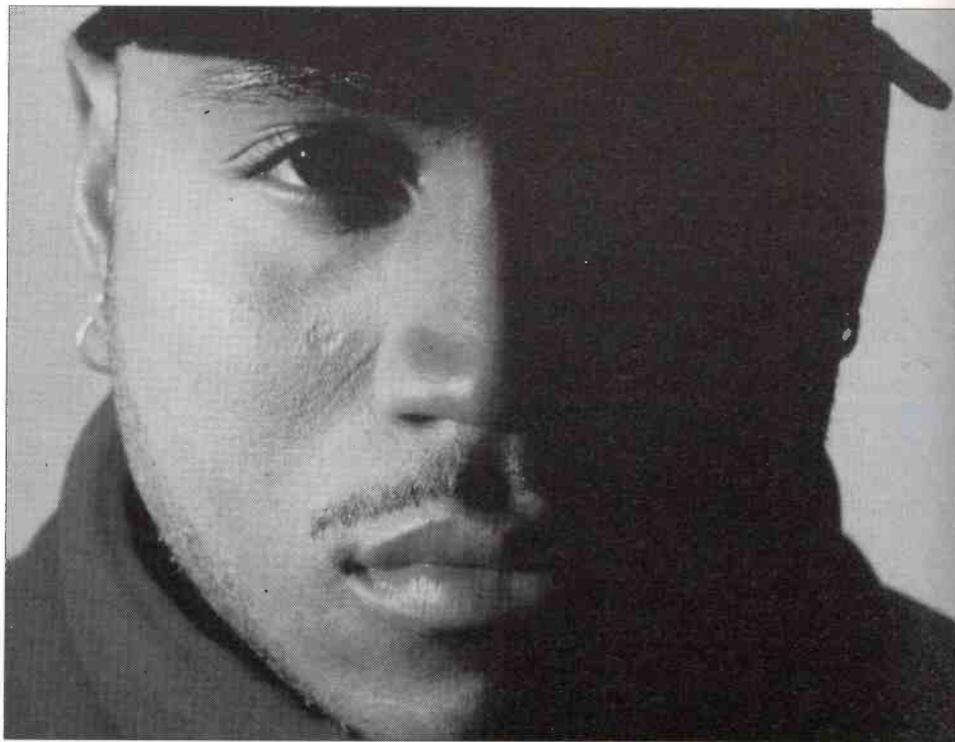
- 1 **LL COOL J** (3) Def Jam
- 2 **BONE THUGS-N-HARMONY** (3) Ruthless
- 3 **2PAC** (1) Death Row/Interscope (1) Interscope
- 4 **KC & JOJO** (1) Death Row/Interscope
- 5 **OUTKAST** (2) LaFace
- 6 **KRIS KROSS** (2) Ruffhouse
- 7 **QUAD CITY DJ'S** (1) QuadraSound/Big Beat
- 8 **BUSTA RHYMES** (1) Elektra
- 9 **LOST BOYZ** (1) Island (1) Universal (1) Uptown
- 10 **COOLIO** (1) MCA Soundtracks (3) Tommy Boy

## Hot Rap Singles

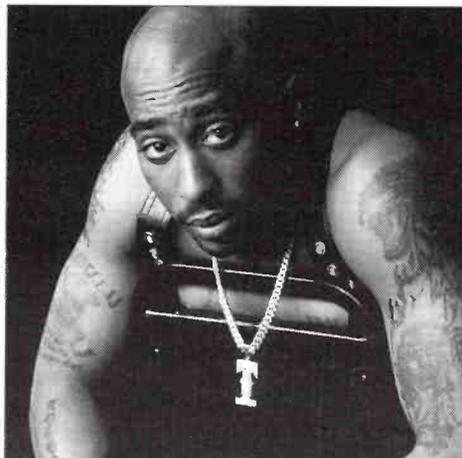
Pos. TITLE—Artist—Label

- 1 **HOW DO U WANT IT/CALIFORNIA LOVE**—2Pac (Featuring KC & JoJo)—Death Row/Interscope
- 2 **THA CROSSROADS**—Bone Thugs-N-Harmony—Ruthless
- 3 **LOUNGIN**—LL Cool J—Def Jam
- 4 **GET MONEY**—Junior M.A.F.I.A. Featuring The Notorious B.I.G.—Undeas/Big Beat
- 5 **KEEP ON, KEEPIN' ON (FROM SUNSET PARK)**—MC Lyte Featuring Xscape—Flavor Unit/EastWest
- 6 **ELEVATORS (ME & YOU)**—Outkast—LaFace
- 7 **C'MON N' RIDE IT (THE TRAIN)**—Quad City DJ's—QuadraSound/Big Beat
- 8 **WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW**—Busta Rhymes—Elektra
- 9 **PO PIMP**—Do Or Die (Featuring Twista)—Rap-A-Lot/Noo Trybe
- 10 **HEY LOVER**—LL Cool J—Def Jam
- 11 **TONITE'S THA NIGHT**—Kris Kross—Ruffhouse
- 12 **HAY**—Crucial Conflict—Pallas
- 13 **5 O'CLOCK**—Nonchalant—MCA
- 14 **DOIN IT**—LL Cool J—Def Jam
- 15 **FU-GEE-LA**—Fugees—Ruffhouse
- 16 **AIN'T NO NIGGA/DEAD PRESIDENTS**—Jay-Z Featuring Foxy Brown—Freeze/Roc-A-Fella
- 17 **RENEE (FROM DON'T BE A MENACE...)**—Lost Boyz—Island
- 18 **BOW DOWN**—Westside Connection—Lench Mob
- 19 **SCARRD (FROM EDDIE)**—Luke—Luther Campbell
- 20 **CELL THERAPY**—Goodie Mob—LaFace
- 21 **GANGSTA'S PARADISE (FROM DANGEROUS MINDS)**—Coolio Featuring L.V.—MCA Soundtracks
- 22 **1, 2, 3, 4 (SUMPIN' NEW)**—Coolio—Tommy Boy
- 23 **SITTIN' ON TOP OF THE WORLD**—Da Brat—So So Def
- 24 **DANGER**—Blahzay Blahzay—Fader
- 25 **ALL I SEE**—A+—Kedar
- 26 **MUSIC MAKES ME HIGH**—Lost Boyz—Universal
- 27 **WU-WEAR: THE GARMENT RENAISSANCE (FROM HIGH SCHOOL HIGH)**—RZA Featuring Method Man & Cappadonna—Big Beat
- 28 **SOUL FOOD**—Goodie Mob—LaFace
- 29 **NO TIME**—Lil' Kim Featuring Puff Daddy—Undeas/Big Beat
- 30 **IT'S A PARTY**—Busta Rhymes Featuring Zhane—Elektra
- 31 **MR. ICE CREAM MAN**—Master P—No Limit
- 32 **TRES DELINQUENTES**—Delinquent Habits—PMP/Loud
- 33 **IT'S ALL THE WAY LIVE (NOW) (FROM EDDIE)**—Coolio—Tommy Boy
- 34 **CAN'T KNOCK THE HUSTLE**—Jay-Z—Freeze/Roc-A-Fella
- 35 **BEWARE OF MY CREW**—L.B.C. Crew Featuring Tray D And South Sentrell—Jac-Mac
- 36 **JUST TAH LET U KNOW**—Eazy-E—Ruthless
- 37 **SHADOWBOXIN'**—Genius/GZA Featuring Method Man—Geffen
- 38 **LET'S PLAY HOUSE**—Tha Dogg Pound Featuring Michel'le—Death Row/Interscope
- 39 **LIVE AND DIE FOR HIP HOP**—Kris Kross—Ruffhouse
- 40 **WHAT'S LOVE GOT TO DO WITH IT (FROM SUPERCOP)**—Warren G Featuring Adina Howard—Interscope
- 41 **PAPARAZZI**—Xzibit—Loud
- 42 **NASTY DANCER/WHITE HORSE**—Kilo—Wrap
- 43 **STREET DREAMS**—NAS—Columbia
- 44 **THE WORLD IS A GHETTO (FROM ORIGINAL GANGSTAS)**—Geto Boys Featuring Flaj—Rap-A-Lot/Noo Trybe
- 45 **LEFLAUR LEFLAH ESHKUSHKA**—Heltah Skeltah And O.G.C. As The Fab 5—Duck Down

rap



LL COOL J: No. 1 Rap Artist



2PAC: "How Do U Want It"/"California Love" is the No. 1 Rap Single.

- 46 **HANG EM' HIGH**—Sadat X—Loud
- 47 **FUNKORAMA**—Redman—Interscope
- 48 **HURRICANE**—The Click—Sick Wid' It
- 49 **ENVY/FIREWATER**—Fat Joe—Violator
- 50 **TOO HOT**—Coolio—Tommy Boy

## Hot Rap Labels

Pos. LABEL (No. Of Charted Singles)

- 1 **DEF JAM** (19)
- 2 **RUTHLESS** (8)
- 3 **LAFACE** (6)
- 4 **RUFFHOUSE** (6)
- 5 **INTERSCOPE** (5)
- 6 **BIG BEAT** (9)
- 7 **ELEKTRA** (3)
- 8 **DEATH ROW** (2)
- 9 **MCA** (5)
- 10 **TOMMY BOY** (8)



## Hot Rap Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- 1 **ISLAND** (22)
- 2 **MERCURY** (12)
- 3 **RELATIVITY** (16)
- 4 **ATLANTIC GROUP** (10)
- 5 **COLUMBIA** (12)



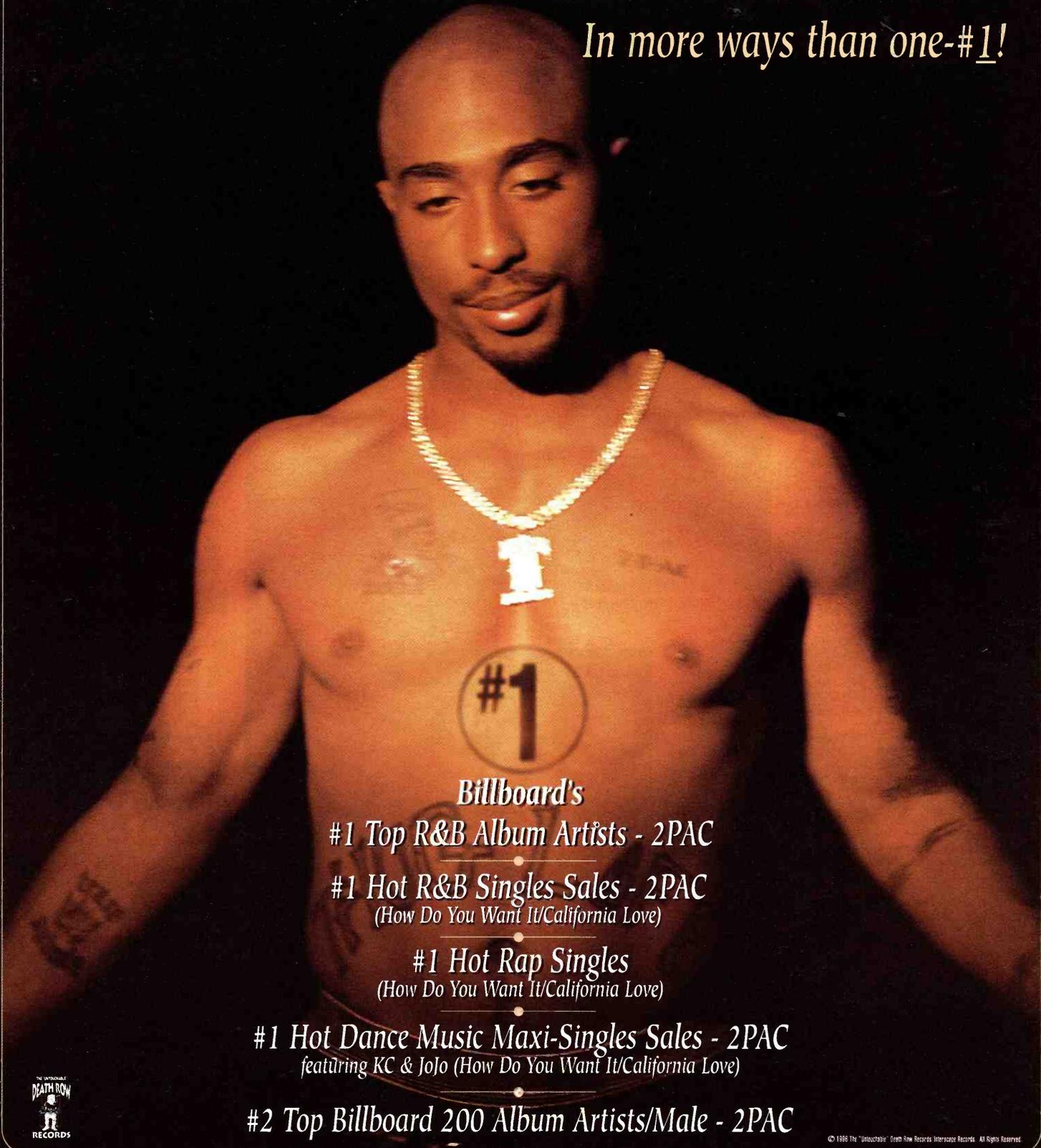
## Hot Rap Distributors

Pos. DISTRIBUTOR (No. Of Charted Singles)

- 1 **INDEPENDENTS** (88)
- 2 **PGD** (30)
- 3 **WEA** (28)
- 4 **UNI** (22)
- 5 **BMG** (32)
- 6 **SONY** (13)
- 7 **EMD** (18)

# Dear 2PAC— You're Outta This World

*In more ways than one—#1!*



## Billboard's

#1 Top R&B Album Artists - 2PAC

#1 Hot R&B Singles Sales - 2PAC  
*(How Do You Want It/California Love)*

#1 Hot Rap Singles  
*(How Do You Want It/California Love)*

#1 Hot Dance Music Maxi-Singles Sales - 2PAC  
*featuring KC & Jojo (How Do You Want It/California Love)*

#2 Top Billboard 200 Album Artists/Male - 2PAC



# THE YEAR **m** in **MUSIC**

## Hot Dance Music Club Play Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 GLORIA ESTEFAN (4) Epic
- 2 SUNSCREAM (2) Columbia
- 3 VANESSA DAOU (2) Krasnow
- 4 PULSE FEATURING ANTOINETTE ROBERSON (2) Jellybean
- 5 K.D. LANG (2) Warner Bros.
- 6 KRISTINE W (2) Champion
- 7 LA BOUCHE (2) RCA
- 8 ACE OF BASE (2) Arista
- 9 SOUL SOLUTION (2) Jellybean
- 10 TORI AMOS (2) Atlantic
- 11 DEBORAH COX (3) Arista
- 12 ME'SHELL NDEGECELLO (2) Maverick
- 13 TONI BRAXTON (2) LaFace
- 14 ELLI MAC (2) Moonshine Music
- 15 SANDY B. (1) Champion
- 16 DAJAE (1) Cajual
- 17 LOVE TRIBE (1) DV8
- 18 JUNIOR VASQUEZ (1) Eight Ball
- 19 ROBERT MILES (2) DeConstruction
- 20 EVERYTHING BUT THE GIRL (1) Atlantic
- 21 RUFFNECK FEATURING YAVAHN (1) MAW
- 22 DAPHNE (1) Maxi
- 23 N-JOI (1) Logic
- 24 X-PRESS 2 (1) Logic
- 25 JOI CARDWELL (1) Eight Ball



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

## Hot Dance Music Club Play Singles

Pos. TITLE—Artist—Label

- 1 MAKE THE WORLD GO ROUND—Sandy B.—Champion
- 2 DAY BY DAY—Dajae—Cajual
- 3 STAND UP—Love Tribe—DV8
- 4 LOOKING AT YOU—Sunscream—Columbia
- 5 YOU'RE MAKIN' ME HIGH—Toni Braxton—LaFace
- 6 WRONG—Everything But The Girl—Atlantic
- 7 THE LOVER THAT YOU ARE—Pulse Featuring Antoinette Roberson—Jellybean
- 8 MOVE YOUR BODY—Ruffneck Featuring Yavahn—MAW
- 9 I FOUND IT—Daphne—Maxi
- 10 KEEP ON JUMPIN'—Martha Wash & Jocelyn Brown—Logic
- 11 ONE MORE TRY—Kristine W—Champion
- 12 IF MADONNA CALLS—Junior Vasquez—Groovilicious
- 13 WHEN—Sunscream—Columbia
- 14 THE NEW ANTHEM—N-Joi Featuring Mark Franklin And Nigel Champion—Logic

- 15 THE SOUND—X-Press 2—Logic
- 16 SUNDAY AFTERNOONS—Vanessa Daou—Krasnow
- 17 YOU GOT TO PRAY—Joi Cardwell—Eight Ball
- 18 YOU'LL BE MINE (PARTY TIME)—Gloria Estefan—Epic
- 19 GOT MYSELF TOGETHER—The Bucketheads—Henry Street/Big Beat
- 20 CELEBRATE—Elli Mac—Moonshine Music
- 21 FREEDOM (MAKE IT FUNKY)—Black Magic—Strictly Rhythm
- 22 AMERICA (I LOVE AMERICA)—Full Intention—Sugar Daddy/Big Beat
- 23 TRES DESEOS (THREE WISHES)—Gloria Estefan—Epic
- 24 ENERGY—Devone—Aqua Boogie/Wing
- 25 GIV ME LUV—Alcatraz—Yoshitoshi
- 26 STOMP—Quincy Jones Featuring The Cast Of Stomp/The Yes/No Productions—Qwest
- 27 CHILDREN—Robert Miles—DeConstruction
- 28 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack—Atlantic
- 29 TWO TO TANGO—Vanessa Daou—Krasnow
- 30 YOU KEEP ME HANGIN' ON—Reba McEntire—MCA
- 31 IF I WERE YOU—k.d. lang—Warner Bros.
- 32 MOVIN'—Mone—Strictly Rhythm
- 33 REACH—Gloria Estefan—Epic
- 34 PROFESSIONAL WIDOW—Tori Amos—Atlantic
- 35 WHO IS HE AND WHAT IS HE TO YOU—Me'Shell Ndegeocello—Maverick
- 36 SWEET DREAMS—La Bouche—RCA
- 37 BEFORE—Pet Shop Boys—Atlantic
- 38 THEME FROM MISSION: IMPOSSIBLE—Adam Clayton & Larry Mullen—Mother
- 39 NO FRILLS LOVE—Jennifer Holliday—Geffen
- 40 WHO DO U LOVE—Deborah Cox—Arista
- 41 BEAUTIFUL LIFE—Ace Of Base—Arista
- 42 SEXUALITY—k.d. lang—Warner Bros.
- 43 SALVA MEA (SAVE ME)—Faithless—Cheeky
- 44 ARE YOU READY FOR SOME MORE?—Reel 2 Real—Strictly Rhythm
- 45 TO DESERVE YOU—Bette Midler—Atlantic
- 46 WON'T GIVE UP MY MUSIC—Pulse Featuring Antoinette Roberson—Jellybean
- 47 CAN'T STOP LOVE—Soul Solution—Jellybean
- 48 LET THIS BE A PRAYER—Rollo Goes Spiritual With Pauline Taylor—Cheeky
- 49 THE WINDING SONG—Doubleplusgood—Sire
- 50 WHAT A SENSATION—Kenlou—MAW

## Hot Dance Music Club Play Labels

Pos. LABEL (No. Of Charted Singles)

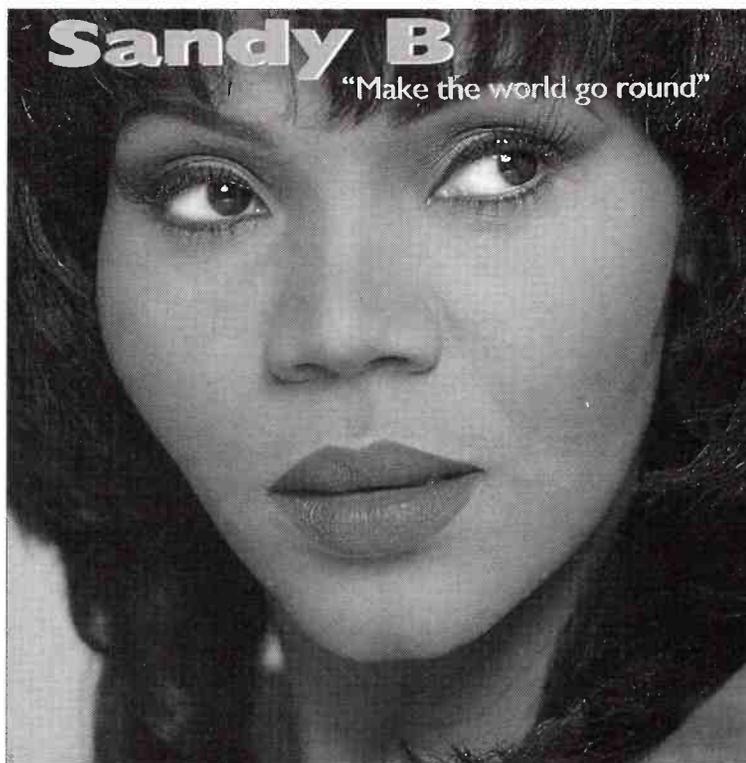
- 1 LOGIC (14)
- 2 ARISTA (12)
- 3 STRICTLY RHYTHM (11)
- 4 EPIC (11)
- 5 JELLYBEAN (10)
- 6 ATLANTIC (8)
- 7 COLUMBIA (7)
- 8 MOONSHINE MUSIC (8)
- 9 RCA (5)
- 10 MCA (6)
- 11 CHAMPION (3)
- 12 MAW (3)
- 13 MAXI (5)
- 14 SIRE (4)
- 15 REPRISE (6)



## Hot Dance Music Club Play Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 STRICTLY RHYTHM (18)
- 2 ATLANTIC (15)
- 3 ARISTA (17)
- 4 LOGIC (14)
- 5 EPIC (13)



SANDY B.: "Make The World Go Round" is the No.1 Dance Music Club-Play Single.

dance

# THE YEAR **m** in **MUSIC**



BUSTA RHYMES: No. 1 Dance Music Maxi-Singles Artist

## Hot Dance Music Maxi-Singles Sales Artists

Pos. ARTIST (No. Of Charted Singles)

- 1 BUSTA RHYMES (2) Elektra
- 2 THE NOTORIOUS B.I.G. (1) Bad Boy (2) Undeas/Big Beat
- 3 LA BOUCHE (2) RCA
- 4 LL COOL J (3) Def Jam
- 5 MARIAH CAREY (3) Columbia
- 6 EVERYTHING BUT THE GIRL (2) Atlantic
- 7 JAY-Z (2) Freeze/Roc-A-Fella
- 8 FOXY BROWN (1) Freeze/Roc-A-Fella (1) Spoiled Rotten/Def Jam
- 9 KC AND JOJO (1) Death Row/Interscope
- 10 2PAC (1) Death Row/Interscope
- 11 PLANET SOUL (3) Strictly Rhythm
- 12 TONI BRAXTON (2) LaFace
- 13 QUAD CITY DJ'S (1) QuadraSound/Big Beat
- 14 NO MERCY (1) Arista
- 15 ACE OF BASE (3) Arista
- 16 FUGEES (1) Ruffhouse
- 17 TOTAL (3) Bad Boy
- 18 LOST BOYZ (2) Island (1) Universal (1) Uptown
- 19 JUNIOR M.A.F.I.A. (2) Undeas/Big Beat
- 20 ANGELINA (2) Upstairs
- 21 ROBERT MILES (2) DeConstruction
- 22 FAITH EVANS (2) Bad Boy
- 23 SWV (2) RCA
- 24 DEBORAH COX (3) Arista
- 25 NAS (2) Columbia



2PAC: "How Do U Want It"/"California Love" is the No. 1 Dance Music Maxi-Single.

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

- 31 DOIN IT/ I SHOT YA—LL Cool J—Def Jam
- 32 THE THINGS THAT YOU DO—Gina Thompson—Mercury
- 33 TWISTED—Keith Sweat—Elektra
- 34 RENEE—Lost Boyz—Island
- 35 EVERYBODY BE SOMEBODY—Ruffneck Featuring Yavahn—MAW
- 36 FEELS SO GOOD (SHOW ME YOUR LOVE)—Lina Santiago—Groove Nation
- 37 THEME FROM MISSION: IMPOSSIBLE—Adam Clayton & Larry Mullen—Mother
- 38 ALWAYS BE MY BABY—Mariah Carey—Columbia
- 39 ONE BY ONE—Cher—Reprise
- 40 IF I RULED THE WORLD—NAS—Columbia
- 41 TELL ME—Groove Theory—Epic
- 42 DANGER—Blahzay Blahzay—Fader
- 43 ASCENSION (DON'T EVER WONDER)—Maxwell—Columbia
- 44 I NEED YOU TONIGHT—Junior M.A.F.I.A. Featuring Aaliyah—Undeas/Big Beat
- 45 THIS IS YOUR NIGHT—Amber—Tommy Boy
- 46 IF MADONNA CALLS—Junior Vasquez—Groovilicious
- 47 FIRED UP!—Funky Green Dogs—Twisted
- 48 IF YOUR GIRL ONLY KNEW—Aaliyah—Blackground
- 49 HIT ME OFF—New Edition—MCA
- 50 GET ON UP—Jodeci—MCA

## Hot Dance Music Maxi-Singles Sales Labels

Pos. LABEL (No. Of Charted Singles)

- 1 ARISTA (18)
- 2 COLUMBIA (9)
- 3 BAD BOY (7)
- 4 RCA (8)
- 5 ELEKTRA (9)
- 6 LAFACE (10)
- 7 BIG BEAT (12)
- 8 ATLANTIC (10)
- 9 DEF JAM (12)
- 10 INTERSCOPE (4)
- 11 RUFFHOUSE (6)
- 12 TOMMY BOY (9)
- 13 MCA (7)
- 14 STRICTLY RHYTHM (12)
- 15 JIVE (2)



## Hot Dance Music Maxi-Singles Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- 1 ARISTA (41)
- 2 ATLANTIC GROUP (25)
- 3 COLUMBIA (20)
- 4 ISLAND (21)
- 5 RCA (18)

## Hot Dance Music Labels

Pos. LABEL (No. Of Charted Singles)

- 1 ARISTA (30)
- 2 COLUMBIA (16)
- 3 ATLANTIC (18)
- 4 LOGIC (25)
- 5 RCA (13)
- 6 STRICTLY RHYTHM (23)
- 7 EPIC (20)
- 8 BAD BOY (7)
- 9 MCA (13)
- 10 LAFACE (12)
- 11 JELLYBEAN (11)
- 12 ELEKTRA (12)
- 13 BIG BEAT (14)
- 14 CHAMPION (5)
- 15 INTERSCOPE (4)

## Hot Dance Music Marketing Labels

Pos. MARKETING LABEL (No. Of Charted Singles)

- 1 ARISTA (58)
- 2 COLUMBIA (30)
- 3 STRICTLY RHYTHM (39)
- 4 RCA (25)
- 5 ATLANTIC GROUP (25)

## Hot Dance Music Maxi-Singles Sales Distributors

Pos. DISTRIBUTORS (No. Of Charted Singles)

- 1 BMG (81)
- 2 INDEPENDENTS (109)
- 3 WEA (62)
- 4 PGD (36)
- 5 SONY (33)
- 6 UMG (37)
- 7 EMD (22)



# THE YEAR **m** in **MUSIC**

## CRITICS' POLL

Continued from page YE-31

4. **Madonna**, "Another Suitcase In Another Hall" (Warner Bros.). A sterling, intimate moment from the "Evita" soundtrack. Yes, kids, she *can* sing.
5. **Neneh Cherry**, "Man" (Virgin U.K.). Painfully sensitive, quietly cathartic and ultimately empowering.
6. **Pauline Taylor**, "Constantly Waiting" (Cheeky/Champion U.K.). Imagine a musical morphing of Tracy Chapman and Martha Wash.
7. **Toni Braxton**, "Secrets" (LaFace/Arista). Sleek soul with lyrics that read like your favorite dime-store romance novel.
8. **Vanessa Daou**, "Slow To Burn" (Krasnow/MCA). Addictive stimulation to the mind and libido.
9. Tie: **Jesse Hultberg**, "Colorize It"; **Kara**, "Clean Break". Two unsigned demos that logged more hours in my Walkman than any commercial release this year. The former is an acoustic anthem for the gay everyman, while the latter is an inspired expansion of Mariah Carey and Alanis Morissette's best licks.
10. Because picking the 10th entry is too tough: **Faithless**, "Reverence" (Cheeky/Champion U.K.); **Sheryl Crow** (A&M); **Everything But The Girl**, "Walking Wounded" (Atlantic); **Bernadette Peters**, "I'll Be Your Baby Tonight" (Angel); **David Brown**, "Splendid Wings" (Chihuahua); **Byron Stingily**, "Don't Fall In Love With Me" (Nervous); **Nicolette**, "Let No One Live Rent Free In Your Head" (Talkin Loud U.K.).



### CHET FLIPPO

Nashville Bureau Chief

1. **Lyle Lovett**, "The Road To Ensenada" (Curb/MCA).
2. **Deana Carter**, "Did I Shave My Legs For This?" (Capitol).
3. **Trisha Yearwood**, "Everybody Knows" (MCA).
4. **K.T. Oslin**, "My Roots Are Showing" (BNA/RCA).
5. **Keith Stegall**, "Passages" (Mercury).
6. **"BR5-49"** (Arista Nashville).
7. **Cledus T. Judd**, "I Stoled This Record" (Razor & Tie).
8. **Dead Ringer Band**, "Home Fires" (The Massive Recording Co.).
9. **Dolly Parton**, "Treasures" (Rising Tide).
10. **Alan Jackson**, "Everything I Love" (Arista).

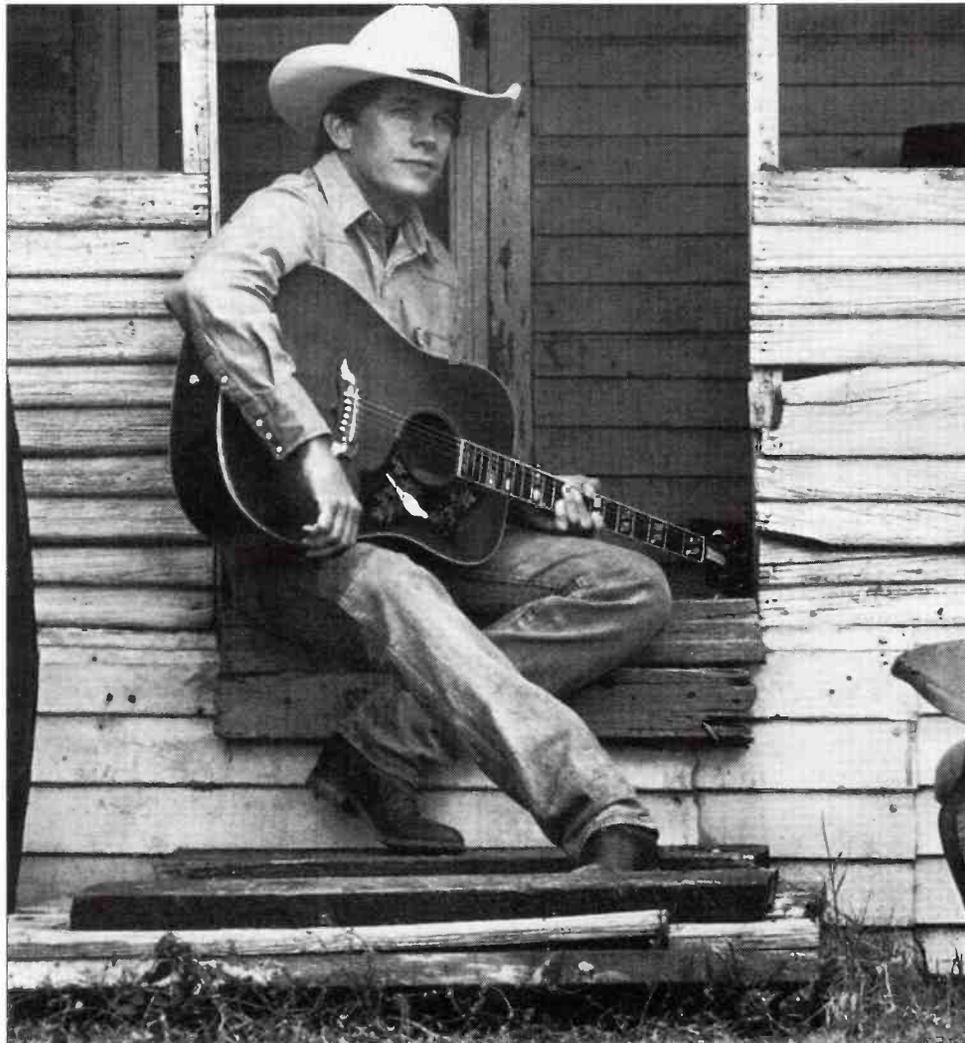


### MARILYN A. GILLEN

News Editor

1. **Ani DiFranco**, "Dilate" (Righteous Babe).
2. **Nick Cave & The Bad Seeds**, "Murder Ballads" (Warner Bros.).
3. **Beck**, "Odelay" (DGC).
4. **Gillian Welch**, "Revival" (Almo Sounds/Geffen).
5. **The Cardigans**, "First Band On The Moon" (Mercury).
6. **"BR5-49"** (Arista Nashville).

Continued on page YE-48



GEORGE STRAIT: No. 1 Country Artist

## Top Country Artists

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

1. **GEORGE STRAIT** (10) MCA
2. **GARTH BROOKS** (10) Capitol Nashville
3. **VINCE GILL** (1) Columbia (8) MCA
4. **SHANIA TWAIN** (7) Mercury Nashville
5. **TIM MCGRAW** (7) Curb
6. **ALAN JACKSON** (8) Arista (1) Warner Bros.
7. **BROOKS & DUNN** (8) Arista
8. **BRYAN WHITE** (6) Asylum
9. **FAITH HILL** (7) Warner Bros.
10. **TRACY LAWRENCE** (8) Atlantic
11. **REBA McENTIRE** (8) MCA
12. **JOHN MICHAEL MONTGOMERY** (8) Atlantic
13. **COLLIN RAYE** (7) Epic
14. **JEFF FOXWORTHY** (4) Laughing Hyena (5) Warner Bros.
15. **DAVID LEE MURPHY** (6) MCA
16. **CLAY WALKER** (5) Giant
17. **PATTY LOVELESS** (5) Epic
18. **TERRI CLARK** (6) Mercury Nashville
19. **TRACY BYRD** (7) MCA
20. **ALABAMA** (8) RCA
21. **BLACKHAWK** (7) Arista
22. **TRAVIS TRITT** (1) MCA (6) Warner Bros.
23. **WYNONNA** (5) Curb
24. **MINDY McCREADY** (4) BNA
25. **RICOCHET** (5) Columbia
26. **LONESTAR** (5) BNA
27. **NEAL McCOY** (7) Atlantic
28. **WADE HAYES** (5) Columbia
29. **DIAMOND RIO** (4) Arista
30. **TOBY KEITH** (5) Mercury Nashville
31. **JOE DIFFIE** (7) Epic
32. **THE MAVERICKS** (6) MCA
33. **MARTINA McBRIDE** (5) RCA
34. **SAMMY KERSHAW** (5) Mercury Nashville
35. **LEANN RIMES** (4) Curb
36. **PAUL BRANDT** (4) Reprise
37. **CLINT BLACK** (8) RCA
38. **LEE ROY PARNELL** (5) Career
39. **LORRIE MORGAN** (7) BNA (1) River North
40. **PAM TILLIS** (5) Arista
41. **RHETT AKINS** (5) Decca
42. **JO DEE MESSINA** (4) Curb
43. **JOHN BERRY** (7) Capitol Nashville
44. **AARON TIPPIN** (5) RCA
45. **KENNY CHESNEY** (6) BNA
46. **TY HERNDON** (6) Epic

47. **BILLY DEAN** (4) Capitol Nashville
48. **JAMES BONAMY** (5) Epic
49. **TRISHA YEARWOOD** (6) MCA
50. **SAWYER BROWN** (6) Curb

## Top New Country Artists

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

1. **MINDY McCREADY** (4) BNA
2. **RICOCHET** (5) Columbia
3. **LONESTAR** (5) BNA
4. **LEANN RIMES** (4) Curb
5. **PAUL BRANDT** (4) Reprise
6. **JO DEE MESSINA** (4) Curb
7. **JAMES BONAMY** (5) Epic
8. **TRACE ADKINS** (3) Capitol Nashville
9. **DEANA CARTER** (2) Capitol Nashville
10. **EMILIO** (5) Capitol Nashville



MINDY McCREADY: No. 1 New Country Artist

country



**THUMP**  
**1991**



**THUMP**  
**1992**



**THUMP**  
**1993**



**THUMP**  
**1994**



**THUMP**  
**1995**

# THE YEAR **m** in **MUSIC**

## CRITICS' POLL

Continued from page YE-46

7. **Fluffy**, "Black Eye" (The Enclave).
8. **Wilco**, "Being There" (Reprise).
9. **Johnny Cash**, "Unchained" (American).
10. **Cowboy Junkies**, "Lay It Down" (Geffen).



### PORTER HALL

Editorial Assistant, Special Issues

1. **Beck**, "Odelay" (DGC).  
He is "the enchanting wizard of rhythm."

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



### BILL HOLLAND

Washington Bureau Chief

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

Continued on page YE-54

## Top Country Artists - Duo/Group

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

- 1 **BROOKS & DUNN** (8) Arista
- 2 **ALABAMA** (8) RCA
- 3 **BLACKHAWK** (7) Arista
- 4 **RICOCHET** (5) Columbia
- 5 **LONESTAR** (5) BNA
- 6 **DIAMOND RIO** (4) Arista
- 7 **THE MAVERICKS** (6) MCA
- 8 **SAWYER BROWN** (6) Curb
- 9 **LITTLE TEXAS** (1) Walt Disney (3) Warner Bros.
- 10 **THE TRACTORS** (4) Arista

## Top Country Artists - Female

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

- 1 **SHANIA TWAIN** (7) Mercury Nashville
- 2 **FAITH HILL** (7) Warner Bros.
- 3 **REBA McENTIRE** (8) MCA
- 4 **PATTY LOVELESS** (5) Epic
- 5 **TERRI CLARK** (6) Mercury Nashville
- 6 **WYNONNA** (5) Curb
- 7 **MINDY McCREADY** (4) BNA
- 8 **MARTINA McBRIDE** (5) RCA
- 9 **LEANN RIMES** (4) Curb
- 10 **LORRIE MORGAN** (7) BNA (1) River North



BROOKS & DUNN: No. 1 Country Duo



SHANIA TWAIN: No. 1 Country Female Artist

## Top Country Artists - Male

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

- 1 **GEORGE STRAIT** (10) MCA
- 2 **GARTH BROOKS** (10) Capitol Nashville
- 3 **VINCE GILL** (1) Columbia (8) MCA
- 4 **TIM MCGRAW** (7) Curb
- 5 **ALAN JACKSON** (8) Arista (1) Warner Bros.
- 6 **BRYAN WHITE** (6) Asylum
- 7 **TRACY LAWRENCE** (8) Atlantic
- 8 **JOHN MICHAEL MONTGOMERY** (8) Atlantic
- 9 **COLLIN RAYE** (7) Epic
- 10 **JEFF FOXWORTHY** (4) Laughing Hyena (5) Warner Bros.

## Top Country Labels

Pos. LABEL (No. Of Charted Singles & Albums)

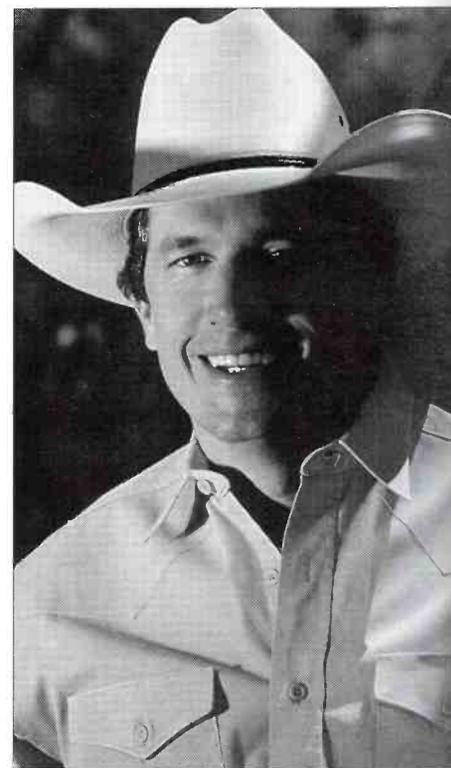
- 1 **MCA** (60)
- 2 **ARISTA** (43)
- 3 **CURB** (55)
- 4 **CAPITOL NASHVILLE** (44)
- 5 **MERCURY NASHVILLE** (32)
- 6 **EPIC** (35)
- 7 **WARNER BROS.** (28)
- 8 **ATLANTIC** (30)
- 9 **RCA** (35)
- 10 **BNA** (30)
- 11 **COLUMBIA** (30)
- 12 **ASYLUM** (13)
- 13 **GIANT** (17)
- 14 **DECCA** (15)
- 15 **REPRISE** (11)

## Top Country Marketing Labels

Pos. MARKETING LABEL (No. Of Charted Singles & Albums)

- 1 **MCA** (71)
- 2 **ARISTA** (44)
- 3 **WARNER BROS.** (35)
- 4 **CAPITOL NASHVILLE** (44)
- 5 **MERCURY NASHVILLE** (32)

**MCA**  
NASHVILLE

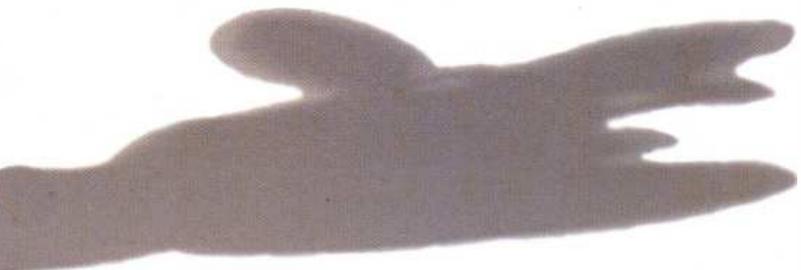


GEORGE STRAIT: No. 1 Country Male Artist

country



# **THUMP 1996**



**MCA Nashville Keeps Winning, And Winning, And Winning.... MCA Nashville has once again achieved**

**Billboard's #1 Top Country Label Award.**

**Billboard has also announced:**

**#1 Top Country Albums Label, MCA Nashville**

**#1 Top Country Distributing Label, MCA Nashville**

**#1 Country Promotion Label, MCA Nashville**

**#1 Hot Country Singles & Tracks Label, MCA Nashville**

**#1 Top Country Albums Distributing Label, MCA Nashville**

**#1 Hot Country Singles & Tracks Producer, Tony Brown, President, MCA Nashville**

# THE YEAR **m** in **MUSIC**



GARTH BROOKS: No. 1 Country Album Artist

## Top Country Album Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 GARTH BROOKS (2) Capitol Nashville
- 2 SHANIA TWAIN (1) Mercury Nashville
- 3 ALAN JACKSON (3) Arista
- 4 GEORGE STRAIT (4) MCA
- 5 VINCE GILL (4) MCA
- 6 BROOKS & DUNN (4) Arista
- 7 TIM MCGRAW (2) Curb
- 8 LEANN RIMES (1) Curb
- 9 JEFF FOXWORTHY (4) Laughing Hyena (3) Warner Bros.
- 10 REBA McENTIRE (4) MCA
- 11 FAITH HILL (2) Warner Bros.
- 12 TRACY LAWRENCE (3) Atlantic
- 13 JOHN MICHAEL MONTGOMERY (3) Atlantic
- 14 BRYAN WHITE (2) Asylum
- 15 TRAVIS TRITT (2) Warner Bros.
- 16 WYNONNA (1) Curb
- 17 COLLIN RAYE (2) Epic
- 18 ALABAMA (4) RCA
- 19 CLINT BLACK (3) RCA
- 20 TRACY BYRD (3) MCA
- 21 DAVID LEE MURPHY (2) MCA
- 22 THE MAVERICKS (2) MCA
- 23 BLACKHAWK (2) Arista
- 24 MINDY MCCREADY (1) BNA
- 25 TERRI CLARK (2) Mercury Nashville
- 26 NEIL DIAMOND (1) Columbia
- 27 ALISON KRAUSS (1) Rounder
- 28 CLAY WALKER (1) Giant
- 29 PATTY LOVELESS (2) Epic
- 30 LORRIE MORGAN (2) BNA
- 31 JOHN BERRY (3) Capitol Nashville
- 32 AARON TIPPIN (1) RCA

- 33 JOE DIFFIE (3) Epic
- 34 NEAL MCCOY (2) Atlantic
- 35 DWIGHT YOAKAM (2) Reprise
- 36 LYLE LOVETT (1) Curb
- 37 WADE HAYES (2) Columbia
- 38 MARTINA McBRIDE (1) RCA
- 39 DEANA CARTER (1) Capitol Nashville
- 40 SAMMY KERSHAW (2) Mercury Nashville
- 41 WILLIE NELSON (1) Columbia (1) Island
- 42 LONESTAR (1) BNA
- 43 TOBY KEITH (1) Mercury Nashville
- 44 THE TRACTORS (2) Arista
- 45 RICOCHET (1) Columbia
- 46 LITTLE TEXAS (1) Warner Bros.
- 47 MARY CHAPIN CARPENTER (3) Columbia
- 48 TRISHA YEARWOOD (2) MCA
- 49 PAUL BRANDT (1) Reprise
- 50 RHETT AKINS (2) Decca

## Top Country Albums

Pos. TITLE—Artist—Label

- 1 THE WOMAN IN ME—Shania Twain—Mercury Nashville
- 2 FRESH HORSES—Garth Brooks—Capitol Nashville
- 3 THE GREATEST HITS COLLECTION—Alan Jackson—Arista
- 4 BLUE—LeAnn Rimes—Curb
- 5 BORDERLINE—Brooks & Dunn—Arista
- 6 ALL I WANT—Tim McGraw—Curb
- 7 BLUE CLEAR SKY—George Strait—MCA
- 8 SOUVENIRS—Vince Gill—MCA
- 9 THE HITS—Garth Brooks—Capitol Nashville
- 10 IT MATTERS TO ME—Faith Hill—Warner Bros.
- 11 STARTING OVER—Reba McEntire—MCA
- 12 GAMES REDNECKS PLAY—Jeff Foxworthy—Warner Bros.
- 13 TIME MARCHES ON—Tracy Lawrence—Atlantic
- 14 REVELATIONS—Wynonna—Curb
- 15 JOHN MICHAEL MONTGOMERY—John Michael Montgomery—Atlantic
- 16 STRAIT OUT OF THE BOX—George Strait—MCA
- 17 I THINK ABOUT YOU—Collin Raye—Epic
- 18 WHEN LOVE FINDS YOU—Vince Gill—MCA
- 19 GREATEST HITS — FROM THE BEGINNING—Travis Tritt—Warner Bros.
- 20 TEN THOUSAND ANGELS—Mindy McCready—BNA
- 21 TENNESSEE MOON—Neil Diamond—Columbia
- 22 NOW THAT I'VE FOUND YOU: A COLLECTION—Alison Krauss—Rounder
- 23 HYPNOTIZE THE MOON—Clay Walker—Giant
- 24 TERRI CLARK—Terri Clark—Mercury Nashville
- 25 BETWEEN NOW AND FOREVER—Bryan White—Asylum
- 26 THE GREATEST HITS—Clint Black—RCA
- 27 BRYAN WHITE—Bryan White—Asylum
- 28 HIGH LONESOME SOUND—Vince Gill—MCA
- 29 OUT WITH A BANG—David Lee Murphy—MCA
- 30 NOT A MOMENT TOO SOON—Tim McGraw—Curb
- 31 MUSIC FOR ALL OCCASIONS—The Mavericks—MCA
- 32 STRONG ENOUGH—Blackhawk—Arista
- 33 THE TROUBLE WITH THE TRUTH—Patty Loveless—Epic
- 34 TOOL BOX—Aaron Tippin—RCA
- 35 THE ROAD TO ENSENADA—Lyle Lovett—Curb
- 36 WILD ANGELS—Martina McBride—RCA
- 37 GONE—Dwight Yoakam—Reprise
- 38 PURE COUNTRY (SOUNDTRACK)—George Strait—MCA
- 39 DID I SHAVE MY LEGS FOR THIS?—Deana Carter—Capitol Nashville
- 40 YOU MIGHT BE A REDNECK IF...—Jeff Foxworthy—Warner Bros.
- 41 GREATEST HITS—Lorrie Morgan—BNA
- 42 LONESTAR—Lonestar—BNA
- 43 NO ORDINARY MAN—Tracy Byrd—MCA
- 44 CRANK IT UP - THE MUSIC ALBUM—Jeff Foxworthy—Warner Bros.
- 45 BLUE MOON—Toby Keith—Mercury Nashville
- 46 GREATEST HITS VOLUME TWO—Reba McEntire—MCA
- 47 NEAL MCCOY—Neal McCoy—Atlantic
- 48 LOVE LESSONS—Tracy Byrd—MCA
- 49 RICOCHET—Ricochet—Columbia
- 50 IN PICTURES—Alabama—RCA
- 51 GREATEST HITS VOL. III—Alabama—RCA
- 52 GREATEST HITS—Little Texas—Warner Bros.
- 53 EVERYTHING I LOVE—Alan Jackson—Arista
- 54 CALM BEFORE THE STORM—Paul Brandt—Reprise
- 55 SUPER HITS—Willie Nelson—Columbia
- 56 POLITICS, RELIGION AND HER—Sammy Kershaw—Mercury Nashville
- 57 BRAND NEW MAN—Brooks & Dunn—Arista
- 58 HAVE YOURSELF A TRACTORS CHRISTMAS—The Tractors—Arista
- 59 THE RESTLESS KIND—Travis Tritt—Warner Bros.
- 60 READ MY MIND—Reba McEntire—MCA
- 61 WAITIN' ON SUNDOWN—Brooks & Dunn—Arista
- 62 WHAT I DO THE BEST—John Michael Montgomery—Atlantic
- 63 EVERYBODY KNOWS—Trisha Yearwood—MCA
- 64 OLD ENOUGH TO KNOW BETTER—Wade Hayes—Columbia
- 65 LIFE'S SO FUNNY—Joe Diffie—Epic
- 66 SUPER HITS—Charlie Daniels—Epic
- 67 ALL OF THIS LOVE—Pam Tillis—Arista
- 68 JO DEE MESSINA—Jo Dee Messina—Curb
- 69 IV—Diamond Rio—Arista
- 70 WHAT IF IT'S YOU—Reba McEntire—MCA
- 71 WHAT I LIVE TO DO—James Bonamy—Epic
- 72 STANDING ON THE EDGE—John Berry—Capitol Nashville
- 73 ON A GOOD NIGHT—Wade Hayes—Columbia
- 74 BLACKHAWK—Blackhawk—Arista
- 75 A PLACE IN THE WORLD—Mary Chapin Carpenter—Columbia



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

## Top Country Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 MCA (23)
- 2 ARISTA (16)
- 3 CAPITOL NASHVILLE (13)
- 4 CURB (17)
- 5 MERCURY NASHVILLE (8)
- 6 WARNER BROS. (10)
- 7 ATLANTIC (10)
- 8 EPIC (11)
- 9 RCA (12)
- 10 COLUMBIA (13)
- 11 BNA (9)
- 12 ASYLUM (4)
- 13 GIANT (3)
- 14 REPRIS (3)
- 15 ROUNDER (1)

## Top Country Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 MCA (30)
- 2 ARISTA (17)
- 3 CAPITOL NASHVILLE (13)
- 4 MERCURY NASHVILLE (8)
- 5 WARNER BROS. (17)

**MCA**  
NASHVILLE

## Top Country Album Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 WEA (44)
- 2 UNI (31)
- 3 BMG (38)
- 4 EMD (16)
- 5 PGD (11)
- 6 SONY (24)
- 7 INDEPENDENTS (10)

**wea**

country



# THE YEAR **m** in **MUSIC**



GEORGE STRAIT: No. 1 Country Singles & Tracks Artist

- 33 JO DEE MESSINA (3) *Curb*
- 34 PAUL BRANDT (3) *Reprise*
- 35 MARTINA McBRIDE (4) *RCA*
- 36 RHETT AKINS (3) *Decca*
- 37 CLINT BLACK (5) *RCA*
- 38 KENNY CHESNEY (4) *BNA*
- 39 SAMMY KERSHAW (3) *Mercury Nashville*
- 40 MARK CHESNUTT (4) *Decca*
- 41 SAWYER BROWN (4) *Curb*
- 42 JEFF CARSON (4) *Curb*
- 43 JAMES BONAMY (4) *Epic*
- 44 TY HERNDON (4) *Epic*
- 45 TRAVIS TRITT (1) *MCA*  
(4) *Warner Bros.*
- 46 JOHN BERRY (4) *Capitol Nashville*
- 47 TRISHA YEARWOOD (4) *MCA*
- 48 TRACE ADKINS (2) *Capitol Nashville*
- 49 DARYLE SINGLETARY (4) *Giant*
- 50 RICK TREVINO (2) *Columbia*

## Hot Country Singles & Tracks

Pos. TITLE—Artist—Label

- 1 MY MARIA—Brooks & Dunn—Arista
- 2 BLUE CLEAR SKY—George Strait—MCA
- 3 TIME MARCHES ON—Tracy Lawrence—*Atlantic*
- 4 DADDY'S MONEY—Ricochet—Columbia
- 5 SHE NEVER LETS IT GO TO HER HEART—Tim McGraw—Curb
- 6 LIVING IN A MOMENT—Ty Herndon—Epic
- 7 NO ONE NEEDS TO KNOW—Shania Twain—Mercury Nashville
- 8 YOU CAN FEEL BAD—Patty Loveless—Epic
- 9 HYPNOTIZE THE MOON—Clay Walker—Giant
- 10 NO NEWS—Lonestar—BNA
- 11 YOU WIN MY LOVE—Shania Twain—Mercury Nashville
- 12 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!—Shania Twain—Mercury Nashville
- 13 SO MUCH FOR PRETENDING—Bryan White—Asylum
- 14 IT MATTERS TO ME—Faith Hill—Warner Bros.



BROOKS & DUNN: "My Maria" is the No. 1 Country Single.

- 15 I THINK ABOUT YOU—Collin Raye—Epic
- 16 DOES THAT BLUE MOON EVER SHINE ON YOU—Toby Keith—Mercury Nashville
- 17 HOME—Alan Jackson—Arista
- 18 CARRIED AWAY—George Strait—MCA
- 19 BIGGER THAN THE BEATLES—Joe Diffie—Epic
- 20 ON A GOOD NIGHT—Wade Hayes—Columbia
- 21 TO BE LOVED BY YOU—Wynonna—Curb
- 22 BELIEVE ME BABY (I LIED)—Trisha Yearwood—MCA
- 23 SOMEONE ELSE'S DREAM—Faith Hill—Warner Bros.
- 24 I'M NOT SUPPOSED TO LOVE YOU ANYMORE—Bryan White—Asylum
- 25 YOU GOTTA LOVE THAT—Neal McCoy—Atlantic
- 26 EVERY TIME I GET AROUND YOU—David Lee Murphy—MCA
- 27 WALKIN' AWAY—Diamond Rio—Arista
- 28 HEART'S DESIRE—Lee Roy Parnell—Career
- 29 I'LL TRY—Alan Jackson—Arista
- 30 GUYS DO IT ALL THE TIME—Mindy McCready—BNA
- 31 WILD ANGELS—Martina McBride—RCA
- 32 LEARNING AS YOU GO—Rick Trevino—Columbia
- 33 IF YOU LOVED ME—Tracy Lawrence—Atlantic
- 34 DON'T GET ME STARTED—Rhett Akins—Decca
- 35 THAT'S WHAT I GET FOR LOVIN' YOU—Diamond Rio—Arista
- 36 I DON'T THINK I WILL—James Bonamy—Epic
- 37 ME AND YOU—Kenny Chesney—BNA
- 38 THE BEACHES OF CHEYENNE—Garth Brooks—Capitol Nashville
- 39 I AM THAT MAN—Brooks & Dunn—Arista
- 40 LONG AS I LIVE—John Michael Montgomery—Atlantic
- 41 IT'S WHAT I DO—Billy Dean—Capitol Nashville
- 42 IT WOULDN'T HURT TO HAVE WINGS—Mark Chesnutt—Decca
- 43 I KNOW SHE STILL LOVES ME—George Strait—MCA
- 44 THEN YOU CAN TELL ME GOODBYE—Neal McCoy—Atlantic
- 45 IF I WERE YOU—Terri Clark—Mercury Nashville
- 46 ONLY ON DAYS THAT END IN Y—Clay Walker—Giant
- 47 COWBOY LOVE—John Michael Montgomery—Atlantic
- 48 NOT THAT DIFFERENT—Collin Raye—Epic
- 49 TREAT HER RIGHT—Sawyer Brown—Curb
- 50 TEN THOUSAND ANGELS—Mindy McCready—BNA
- 51 LIKE THE RAIN—Clint Black—RCA
- 52 HEADS CAROLINA, TAILS CALIFORNIA—Jo Dee Messina—Curb
- 53 MORE THAN YOU'LL EVER KNOW—Travis Tritt—Warner Bros.
- 54 TOO MUCH FUN—Daryle Singletary—Giant
- 55 THE ROAD YOU LEAVE BEHIND—David Lee Murphy—MCA
- 56 STARS OVER TEXAS—Tracy Lawrence—Atlantic
- 57 WORLDS APART—Vince Gill—MCA
- 58 MY HEART HAS A HISTORY—Paul Brandt—Reprise
- 59 I DO—Paul Brandt—Reprise
- 60 THAT GIRL'S BEEN SPYIN' ON ME—Billy Dean—Capitol Nashville

- 61 YOU CAN'T LOSE ME—Faith Hill—Warner Bros.
- 62 MEANT TO BE—Sammy Kershaw—Mercury Nashville
- 63 LONELY TOO LONG—Patty Loveless—Epic
- 64 THE MAKER SAID TAKE HER—Alabama—RCA
- 65 WHEN BOY MEETS GIRL—Terri Clark—Mercury Nashville
- 66 YOU'RE NOT IN KANSAS ANYMORE—Jo Dee Messina—Curb
- 67 LOVE REMAINS—Collin Raye—Epic
- 68 ALL I WANT IS A LIFE—Tim McGraw—Curb
- 69 WHAT DO I KNOW—Ricochet—Columbia
- 70 RUNNIN' AWAY WITH MY HEART—Lonestar—BNA
- 71 THE RIVER AND THE HIGHWAY—Pam Tillis—Arista
- 72 NOT ENOUGH HOURS IN THE NIGHT—Doug Supernaw—Giant
- 73 LIKE THERE AIN'T NO YESTERDAY—Blackhawk—Arista
- 74 CAN'T BE REALLY GONE—Tim McGraw—Curb
- 75 A WOMAN'S TOUCH—Toby Keith—Mercury Nashville

## Hot Country Singles & Tracks Labels

Pos. LABEL (No. Of Charted Singles)

- 1 MCA (37)
- 2 ARISTA (27)
- 3 CURB (38)
- 4 EPIC (24)
- 5 MERCURY NASHVILLE (24)
- 6 CAPITOL NASHVILLE (31)
- 7 ATLANTIC (20)
- 8 RCA (23)
- 9 BNA (21)
- 10 COLUMBIA (17)
- 11 WARNER BROS. (18)
- 12 GIANT (14)
- 13 DECCA (10)
- 14 ASYLUM (9)
- 15 REPRISE (8)



## Hot Country Singles & Tracks Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 MCA (41)
- 2 ARISTA (27)
- 3 EPIC (24)
- 4 MERCURY NASHVILLE (24)
- 5 CURB (33)

## Hot Country Singles & Tracks Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 TONY BROWN (33)
- 2 JAMES STROUD (35)
- 3 DON COOK (20)
- 4 SCOTT HENDRICKS (19)
- 5 KEITH STEGALL (16)
- 6 BARRY BECKETT (18)
- 7 EMORY GORDY, JR. (8)
- 8 ROBERT JOHN MUTT LANGE (6)
- 9 DOUG JOHNSON (10)
- 10 ED SEAY (18)
- 11 ALLEN REYNOLDS (9)
- 12 BYRON GALLIMORE (9)
- 13 CHUCK HOWARD (10)
- 14 GEORGE STRAIT (6)
- 15 MARK BRIGHT (7)
- 16 KYLE LEHNING (9)
- 17 JOSH LEO (7)
- 18 MARK WRIGHT (6)
- 19 TOM SHAPIRO (3)
- 20 PAM TILLIS (4)
- 21 PAUL WORLEY (11)
- 22 FAITH HILL (4)
- 23 BILLY JOE WALKER, JR. (4)
- 24 GARTH FUNDIS (9)
- 25 DAVID MALLOY (7)



TONY BROWN: No. 1 Country Producer



# MILA MASON

“Thanks for making  
my first single  
a success.”

There's NEVER  
enough of that!

82923



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

With all the new artists available  
for play, we can't thank you enough  
for giving Mila an opportunity.

 TRUST THE MUSIC

Produced by Blake Mevis

# THE YEAR **m** in **MUSIC**

## CRITICS' POLL

Continued from page YE-48

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



**TERRI HORAK**  
Staff Reporter

- Ashley MacIsaac**, "Hi How Are You Today?" (A&M).
- k.d. lang**, Radio City Music Hall.
- Tim O'Brien**, "Red On Blonde" (Sugar Hill).
- Béla Fleck & The Flecktones**, "Live Art" (Warner Bros.).
- Brave Combo/The Humphries**, Westbeth Theater.
- Yo-Yo Ma, Edgar Meyer, Mark O'Connor**, "Appalachia Waltz" (Sony Classical).
- Gidon Kremer**, "Hommage à Piazzolla" (Nonesuch Records).
- Brave Combo**, "Mood Swing Music" (Rounder).
- Tie: **Lyle Lovett**, "Road To Ensenada" (MCA); **Andrew Hardin**, "Coney Island Moon" (Round Tower Music).
- Tie: **Jim Lauderdale**, "Persimmons" (Upstart); **88 Butterfly** (formerly Crave), "Taking Shape" (Featherweight Productions).



**JOHN LANNERT**  
Latin American/Caribbean  
Bureau Chief

- Argentina: **Pericos**, "Yerba Buena" (EMI Argentina).
- Brazil: **Daniela Mercury**, "Feijão Com Arroz" (Sony Brasil); **Various Artists**, "Tieta Do Agreste" soundtrack (Natasha); **Sérgio Mendes**, "Oceano" (PolyGram Brasil).
- Chile: **Los Tres**, "Unplugged" (Sony Chile).
- Colombia: **Shakira**, "Pies Descalzos" (Sony Colombia).
- Mexico: **Giovanna**, "Spray Color Frambuesa" (RCA/BMG Mexico); **Café Tacuba**, "Avalancha De Éxitos" (Warner Bros. Mexico).
- Spain: **Rosana**, "Lunas Rotas" (MCA).
- U.S.: **Rubén Blades**, "La Rosa De Los Vientos" (Sony Discos); **Lola Beltrán**, **Amalia Mendoza**, **Lucha Villa**, "Las Tres Se, Amalia Mendoza.
- Latin Jazz: **Ray Vega** (Concord Picante); **Conrad Herwig**, "The Latin Side Of John Coltrane" (Astor Place).
- Rock: **Ricardo Arjona**, "Si El Norte Fuera El Sur" (Sony Discos).

Continued on page YE-63

## Top Country Singles Sales Artists

Pos. ARTIST (No. Of Charted Singles) Label

- LEANN RIMES** (1) Curb
- TIM MCGRAW** (2) Curb
- BRYAN WHITE** (4) Asylum
- BROOKS & DUNN** (3) Arista
- SHANIA TWAIN** (3) Mercury Nashville
- FAITH HILL** (2) Warner Bros.
- MINDY MCCREADY** (2) BNA
- ALAN JACKSON** (1) Arista
- CLAY WALKER** (2) Giant
- PAUL BRANDT** (2) Reprise

## Top Country Singles Sales

Pos. TITLE—Artist—Label

- BLUE**—LeAnn Rimes—Curb
- I LIKE IT, I LOVE IT**—Tim McGraw—Curb
- IT MATTERS TO ME**—Faith Hill—Warner Bros.
- MY MARIA**—Brooks & Dunn—Arista
- REDNECK GAMES**—Jeff Foxworthy With Alan Jackson—Warner Bros.
- GUYS DO IT ALL THE TIME**—Mindy McCready—BNA
- I'M OUTTA HERE!/THE WOMAN IN ME**—Shania Twain—Mercury Nashville
- I'M NOT SUPPOSED TO LOVE YOU ANYMORE**—Bryan White—Asylum
- STRAWBERRY WINE**—Deana Carter—Capitol Nashville
- CAN'T BE REALLY GONE**—Tim McGraw—Curb
- HYPNOTIZE THE MOON**—Clay Walker—Giant
- I DO**—Paul Brandt—Reprise
- HOME AIN'T WHERE HIS HEART IS (ANYMORE)/YOU WIN MY LOVE**—Shania Twain—Mercury Nashville
- THEN YOU CAN TELL ME GOODBYE**—Neal McCoy—Atlantic
- CHANGE MY MIND**—John Berry—Capitol Nashville
- IF I WERE YOU**—Terri Clark—Mercury Nashville
- DOES THAT BLUE MOON EVER SHINE ON YOU**—Toby Keith—Mercury Nashville
- BY MY SIDE**—Lorrie Morgan & Jon Randall—BNA
- NO NEWS/TEQUILA TALKIN'**—Lonestar—BNA
- HEADS CAROLINA, TAILS CALIFORNIA**—Jo Dee Messina—Curb
- THAT'S AS CLOSE AS I'LL GET TO LOVING YOU**—Aaron Tippin—RCA

- MORE THAN YOU'LL EVER KNOW**—Travis Tritt—Warner Bros.
- ANGELS AMONG US**—Alabama—RCA
- REBECCA LYNN**—Bryan White—Asylum
- EVERY LIGHT IN THE HOUSE**—Trace Adkins—Capitol Nashville

## Top Country Singles Sales Labels

Pos. LABEL (No. Of Charted Singles)

- CURB** (9)
- WARNER BROS.** (6)
- MERCURY NASHVILLE** (9)
- BNA** (8)
- ARISTA** (8)
- CAPITOL NASHVILLE** (9)
- ASYLUM** (4)
- RCA** (7)
- ATLANTIC** (5)
- REPRISE** (4)

**CURB**  
RECORDS



LeANN RIMES: No. 1 Country Singles Sales Artist. "Blue" is the No. 1 Country Single (Sales).

## Top Country Singles Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- CURB** (9)
- WARNER BROS.** (16)
- RCA** (15)
- MERCURY NASHVILLE** (9)
- ARISTA** (8)

## Top Country Singles Sales Distributors

Pos. DISTRIBUTOR (No. Of Charted Singles)

- WEA** (32)
- BMG** (23)
- PGD** (9)
- EMD** (10)
- SONY** (11)
- UNI** (3)
- INDEPENDENTS** (2)

**wea**

country

# Play It For All It's Worth.

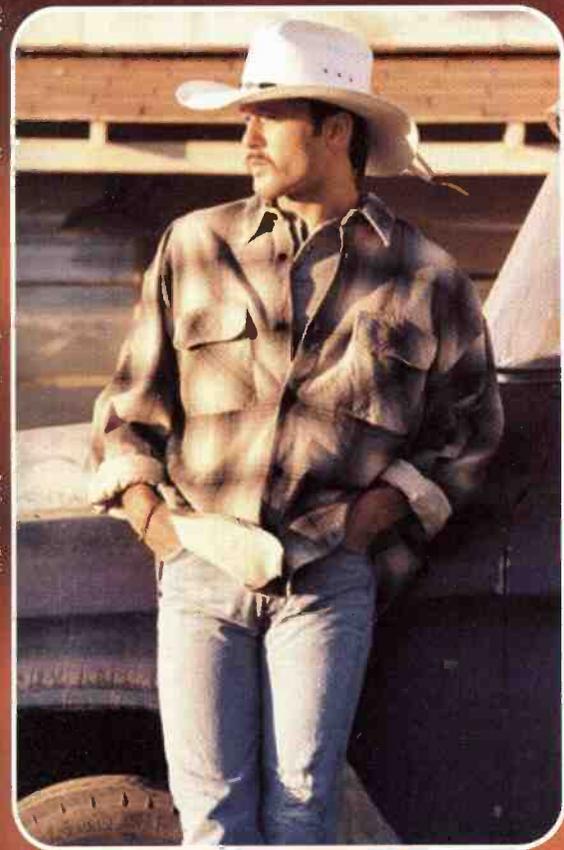
Tap the star power of TNN: The Nashville Network, home of the most popular music in America. TNN provides maximum exposure to an intensely loyal audience. TNN viewers don't just love country, they live it — its music, its lifestyles, its values. We link the stars with America's biggest advertisers, and when our viewers see and learn about their favorite artist, they buy their records. It's the power of country, and it's worth its weight in gold records on TNN: The Nashville Network.

**TNN**  
THE NASHVILLE NETWORK<sup>®</sup>  
*We are Country*<sup>SM</sup>

A GAYLORD ENTERTAINMENT COMPANY

© 1996 Group W Satellite Communications. THE NASHVILLE NETWORK, TNN and the TNN logos are registered service marks, and WE ARE COUNTRY is a service mark, of HLMC, Inc., a Gaylord Entertainment Company.

**Curb Records** would like to thank our  
artists and radio for helping us become  
Billboard's Top Country Singles Sales Label &  
Top Country Singles Sales Distributing Label

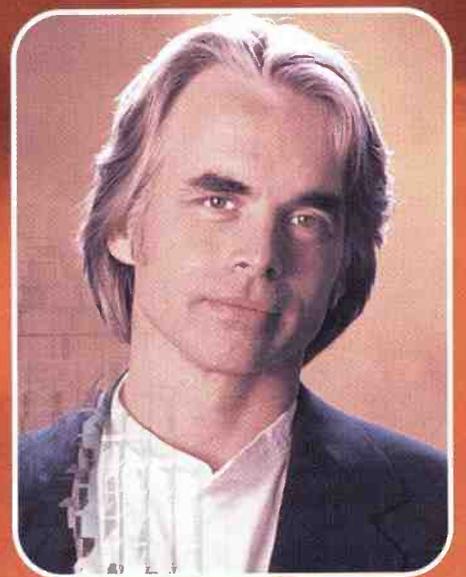


**Tim McGraw**

"She Never Lets It Go To Her Heart"

#1 **Billboard Hot Country**  
Singles & Tracks

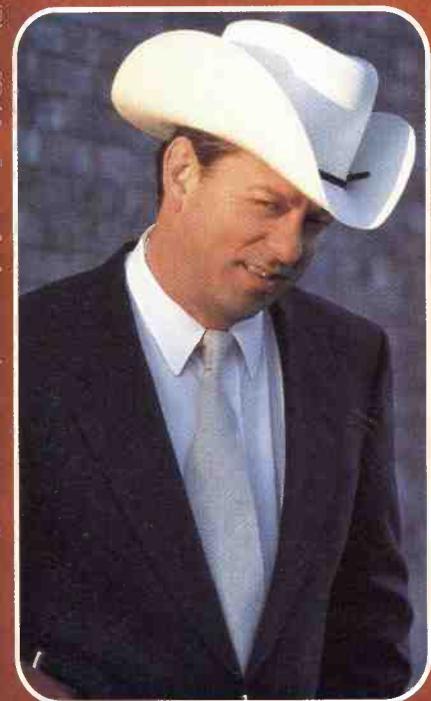
#1 **R&R Chart**



**Hal Ketchum**

"Hang In There Superman"

#1 **Video, CMT Europe**



**Junior Brown**

Semi-Crazy

#1 **Album, Gavin Americana**

"My Wife Thinks You're Dead",

- #1 **Video, CMT**

- **CMA Video of The Year**



**Jo Dee Messina**

"Heads Carolina,  
Tails California"

#1 **Gavin Charts**

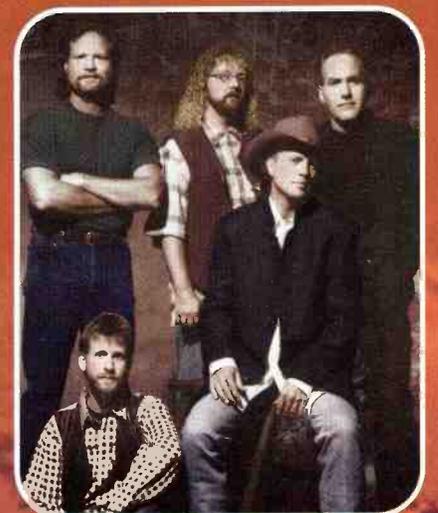
#1 **Video, CMT**

**Sawyer  
Brown**

"Treat Her Right"

#1 **R&R Chart**

#1 **Video, CMT**





# LeAnn Rimes

Billboard Top Singles Sales Artist

"Blue"- 20 weeks #1 Billboard Top Country Singles Sales (all time record)

Gavin Artist of the Year

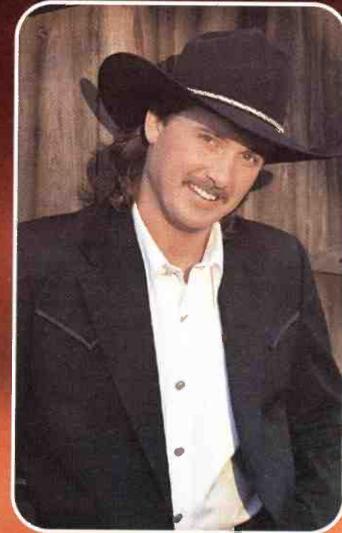
#1 Billboard Top Country Album (18 weeks so far)

Billboard's Best Country Clip "Blue"

#1 Video, CMT "Blue"

#1 R&R "One Way Ticket"

#1 "One Way Ticket" Billboard Hot Country Single & Track

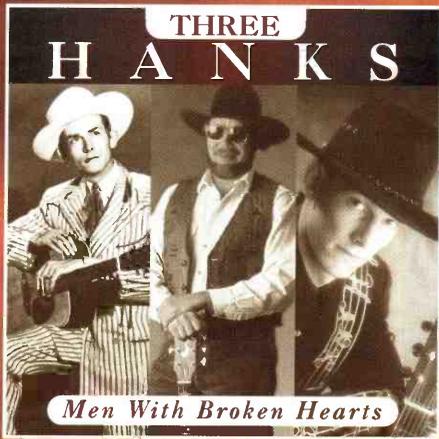


# Jeff Carson

"The Car"

ACM Video Of The Year

#1 Gavin



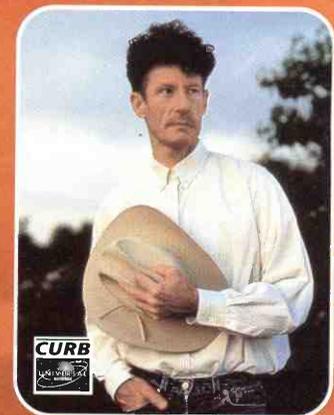
# THREE HANKS

#1 Vocal Event of the year

*Hank Williams Sr.*

*Hank Williams Jr.*

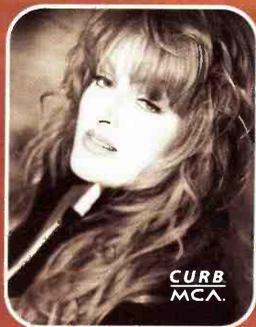
*and introducing Hank Williams III*



# Lyle Lovett

The Road To Ensenada

#1 Album, Gavin Americana



# Wynonna

"To Be Loved By You"

#1 Billboard Hot Country Singles & Tracks

#1 R&R Chart

CURB  
MCA



# David Kersh

"Goodnight Sweetheart",

•1996 R&R's longest running single for the entire year

•22 consecutive weeks on Billboard Hot Country Singles & Tracks

CURB  
RECORDS

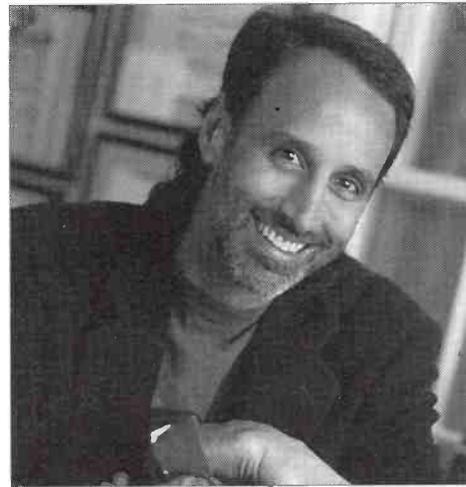
# THE YEAR **in** MUSIC

## Hot Country Singles & Tracks Songwriters

Pos. SONGWRITER (No. Of Charted Singles)

- 1 MARK D. SANDERS (10)
- 2 TOM SHAPIRO (8)

- 3 DAVID LEE MURPHY (4)
- 4 ROBERT JOHN LANGE (7)
- 5 ALAN JACKSON (3)
- 6 GARY BURR (5)
- 7 DOUG JOHNSON (4)
- 8 BOB DIPIERO (8)
- 9 VINCE GILL (5)



MARK D. SANDERS: No. 1 Country Songwriter

- 10 CHRIS WATERS (5)
- 11 CRAIG WISEMAN (6)
- 12 TOBY KEITH (3)
- 13 SKIP EWING (5)
- 14 MATRACA BERG (5)
- 15 PAUL BRANDT (3)
- 16 PAUL NELSON (7)
- 17 TERRI CLARK (3)
- 18 LARRY BOONE (6)
- 19 SHANIA TWAIN (5)
- 20 TIM NICHOLS (4)
- 21 SAM HOGIN (4)
- 22 BOBBY BRADDOCK (2)
- 23 RICK BOWLES (3)
- 24 DON SCHLITZ (4)
- 25 AARON BARKER (3)

## Hot Country Singles & Tracks Publishers

Pos. PUBLISHER (No. Of Charted Singles)

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



## Hot Country Singles & Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 SONY MUSIC GROUP (65)
- 2 WARNER/CHAPPELL MUSIC (68)
- 3 EMI MUSIC (45)
- 4 ALMO MUSIC (33)
- 5 MCA MUSIC (24)



**Starstruck**  
WRITERS GROUP

Proudly congratulates  
**BILLBOARD'S #1**  
**COUNTRY SONGWRITER**  
**OF THE YEAR**  
**MARK D. SANDERS**

40 Music Square West - Nashville, Tennessee 37203

10 MILLION units worldwide – **The Woman In Me**  
Billboard's **Top** Country Artist – **Female**  
Billboard's **Top** Country **Album** – **The Woman In Me**  
Billboard's 200 Chart **#6** Album of '96

# SHANIA TWAIN

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



## *God Bless The Child*

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

# THE YEAR **m** in **MUSIC**

## Hot 100 Singles Songwriters

Pos. SONGWRITER (No. Of Charted Singles)

- 1 BABYFACE (13)
- 2 DIANE WARREN (5)
- 3 R. KELLY (5)
- 4 TRACY CHAPMAN (1)
- 5 DONNA LEWIS (1)
- 6 NATALIE MERCHANT (3)
- T7 ANTONIO ROMERO MONGE (3)
- T7 RAFAEL RUIZ (3)
- 9 BILLY COGAN (4)
- 10 JIM STEINMAN (1)
- 11 LL COOL J (3)
- 12 MARIAH CAREY (3)
- T13 GLEN BALLARD (2)
- T13 ALANIS MORISSETTE (2)
- 15 ANN LOREE (1)
- 16 BRYCE WILSON (4)
- T17 DON DUBOSE (1)
- T17 JOE RICH (1)
- 19 JOHN T. RZEZNIK (1)
- 20 JEWEL (1)
- 21 JERMAINE DUPRI (6)
- 22 ERIC BAZILIAN (1)
- 23 GEORGE MICHAEL (2)
- 24 JOHN POPPER (2)
- 25 BEN WATT (2)
- 24 MONICA'S RELUCTANCE TO LOB, ASCAP (4)
- 25 DONNA LEWIS, ASCAP (1)
- 26 CHRYSALIS, BMI (7)
- 27 LL COOL J, ASCAP (3)
- 28 BMG, ASCAP (12)
- 29 TO THE TEE, BMI (1)
- 30 HITCO, BMI (6)
- 31 SPZ, BMI (2)
- 32 EMI VIRGIN, ASCAP (5)
- 33 CINDERFUL, BMI (4)
- 34 LOST BOYS, BMI (1)
- 35 RYE, BMI (2)
- 36 SCREEN GEMS-EMI, BMI (4)
- 37 CAREERS-BMG, BMI (10)
- 38 GROOVE 78, ASCAP (4)
- 39 CHRYSALIS, ASCAP (10)
- 40 D'JON, BMI (1)
- 41 JOE SHADE, BMI (1)
- 42 POLYGRAM, ASCAP (4)
- 43 SONY/ATV TUNES LLC, ASCAP (5)
- 44 WIGGLY TOOTH, ASCAP (2)
- 45 BRUIN, BMI (1)
- 46 LLA-MANN, ASCAP (1)
- 47 SO SO DEF, ASCAP (6)
- 48 FAR M.V., ASCAP (1)
- 49 AIR CONTROL, ASCAP (6)
- 50 FULL KEEL, ASCAP (5)



EMI MUSIC PUBLISHING  
© 1996 EMI MUSIC PUBLISHING & SONY/ATV TUNES LLC

## Hot 100 Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 EMI APRIL, ASCAP (60)
- 2 WB, ASCAP (57)
- 3 WARNER-TAMERLANE, BMI (44)
- 4 SONY/ATV SONGS, BMI (17)
- 5 REALSONGS, ASCAP (5)
- 6 ECAF, BMI (13)
- 7 ALMO, ASCAP (18)
- 8 RIGHTSONGS, BMI (5)
- 9 SONY/ATV TREE, BMI (4)
- 10 INDIAN LOVE BRIDE, ASCAP (3)
- 11 EMI BLACKWOOD, BMI (19)
- 12 SGAE, ASCAP (3)
- 13 SONGS OF POLYGRAM, BMI (12)
- 14 FOX FILM, BMI (5)
- 15 ZOMBA, ASCAP (23)
- 16 ZOMBA, BMI (17)
- 17 MCA, ASCAP (16)
- 18 MCA, BMI (3)
- 19 VANHURST PLACE, BMI (2)
- 20 POLYGRAM INTERNATIONAL, ASCAP (19)
- 21 R. KELLY, BMI (5)
- 22 PURPLE RABBIT, ASCAP (1)
- 23 IRVING, BMI (13)

## Hot 100 Singles Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 WARNER/CHAPPELL MUSIC (131)
- 2 EMI MUSIC (118)
- 3 SONY MUSIC GROUP (43)
- 4 MCA MUSIC (35)
- 5 ZOMBA MUSIC (39)



WARNER/CHAPPELL



BABYFACE: No. 1 Pop Songwriter and No. 1 R&B Songwriter

## Hot R&B Singles Songwriters

Pos. SONGWRITER (No. Of Charted Singles)

- 1 BABYFACE (17)
- 2 R. KELLY (5)
- 3 ROD TEMPERTON (4)
- 4 BRYCE WILSON (4)
- 5 LL COOL J (3)
- 6 D'ANGELO (3)
- 7 DALLAS AUSTIN (5)
- 8 RAPHAEL SAADIQ (3)
- 9 TERRY LEWIS (12)
- 10 JAMES HARRIS III (12)
- 11 JERMAINE DUPRI (9)
- 12 KEITH SWEAT (3)
- 13 LAWRENCE WADDELL (1)
- 14 TERRI ROBINSON (4)
- 15 SEAN PUFFY COMBS (10)
- 16 RODNEY JERKINS (2)
- 17 MICHAEL JACKSON (2)
- 18 DEVANTE (1)
- 19 JEAN CLAUDE OLIVIER (6)
- 20 ANDREA MARTIN (8)
- 21 DARYL SIMMONS (3)
- T22 M. WILLIAMS (1)
- T22 JOSHUA THOMPSON (1)
- 24 JOE L. THOMAS (1)
- 25 MISSY ELLIOTT (6)
- 14 JUSTIN COMBS, ASCAP (13)
- 15 MCA, ASCAP (19)
- 16 CHRYSALIS, ASCAP (11)
- 17 FLYTE TYME, ASCAP (12)
- 18 SONY/ATV LLC, BMI (10)
- 19 SO SO DEF, ASCAP (9)
- 20 SCREEN GEMS-EMI, BMI (9)
- 21 HITCO, BMI (9)
- 22 JANICE COMBS, BMI (6)
- 23 AIR CONTROL, ASCAP (8)
- 24 NESS, NITTY & CAPONE, ASCAP (7)
- 25 SONY/ATV TUNES LLC, ASCAP (6)
- 26 REALSONGS, ASCAP (3)
- 27 PERREN-VIBES, ASCAP (1)
- 28 KEIANDE, ASCAP (1)
- 29 LONGITUDE, BMI (6)
- 30 E/A, ASCAP (4)
- 31 URBAN AGENDA, ASCAP (1)
- 32 TALLEST TREE, ASCAP (1)
- 33 FADE 2 BLACK, ASCAP (1)
- 34 VIRGINIA BEACH, ASCAP (2)
- 35 12:00 AM, ASCAP (3)
- 36 AH-CHOO, ASCAP (3)
- 37 1996 GROOVE 78, ASCAP (1)
- 38 BRISONG, ASCAP (1)
- 39 TROY III, BMI (1)
- 40 JAM SHACK II, BMI (1)
- 41 MINT FACTORY, ASCAP (1)
- 42 HOOKMAN, BMI (6)
- 43 KEITH SWEAT, ASCAP (3)
- 44 SAILANDRA, ASCAP (5)
- 45 LL COOL J, ASCAP (2)
- 46 BERNARD WRIGHT, BMI (2)
- 47 ORGANIZED NOIZE, BMI (11)
- 48 BERTRAM, ASCAP (1)
- 49 RUTHLESS ATTACK, ASCAP (4)
- 50 GNAL BOOTY, ASCAP (1)

## Hot R&B Singles Publishers

Pos. PUBLISHER (No. Charted Singles)

- 1 EMI APRIL, ASCAP (74)
- 2 WB, ASCAP (62)
- 3 ECAF, BMI (17)
- 4 WARNER-TAMERLANE, BMI (44)
- 5 SONY/ATV SONGS, BMI (19)
- 6 ZOMBA, BMI (25)
- 7 EMI BLACKWOOD, BMI (33)
- 8 ALMO, ASCAP (20)
- 9 POLYGRAM INTERNATIONAL, ASCAP (21)
- 10 R. KELLY, BMI (5)
- 11 ZOMBA, ASCAP (30)
- 12 FOX FILM, BMI (5)
- 13 RODSONGS, ASCAP (4)

## Hot R&B Singles Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (142)
- 2 WARNER/CHAPPELL MUSIC (134)
- 3 SONY MUSIC GROUP (43)
- 4 ZOMBA MUSIC (63)
- 5 ALMO MUSIC (32)

songwriters & publishers

# Thanks

The only thing  
**more** impressive than  
being named **#1**  
is the **talent** that  
made it possible—  
Our **employees**,  
**songwriters** and  
**artists**.



# THE YEAR **m** in **MUSIC**

## Hot Latin Tracks Songwriters

Pos. SONGWRITER (No. Of Charted Tracks)

- 1 MARCO ANTONIO SOLÍS (14)
- 2 JOSE GUADALUPE ESPARZA (7)
- 3 ARMANDO LARRINAGA (3)
- 4 ROBERTO MORALES (3)
- 5 ENRIQUE IGLESIAS (3)
- 6 JOSE ALFREDO JIMÉNEZ (3)
- 7 CRISTIAN CASTRO (1)
- 8 SORAYA (3)
- 9 OMAR ALFANNO (6)
- 10 KIKE SANTANDER (5)
- 11 TEODORO BELLO (4)
- 12 MARIO QUINTERO LARA (3)
- 13 JOAN SEBASTIAN (4)
- 14 JUAN GABRIEL (6)
- 15 JAIME FARIAS (2)
- 16 GILBERTO ABREGO (2)
- 17 BOBBY PULIDO (2)
- 18 VICENTE FERNÁNDEZ (2)

- 19 ADOLFO ANGEL ALBA (3)
- 20 MASSIAS (1)
- 21 CHÉIN GARCÍA ALONSO (1)
- 22 PETE ASTUDILLO (4)
- 23 A. B. QUINTANILLA III (4)
- 24 JESSEA ARMENTA (1)
- 25 ROCCO DAMIAN (2)

## Hot Latin Tracks Publishers

Pos. PUBLISHER (No. Of Charted Tracks)

- 1 FONOMUSIC, SESAC (14)
- 2 VANDER, ASCAP (17)
- 3 MÁS LATIN, SESAC (12)
- 4 UNIMÚSICA, ASCAP (10)
- 5 ZOMBA GOLDEN SANDS, ASCAP (11)
- 6 BMG SONGS, ASCAP (10)
- 7 EMI BLACKWOOD, BMI (11)
- 8 MAFIOLA, ASCAP (3)
- 9 TN EDICIONES, BMI (4)
- 10 CRISMA, SESAC (2)
- 11 SONY, ASCAP (6)
- 12 CANCIONES MEXICANAS, SESAC (2)
- 13 FIPP, BMI (7)
- 14 EDIMONSA, ASCAP (6)
- 15 EMOA, ASCAP (5)
- 16 YAMI, BMI (3)
- 17 FONOVISIA, SESAC (2)



MARCO ANTONIO SOLÍS: No. 1 Latin Songwriter

- 28 PEER INTERNATIONAL, BMI (5)
- 29 ELZAZ, BMI (1)
- 30 STRIKING, BMI (4)
- 31 MARFRE, BMI (2)
- 32 A.Q. III MUSIC, BMI (3)
- 33 JAM ENTERTAINMENT, BMI (1)
- 34 SONY DISCOS, ASCAP (5)
- 35 EL CONQUISTADOR, BMI (2)
- 36 GEMINIS STAR CORP., ASCAP (2)
- 37 BEECHWOOD, BMI (1)
- 38 EDITORA ESPERANZA, SESAC (1)
- 39 SAN ANTONIO MUSIC, BMI (2)
- 40 SONY LATIN, BMI (2)
- 41 INSIGNIA, ASCAP (5)
- 42 FAMOUS, ASCAP (5)
- 43 ADG, SESAC (1)
- 44 RAFA, ASCAP (4)
- 45 LIVI, ASCAP (4)
- 46 CHRYSALIS STANDARDS, BMI (1)
- 47 REALSONGS, ASCAP (1)
- 48 RUBEN GARZA, BMI (1)
- 49 M.A.M.P., ASCAP (1)
- 50 EDITORA ANGEL MUSICAL, SESAC (1)

FONOMUSIC, INC.

## Hot Latin Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Tracks)

- 1 EMI MUSIC (16)
- 2 ZOMBA MUSIC (14)
- 3 SONY MUSIC GROUP (16)
- 4 BMG MUSIC (10)
- 5 WARNER/CHAPPELL MUSIC (9)



EMI MUSIC PUBLISHING  
© 1996 EMI Music Publishing, a Division of EMI Company

songwriters & publishers

- 18 J. FARIAS, BMI (2)
- 19 BETITO, BMI (3)
- 20 PEERMUSIC, BMI (3)
- 21 SNIPER, ASCAP (2)
- 22 THE SOUND RETREAT, BMI (1)
- 23 WB, ASCAP (3)
- 24 LARRINAGA, ASCAP (1)
- 25 PACIFIC, BMI (1)
- 26 PEACE ROCK, BMI (4)
- 27 HUINA, BMI (1)

# Never miss a Billboard Chart

THE JANUARY 4TH UNPUBLISHED CHARTS ARE AVAILABLE:

- Individual Charts - \$5.00
- Hot 100 & Billboard 200 - \$7.50
- Entire Chart Package - \$20.00

Send your check or money order to:

Billboard, 1515 Broadway, NY, NY 10036-8986

Attn: Silvio Pietroluongo,

or call for credit card order: (212) 536-5054

## Billboard's January 4 Charts Are For Sale

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

Each line represents an individual chart

# THE YEAR in MUSIC

## Top Billboard Latin 50 Album Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 SELENA (7) EMI Latin (1) EMI
- 2 GIPSY KINGS (2) Nonesuch (1) Elektra (1) Elektra Musician
- 3 LUIS MIGUEL (4) WEA Latina
- 4 GLORIA ESTEFAN (2) Epic
- 5 LOS DEL RÍO (2) Ariola
- 6 ENRIQUE IGLESIAS (1) Fonovisa
- 7 LOS TIGRES DEL NORTE (3) Fonovisa
- 8 OLGA-TAÑÓN (2) WEA Latina
- 9 JULIO IGLESIAS (2) Sony
- 10 SHAKIRA (1) Sony
- 11 RICKY MARTIN (1) Sony
- 12 INTOCABLE (2) EMI Latin
- 13 LA MAFIA (2) Sony
- 14 LOS TUCANES DE TIJUANA (2) EMI Latin
- 15 GRUPO LÍMITE (2) PolyGram Latino
- 16 CRISTIAN (2) Fonovisa
- 17 MAZZ (2) EMI Latin
- 18 PETE ASTUDILLO (1) EMI Latin
- 19 PEDRO FERNÁNDEZ (2) PolyGram Latino
- 20 BOBBY PULIDO (2) EMI Latin
- 21 MICHAEL SALGADO (2) Joey
- 22 MANÁ (2) WEA Latina
- 23 MARC ANTHONY (1) RMM
- 24 MARCO ANTONIO SOLÍS (2) Fonovisa
- 25 THALÍA (1) EMI Latin

## Top Billboard Latin 50 Albums

Pos. TITLE—Artist—Label

- 1 DREAMING OF YOU—Selena—EMI
- 2 MACARENA MIX—Various Artists—Ariola
- 3 ENRIQUE IGLESIAS—Enrique Iglesias—Fonovisa
- 4 THE BEST OF THE GIPSY KINGS—Gipsy Kings—Nonesuch
- 5 MACARENA NON STOP—Los Del Río—Ariola
- 6 ABRIENDO PUERTAS—Gloria Estefan—Epic

- 7 EL CONCIERTO—Luis Miguel—WEA Latina
- 8 NADA ES IGUAL...—Luis Miguel—WEA Latina
- 9 AMOR PROHIBIDO—Selena—EMI Latin
- 10 TIERRA GITANA—Gipsy Kings—Nonesuch
- 11 LA CARRETERA—Julio Iglesias—Sony
- 12 PIES DESCALZOS—Shakira—Sony
- 13 A MEDIO VIVIR—Ricky Martin—Sony
- 14 NUEVOS SENDEROS—Olga Tañón—WEA Latina
- 15 MI TIERRA—Gloria Estefan—Epic
- 16 UNIDOS PARA SIEMPRE—Los Tigres Del Norte—Fonovisa
- 17 COMO TE EXTRAÑO—Pete Astudillo—EMI Latin
- 18 EL DESEO DE OIR TU VOZ—Cristian—Fonovisa
- 19 UN MILLON DE ROSAS—La Mafia—Sony
- 20 SEGUNDO ROMANCE—Luis Miguel—WEA Latina
- 21 PEDRO FERNÁNDEZ—Pedro Fernández—PolyGram Latino
- 22 POR PURO AMOR—Grupo Limite—PolyGram Latino
- 23 TODO A SU TIEMPO—Marc Anthony—RMM
- 24 ROMANCE—Luis Miguel—WEA Latina
- 25 EN ÉXTASIS—Thalía—EMI Latin
- 26 EN CONCIERTO—Michael Salgado—Joey
- 27 EN PLENO VUELO—Marco Antonio Solís—Fonovisa
- 28 SOLO PARA TÍ—Mazz—EMI Latin
- 29 DULZURA—Jennifer Y Los Jetz—EMI Latin
- 30 DESVELADO—Bobby Pulido—EMI Latin
- 31 LLÉVAME CONTIGO—Intocable—EMI Latin
- 32 A UN NUEVO NIVEL—La Tropa F—EMI Latin
- 33 MUNDO DE AMOR—Los Tucanes De Tijuana—EMI Latin
- 34 VOCES UNIDAS—Various Artists—EMI Latin
- 35 CUANDO LOS ANGELES LLORAN—Maná—WEA Latina
- 36 TEJANO AWARD NOMINEES—Various Artists—EMI Latin
- 37 AMOR—Jon Secada—SBK
- 38 EL EJEMPLO—Los Tigres Del Norte—Fonovisa
- 39 12 SUPER EXITOS—Selena—EMI Latin
- 40 OTRO MUNDO—Intocable—EMI Latin
- 41 CANCIONES DE MI PADRE—Linda Ronstadt—Elektra

- 42 THE MAMBO KINGS—Soundtrack—Elektra
- 43 EL HOMBRE MERENGUE—Kinito Méndez—J&N
- 44 SIEMPRE SELENA—Selena—EMI Latin
- 45 14 TUCANAZOS BIEN PESADOS—Los Tucanes De Tijuana—EMI Latin
- 46 LATINO—Di Blasio—Ariola
- 47 LIVE!—Selena—EMI Latin
- 48 A MI ME GUSTA—Los Del Río—Ariola
- 49 GRANDES EXITOS—Juan Luis Guerra 440—Karen
- 50 LA TIERRA DEL OLVIDO—Carlos Vives—PolyGram Latino

## Top Billboard Latin 50 Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 EMI LATIN (30)
- 2 EMI (1)
- 3 ARIOLA (8)
- 4 FONOVISA (23)
- 5 WEA LATINA (10)
- 6 SONY (23)
- 7 NONESUCH (2)
- 8 EPIC (3)
- 9 POLYGRAM LATINO (9)
- 10 ELEKTRA (3)



## Top Billboard Latin 50 Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 EMI LATIN (39)
- 2 SONY (35)
- 3 BMG (18)
- 4 FONOVISA (23)
- 5 WEA LATINA (10)

## Top Billboard Latin 50 Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 EMD (39)
- 2 WEA (17)
- 3 SONY (36)
- 4 BMG (19)
- 5 INDEPENDENTS (31)
- 6 PGD (13)
- 7 UNI (9)



## CRITICS' POLL

Continued from page YE-54

- Rap: **Proyecto Uno**, "New Era" (H.O.L.A./PolyGram Latino).
- Remix: **Gloria Estefan**, "Tres Deseos" (Epic); **Selena**, "I'm Getting Used To You" (EMI Latin); **Ricky Martin**, "María" (Sony Discos/Columbia).



**STEVE MCCLURE**  
Japan Bureau Chief

1. **Various Artists**, "Sushi 3003" (Bungalow). An excellent intro to the wacky world of Japanese clubpop.
2. **Theater Brook**, "Talisman" (Epic/Sony). Japanese pop with guts.
3. **Great 3**, "Metal Lunchbox" (Toshiba-EMI). Sophisticated Japanese power-pop.
4. "**Tokyo Bibimbap Club**" (Toratanu Records). Fantastic Japanese-Korean-reggae fusion.
5. **Spoonperm**, "Best?" (Miracle Records). Real Japanese punk.
6. **Kula Shaker**, "K" (Epic/Sony). Psychedelia never died.
7. **The Beatles**, "Anthology 2" (Toshiba-EMI). Fascinating.
8. **Miwa Yoshida**, "Beauty And Harmony" (Epic/Sony). The girl can sing.
9. **Various Artists**, "Japanese Homegrown Vol. 1" (Orange Records). Great Indies from the Other Japan.
10. **Bud E. Luv**, "The Fabulous Bud E. Luv Show Bootleg" (No label listed). The world's greatest living entertainer in prime form.



**CHRIS MORRIS**  
Senior Writer

1. **R.L. Burnside**, "A Ass Pocket Of Whiskey" (Matador). A movable juke joint.
2. **The Jon Spencer Blues Explosion**, "Now I Got Worry" (Matador). MVP Spencer (see his contribution to the Burnside opus above) does his own rockin' thang.
3. **Tortoise**, "Millions Now Living Will Never Die" (Thrill Jockey). New directions in intro from a stellar Chicago band.
4. **East River Pipe**, "Mel" (Merge). Touching, splendidly played one-man pop artistry from Astoria, N.Y.'s resident genius.
5. **Richard Davies**, "There's Never Been A Crowd Like This" (Flydaddy). Eric Matthews' former pardner in Cardinal makes a classy pop mark.
6. **Steve Earle**, "I Feel Alright" (Warner Bros.). Nashville's real outlaw busts out with a formidable return to form.
7. **Beck**, "Odelay" (DGC). The Crown Prince of Silverlake said it himself—this is where it's at.
8. **Nick Cave & The Bad Seeds**, "Murder Ballads" (Warner Bros.). You always hurt the one you love...
9. **Slim Dunlap**, "Times Like These" (Medium Cool/Restless). A heartfelt and emotive rock 'n' roll testament.
10. **Tie: Emmett Miller**, "The Minstrel Man From Georgia" (Columbia/Legacy); **Sun Ra**, "The Singles" (Evidence). Reissues of the year.

Continued on page YE-64



SELENA: No. 1 Latin 50 Album Artist. "Dreaming Of You" is the No. 1 Latin 50 Album.

# THE YEAR **m** in **MUSIC**

## CRITICS' POLL

Continued from page YE-63



### HAVELOCK NELSON

Contributor/Rap Music Columnist

1. **Jay-Z**, "Reasonable Doubt" (Roc-A-Fella/Freeze/Priority).
2. **Jeru Tha Damaja**, "Wrath Of The Math" (Payday).
3. **The Roots**, "Illadelph Halflife" (Geffen).
4. **Ghostface Killah**, "Ironman" (Razor Sharp/Epic).
5. **Chuck D.**, "Autobiography Of Mista-chuck" (Mercury).
6. **Eric Benet**, "True To Myself" (Warner Bros.).
7. **Tricky**, "Endroducing..." (Mo'Wax).
8. "Sweetback" (Epic).
9. **Intrigue**, "Acoustic Soul" (GRG/Universal).
10. **Curtis Mayfield**, "New World Order" (Warner Bros.).



### MELINDA NEWMAN

Senior Talent Editor

1. **Manic Street Preachers**, "Everything Must Go" (Epic).
2. **Metallica**, "Load" (Elektra).
3. **Eels**, "Beautiful Freak" (Dreamworks/Geffen).
4. "Sheryl Crow" (A&M).
5. **Pearl Jam**, "No Code" (Epic).
6. "Fountains Of Wayne" (Tag/Atlantic).
7. "Nil Lara" (Metro Blue/Capitol).
8. **Gillian Welch**, "Revival" (Almo Sounds/Geffen).
9. **The Cardigans**, "First Band On The Moon" (Mercury).
10. Singles: **Foo Fighters**, "Big Me" (Roswell/Capitol); **Social Distortion**, "I Was Wrong" (550 Music); **Soundgarden**, "Burden In My Hand" (A&M); **Donna Lewis**, "I Love You Always Forever" (Atlantic); **Hootie & The Blowfish**, "I Go Blind" (Reprise).



### SUSAN NUNZIATA

Managing Editor

1. **The Chieftains**, "Santiago" (RCA Victor/BMG).
- Tie: **Patti Smith**, "Gone Again" (Arista); **The Blue Nile**, "Peace At Last" (Warner Bros.).
- Elvis Costello & The Attractions**, "All This Useless Beauty" (Warner Bros.).
- Angelique Kidjo**, "Fifa" (Island).
- Tie: **Nick Cave & The Bad Seeds**, "Murder Ballads" (Warner Bros.); **Michelle Shocked**, "Kind Hearted Woman" (Mood Swing/Private).
- Keb' Mo'**, "Just Like You" (OKeh).
- Babyface**, "The Day" (Epic).
- Tie: **Me'Shell Ndegeocello**, "Peace Beyond Passion" (Maverick); **Los Lobos**, "Colossal Head" (Warner Bros.).
- Tony Rich**, "Words" (LaFace/Arista).
- Tie: **Gillian Welch**, "Revival" (Almo); **Iris DeMent**, "The Way I Should" (Warner Bros.).

Continued on page YE-88

## Hot Latin Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Label

1. **ENRIQUE IGLESIAS** (5) *Fonovisa*
2. **CRISTIAN** (4) *Fonovisa* (1) *Melody*
3. **LA MAFIA** (4) *Sony*
4. **LOS TIGRES DEL NORTE** (7) *Fonovisa*
5. **LUIS MIGUEL** (4) *WEA Latina* (1) *Walt Disney*
6. **BRONCO** (6) *Fonovisa*
7. **MARCO ANTONIO SOLÍS** (7) *Fonovisa*
8. **GRUPO LÍMITE** (3) *PolyGram Latino*
9. **BOBBY PULIDO** (4) *EMI Latin*
10. **INTOCABLE** (3) *EMI Latin*

## Hot Latin Tracks

Pos. TITLE—Artist—Label

1. **UN MILLÓN DE ROSAS**—*La Mafia*—*Sony*
2. **AMOR**—*Cristian*—*Fonovisa*
3. **POR AMARTE**—*Enrique Iglesias*—*Fonovisa*
4. **QUE PENA ME DAS**—*Marco Antonio Solís*—*Fonovisa*
5. **COMO TE EXTRAÑO**—*Pete Astudillo*—*EMI Latin*
6. **SI TU TE VAS**—*Enrique Iglesias*—*Fonovisa*
7. **NO TE VAYAS**—*Intocable*—*EMI Latin*
8. **AMARTE A TÍ**—*Cristian*—*Fonovisa*
9. **NO LLORES POR MÍ**—*Enrique Iglesias*—*Fonovisa*
10. **TE APROVECHAS**—*Grupo Limite*—*PolyGram Latino*
11. **EXPERIENCIA RELIGIOSA**—*Enrique Iglesias*—*Fonovisa*
12. **EL CIRCO**—*Los Tigres Del Norte*—*Fonovisa*
13. **DESVELADO**—*Bobby Pulido*—*EMI Latin*
14. **MEJORES QUE ELLA**—*La Mafia*—*Sony*
15. **BASTA YA!**—*Olga Tañón*—*WEA Latina*
16. **ME ESTÁ DOLIENDO DEJARTE**—*Los Mismos*—*EMI Latin*
17. **JUAN SABOR**—*La Tropa F*—*EMI Latin*
18. **PUEDES LLEGAR**—*Voces Unidas*—*EMI Latin*
19. **RECUERDOS, TRISTEZA Y SOLEDAD**—*Marco Antonio Solís*—*Fonovisa*
20. **DAMÉ**—*Luis Miguel*—*WEA Latina*
21. **NO PUEDO ARRANCARTE DE MÍ**—*Cristian*—*Fonovisa*
22. **AMANECÍ EN TUS BRAZOS**—*Luis Miguel*—*WEA Latina*
23. **TU ETERNO ENAMORADO**—*Banda Magey*—*Fonovisa*
24. **VUÉLVEME A QUERER**—*Cristian*—*Melody*
25. **LA COSA MÁS BELLA**—*Eros Ramazzotti*—*Arista*
26. **ÁMAME UNA VEZ MÁS**—*Amanda Miguel*—*Karen*
27. **SIN ELLA**—*Michael Salgado*—*Joey*
28. **AMOR TOTAL**—*Emmanuel*—*PolyGram Latino*
29. **TE VOY A AMAR**—*Bobby Pulido*—*EMI Latin*
30. **ENAMORADO DE UN FANTASMA**—*Liberacion*—*Fonovisa*
31. **DE REPENTE**—*Soraya*—*PolyGram Latino*
32. **ESTOY AQUÍ**—*Shakira*—*Sony*
33. **EL PRÍNCIPE**—*Grupo Limite*—*PolyGram Latino*
34. **EBRIO DE AMOR**—*Ezequiel Peña*—*Fonovisa*



LA MAFIA: "Un Millón De Rosas" is the No. 1 Latin track.

hot latin tracks



ENRIQUE IGLESIAS: No. 1 Latin Tracks Artist

35. **ME ASUSTA PERO ME GUSTA**—*Ana Bárbara*—*Fonovisa*
36. **TODO POR TÍ**—*Bronco*—*Fonovisa*
37. **NO QUIERO SABER**—*Selena*—*EMI Latin*
38. **NO PUEDO MÁS**—*Los Tigres Del Norte*—*Fonovisa*
39. **UNA NOCHE MÁS**—*Liberación*—*Fonovisa*
40. **CUESTIÓN OLVIDADA**—*Los Tigres Del Norte*—*Fonovisa*

## Hot Latin Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

1. **FONOVISA** (102)
2. **EMI LATIN** (49)
3. **SONY** (38)
4. **POLYGRAM LATINO** (17)
5. **WEA LATINA** (12)
6. **RMM** (14)
7. **ARIOLA** (9)
8. **JOEY** (5)
9. **ARISTA** (3)
10. **POLYGRAM RODVEN** (6)



## Hot Latin Tracks Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Tracks)

1. **FONOVISA** (108)
2. **EMI LATIN** (53)
3. **SONY** (47)
4. **POLYGRAM LATINO** (18)
5. **WEA LATINA** (12)

## Hot Latin Tracks Producers

Pos. PRODUCER (No. Of Charted Tracks)

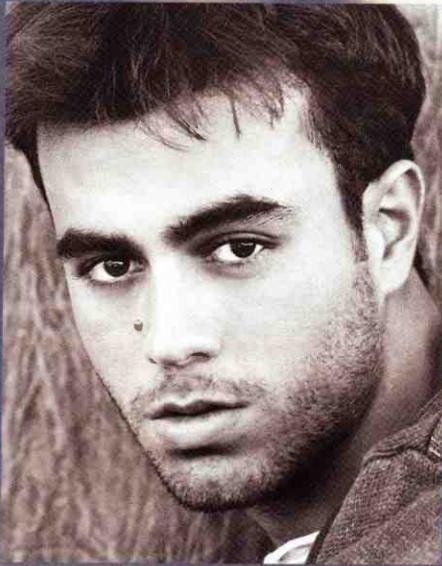
1. **MARCO ANTONIO SOLÍS** (17)
2. **RAFAEL PÉREZ-BOTIJA** (5)
3. **MANDO LICHTENBERGER JR.** (7)
4. **DANIEL FREIBERG** (4)
5. **SERGIO GEORGE** (12)
6. **ENRIQUE ELIZONDO** (6)
7. **JESÚS CARRILLO** (3)
8. **EDUARDO HERNÁNDEZ** (4)
9. **JÓSE LUIS AYALA** (4)
10. **A.B. QUINTANILLA III** (5)
11. **K.C. PORTER** (7)
12. **HOMERO PATRÓN** (4)
13. **JORGE AVENDAÑO LUHRS** (3)
14. **JOE S. LÓPEZ** (6)



MARCO ANTONIO SOLÍS: No. 1 Latin Producer

15. **JÓSE NIEVES IZUNZA** (4)
16. **LIBERACION** (2)
17. **PEDRO RAMÍREZ** (4)
18. **BRONCO** (3)
19. **ALBERTO MITCHELL** (4)
20. **ADOLFO ANGEL ALBA** (4)
21. **EROS RAMAZOTTI** (3)
22. **JAVIER MARTÍNEZ** (3)
23. **KIKO CIBRIÁN** (4)
24. **LUIS MIGUEL** (4)
25. **PEPE MOTTA** (4)

# 11 Year End Awards.



Enrique Iglesias

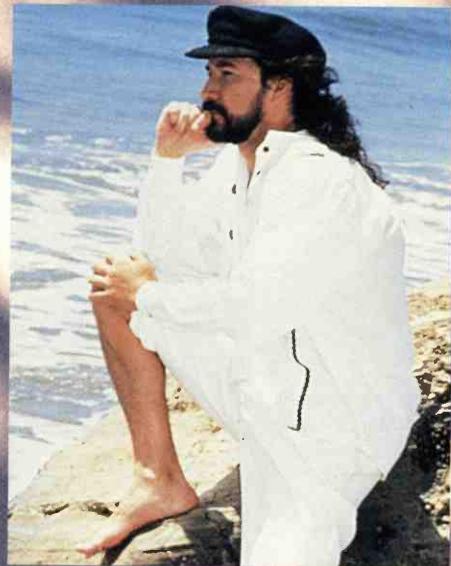
Hot

Latin Tracks Artist

Hot

Latin Pop Tracks

"Por Amarte"



Marco Antonio Solis

Hot

Latin Tracks Producer

Hot

Latin Tracks Songwriter

Hot Latin Tracks Label

Hot Latin Tracks Promotion Label

Fonovisa.

Burning up the charts.

# THE YEAR **m** in **MUSIC**

## Top Regional Mexican Album Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 SELENA (6) EMI Latin
- 2 LOS TIGRES DEL NORTE (3) Fonovisa
- 3 INTOCABLE (2) EMI Latin
- 4 GRUPO LIMITE (2) PolyGram Latino
- 5 LA MAFIA (2) Sony
- 6 PETE ASTUDILLO (1) EMI Latin
- 7 MAZZ (2) EMI Latin
- 8 BOBBY PULIDO (2) EMI Latin
- 9 PEDRO FERNÁNDEZ (2) PolyGram Latino
- 10 MICHAEL SALGADO (2) Joey

## Top Regional Mexican Albums

Pos. TITLE—Artist—Label

- 1 AMOR PROHIBIDO—Selena—EMI Latin
- 2 UNIDOS PARA SIEMPRE—Los Tigres Del Norte—Fonovisa
- 3 UN MILLÓN DE ROSAS—La Mafia—Sony
- 4 COMO TE EXTRAÑO—Pete Astudillo—EMI Latin
- 5 POR PURO AMOR—Grupo Limite—PolyGram Latino
- 6 PEDRO FERNÁNDEZ—Pedro Fernández—PolyGram Latino
- 7 DULZURA—Jennifer Y Los Jetz—EMI Latin
- 8 EN CONCIERTO—Michael Salgado—Joey
- 9 LLÉVAME CONTIGO—Intocable—EMI Latin
- 10 SOLO PARA TI—Mazz—EMI Latin
- 11 DESVELADO—Bobby Pulido—EMI Latin
- 12 A UN NUEVO NIVEL—La Tropa F—EMI Latin
- 13 TEJANO AWARD NOMINEES—Various Artists—EMI Latin
- 14 MUNDO DE AMOR—Los Tucanes De Tijuana—EMI Latin
- 15 EL EJEMPLO—Los Tigres Del Norte—Fonovisa

## Top Regional Mexican Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 EMI LATIN (22)
- 2 SONY (10)
- 3 FONOVISA (12)
- 4 POLYGRAM LATINO (4)
- 5 JOEY (2)



## Top Regional Mexican Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 EMI LATIN (22)
- 2 SONY (11)
- 3 FONOVISA (12)
- 4 POLYGRAM LATINO (4)
- 5 JOEY (2)

regional  
mexican



SELENA: No. 1 Regional Mexican and Latin Pop Album Artist. "Amor Prohibido" is the No. 1 Regional Mexican Album; "Dreaming Of You" is the No. 1 Latin Pop Album.

## Hot Regional Mexican Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Label

- 1 LOS TIGRES DEL NORTE (6) Fonovisa
- 2 LA MAFIA (4) Sony
- 3 BRONCO (6) Fonovisa
- 4 GRUPO LIMITE (3) PolyGram Latino
- 5 MARCO ANTONIO SOLÍS (6) Fonovisa
- 6 ENRIQUE IGLESIAS (5) Fonovisa
- 7 BOBBY PULIDO (3) EMI Latin
- 8 INTOCABLE (3) EMI Latin
- 9 LIBERACION (3) Fonovisa
- 10 ANA BÁRBARA (3) Fonovisa

## Hot Regional Mexican Tracks

Pos. TITLE—Artist—Label

- 1 UN MILLON DE ROSAS—La Mafia—Sony
- 2 COMO TE EXTRAÑO—Pete Astudillo—EMI Latin
- 3 NO TE VAYAS—Intocable—EMI Latin
- 4 EL CIRCO—Los Tigres Del Norte—Fonovisa
- 5 QUÉ PENA ME DAS—Marco Antonio Solís—Fonovisa
- 6 TE APROVECHAS—Grupo Limite—PolyGram Latino
- 7 AMOR—Cristian—Fonovisa
- 8 JUAN SABOR—La Tropa F—EMI Latin
- 9 DESVELADO—Bobby Pulido—EMI Latin
- 10 TU ETERNO ENAMORADO—Banda Maguey—Fonovisa
- 11 ME ESTÁ DOLIENDO DEJARTE—Los Mismos—EMI Latin



LOS TIGRES DEL NORTE: No. 1 Regional Mexican Tracks Artists



LA MAFIA: "Un Millón De Rosas" is the No. 1 Regional Mexican Track.



CRISTIAN: No. 1 Latin Pop Tracks Artist

- 12 ENAMORADO DE UN FANTASMA—Liberacion—Fonovisa
- 13 SIN ELLA—Michael Salgado—Joey
- 14 EL PRINCIPE—Grupo Limite—PolyGram Latino
- 15 TODO POR TÍ—Bronco—Fonovisa

## Hot Regional Mexican Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 FONOVISA (76)
- 2 EMI LATIN (33)
- 3 SONY (16)
- 4 POLYGRAM LATINO (6)
- 5 JOEY (4)



## Hot Regional Mexican Tracks Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Tracks)

- 1 FONOVISA (80)
- 2 EMI LATIN (33)
- 3 SONY (18)
- 4 POLYGRAM LATINO (6)
- 5 JOEY (4)

## Top Latin Pop Album Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 SELENA (1) EMI
- 2 GIPSY KINGS (2) Nonesuch (1) Elektra
- 3 LUIS MIGUEL (4) WEA Latina
- 4 ENRIQUE IGLESIAS (1) Fonovisa
- 5 LOS DEL RÍO (2) Ariola
- 6 SHAKIRA (1) Sony
- 7 RICKY MARTIN (1) Sony
- 8 JULIO IGLESIAS (1) Sony
- 9 OLGA TAÑÓN (1) WEA Latina
- 10 CRISTIAN (1) Fonovisa

## Top Latin Pop Albums

Pos. TITLE—Artist—Label

- 1 DREAMING OF YOU—Selena—EMI
- 2 MACARENA MIX—Various Artists—Ariola
- 3 ENRIQUE IGLESIAS—Enrique Iglesias—Fonovisa
- 4 THE BEST OF GIPSY KINGS—Gipsy Kings—Nonesuch
- 5 MACARENA NON STOP—Los Del Rio—Ariola
- 6 NADA ES IGUAL...—Luis Miguel—WEA Latina
- 7 EL CONCIERTO—Luis Miguel—WEA Latina
- 8 TIERRA GITANA—Gipsy Kings—Nonesuch
- 9 PIES DESCALZOS—Shakira—Sony
- 10 A MEDIO VIVIR—Ricky Martin—Sony
- 11 LA CARRETERA—Julio Iglesias—Sony
- 12 NUEVOS SENDEROS—Olga Tañón—WEA Latina
- 13 EL DESEO DE OIR TU VOZ—Cristian—Fonovisa
- 14 EN PLENO VUELO—Marco Antonio Solís—Fonovisa
- 15 SEGUNDO ROMANCE—Luis Miguel—WEA Latina

## Top Latin Pop Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 EMI (1)
- 2 ARIOLA (6)
- 3 WEA LATINA (9)
- 4 NONESUCH (2)
- 5 FONOVISA (4)



## Top Latin Pop Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 EMI LATIN (6)
- 2 BMG (10)
- 3 WEA LATINA (9)
- 4 ATLANTIC GROUP (2)
- 5 FONOVISA (4)

## Hot Latin Pop Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Label

- 1 CRISTIAN (4) Fonovisa (1) Melody
- 2 ENRIQUE IGLESIAS (5) Fonovisa
- 3 LUIS MIGUEL (4) WEA Latina (1) Walt Disney

Continued on page YE-68

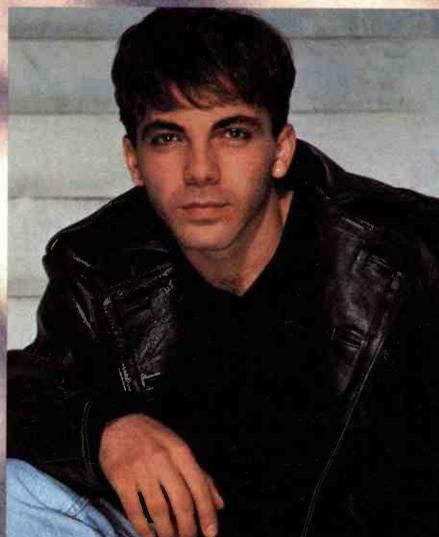
latin pop

# 11 Year End Awards.



Los Tigres Del Norte

Hot  
Regional Mexican  
Tracks



Cristian

Hot  
Latin Pop  
Artist

Hot Regional Mexican Label  
Promotional Label

Hot Latin Tracks Publisher (FONOMUSIC)

Fonovisa.

Burning up the charts.

# THE YEAR **m** in **MUSIC**



ENRIQUE IGLESIAS: "Por Amarte" is the No. 1 Latin Pop Track.

## LATIN POP

Continued from page YE-66

- 4 SORAYA (3) PolyGram Latino
- 5 EROS RAMAZZOTTI (3) Arista
- 6 SHAKIRA (4) Sony
- 7 OLGA TAÑÓN (3) WEA Latina
- 8 MARC ANTHONY (3) RMM (1) EMI Latin
- 9 RICKY MARTIN (6) Sony (1) Globo
- 10 MARCOS LLUNAS (2) PolyGram Latino

## Hot Latin Pop Tracks

Pos. TITLE—Artist—Label

- 1 POR AMARTE—Enrique Iglesias—Fonovisa
- 2 AMARTE A TI—Cristian—Fonovisa
- 3 AMAME UNA VEZ MÁS—Amanda Miguel—Karen
- 4 LA COSA MÁS BELLA—Eros Ramazzotti—Arista
- 5 AMOR—Cristian—Fonovisa
- 6 DE REPENTE—Soraya—PolyGram Latino
- 7 VIDA—Marcos Llunas—PolyGram Latino
- 8 SOLAMENTE TU AMOR—Chayanne—Sony
- 9 DÁME—Luis Miguel—WEA Latina
- 10 PUEDES LLEGAR—Voces Unidas—EMI Latin
- 11 BASTA YA!—Olga Tañón—WEA Latina
- 12 ATADA A TU VOLCÁN—Ednita Nazario—EMI Latin
- 13 AMOR EN TUS OJOS—Soraya—PolyGram Latino
- 14 NO LLORES POR MÍ—Enrique Iglesias—Fonovisa
- 15 AMOR TOTAL—Emmanuel—PolyGram Latino

## Hot Latin Pop Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 SONY (28)
- 2 FONOVISA (13)
- 3 EMI LATIN (20)
- 4 POLYGRAM LATINO (16)
- 5 WEA LATINA (13)

## Hot Latin Pop Tracks Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Tracks)

- 1 SONY (39)
- 2 FONOVISA (14)
- 3 EMI LATIN (24)
- 4 POLYGRAM LATINO (17)
- 5 BMG (15)

## Top Tropical/Salsa Album Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 GLORIA ESTEFAN (2) Epic
- 2 MARC ANTHONY (1) RMM
- 3 KINITO MENDEZ (2) J&N
- 4 JUAN LUIS GUERRA 440 (2) Karen
- 5 CARLOS VIVES (1) PolyGram Latino
- 6 OLGA TAÑÓN (1) WEA Latina
- 7 MANNY MANUEL (2) Merengazo
- 8 JERRY RIVERA (2) Sony
- 9 DLG (1) Sir George
- 10 JÉSUS ALEMANY (1) Hannibal

## Top Tropical/Salsa Albums

Pos. TITLE—Artist—Label

- 1 ABRIENDO PUERTAS—Gloria Estefan—Epic
- 2 MI TIERRA—Gloria Estefan—Epic
- 3 TODO A SU TIEMPO—Marc Anthony—RMM
- 4 EL HOMBRE MERENGUE—Kinito Mendez—J&N
- 5 LA TIERRA DEL OLVIDO—Carlos Vives—PolyGram Latino
- 6 THE MAMBO KINGS—Soundtrack—Elektra
- 7 GRANDES EXITOS—Juan Luis Guerra 440—Karen
- 8 EXITOS Y MAS—Olga Tañón—WEA Latina
- 9 CARNAVAL DEL MERENGUE '96—Various Artists—PolyGram Rodven
- 10 MERENHITS '96—Various Artists—J&N
- 11 TROPICAL TRIBUTE TO THE BEATLES—Various Artists—RMM
- 12 DLG—DLG—Sir George
- 13 FRESCO—Jerry Rivera—Sony
- 14 SALSA FRESCA: DANCE HITS OF THE '90'S—Various Artists—Rhino
- 15 MERENGUE EN LA CALLE 8 '96—Various Artists—Protel-RTP

## Top Tropical/Salsa Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 EPIC (4)
- 2 J&N (6)
- 3 RMM (7)
- 4 SONY (8)
- 5 KAREN (3)



## Top Tropical/Salsa Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 SONY (18)
- 2 RMM (9)
- 3 EMI LATIN (6)
- 4 POLYGRAM LATINO (4)
- 5 BMG (4)

## Hot Tropical/Salsa Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Label

- 1 MARC ANTHONY (5) RMM (1) EMI Latin
- 2 VICTOR MANUELLE (4) Sony
- 3 DOMINGO QUINONES (4) RMM
- 4 GISELLE (5) RCA
- 5 DLG (2) Sir George
- 6 FRANKIE RUIZ (2) PolyGram Rodven
- 7 TONY VEGA (3) RMM
- 8 JERRY RIVERA (4) Sony
- 9 MANNY MANUEL (4) Merengazo (1) RMM
- 10 OLGA TAÑÓN (4) WEA Latina

## Hot Tropical/Salsa Tracks

Pos. TITLE—Artist—Label

- 1 IRONÍA—Frankie Ruiz—PolyGram Rodven
- 2 HAY QUE PONER EL ALMA—Victor Manuelle—Sony
- 3 HASTA AYER—Marc Anthony—RMM



MARC ANTHONY: No. 1 Tropical/Salsa Tracks Artist



FRANKIE RUIZ: "Ironia" is the No. 1 Tropical/Salsa Track.



GLORIA ESTEFAN: No. 1 Tropical/Salsa Album Artist. "Abriendo Puertas" is the No. 1 Tropical/Salsa Album.

- 4 NO MORIRA—DLG—Sir George
- 5 LOCO DE AMOR—Jerry Rivera—Sony
- 6 TODO MI CORAZÓN—DLG—Sir George
- 7 ESPERARE A QUE TE DECIDAS—Tony Vega—RMM
- 8 LLEGASTE A MÍ—Marc Anthony—RMM
- 9 TÚ COMO ESTÁS—Domingo Quinoñes—RMM
- 10 PENSAMIENTO Y PALABRA—Victor Manuelle—Sony
- 11 SI TÚ TE VAS—Domingo Quinoñes—RMM
- 12 I WANNA HOLD YOUR HAND (DAME LA MANO)—Manny Manuel—RMM
- 13 MI REINA—La Makina—J&N
- 14 MI FORMA DE SENTIR—Giro—SDI
- 15 SUAVE—Jerry Rivera—Sony

## Hot Tropical/Salsa Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 RMM (22)
- 2 SONY (28)
- 3 POLYGRAM RODVEN (10)
- 4 WEA LATINA (12)
- 5 EMI LATIN (11)



## Hot Tropical/Salsa Tracks Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Tracks)

- 1 SONY (40)
- 2 RMM (26)
- 3 BMG (14)
- 4 POLYGRAM RODVEN (10)
- 5 EMI LATIN (19)



tropical/  
salsa

**Sony Discos**

# Lighting Up the Charts

**TOP/TROPICAL SALSA LATIN ARTIST  
GLORIA ESTEFAN**

**TOP TROPICAL/SALSA LATIN ALBUM  
"ABRIENDO PUERTAS" BY GLORIA ESTEFAN**

**TOP TROPICAL/SALSA LATIN LABEL  
EPIC/SONY**

**TOP TROPICAL/SALSA LATIN DISTRIBUTING LABEL  
SONY TROPICAL**

**HOT TROPICAL/SALSA PROMOTION LABEL  
SONY TROPICAL**

**HOT LATIN POP TRACKS LABEL  
SONY LATIN**

**HOT LATIN POP TRACKS PROMOTION LABEL  
SONY LATIN**

**HOT REGIONAL MEXICAN TRACKS  
"UN MILLON DE ROSAS" BY LA MAFIA**

**CONGRATULATIONS TO ALL OUR WINNERS.**

Sony Music International

© 1996 Sony Discos

# THE YEAR **m** in **MUSIC**

## Top Classical Artists

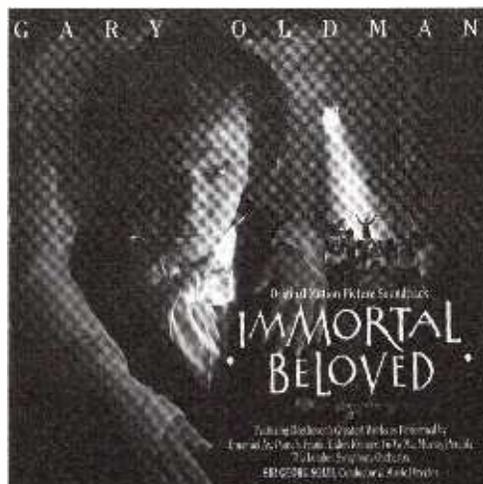
Pos. ARTIST (No. Of Charted Albums) Label

- 1 **BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS** (3) *Angel*
- 2 **LUCIANO PAVAROTTI** (3) *London*  
(1) *Atlantic*
- 3 **JOSE CARRERAS** (1) *Atlantic*  
(1) *Erato*  
(1) *London*
- 4 **CECILIA BARTOLI** (3) *London*  
(1) *Erato*
- 5 **PLACIDO DOMINGO** (1) *Atlantic*  
(1) *London*  
(1) *RCA Victor*
- 6 **WYNTON MARSALIS** (2) *Sony Classical*
- T7 **HERBERT VON KARAJAN** (2) *DG*
- T7 **BERLIN PHILHARMONIC** (2) *DG*
- 9 **YO-YO MA** (4) *Sony Classical*  
(1) *EMI Classics*
- 10 **CHANTICLEER** (1) *Teldec*

## Top Classical Albums

Pos. TITLE—Artist—Label

- 1 **IMMORTAL BELOVED**—Soundtrack—*Sony Classical*
- 2 **CHANT II**—*Benedictine Monks Of Santo Domingo De Silos*—*Angel*
- 3 **CHANT**—*Benedictine Monks Of Santo Domingo De Silos*—*Angel*
- 4 **THE 3 TENORS IN CONCERT 1994**—*Carreras, Domingo, Pavarotti (Mehta)*—*Atlantic*
- 5 **IN CONCERT**—*Carreras, Domingo, Pavarotti (Mehta)*—*London*
- 6 **A PORTRAIT**—*Cecilia Bartoli*—*London*
- 7 **IN GABRIEL'S GARDEN**—*Wynton Marsalis*—*Sony Classical*
- 8 **ADAGIO**—*Berlin Philharmonic (Karajan)*—*DG*
- 9 **THE CHOIR**—*Anthony Way/Stanislas Syrewicz*—*London*
- 10 **PAPER MUSIC**—*Saint Paul Chamber Orchestra (McFerrin)*—*Sony Classical*
- 11 **APPALACHIA WALTZ**—*Ma/Meyer/O'Connor*—*Sony Classical*
- 12 **SING WE CHRISTMAS**—*Chanticleer*—*Teldec*
- 13 **DUETS & ARIAS**—*Roberto Alagna/Angela Gheorghiu*—*EMI Classics*
- 14 **ADAGIO II**—*Berlin Philharmonic (Karajan)*—*DG*
- 15 **SONGS OF ANGELS**—*Robert Shaw Chamber Singers*—*Telarc*



"Immortal Beloved" is the No. 1 Classical Album.



ITZHAK PERLMAN: No. 1 Classical Crossover Artist



BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS: No. 1 Classical Artists

## Top Classical Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **SONY CLASSICAL** (13)
- 2 **ANGEL** (4)
- 3 **LONDON** (12)
- 4 **ATLANTIC** (1)
- 5 **DG** (7)



## Top Classical Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 **POLYGRAM CLASSICS** (23)
- 2 **ANGEL RECORDS** (10)
- 3 **SONY CLASSICAL** (13)
- 4 **ATLANTIC GROUP** (11)
- 5 **BMG CLASSICS** (7)

POLYGRAM  
CLASSICS

## Top Classical Crossover Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 **ITZHAK PERLMAN** (2) *Angel*  
(1) *MCA*
- 2 **JOHN WILLIAMS** (2) *Sony Classical*  
(1) *Arista*  
(1) *DCC Compact Classics*  
(1) *MCA*  
(1) *Philips*
- 3 **THE BOSTON POPS ORCHESTRA** (2) *Sony Classical*  
(1) *Philips*  
(1) *RCA Victor*
- 4 **VANESSA-MAE** (1) *Angel*
- T5 **PETER SCHOLES** (1) *Point Music*
- T5 **LONDON PHILHARMONIC ORCHESTRA**  
(1) *Point Music*
- T7 **ERICH KUNZEL** (3) *Telarc*
- T7 **CINCINNATI POPS** (3) *Telarc*
- 9 **PLACIDO DOMINGO** (3) *Sony Classical*  
(1) *Erato*
- 10 **MICHAEL NYMAN** (1) *Virgin*

classical

Continued on page YE-72

# SONY CLASSICAL

## Billboard's Top Combined Classical Label of the Year

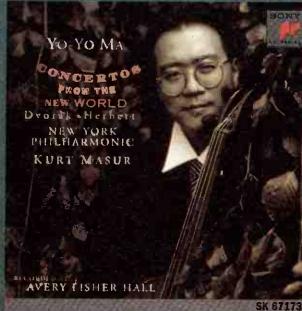


SK 68460

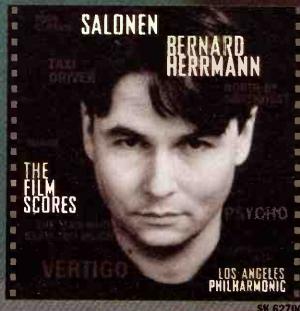


SK 66301

Thanks to our extraordinary artists,  
the Sony Music Distribution team  
< and to all our partners in the >  
retail and wholesale community.



SK 67173



SK 62700



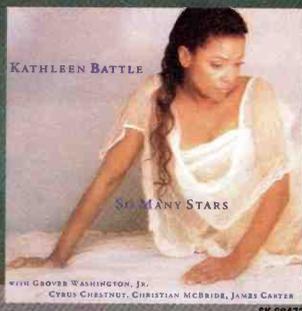
SK 66244



SK 64000



SK 62276



SK 68473



SK 62625



SK 68488

#1 Classical Label

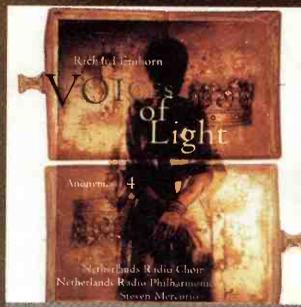
#1 Classical Distributing Label

#1 Classical Crossover Distributing Label

#1 Classical Off-Price Distributing Label

#1 Classical Title "Immortal Beloved"

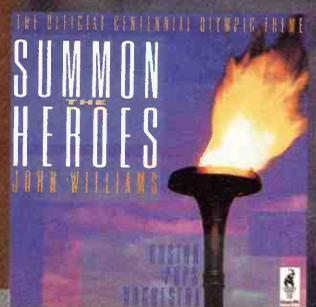
#1 Classical Off-Price Title "Christmas Favorites from the World's Favorite Tenors"



SK 62006



SK 62601



SK 62592



Sony Music Distribution <http://www.sony.com> "Sony Classical" are trademarks of Sony Corporation. © 1996 Sony Music Entertainment Inc.

# THE YEAR **m** in **MUSIC**

## CLASSICAL

Continued from page YE-70

### Top Classical Crossover Albums

Pos. TITLE—Artist—Label

- 1 **US AND THEM: SYMPHONIC PINK FLOYD**—London Philharmonic (Scholes)—Point Music
- 2 **SUMMON THE HEROES**—John Williams & The Boston Pops Orchestra—Sony Classical
- 3 **IN THE FIDDLER'S HOUSE**—Itzhak Perlman—Angel
- 4 **THE VIOLIN PLAYER**—Vanessa-Mae—Angel
- 5 **PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA**—Various Artists—London
- 6 **PAVAROTTI & FRIENDS 2**—Various Artists—London
- 7 **SENSE AND SENSIBILITY**—Soundtrack—Sony Classical
- 8 **THE MAGICAL MUSIC OF DISNEY**—Cincinnati Pops (Kunzel)—Telarc
- 9 **SYMPHONIC STAR TREK**—Cincinnati Pops (Kunzel)—Telarc
- 10 **THE PIANO**—Michael Nyman—Virgin
- 11 **SO MANY STARS**—Kathleen Battle—Sony Classical
- 12 **STAR WARS: SHADOWS OF THE EMPIRE**—Royal Scottish National Orchestra (McNeely)—Varese Sarabande
- 13 **HEIGH-HO! MOZART**—Various Artists—Delos
- 14 **SCHINDLER'S LIST**—John Williams/Itzhak Perlman—MCA
- 15 **THE MAN OF LA MANCHA**—Placido Domingo—Sony Classical



### CARRERAS·DOMINGO·PAVAROTTI



### Top Combined Classical Labels

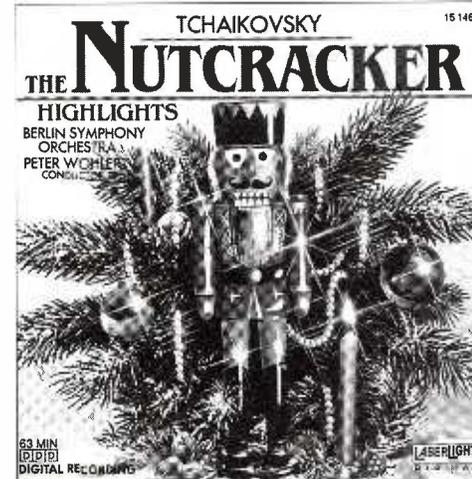
Pos. LABEL (No. Of Charted Albums)

- 1 **SONY CLASSICAL** (30)
- 2 **ANGEL** (12)
- 3 **LONDON** (14)
- 4 **DIGITAL MASTERWORKS** (17)
- 5 **RCA VICTOR** (17)
- 6 **INFINITY DIGITAL** (26)
- 7 **LASERLIGHT** (17)
- 8 **PILZ** (52)
- 9 **MADACY** (11)
- 10 **POINT MUSIC** (1)

### Top Off-Price Classical Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 **PETER WOHLERT** (2) Laserlight
- 1 **BERLIN SYMPHONY ORCHESTRA** (2) Laserlight
- 3 **LUCIANO PAVAROTTI** (1) London (1) Sony Classical
- 4 **PLACIDO DOMINGO** (1) RCA Victor (1) Sony Classical
- 5 **ARTHUR FIEDLER** (4) RCA Victor
- 5 **THE BOSTON POPS ORCHESTRA** (4) RCA Victor
- 7 **JOSE CARRERAS** (1) Sony Classical
- 8 **SYMPHONY ORCHESTRA BADEN-BADEN** (4) Digital Masterworks
- 9 **THE CHOIR OF VIENNA** (1) Special
- 10 **KLAUS ARP** (3) Digital Masterworks



### Top Classical Crossover Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **SONY CLASSICAL** (10)
- 2 **ANGEL** (5)
- 3 **LONDON** (4)
- 4 **POINT MUSIC** (1)
- 5 **TELARC** (3)

### Top Combined Classical Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 **SONY CLASSICAL** (56)
- 2 **POLYGRAM CLASSICS** (39)
- 3 **ANGEL RECORDS** (16)
- 4 **BMG CLASSICS** (24)
- 5 **ATLANTIC GROUP** (15)

### Top Off-Price Classical Albums

Pos. TITLE—Artist—Label

- 1 **CHRISTMAS FAVORITES**—Carreras-Domingo-Pavarotti—Sony Classical
- 2 **THE IDIOT'S GUIDE TO CLASSICAL MUSIC**—Various Artists—RCA Victor
- 3 **TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)**—Berlin Symphony (Wohlert)—Laserlight
- 4 **HANDEL: MESSIAH (HIGHLIGHTS)**—Various Artists—Laserlight
- 5 **CHRISTMAS FESTIVAL**—Boston Pops Orchestra (Fiedler)—RCA Victor
- 6 **20 CLASSICAL FAVORITES**—Various Artists—Madacy
- 7 **PIANO BY CANDLELIGHT**—Various Artists—Madacy
- 8 **VIVALDI: THE FOUR SEASONS**—Various Artists—Infinity Digital
- 9 **GREAT VOICES OF CHRISTMAS**—Various Artists—PolyGram Special Products
- 10 **MYSTICAL CHANTS**—The Choir Of Vienna—Special
- 11 **VIVALDI: THE FOUR SEASONS**—Camerata Antonio Lucio (Francis)—Digital Masterworks
- 12 **CHRISTMAS AT THE POPS**—Boston Pops Orchestra (Fiedler)—RCA Victor
- 13 **TCHAIKOVSKY: BALLET SUITES**—Various Artists—Infinity Digital

- 14 **CLASSICS FOR RELAXATION & MEDITATION**—Various Artists—Madacy
- 15 **MOZART: SYMPHONY NOS. 41 & 29**—Symphony Orchestra Baden-Baden (Bour)—Digital Masterworks

### Top Off-Price Classical Labels

Pos. LABEL (No. Of Albums Charted)

- 1 **RCA VICTOR** (9)
- 2 **DIGITAL MASTERWORKS** (17)
- 3 **LASERLIGHT** (13)
- 4 **INFINITY DIGITAL** (16)
- 5 **MADACY** (9)

## RCA VICTOR

### Top Off-Price Classical Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 **SONY CLASSICAL** (20)
- 2 **BMG CLASSICS** (10)
- 3 **PPI** (17)
- 4 **LASERLIGHT** (13)
- 5 **MADACY** (9)



### Top Classical Crossover Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 **SONY CLASSICAL** (10)
- 2 **POLYGRAM CLASSICS** (8)
- 3 **ANGEL RECORDS** (5)
- 4 **TELARC** (3)
- 5 **ATLANTIC GROUP** (8)

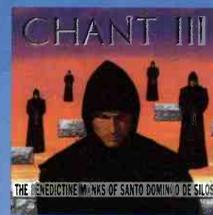
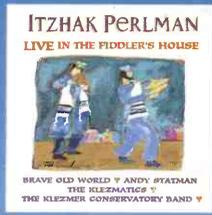
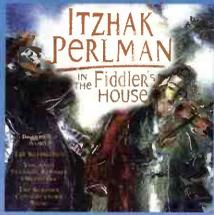
### Top Combined Classical Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 **INDEPENDENTS** (134)
- 2 **SONY** (56)
- 3 **PGD** (39)
- 4 **EMD** (18)
- 5 **BMG** (26)
- 6 **WEA** (15)
- 7 **UNI** (2)

# classical

# Brilliant artistry...Heavenly rewards.



#1 Classical Crossover Artist: **Itzhak Perlman** • #1 Classical Artist: **The Benedictine Monks Of Santo Domingo De Silos**



# THE YEAR in **m**USIC

## Top Jazz Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 TONY BENNETT (3) Columbia
- 2 CASSANDRA WILSON (2) Blue Note
- 3 ELLA FITZGERALD (5) Verve (1) Decca
- T4 GEORGIE FAME (2) Verve
- T4 VAN MORRISON (2) Verve
- 6 HERBIE HANCOCK (1) Verve
- 7 DAVID SANBORN (1) Elektra
- 8 JOE SAMPLE (1) Warner Bros.
- 9 DIANA KRALL (1) Impulse!
- 10 MILES DAVIS (3) Legacy (1) Blue Note (1) Warner Bros.

## Top Jazz Albums

Pos. TITLE—Artist—Label

- 1 LEAVING LAS VEGAS—Soundtrack—Pangaea
- 2 HERE'S TO THE LADIES—Tony Bennett—Columbia
- 3 HOW LONG HAS THIS BEEN GOING ON—Van Morrison With Georgie Fame & Friends—Verve
- 4 NEW MOON DAUGHTER—Cassandra Wilson—Blue Note
- 5 MTV UNPLUGGED—Tony Bennett—Columbia
- 6 THE NEW STANDARD—Herbie Hancock—Verve
- 7 THE BRIDGES OF MADISON COUNTY—Soundtrack—Malpaso
- 8 THE BEST OF THE SONGBOOKS—Ella Fitzgerald—Verve
- 9 PEARLS—David Sanborn—Elektra
- 10 OLD PLACES OLD FACES—Joe Sample—Warner Bros.
- 11 ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)—Diana Krall—Impulse!
- 12 JOE COOL'S BLUES—Wynton Marsalis & Ellis Marsalis—Columbia
- 13 SWING KIDS—Soundtrack—Hollywood
- 14 KANSAS CITY—Soundtrack—Verve
- 15 LOVED ONES—Ellis & Branford Marsalis—Columbia
- 16 SURRENDER TO THE AIR—Surrender To The Air—Elektra
- 17 THE PROMISE—John McLaughlin—Verve
- 18 CHRISTMAS—Oscar Peterson—Telarc
- 19 BILLIE'S BEST—Billie Holiday—Verve
- 20 STRAIGHT UP—Bob James Trio—Warner Bros.



TONY BENNETT: No. 1 Jazz Artist



"Leaving Las Vegas" is the No. 1 Jazz Album.

- 21 AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994 1ST SET—Keith Jarrett—ECM
- 22 GREATEST HITS—Louis Armstrong—RCA Victor
- 23 FIRST INSTRUMENT—Rachelle Ferrell—Blue Note
- 24 LIVE AROUND THE WORLD—Miles Davis—Warner Bros.
- 25 FREEDOM IN THE GROOVE—Joshua Redman—Warner Bros.

## Top Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 VERVE (31)
- 2 COLUMBIA (13)
- 3 PANGAEA (1)
- 4 WARNER BROS. (12)
- 5 BLUE NOTE (12)
- 6 ELEKTRA (2)
- 7 MALPASO (1)
- 8 IMPULSE! (4)
- 9 HOLLYWOOD (1)
- 10 TELARC (5)



## Top Jazz Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 VERVE (32)
- 2 COLUMBIA (18)
- 3 CAPITOL (13)
- 4 WARNER BROS. (13)
- 5 EEG (2)

## Top Contemporary Jazz Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 KENNY G (2) Arista
- 2 QUINCY JONES (1) Qwest
- 3 JOHN TESH (3) GTSP
- 4 RANDY CRAWFORD (1) Bluemoon (1) Warner Bros.
- 5 WILL DOWNING (1) Mercury
- 6 BONEY JAMES (1) Warner Bros.
- 7 JERALD DAEMYON (1) GRP
- 8 FOURPLAY (2) Warner Bros.
- 9 GEORGE BENSON (1) GRP (1) Warner Bros.
- 10 DAVID SANBORN (1) Elektra (2) Warner Bros.



KENNY G: No. 1 Contemporary Jazz Artist. "The Moment" is the No. 1 Contemporary Jazz Album.

## Top Contemporary Jazz Albums

Pos. TITLE—Artist—Label

- 1 THE MOMENT—Kenny G—Arista
- 2 Q'S JOOK JOINT—Quincy Jones—Qwest
- 3 BREATHLESS—Kenny G—Arista
- 4 NAKED AND TRUE—Randy Crawford—Bluemoon
- 5 MOODS—Will Downing—Mercury
- 6 SEDUCTION—Boney James—Warner Bros.
- 7 DISCOVERY—The John Tesh Project—GTSP
- 8 THINKING ABOUT YOU—Jerald Daemyon—GRP
- 9 JAZZ TO THE WORLD—Various Artists—Blue Note
- 10 GET SHORTY—Soundtrack—Antilles
- 11 ELIXIR—Fourplay—Warner Bros.
- 12 THAT'S RIGHT—George Benson—GRP
- 13 BETTER DAYS AHEAD—Norman Brown—MoJazz
- 14 BRAVE NEW WORLD—Russ Freeman & The Rippingtons—GRP
- 15 NAJEE PLAYS SONGS FROM THE KEY OF LIFE - A TRIBUTE TO STEVIE WONDER—Najee—EMI
- 16 THE JAZZMASTERS II—The Jazzmasters—JVC
- 17 SOUL SURVIVOR—Bobby Caldwell—Sin-Drome
- 18 ATTITUDE ADJUSTMENT—George Howard—GRP
- 19 OFF THE BEATEN PATH—Dave Koz—Capitol
- 20 SAX BY THE FIRE—The John Tesh Project—GTSP

- 21 HEART OF THE NIGHT—Spyro Gyra—GRP
- 22 SOULFUL STRUT—Grover Washington, Jr.—Columbia
- 23 SECOND WIND—Herb Alpert—Almo Sounds
- 24 CARAVAN OF DREAMS—Peter White—Columbia
- 25 SAX ON THE BEACH—The John Tesh Project—GTSP

## Top Contemporary Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 ARISTA (2)
- 2 QWEST (2)
- 3 GRP (14)
- 4 WARNER BROS. (12)
- 5 GTSP (3)
- 6 BLUE NOTE (5)
- 7 BLUEMOON (3)
- 8 MERCURY (1)
- 9 ANTILLES (1)
- 10 MOJAZZ (6)



## Top Contemporary Jazz Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 ARISTA (2)
- 2 WARNER BROS. (14)
- 3 GRP (16)
- 4 CAPITOL (7)
- 5 GTSP (3)

## Top Combined Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 ARISTA (2)
- 2 QWEST (2)
- 3 WARNER BROS. (24)
- 4 GRP (15)
- 5 VERVE (31)
- 6 COLUMBIA (15)
- 7 BLUE NOTE (17)
- 8 GTSP (3)
- 9 PANGAEA (1)
- 10 BLUEMOON (3)

## Top Combined Jazz Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 WARNER BROS. (27)
- 2 ARISTA (2)
- 3 VERVE (36)
- 4 GRP (21)
- 5 CAPITOL (20)



## Top Combined Jazz Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 WEA (42)
- 2 BMG (8)
- 3 PGD (49)
- 4 EMD (25)
- 5 UNI (25)
- 6 SONY (21)
- 7 INDEPENDENTS (28)



# jazz

# Verve Records

congratulates and thanks our artists for making us

# the number 1

jazz label in 1996. Verve's 1996 Billboard Top Charting Jazz Albums

- Paco de Lucia, Al Di Meola, John McLaughlin  
The Guitar Trio
- Ella Fitzgerald  
Best Of The Songbooks
- Ella Fitzgerald  
Oh, Lady Be Good: The Best of The Gershwin Songbooks
- Ella Fitzgerald  
Love Songs: Best of The Verve Songbooks
- Ella Fitzgerald and Louis Armstrong  
Verve Jazz Masters Vol. 24
- Stan Getz  
The Essential Stan Getz Songbook
- Charlie Haden Quartet West  
Now Is The Hour
- Herbie Hancock  
The New Standard
- Joe Henderson  
Big Band
- Billie Holiday  
Billie's Best
- Shirley Horn  
The Main Ingredient
- Antonio Carlos Jobim  
Girl From Ipanema
- Kansas City Soundtrack
- Christian McBride  
Number Two Express
- John McLaughlin  
The Promise
- Van Morrison  
How Long Has This Been Going On
- Van Morrison, et al  
Tell Me Something: Songs Of Mose Allison
- (various artists) Nova Bossa  
Red Hot on Verve
- Nicholas Payton  
Gumbo Nouveau
- Pharoah Sanders  
Message from Home
- John Scofield  
Quiet
- Art Tatum  
20th Century Piano Genius
- Mark Whitfield  
7th Ave. Stroll



# THE YEAR **m** in **MUSIC**

## Top Pop Catalog Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 THE BEATLES (12) Capitol
- 2 KENNY G (1) Arista
- 3 MARIAH CAREY (2) Columbia
- 4 PINK FLOYD (1) Capitol
- 5 METALLICA (2) Elektra
- 6 MANNHEIM STEAMROLLER (3) American Gramophone
- 7 BOB MARLEY AND THE WAILERS (1) Tuff Gong
- 8 BEASTIE BOYS (1) Def Jam
- 9 ENYA (2) Reprise
- 10 JIMMY BUFFETT (2) MCA

## Top Pop Catalog Albums

Pos. TITLE—Artist—Label

- 1 MIRACLES - THE HOLIDAY ALBUM—Kenny G—Arista
- 2 MERRY CHRISTMAS—Mariah Carey—Columbia
- 3 LEGEND—Bob Marley And The Wailers—Tuff Gong
- 4 GREASE—Soundtrack—Polydor
- 5 LICENSED TO ILL—Beastie Boys—Def Jam



## Hot Mainstream Rock Artists

Pos. ARTIST (No. Of Charted Tracks) Label

- 1 THE SMASHING PUMPKINS (5) Virgin
- 2 ALICE IN CHAINS (5) Columbia
- 3 BUSH (4) Trauma
- 4 SOUNDGARDEN (3) A&M
- 5 METALLICA (3) Elektra
- 6 SEVEN MARY THREE (3) Mammoth
- 7 STONE TEMPLE PILOTS (3) Atlantic
- 8 COLLECTIVE SOUL (2) Atlantic
- 9 PEARL JAM (5) Epic
- 10 GOO GOO DOLLS (3) Warner Bros.

## Hot Mainstream Rock Tracks

Pos. TITLE—Artist—Label

- 1 COUNTING BLUE CARS—Dishwalla—A&M
- 2 SANTA MONICA (WATCH THE WORLD DIE)—Everclear—Tim Kerr
- 3 UNTIL IT SLEEPS—Metallica—Elektra
- 4 IN THE MEANTIME—Spacehog—HiFi/Sire
- 5 CUMBERSOME—Seven Mary Three—Mammoth
- 6 TRIPPIN' ON A HOLE IN A PAPER HEART—Stone Temple Pilots—Atlantic
- 7 BURDEN IN MY HAND—Soundgarden—A&M



- 6 ABBEY ROAD—The Beatles—Capitol
- 7 SGT. PEPPER'S LONELY HEARTS CLUB BAND—The Beatles—Capitol
- 8 SONGS YOU KNOW BY HEART—Jimmy Buffett—MCA
- 9 THE WALL—Pink Floyd—Columbia
- 10 DARK SIDE OF THE MOON—Pink Floyd—Capitol
- 11 A FRESH AIRE CHRISTMAS—Mannheim Steamroller—American Gramophone
- 12 1967-1970—The Beatles—Capitol
- 13 WATERMARK—Enya—Reprise
- 14 CHRISTMAS—Mannheim Steamroller—American Gramophone
- 15 SIAMESE DREAM—The Smashing Pumpkins—Virgin
- 16 WHEN MY HEART FINDS CHRISTMAS—Harry Connick, Jr.—Columbia
- 17 JOURNEY'S GREATEST HITS—Journey—Columbia
- 18 PRETTY HATE MACHINE—Nine Inch Nails—TVT
- 19 THE ULTIMATE EXPERIENCE—Jimi Hendrix—MCA
- 20 ...AND JUSTICE FOR ALL—Metallica—Elektra
- 21 THE BEATLES—The Beatles—Capitol



The Beatles: No. 1 Pop Catalog Artists



THE SMASHING PUMPKINS: No. 1 Mainstream Rock Artists

- 8 THE WORLD I KNOW—Collective Soul—Atlantic
- 9 I GOT ID—Pearl Jam—Epic
- 10 1979—The Smashing Pumpkins—Virgin
- 11 OPEN UP YOUR EYES—Tonic—Polydor
- 12 WHERE THE RIVER FLOWS—Collective Soul—Atlantic
- 13 MACHINEHEAD—Bush—Trauma
- 14 HEAVEN BESIDE YOU—Alice In Chains—Columbia
- 15 GLYCERINE—Bush—Trauma
- 16 PRETTY NOOSE—Soundgarden—A&M
- 17 HUMANS BEING—Van Halen—Warner Sunset
- 18 MY FRIENDS—Red Hot Chili Peppers—Warner Bros.
- 19 BRAIN STEW/JADED—Green Day—Reprise
- 20 SISTER—The Nixons—MCA
- 21 OVER NOW—Alice In Chains—Columbia
- 22 WATER'S EDGE—Seven Mary Three—Mammoth
- 23 BIG BANG BABY—Stone Temple Pilots—Atlantic

- 22 GREATEST HITS—James Taylor—Warner Bros.
- 23 RAGE AGAINST THE MACHINE—Rage Against The Machine—Epic
- 24 THE BEST OF VAN MORRISON—Van Morrison—Polydor
- 25 1962-1966—The Beatles—Capitol
- 26 GREATEST HITS 1974-78—Steve Miller Band—Capitol
- 27 CHRISTMAS INTERPRETATIONS—Boyz II Men—Motown
- 28 TAPESTRY—Carole King—Epic
- 29 GREATEST HITS—Janis Joplin—Columbia
- 30 RIDE THE LIGHTNING—Metallica—Megaforce
- 31 12 GREATEST HITS—Patsy Cline—MCA
- 32 CHRONICLE VOL. 1—Creedence Clearwater Revival—Fantasy
- 33 THE BEST OF THE DOORS—The Doors—Elektra
- 34 LET THERE BE PEACE ON EARTH—Vince Gill—MCA
- 35 HOME FOR CHRISTMAS—Amy Grant—A&M
- 36 MASTER OF PUPPETS—Metallica—Elektra
- 37 A VERY SPECIAL CHRISTMAS—Various Artists—A&M
- 38 TIME PIECES - THE BEST OF ERIC CLAPTON—Eric Clapton—Polydor
- 39 GREATEST HITS—Elton John—Rocket
- 40 RUBBER SOUL—The Beatles—Capitol
- 41 BACK IN BLACK—AC/DC—Atlantic
- 42 THE CHRISTMAS SONG—Nat King Cole—Capitol
- 43 TRACY CHAPMAN—Tracy Chapman—Elektra
- 44 THEIR GREATEST HITS 1971-1975—Eagles—Elektra
- 45 THE IMMACULATE COLLECTION—Madonna—Sire
- 46 TOP GUN—Soundtrack—Columbia
- 47 A VERY SPECIAL CHRISTMAS 2—Various Artists—A&M
- 48 COOLEYHIGHARMONY—Boyz II Men—Motown



KENNY G: "Miracles - The Holiday Album" is the No. 1 Pop Catalog Album.



DISHWALLA: "Counting Blue Cars" is the No. 1 Mainstream Rock Track.

- 24 AGAIN—Alice In Chains—Columbia
- 25 VANISHING CREAM—The Hunger—Universal
- 26 TEST FOR ECHO—Rush—Anthem
- 27 SEE YOU ON THE OTHER SIDE—Ozzy Osbourne—Epic
- 28 GOOD FRIDAY—The Black Crowes—American
- 29 WHAT DO I HAVE TO DO?—Stabbing Westward—Columbia
- 30 6TH AVENUE HEARTACHE—The Wallflowers—Interscope
- 31 BULLET WITH BUTTERFLY WINGS—The Smashing Pumpkins—Virgin
- 32 NAME—Goo Goo Dolls—Warner Bros.
- 33 SHAME—Stabbing Westward—Columbia
- 34 TONIGHT, TONIGHT—The Smashing Pumpkins—Virgin
- 35 WAITING FOR TONIGHT—Tom Petty And The Heartbreakers—MCA
- 36 HERO OF THE DAY—Metallica—Elektra
- 37 DEJA VOODOO—Kenny Wayne Shepherd—Giant

- 49 CHRISTMAS ALBUM—Barbra Streisand—Columbia
- 50 IT'S CHRISTMAS TIME—Crosby/Sinatra/Cole—Lasertlight

## Top Pop Catalog Labels

Pos. LABEL (No. Of Charted Albums)

- 1 CAPITOL (15)
- 2 COLUMBIA (20)
- 3 ARISTA (4)
- 4 MCA (10)
- 5 ELEKTRA (9)
- 6 POLYDOR (5)
- 7 A&M (9)
- 8 EPIC (5)
- 9 AMERICAN GRAMPHONE (3)
- 10 WARNER BROS. (6)



## Top Pop Catalog Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 CAPITOL (15)
- 2 COLUMBIA (20)
- 3 A&M (14)
- 4 ARISTA (7)
- 5 EEG (13)

## Top Pop Catalog Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 PGD (30)
- 2 EMD (23)
- 3 SONY (29)
- 4 WEA (32)
- 5 IND (24)
- 6 BMG (10)
- 7 UNI (16)

- 38 WONDERWALL—Oasis—Epic
- 39 ME WISE MAGIC—Van Halen—Warner Bros.
- 40 DROWN—Son Volt—Warner Bros.

## Hot Mainstream Rock Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 COLUMBIA (19)
- 2 ATLANTIC (14)
- 3 EPIC (16)
- 4 WARNER BROS. (14)
- 5 A&M (10)
- 6 VIRGIN (12)
- 7 ELEKTRA (7)
- 8 TRAUMA (5)
- 9 MAMMOTH (3)
- 10 MERCURY (5)

## COLUMBIA

## Hot Mainstream Rock Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Tracks)

- 1 ATLANTIC (21)
- 2 WARNER BROS. (19)
- 3 COLUMBIA (20)
- 4 A&M (13)
- 5 EPIC (17)



look inside!

CLASSICS FOR ALL SEASONS:

THE ULTRA-LOUNGE series

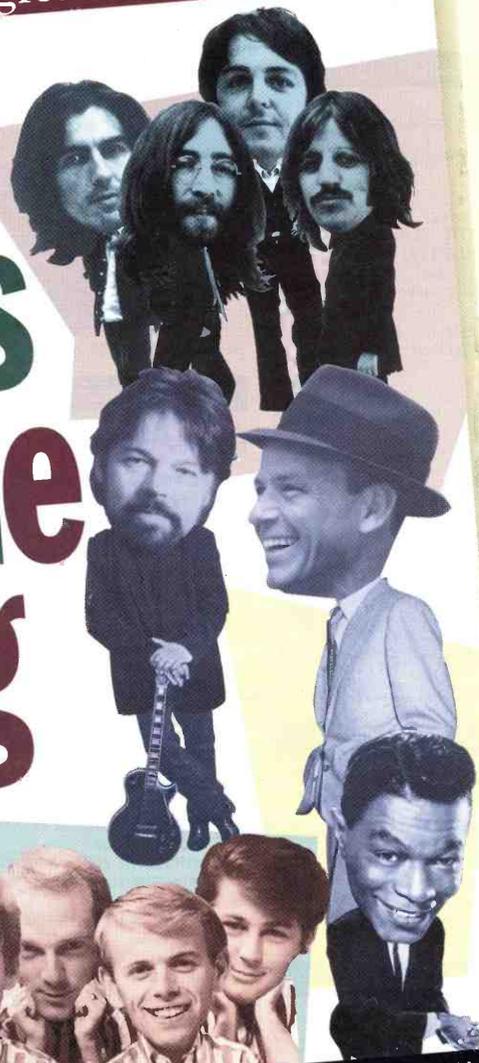
THE CAPITOL BLUES series

george clinton greatest funk'n' hits



presents

# This Year's Number One Catalog

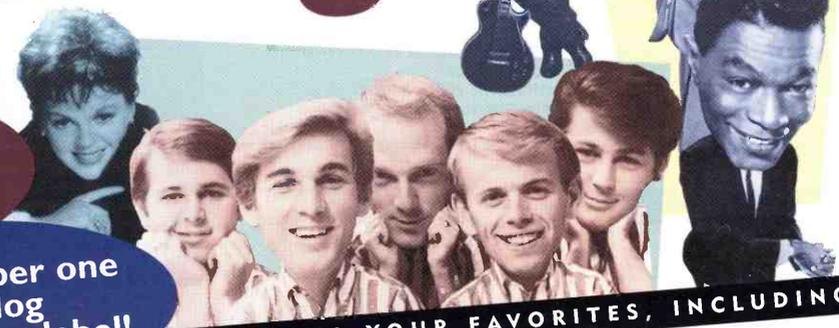


Guaranteed delivery from:

**Capitol**  
The number one Catalog label!

The number one Catalog Distributing label!

This year's bestsellers!  
**The Beatles**  
The number one Catalog artist of 1996



ORDER ALL YOUR FAVORITES, INCLUDING:

- Badfinger • The Band • The Beach Boys • Beastie Boys • The Beatles
- Joe Cocker • Nat King Cole • Duran Duran • Judy Garland • Grand Funk Railroad • George Harrison • Heart • Jimi Hendrix • John Lennon • Dean Martin • Richard Marx • Paul McCartney • The Steve Miller Band • Pink Floyd • Poison • Bonnie Raitt
- Linda Ronstadt • Bob Seger • Frank Sinatra • Ringo Starr
- Tina Turner • Nancy Wilson and more!

Our Thanks to EMD and The Retail Community. Look forward to a bigger '97.

# THE YEAR **m** in **MUSIC**



BUTTHOLE SURFERS: "Pepper" is the No. 1 Modern Rock Track.

- 31 HERE IN YOUR BEDROOM—Goldfinger—Mojo
- 32 PRETTY NOOSE—Soundgarden—A&M
- 33 TAHITIAN MOON—Porno For Pyros—Warner Bros.
- 34 PHOTOGRAPH—The Verve Pipe—RCA
- 35 HEAVEN BESIDE YOU—Alice In Chains—Columbia
- 36 TOO MUCH—Dave Matthews Band—RCA
- 37 WHO WILL SAVE YOUR SOUL—Jewel—Atlantic
- 38 KING OF NEW ORLEANS—Better Than Ezra—Swell/Elektra
- 39 BANDITOS—The Refreshments—Mercury
- 40 READY TO GO—Republica—DeConstruction

## Hot Modern Rock Artists

Pos. ARTIST (No. Of Charted Tracks) Label

- 1 THE SMASHING PUMPKINS (5) Virgin
- 2 OASIS (3) Epic
- 3 BUSH (4) Trauma
- 4 NO DOUBT (3) Trauma
- 5 ALANIS MORISSETTE (5) Maverick
- 6 STONE TEMPLE PILOTS (3) Atlantic
- 7 SOUNDGARDEN (3) A&M
- 8 GARBAGE (3) Almo Sounds (1) Capitol
- 9 PEARL JAM (4) Epic
- 10 EVERCLEAR (2) Tim Kerr



THE SMASHING PUMPKINS: No. 1 Modern Rock Artists

## Hot Modern Rock Tracks

Pos. TITLE—Artist—Label

- 1 PEPPER—Butthole Surfers—Capitol
- 2 1979—The Smashing Pumpkins—Virgin
- 3 COUNTING BLUE CARS—Dishwalla—A&M
- 4 TRIPPIN' ON A HOLE IN A PAPER HEART—Stone Temple Pilots—Atlantic
- 5 SANTA MONICA (WATCH THE WORLD DIE)—Everclear—Tim Kerr
- 6 WONDERWALL—Oasis—Epic
- 7 SPIDERWEBS—No Doubt—Trauma
- 8 IN THE MEANTIME—Spacehog—HiFi/Sire
- 9 MACHINEHEAD—Bush—Trauma
- 10 STUPID GIRL—Garbage—Almo Sounds
- 11 DOWN—311—Capricorn
- 12 STANDING OUTSIDE A BROKEN PHONE BOOTH WITH MONEY IN MY HAND—Primitive Radio Gods—Ergo
- 13 BRAIN STEW/JADED—Green Day—Reprise
- 14 BURDEN IN MY HAND—Soundgarden—A&M
- 15 MOTHER MOTHER—Tracy Bonham—Island
- 16 GLYCERINE—Bush—Trauma
- 17 BIG ME—Foo Fighters—Roswell
- 18 IRONIC—Alanis Morissette—Maverick
- 19 CHAMPAGNE SUPERNOVA—Oasis—Epic
- 20 WHERE IT'S AT—Beck—DGC
- 21 TONIGHT, TONIGHT—The Smashing Pumpkins—Virgin
- 22 NATURAL ONE—Folk Implosion—London DreamWorks
- 23 NOVOCAINE FOR THE SOUL—eels—DreamWorks
- 24 JUST A GIRL—No Doubt—Trauma
- 25 THE WORLD I KNOW—Collective Soul—Atlantic
- 26 I GOT ID—Pearl Jam—Epic
- 27 CUMBERSOME—Seven Mary Three—Mammoth
- 28 WHAT I GOT—Sublime—Gasoline Alley
- 29 SALVATION—The Cranberries—Island
- 30 BIG BANG BABY—Stone Temple Pilots—Atlantic

## Hot Modern Rock Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 EPIC (12)
- 2 A&M (9)
- 3 TRAUMA (8)
- 4 COLUMBIA (16)
- 5 ATLANTIC (8)
- 6 WARNER BROS. (10)
- 7 VIRGIN (7)
- 8 ISLAND (8)
- 9 DGC (7)
- 10 MAVERICK (6)



## Hot Modern Rock Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Tracks)

- 1 INTERSCOPE (14)
- 2 ATLANTIC (16)
- 3 EPIC (12)
- 4 COLUMBIA (16)
- 5 GEFEN (13)



## Top Kid Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 BARNEY (3) Barney Music/SBK (1) Barney Publishing
- 2 KENNY LOGGINS (1) Sony Wonder
- 3 LINDA RONSTADT (1) Elektra
- 4 LEBO M (1) Walt Disney
- 5 ALVIN & THE CHIPMUNKS (1) Sony Wonder

## Top Kid Audio Series

Pos. SERIES (No. Of Charted Albums) Label

- 1 READ-ALONG (19) Walt Disney
- 2 SING-ALONG (9) Walt Disney
- 3 CEDARMONT KIDS CLASSICS (12) Benson
- 4 MY FIRST READ-ALONG (3) Walt Disney
- 5 MY FIRST SING-ALONG (1) Walt Disney

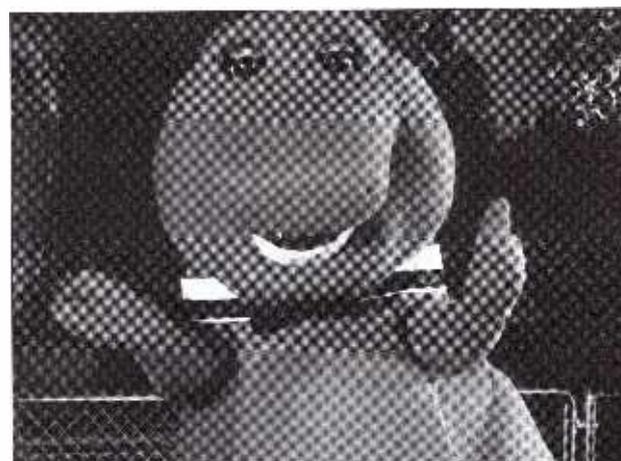
## Top Kid Audio

Pos. TITLE—Artist—Label

- 1 TOY STORY—Read-Along—Walt Disney
- 2 CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney



- 3 CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- 4 THE HUNCHBACK OF NOTRE DAME—Read-Along—Walt Disney
- 5 BARNEY'S FAVORITES VOLUME 1—Barney—Barney Music/SBK
- 6 WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD—Various Artists—Walt Disney
- 7 WINNIE THE POOH—Sing-Along—Walt Disney
- 8 POCAHONTAS—Read-Along—Walt Disney
- 9 RETURN TO POOH CORNER—Kenny Loggins—Sony Wonder
- 10 DISNEY CHILDREN'S FAVORITES VOLUME 1—Various Artists—Walt Disney
- 11 DEDICATED TO THE ONE I LOVE—Linda Ronstadt—Elektra
- 12 THE LION KING—Read-Along—Walt Disney
- 13 BARNEY'S SLEEPYTIME SONGS—Barney—Barney Music/SBK
- 14 BARNEY'S FAVORITES VOLUME 2—Barney—Barney Music/SBK
- 15 ACTION BIBLE SONGS—Cedarmont Kids Classics—Benson
- 16 DISNEY'S PRINCESS COLLECTION—Various Artists—Walt Disney
- 17 CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- 18 OLIVER & COMPANY—Read-Along—Walt Disney
- 19 SUNDAY SCHOOL SONGS—Cedarmont Kids Classics—Benson
- 20 POCAHONTAS: THE SPIRIT OF GIVING—Read-Along—Walt Disney
- 21 DISNEY'S CHRISTMAS—Sing-Along—Walt Disney
- 22 POCAHONTAS—Sing-Along—Walt Disney
- 23 POCAHONTAS: LISTEN WITH YOUR HEART—Read-Along—Walt Disney
- 24 THE ARISTOCATS—Read-Along—Walt Disney
- 25 BIBLE SONGS—Cedarmont Kids Classics—Benson



BARNEY: No. 1 Kid Artist



"Toy Story" is the No. 1 Kid Audio.

## Top Kid Labels

Pos. LABEL (No. Of Charted Albums)

- 1 WALT DISNEY (48)
- 2 BENSON (12)
- 3 BARNEY MUSIC (3)
- 4 SBK (3)
- 5 SONY WONDER (4)

## Top Kid Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 WALT DISNEY (48)
- 2 BENSON (12)

- 3 EMI (3)
- 4 COLUMBIA (1)
- 5 EEG (1)

## Top Kid Distributors

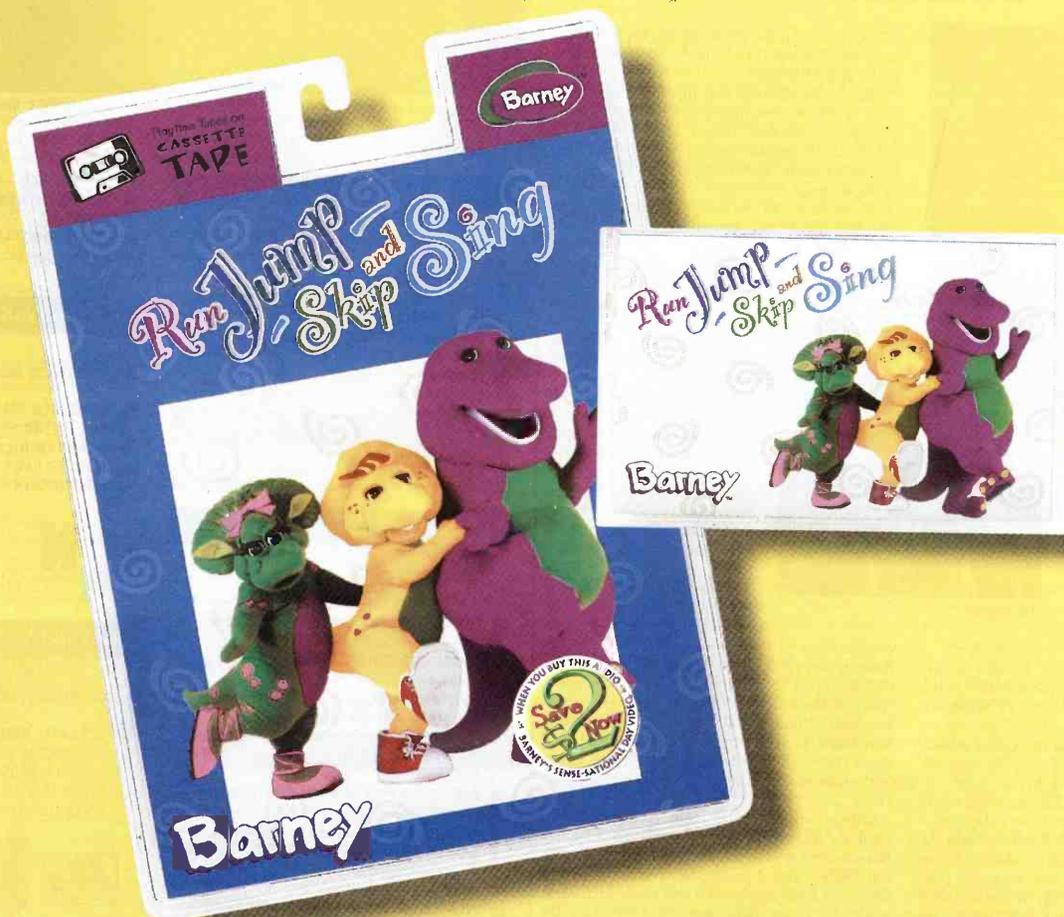
Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 INDEPENDENTS (65)
- 2 EMD (3)
- 3 WEA (3)
- 4 SONY (4)



JUST AWARDED BILLBOARD'S TOP KIDS ARTIST OF 1996

Before it's gold  
or platinum, it's got  
to be purple.



Introducing the newest Barney audio classic that's sure to be a hit. Plus, with the terrific "Buy A Pair, Save A Pair" promotion, your sales will be twice as nice. Call 1-800-418-2371 and see why success comes in a brilliant shade of purple.

**lyrick**  
STUDIOS



Fill Their World With Love.

©1996 The Lyons group. All rights reserved. The name and characters Barney, Betty Bop and BJ, and the overlapping dino spoos logo are trademarks of The Lyons group. Barney and BJ are Reg. U.S. Pat. & Trm. Off.

# THE YEAR **m** in **MUSIC**

Because the genres of Blues, New Age, Reggae and World Music are not subjects of regularly appearing columns in Billboard, we have commissioned Billboard contributors to write the following summaries of the year's activity in these areas.

## THE YEAR IN WORLD MUSIC

Celtics And Kings Rule The Charts, And World Awaits A Piazzolla Resurgence

BY BRADLEY BAMBARGER

Evaluate the year in world music via Billboard's Top World Music Albums chart, and you come up with two salient items: First, among individual acts, the Gipsy Kings ruled; second, by genre, Celtic and Irish music was by far the most popular, and amazingly so. But there were other standout performers with obvious staying power, most prominently Cape Verdian songstress Cesaria Evora and qawwali virtuoso Nusrat Fateh Ali Khan with sound sculptor Michael Brook. And beyond the chart, several recordings of Astor Piazzolla's masterly nuevo tango signaled an artistically welcome trend with budding commercial potential.

With their "Best Of" set topping the '96 year-end chart, the Gipsy Kings continued their reign from last year, when the greatest-hits title ranked No. 3 and the albums "Love & Liberté" and "Gipsy Kings" finished at No. 7 and No. 14, respectively. This year, the band also notched its latest effort, "Tierra Gitana," at No. 3 on the cumulative chart. Released in March '95, "The Best Of The Gipsy Kings" has sold nearly 430,000 copies, according to SoundScan.

Along with the Gipsy Kings, Evora's eponymous album helped make Nonesuch this year's top-selling world music label. Evora's Nonesuch debut features her beguiling brand of morna, the sad, swaying song style of her native island. The followup to "Cesaria Evora" is due on Nonesuch in February or March.

Fueled by hit albums from longstanding world music stars, as well as two key theatrical events—the song-and-dance revue "Riverdance" and the film "The Brothers McMullen"—Celtic music dominated the chart even more than last year, when six such titles showed up in the year-end list. Nine Celtic albums made the '96 top 15, including the "Riverdance" and "Brothers McMullen" soundtracks, several thematic compilations, and records by such Emerald Isle mainstays as the Chieftains, Clannad and singer/songwriter Loreena McKennitt, whose "The Mask And The Mirror" finished at No. 4 both this year and last.

### A PLETHORA OF PIAZZOLLA

A genius adored worldwide by musicians and music lovers of every stripe, the late virtuoso bandoneón player and composer Piazzolla brought a postmodern edge to the tango, taking it from the brothels of Buenos Aires to the great concert halls of the world. In 1991, he collaborated with the Kronos Quartet on "Five Tango Sensations," with the Nonesuch record becoming one of Piazzolla's first peaks of popularity in the States (peaking at No. 2 on Top Classical

Albums). Since then, his music has been increasingly recorded and compiled, especially in the last couple of years.

Such labels as Milan and Just A Memory have done much to disseminate the Piazzolla legacy. The Montreal-based Just A Memory has two excellent three-disc boxed sets comprising Piazzolla's early and mid-period discography, "Tangamente: 1968-1973" and the essential "Piazzollissimo: 1974-1983." The BMG-distributed Milan has many records of Piazzolla music in its catalog, including stellar live performances from the man himself ("The Lausanne Concert") and several albums of classic compositions played by such ensembles as Camerata

Bariloche and the Buenos Aires Symphony. Milan has more Piazzolla titles on tap for next year.

Drawn to the nuevo tango's grace and intelligence, several of the world's finest classical musicians have followed Kronos' lead and recorded tributes to Piazzolla. The best of these, and among the best Piazzolla on disc in any form, is violinist Gidon Kremer's "Hommage A Piazzolla" on Nonesuch.

Known for his passionate commitment to contemporary composers, Kremer has crafted one of the only efforts by a classical artist to capture not only the melancholy of the tango but its fire. Forever on the forefront, Nonesuch also plans to reissue next year Piazzolla's own finest moments on disc: the three classic albums he cut for American Clave in the late '80s, including the monumental "Zero Hour."

Other long-hair types with recent Piazzolla efforts include conductor/pianist Daniel Barenboim's nostalgic "Tangos Among Friends" (on Teldec) and a sumptuous recording of the Concerto Pour Bandoneón and other orchestral works by Josep Pons and the Orquestra De Cambra Teatra Lluire (Harmonia Mundi). Cello star Yo-Yo Ma has an homage to Piazzolla due on Sony Classical next year.

But one of the most beautiful Piazzolla recordings of the year comes from a jazz artist, guitarist Al Di Meola. "Di Meola Plays Piazzolla" on Mesa/Bluemoon compiles songs from the two albums by his acoustic band World Sinfonia, plus two new tracks. Di Meola's live-wire playing and fine accompanists set Piazzolla's music in its most dramatic light, with "Cafe 1930" and "Night Club 1960" two heart-rending high-lights.

Speaking for all those drawn to the nuevo tango, Di Meola sums up the power of Piazzolla: "His music is so deep. Anger and anguish, pleasure and romance—those feelings all of us know—are there." ■



GIPSY KINGS: No. 1 World Music Artists. "The Best Of The Gipsy Kings" is the No. 1 World Music Album.

### Top World Music Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 GIPSY KINGS (2) Nonesuch (1) Elektra
- 2 THE CHIEFTAINS (3) RCA Victor
- 3 LOREENA MCKENNITT (2) Warner Bros.
- 4 LEBO M (1) Walt Disney
- 5 CLANNAD (3) Atlantic
- 6 CESARIA EVORA (1) Nonesuch
- 7 DEAD CAN DANCE (1) 4AD
- 8 BILL WHELAN (1) Celtic Heartbeat
- 9 JAMES GALWAY (1) RCA Victor
- 10 KEALI'I REICHEL (1) Punahale

- 13 RIVERDANCE—Bill Whelan—Celtic Heartbeat
- 14 THE CELTIC MINSTREL—James Galway—RCA Victor
- 15 NIGHT SONG—Nusrat Fateh Ali Khan & Michael Brook—Real World

### Top World Music Labels

Pos. LABEL (No. Of Charted Albums)

- 1 NONESUCH (3)
- 2 RCA VICTOR (5)
- 3 WINDHAM HILL (2)
- 4 WARNER BROS. (2)
- 5 WALT DISNEY (1)

### Top World Music Albums

Pos. TITLE—Artist—Label

- 1 THE BEST OF THE GIPSY KINGS—Gipsy Kings—Nonesuch
- 2 CELTIC CHRISTMAS—Various Artists—Windham Hill
- 3 TIERRA GITANA—Gipsy Kings—Nonesuch
- 4 THE MASK AND MIRROR—Loreena McKennitt—Warner Bros.
- 5 THE LONG BLACK VEIL—The Chieftains—RCA Victor
- 6 THE LION KING: RHYTHM OF THE PRIDE LANDS—Lebo M—Walt Disney
- 7 CESARIA EVORA—Cesaria Evora—Nonesuch
- 8 WOMEN OF THE WORLD: CELTIC—Various Artists—Putumayo
- 9 LORE—Clannad—Atlantic
- 10 FILM CUTS—The Chieftains—RCA Victor
- 11 SPIRITCHASER—Dead Can Dance—4AD
- 12 THE BROTHERS McMULLEN—Soundtrack—Arista

### Top World Music Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 ATLANTIC GROUP (8)
- 2 RCA VICTOR (5)
- 3 WARNER BROS. (3)
- 4 WINDHAM HILL (3)
- 5 WALT DISNEY (1)



### Top World Music Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 WEA (12)
- 2 BMG (10)
- 3 INDEPENDENTS (21)
- 4 UNI (6)
- 5 PGD (3)
- 6 EMD (3)

wea

World  
music

## Top New Age Artists

Pos. ARTIST (No. Of Charted Albums)

- 1 ENYA (2) *Reprise*
- 2 MANNHEIM STEAMROLLER (1) *American Gramophone*
- 3 YANNI (2) *Private Music*  
(1) *Silva America*
- 4 JOHN TESH (5) *GTSP*
- 5 JIM BRICKMAN (2) *Windham Hill*
- 6 GEORGE WINSTON (1) *Dancing Cat*  
(1) *Windham Hill*
- 7 OTTMAR LIEBERT (4) *Epic*  
(1) *Higher Octave*
- 8 DAVID LANZ (2) *Narada*
- 9 CRAIG CHAQUICO (2) *Higher Octave*
- 10 JESSE COOK (2) *Narada*

## Top New Age Albums

Pos. TITLE—Artist—Label

- 1 CHRISTMAS IN THE AIRE—Mannheim Steamroller—American Gramophone
- 2 THE MEMORY OF TREES—Enya—Reprise
- 3 LIVE AT THE ACROPOLIS—Yanni—Private Music
- 4 SHEPHERD MOONS—Enya—Reprise
- 5 BY HEART—Jim Brickman—Windham Hill
- 6 LIVE AT RED ROCKS—John Tesh—GTSP
- 7 A WINTER'S SOLSTICE V—Various Artists—Windham Hill
- 8 IN MY TIME—Yanni—Private Music
- 9 LINUS & LUCY - THE MUSIC OF VINCE GUARALDI—George Winston—Dancing Cat
- 10 NOUVEAU FLAMENCO—Ottmar Liebert—Higher Octave
- 11 FOREST—George Winston—Windham Hill
- 12 OPIUM—Ottmar Liebert + Luna Negra—Epic
- 13 WINDHAM HILL SAMPLER '96—Various Artists—Windham Hill
- 14 SANCTUARY: 20 YEARS OF WINDHAM HILL—Various Artists—Windham Hill
- 15 SACRED ROAD—David Lanz—Narada
- 16 AN ENCHANTED EVENING—Kitaro—Domo
- 17 A THOUSAND PICTURES—Craig Chaquico—Higher Octave
- 18 SONGS FROM A SECRET GARDEN—Secret Garden—Philips
- 19 TEMPEST—Jesse Cook—Narada
- 20 CELTIC TWILIGHT—Various Artists—Hearts Of Space
- 21 THE CELESTINE PROPHECY - A MUSICAL VOYAGE—Christopher Franke—Priority



MANNHEIM STEAMROLLER: "Christmas In The Aire" is the No. 1 New Age Album.

- 22 VIVA!—Ottmar Liebert + Luna Negra—Epic
- 23 NO WORDS—Jim Brickman—Windham Hill
- 24 WINTER SONG—John Tesh—GTSP
- 25 BELOVED—David Lanz—Narada

## Top New Age Labels

Pos. LABEL (No. Of Charted Albums)

- 1 REPRIS (2)
- 2 AMERICAN GRAMPHONE (1)
- 3 WINDHAM HILL (10)
- 4 PRIVATE MUSIC (2)
- 5 GTSP (5)
- 6 NARADA (9)
- 7 HIGHER OCTAVE (7)
- 8 DANCING CAT (1)
- 9 EPIC (4)
- 10 DOMO (3)



## Top New Age Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 WARNER BROS. (2)
- 2 AMERICAN GRAMPHONE (1)
- 3 WINDHAM HILL (11)
- 4 PRIVATE MUSIC (2)
- 5 GTSP (5)



## Top New Age Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 INDEPENDENTS (37)
- 2 WEA (4)
- 3 BMG (14)
- 4 PGD (6)
- 5 UNI (9)
- 6 SONY (4)
- 7 EMD (1)



# THE YEAR in MUSIC

## The Year in New Age

Charts Ring Familiar As Veteran Artists Hold On To Reigns

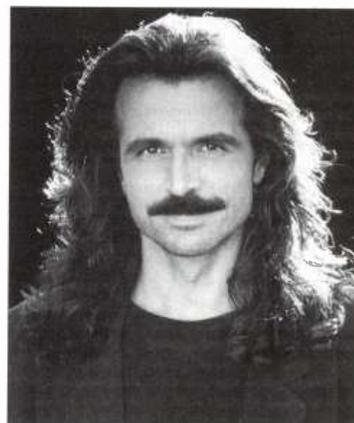
BY JOHN DILIBERTO

Judging by the New Age charts this year, one might think that rigor mortis had set in since SoundScan was instituted on the chart. Enya, Yanni, George Winston, Ottmar Liebert and the Celtic Twilight collection have all logged from 100 to 330 weeks on the chart. Furthering the logjam, that same handful of veteran artists held down multiple chart positions for most of the year with a grip more tenacious than Polident. At year's end, 13 of the top 25 chart positions were held by only six artists with two or more albums each. Winston, Enya, Yanni and Liebert were joined by Jim Brickman and John Tesh in owning the charts the way the Republicans own congress.

The same stasis affected label presence. The top 10 New Age labels of the year are Reprise, American Gramophone, Windham Hill, Private Music, GTSP, Narada, Higher Octave, Epic, Dancing Cat and Domo. However, seven of those 10 were represented by one artist each. Only Windham Hill, Narada and Higher Octave were able to successfully chart multiple performers, capitalizing on label identity, tried-and-true formulas and heritage artists. The lone exception was Narada newcomer, guitarist Jesse Cook.

### EXCEPTIONS TO THE RULE

Smaller successes have come from independent, mostly artist-owned labels. Pianists Danny Wright and Lorie Line and former Entertainment Tonight host John Tesh have capitalized by making a more easy listening sound. And of course, the annual winter appearance of Mannheim Steam-



Yanni

roller's "Christmas In The Air" from American Gramophone is enough to make them the No. 1 New Age album of the year.

Yanni continues to dominate, despite the fact that his newest album, "Live At The Acropolis," is almost 3 years old. Yet, backed by the constant telecast of the accompanying PBS special, it has remained in the top five. John Tesh, Lorie Line and Kitaro also benefited from PBS specials. Enya, on the other hand, who has neither toured nor done a TV special outside of VH-1, continues her reign.

At year's end, 13 of the top 25 chart positions were held by only six

artists with two or more albums each.

who also had two albums on the charts, "Tempest" and "Gravity," and the continued presence of Craig Chaquico and Ottmar Liebert. Among Liebert's four charting albums, his debut, "Nouveau Flamenco," has been on the chart since its release seven years ago.

As the year comes to an end, it's ironic to note that George Winston, an artist who vehemently denies the New Age tag, currently sits atop the charts, even with his more jazz-inclined "Linus & Lucy: The Music Of Vince Guaraldi" (Windham Hill). And not far behind him in the top 10 is "Sanctuary: 20 Years Of Windham Hill," a retrospective from the label most associated with the New Age—despite spending most of the '90s trying to shake the image. ■



John Tesh

Stylistically, the chart has moved toward the acoustic end of the spectrum. While ambient music—a genre that arguably began in New



ENYA: No. 1 New Age Artist

# THE YEAR **m** in **MUSIC**

## The Year In Reggae

Future Seems Bright In Jamaica, But Stateside Audience Is Tough To Crack

BY ELENA OUMANO

After recharging during the decade's first half on its renewed commitment to positive message-bearing, reggae plunged to its nadir this year, at least as far as Stateside mainstream success is concerned. U.S. commercial radio's continuing refusal to add reggae to playlists remains, as always, the obstacle.

Of course, a few bright spots shone through the gloom. Pow Wow's "Fire On The Mountain: Reggae Celebrates The Grateful Dead" and a three-date support tour created inroads into the Deadhead community for such powerful veterans as Joe Higgs, Judy Mowatt and The Mighty Diamonds. Reggae MC Bounty Killer is carving himself a substantial niche within the U.S. hip-hop audience—the same crowd that continues to support U.S. producer/Massive B label owner/reggae/hip-hop pioneer Bobby Konders. Shaggy's pop reggae "Boombastic" hung tough on the tidal wave success that began with its 1995 release and carried it to top-selling reggae album of 1996.

But the rapturous live performances and single releases that rocketed singer Luciano to a position of reverence this year at home and abroad scarcely made a ripple in the North American mainstream. Without a sweeping college tour to follow up "Where There Is Life," his 1995 Island/Jamaica debut (No. 25 on the year-end reggae chart), Luciano has yet to meet his destined U.S. market. Buju Banton's luminous "Til Shiloh," another '95 release, inspired many of today's reggae deejays to switch from mic rocking to chanting for a better world. At No. 5 on the '96 reggae chart, the album is gradually finding its way into the same audience that awaits Luciano (the audience the year-end chart shows still embraces Bob Marley and his singing progeny). "Shiloh" hasn't received the critical acclaim it merits from the mainstream. And with Loose Cannon, the innovative independent that was Banton's U.S. home, being dropped by PolyGram, the fate of Banton's new album—in the can and ready to go—hangs in the balance.

### HOME SWEET HOME

Back home in Jamaica, the reggae situation is considerably better, despite the local market's continuing tendency to churn out reams of derivative material that sometimes threatens to bury the gems. Singers Junior Reid, Michael Rose, Cocoa Tea, Beres Hammond, the Diamonds, Israel Vibrations and other veteran artists are hitting heavy on local charts and packing venues everywhere for their live performances. But it took "Below The Bassline"

ska/reggae/jazz guitar legend Ernie Ranglin's '96 Island Jamaica Jazz instrumental release, and "My Xperience," V.P./Blunt's recent release by Bounty Killer (who was dismissed early on by some as just a "guns" deejay), to inject notes of true freshness into the year's lineup. Another man to whom listeners should lend an ear is "conscious" deejay/singer Tony Rebel, currently on a roll of truly original, inspiring, run-yo-brain hits. (He, too, would benefit greatly from a U.S. college tour.) Other constant stage and radio presences include the "3 Bs"—Bounty, Beenie Man and Buju—along with equally gifted deejays and relative newcomers General Degree, culture hero Anthony B (produced by the excellent Richard "Bello" Bell) and Buccaneer, of the awesome operatic pipes.

The big revelation of the year has been the crumbling of reggae's old hopes to hitch its star to the Stateside majors' wagon. After a slew of cautionary examples, many reggae artists and Jamaica-based labels are stepping off that route. Two well-established Kingston-based labels have followed the example set many years ago by Penthouse studio/label

owner Donovan Germaine and are doing the job themselves. In the summer of 1996, veteran producer/Anchor label owner Augustus "Gussie" Clarke set up the international office of Gone Clear Distribution in Southwest Florida. Also established in Florida is Sandosa Entertainment, the international distribution arm for production team/Studio 2000 and Steely & Cleve labels owners Steely & Cleve and their partner/manager Lloyd Standbury.

V.P. Records proved this year that it's transformed from an ethnic market mom-and-pop into a sophisticated hit-making machine that not only issues sizzling compilations of Jamaican arena boomshots twice a year but licenses the lion's share of Jamaican reggae for the States. V.P. outpaced the majors' 1996 efforts with clever publicity and marketing angles, working with the U.S. grassroots market and building from there. Partnering with hip-hop-independent Blunt Records on Bounty's "My Xperience," they made big noise for the album up and down the East Coast. New York City-based Tuff Gong International, the recently established U.S. arm of Cedella Marley's Kingston-based Tuff Gong label and video company, is thriving via video production, sold-out tours, thriving releases from singer Yvad and Marley Magic tours, as well as releases from the newest members of the Marley clan to bust out—Junior Gong and Julian Marley. ■



Luciano



SHAGGY: No. 1 Reggae Artist. "Boombastic" is the No. 1 Reggae Album.

### Top Reggae Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 SHAGGY (1) Virgin
- 2 UB40 (3) Virgin
- 3 BOB MARLEY & THE WAILERS (1) Tuff Gong
- 4 MAXI PRIEST (1) Virgin
- 5 BUJU BANTON (1) Loose Cannon
- 6 BOB MARLEY (1) Jad  
(1) Prime Cuts  
(1) Tuff Gong
- 7 CAPLETON (1) African Star/Def Jam
- 8 BOUNTY KILLER (1) Blunt/VP
- 9 PATRA (1) 550 Music
- 10 INNER CIRCLE (1) Big Beat

### Top Reggae Albums

Pos. TITLE—Artist—Label

- 1 BOOMBASTIC—Shaggy—Virgin
- 2 THE BEST OF-VOLUME TWO—UB40—Virgin
- 3 NATURAL MYSTIC—Bob Marley & The Wailers—Tuff Gong
- 4 MAN WITH THE FUN—Maxi Priest—Virgin
- 5 THE BEST OF-VOLUME ONE—UB40—Virgin
- 6 'TIL SHILOH—Buju Banton—Loose Cannon
- 7 REGGAE GOLD 1996—Various Artists—VP
- 8 FIRE ON THE MOUNTAIN—Various Artists—Pow Wow
- 9 SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1—Bob Marley—Jad
- 10 PROPHECY—Capleton—African Star/Def Jam
- 11 MY XPERIENCE—Bounty Killer—Blunt/VP

- 12 SCENT OF ATTRACTION—Patra—550 Music
- 13 BAD BOYS—Inner Circle—Big Beat
- 14 TOUGHER THAN LOVE—Diana King—Work
- 15 FREE LIKE WE WANT 2 B—Ziggy Marley And The Melody Makers—Elektra

### Top Reggae Labels

Pos. LABEL (No. Of Charted Albums)

- 1 VIRGIN (5)
- 2 TUFF GONG (2)
- 3 VP (8)
- 4 LOOSE CANNON (1)
- 5 POW WOW (1)

### Top Reggae Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 VIRGIN (5)
- 2 ISLAND (7)
- 3 VP (7)
- 4 POW WOW (1)
- 5 COLUMBIA (3)

### Top Reggae Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 EMD (6)
- 2 IND (22)
- 3 PGD (8)
- 4 WEA (4)
- 5 SONY (5)
- 6 BMG (1)

## Top Blues Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 STEVIE RAY VAUGHAN & DOUBLE TROUBLE (1) Epic
- 2 KENNY WAYNE SHEPHERD (1) Giant
- 3 JOHNNIE TAYLOR (1) Malaco
- 4 KEB' MO' (2) Okeh
- 5 ERIC CLAPTON (1) Duck/Reprise
- 6 TAJ MAHAL (1) Private Music
- 7 JIMI HENDRIX (1) MCA
- 8 BUDDY GUY (2) Silvertone
- 9 G.E. SMITH (1) Silvertone
- 10 ROBERT CRAY (1) Mercury

## Top Blues Albums

Pos. TITLE—Artist—Label

- 1 GREATEST HITS—Stevie Ray Vaughan & Double Trouble—Epic
- 2 LEDBETTER HEIGHTS—Kenny Wayne Shepherd—Giant
- 3 GOOD LOVE!—Johnnie Taylor—Malaco
- 4 A TRIBUTE TO STEVIE RAY VAUGHAN—Various Artists—Epic
- 5 FROM THE CRADLE—Eric Clapton—Duck/Reprise
- 6 PHANTOM BLUES—Taj Mahal—Private Music
- 7 JUST LIKE YOU—Keb' Mo'—Okeh
- 8 BLUES—Jimi Hendrix—MCA
- 9 LIVE! THE REAL DEAL—Buddy Guy (With G.E. Smith And The SNL Band)—Silvertone
- 10 THE ALLIGATOR RECORDS 25TH ANNIVERSARY COLLECTION—Various Artists—Alligator
- 11 KEB' MO'—Keb' Mo'—Okeh
- 12 SOME RAINY MORNING—Robert Cray—Mercury
- 13 A PIECE OF YOUR SOUL—Storyville—Code Blue
- 14 CHILL OUT—John Lee Hooker—Pointblank
- 15 HANDFUL OF BLUES—Robben Ford And The Blue Line—Blue Thumb

## Top Blues Labels

Pos. LABEL (No. Of Charted Albums)

- 1 EPIC (2)
- 2 GIANT (1)
- 3 MALACO (3)
- 4 OKEH (2)
- 5 PRIVATE MUSIC (1)



## Top Blues Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 EPIC (4)
- 2 WARNER BROS. (3)
- 3 MALACO (3)
- 4 PRIVATE MUSIC (1)
- 5 ALLIGATOR (4)

## Top Blues Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 SONY (4)
- 2 WEA (7)
- 3 INDEPENDENTS (20)
- 4 BMG (7)
- 5 UNI (2)
- 6 PGD (7)
- 7 EMD (7)

Sony Music Entertainment Inc

# THE YEAR in MUSIC

## The Year in Blues

Swingin' Guitar Men, Soft Drinks & Punk Confrontations

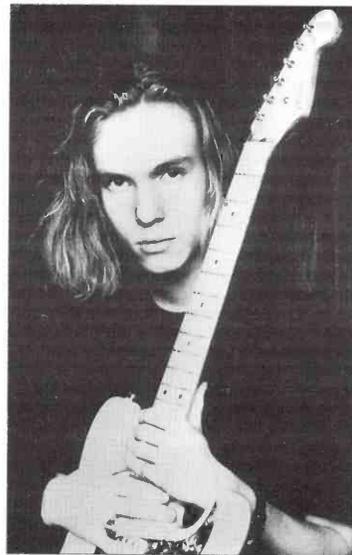
BY CHRIS MORRIS

**T**he story of 1996's best-selling blues albums was told on six strings. Billboard's Top Blues Albums chart was dominated by guitarists during the last 12 months. Stevie Ray Vaughan & Double Trouble's "Greatest Hits" (Epic) proved that the Texas axeman's fans maintain an insatiable appetite for the late instrumentalist's music; the same fans made the all-star homage "A Tribute To Stevie Ray Vaughan" a top-five entry. Not far behind Vaughan was the 19-year-old Louisiana phenom Kenny Wayne Shepherd, whose "Ledbetter Heights" (Giant) proved one of the most durable titles of the year—and a harbinger that guitar-driven blues-rock will persist as a viable format.

But Vaughan and his acolyte Shepherd weren't the only fretmasters to rake in sizable sales: Taj Mahal, Buddy Guy, Robert Cray, Robben Ford, Jeff Healey, Coco Montoya, Gary Moore, Corey Stevens, Duke Robillard, Chris Duarte, Ronnie Earl and multiple W.C. Handy Award-winner Luther Allison were among the other string-slingers who found favor with blues aficionados. Even Eric Clapton's recital "From The Cradle" (Duck/Reprise/Warner Bros.) and the late Jimi Hendrix's compilation "Blues," both fixtures of the blues chart since its inception in 1994, remained among the top sellers as 1996 drew to a close.

It was a smashing year for old-timers and newcomers alike. Johnnie Taylor, who collected his first R&B chart hit in 1963 with the Sam Cooke-penned "Baby, We've Got Love," worked out of a soul-blues pocket and drew a smash with the Southern-fried Malaco album "Good Love!" John Lee Hooker, recipient of the Blues Foundation's highest accolade, a Lifetime Achievement Award, in 1996, again proved the durability of his endless boogie with strong sales of his latest Pointblank album, "Chill Out."

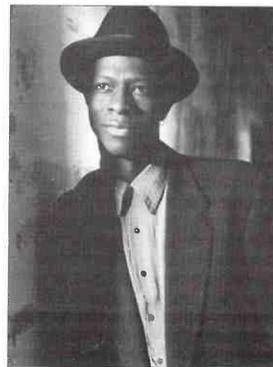
Keb' Mo', one of the finest young performers working out of pre-electric blues traditions, reflected a faithful following with solid sales of his sophomore release, "Just Like You" (Okeh). The singer-guitarist (real name: Kevin Moore) has been a cornerstone of the Top Blues Albums chart since the beginning: His eponymous debut album has been lodged on the list since it made its bow. Other notable newcomers include the Texas group Storyville, who added a pop-savvy slant to their contemporary blues stylings, and Coco Montoya, formerly the gui-



Kenny Wayne Shepherd

tarist with John Mayall's Bluesbreakers, whose spark-throwing live performances earned him both a hot-selling album ("Ya Think I'd Know Better," on Blind Pig) and a Handy Award as Best New Artist.

During 1996, the blues was effectively taken up by TV advertising (John Lee Hooker in a Pepsi commercial) and movies (the soundtrack for Phil Joanou's detective feature "Heaven's Prisoners") alike. Record companies continued to mine the genre's past: In October, Columbia Legacy issued a newly remastered version of Robert Johnson's "The Complete Recordings," the Grammy-winning, platinum-selling set that effectively signaled the beginning of the '90s blues revival on its original release in 1990. But the blues also proved that it was not immune to unexpected experimentation—witness "A Ass Pocket Of Whiskey," the startling musical confrontation between 69-year-old Mississippi singer-guitarist R.L. Burnside and the New York blues-punk trio the Jon Spencer Blues Explosion, released by the Big Apple punk-rock label Matador Records. In the blues, anything is possible. ■



Keb' Mo'



STEVIE RAY VAUGHAN & DOUBLE TROUBLE: No. 1 Blues Artist. "Greatest Hits" is the No. 1 Blues Album.

# THE YEAR **m** in **MUSIC**



MARIAH CAREY: No. 1 Adult Contemporary Artist

## Hot Adult Contemporary Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 MARIAH CAREY (5) Columbia
- 2 CELINE DION (2) 550 Music  
(1) Lava
- 3 SEAL (1) Warner Sunset  
(1) ZTT  
(1) ZTT/Sire
- 4 HOOTIE & THE BLOWFISH (4) Atlantic
- 5 ELTON JOHN (1) MCA  
(1) Rocket
- 6 TAKE THAT (1) Arista
- 7 SOPHIE B. HAWKINS (2) Columbia
- 8 WHITNEY HOUSTON (3) Arista
- 9 THE TONY RICH PROJECT (2) LaFace
- 10 ERIC CLAPTON (1) Reprise

## Hot Adult Contemporary Singles & Tracks

Pos. TITLE—Artist—Label

- 1 BACK FOR GOOD—Take That—Arista
- 2 BECAUSE YOU LOVED ME—Celine Dion—550 Music
- 3 ONE SWEET DAY—Mariah Carey & Boyz II Men—Columbia
- 4 BLESSED—Elton John—Rocket
- 5 AS I LAY ME DOWN—Sophie B. Hawkins—Columbia

- 6 NOBODY KNOWS—The Tony Rich Project—LaFace
- 7 CHANGE THE WORLD—Eric Clapton—Reprise
- 8 KISS FROM A ROSE—Seal—ZTT/Sire
- 9 DON'T CRY—Seal—ZTT
- 10 ONLY WANNA BE WITH YOU—Hootie & The Blowfish—Atlantic
- 11 ALWAYS BE MY BABY—Mariah Carey—Columbia
- 12 INSENSITIVE—Jann Arden—A&M
- 13 GIVE ME ONE REASON—Tracy Chapman—Elektra
- 14 YOU'LL SEE—Madonna—Maverick
- 15 MISSING—Everything But The Girl—Atlantic
- 16 EXHALE (SHOOP SHOOP)—Whitney Houston—Arista
- 17 ROLL TO ME—Del Amitri—A&M
- 18 FOREVER—Mariah Carey—Columbia
- 19 TIL I HEAR IT FROM YOU—Gin Blossoms—A&M
- 20 I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic
- 21 RUN-AROUND—Blues Traveler—A&M
- 22 IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music
- 23 SO FAR AWAY—Rod Stewart—Lava
- 24 TIME—Hootie & The Blowfish—Atlantic
- 25 NAME—Goo Goo Dolls—Warner Bros.

## Hot Adult Contemporary Labels

Pos. LABEL (No. Of Charted Singles)

- 1 COLUMBIA (15)
- 2 A&M (9)
- 3 ARISTA (10)
- 4 ATLANTIC (10)
- 5 550 MUSIC (2)
- 6 ELEKTRA (5)
- 7 MERCURY (5)
- 8 ZTT (2)
- 9 REPRISE (3)
- 10 LAFACE (4)
- 11 ROCKET (1)
- 12 MAVERICK (5)
- 13 LAVA (3)
- 14 EPIC (4)
- 15 WARNER BROS. (4)

## COLUMBIA

## Hot Adult Contemporary Promotion Labels

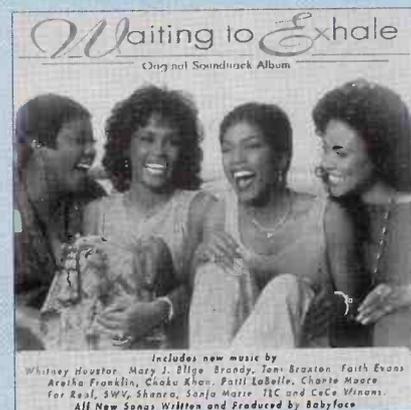
Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 COLUMBIA (15)
- 2 ARISTA (14)
- 3 ATLANTIC (16)
- 4 A&M (9)
- 5 WARNER BROS. (8)

## Top Soundtrack Albums

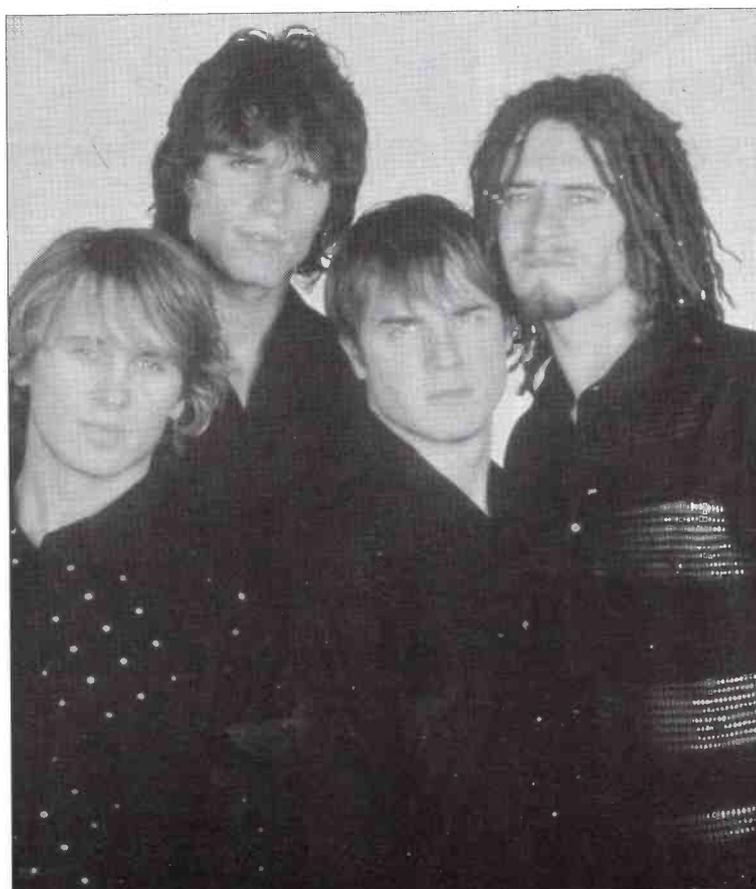
Pos. TITLE—Label

- 1 WAITING TO EXHALE—Arista
- 2 DANGEROUS MINDS—MCA Soundtracks
- 3 THE NUTTY PROFESSOR—Def Jam
- 4 PULP FICTION—MCA
- 5 THE CROW: CITY OF ANGELS—Miramax
- 6 SET IT OFF—EastWest
- 7 PHENOMENON—Reprise
- 8 SUNSET PARK—Elektra
- 9 MORTAL KOMBAT—TVT
- 10 FRIENDS—Reprise



Includes new music by Whitney Houston, Mary J. Blige, Brandy, Toni Braxton, Faith Evans, Aretha Franklin, Chaka Khan, Patti LaBelle, Charlie Moore, For Real, SWV, Shanna, Sista Martin, TIC and CeCe Winans. All New Songs Written and Produced by Babyface.

soundtracks

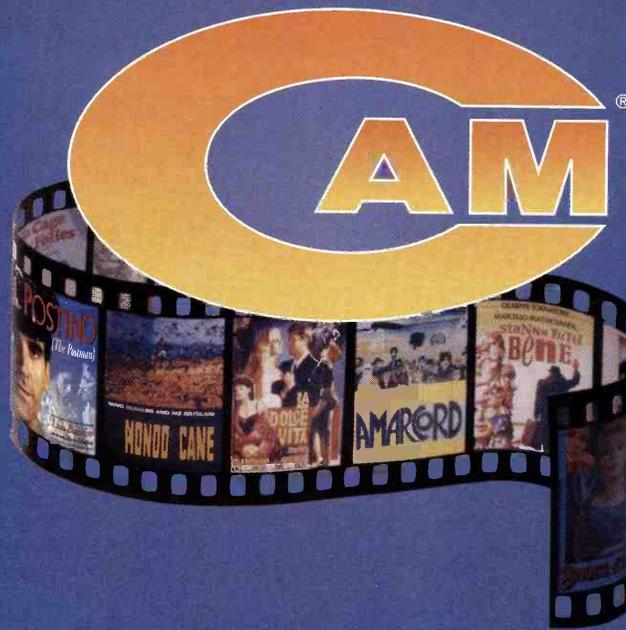


TAKE THAT: "Back For Good" is the No. 1 Adult Contemporary Single.

adult contemporary

# 1996

## ANOTHER YEAR WITH



## ORIGINAL SOUNDTRACKS

 **DOLBY SURROUND**™

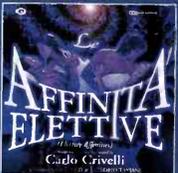
 **Original Soundtracks**



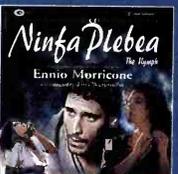
**ILONA ARRIVA  
CON LA PIOGGIA**  
(Ilona Arrives  
With The Rain)  
music by  
Luis Bacalov  
COS 700-041



**LA LUPA**  
(The She-Wolf)  
music by  
Ennio Morricone  
COS 700-035



**LE AFFINITA' ELETTIVE**  
(Elective Affinities)  
music by  
Carlo Crivelli  
COS 700-036



**NINFA PLEBEA**  
(The Nymph)  
music by  
Ennio Morricone  
COS 700-037



**I MAGI RANDAGI**  
music by  
Ennio Morricone  
COS 700-040



**LUNA E L'ALTRA**  
music by  
Carlo Siliotto  
COS 700-039



**ADIOS GRINGO!  
UN DOLLARO  
TRA I DENTI**  
music by  
Benedetto Ghiglia  
CSE 800-119



**LA VITA DI MARIA**  
(The Life of Maria)  
music by  
Nino Rota  
Book + 3 CDs  
CVS 900-012

**TURBO TIME**  
music by  
Daniele Patucchi  
CSE 800-120



**Q - THE WINGED  
SERPENT**  
music by  
R.O. Bagland  
CSE 800-128



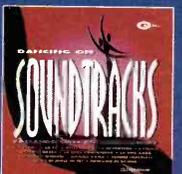
**ACQUE  
DI PRIMAVERA**  
(Torrents of Spring)  
music by  
Stanley Myers  
CSE 800-140



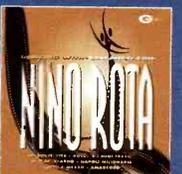
**DANCING WITH  
MORRICONE**  
music by  
Ennio Morricone  
CVS 900-021



**DANCING ON  
SOUNDTRACKS**  
music by  
various artists  
CVS 900-023



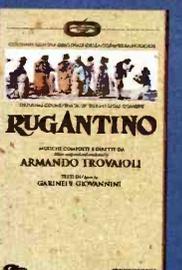
**DANCING  
WITH NINO ROTA**  
music by  
Nino Rota  
CVS 900-040



**WANTED DEAD  
OR ALIVE**  
music by  
various artists  
CVS 900-020



**RUGANTINO**  
music by  
Armando Trovatioli  
Book + 1 CD  
CM 600-001



VIA COLA DI RIENZO, 152 - 00192 ROME (ITALY) FAX: (+39-6)687.4046  
Fax us for more information on obtaining C.A.M. Original Soundtracks for distribution in your country.  
In the U.S. contact Janice Ginsberg (fax: 212-865.8714)

Dolby and SDDS are trademarks of Dolby Laboratories Licensing Corporation.

# THE YEAR **m** in **MUSIC**



HOOTIE & THE BLOWFISH: No. 1 Adult Top 40 Artists



KIRK FRANKLIN AND THE FAMILY: No. 1 Contemporary Christian Artists



DC TALK: "Jesus Freak" is the No. 1 Contemporary Christian Album.

- 22 DON'T CRY—Seal—ZTT
- 23 CLOSER TO FREE—Bodeans—Slash
- 24 COUNTING BLUE CARS—Dishwalla—A&M
- 25 IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music

## Hot Adult Top 40 Labels

Pos. LABEL (No. Of Charted Singles)

- 1 A&M (14)
- 2 ATLANTIC (15)
- 3 COLUMBIA (14)
- 4 ELEKTRA (4)
- 5 MAVERICK (5)
- 6 550 MUSIC (2)
- 7 REPRISE (3)
- 8 ARISTA (9)
- 9 WARNER BROS. (5)
- 10 ISLAND (3)
- 11 LAFACE (4)
- 12 ZTT (2)
- 13 RAINMAKER (1)
- 14 EPIC (6)
- 15 SLASH (1)



## Hot Adult Top 40 Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Singles)

- 1 A&M (16)
- 2 ATLANTIC (21)
- 3 REPRISE (9)
- 4 COLUMBIA (15)
- 5 EEG (5)

## Hot Adult Top 40 Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 HOOTIE & THE BLOWFISH (6) Atlantic (1) Reprise
- 2 ALANIS MORISSETTE (4) Maverick
- 3 NATALIE MERCHANT (3) Elektra
- 4 CELINE DION (2) 550 Music
- 5 GIN BLOSSOMS (3) A&M
- 6 MARIAH CAREY (5) Columbia
- 7 TRACY CHAPMAN (1) Elektra
- 8 BLUES TRAVELER (2) A&M
- 9 SEAL (1) Warner Sunset (1) ZTT (1) ZTT/Sire
- 10 ERIC CLAPTON (1) Reprise



TRACY CHAPMAN: "Give Me One Reason" is the No. 1 Adult Top 40 Single.

## Hot Adult Top 40 Singles & Tracks

Pos. TITLE—Artist—Label

- 1 GIVE ME ONE REASON—Tracy Chapman—Elektra
- 2 CHANGE THE WORLD—Eric Clapton—Reprise
- 3 WONDER—Natalie Merchant—Elektra
- 4 BECAUSE YOU LOVED ME—Celine Dion—550 Music
- 5 NAME—Goo Goo Dolls—Warner Bros.
- 6 I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic
- 7 INSENSITIVE—Jann Arden—A&M
- 8 ROLL TO ME—Del Amitri—A&M
- 9 RUN-AROUND—Blues Traveler—A&M
- 10 YOU LEARN—Alanis Morissette—Maverick
- 11 FOLLOW YOU DOWN—Gin Blossoms—A&M
- 12 NOBODY KNOWS—The Tony Rich Project—LaFace
- 13 MISSING—Everything But The Girl—Atlantic
- 14 IRONIC—Alanis Morissette—Maverick
- 15 TIME—Hootie & The Blowfish—Atlantic
- 16 JEALOUSY—Natalie Merchant—Elektra
- 17 ONE SWEET DAY—Mariah Carey & Boyz II Men—Columbia
- 18 WHO WILL SAVE YOUR SOUL—Jewel—Atlantic
- 19 BREAKFAST AT TIFFANY'S—Deep Blue Something—RainMaker
- 20 TIL I HEAR IT FROM YOU—Gin Blossoms—A&M
- 21 ALWAYS BE MY BABY—Mariah Carey—Columbia

## Top Contemporary Christian Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 KIRK FRANKLIN AND THE FAMILY (3) Gospo Centric
- 2 DC TALK (2) Forefront
- 3 JARS OF CLAY (2) Essential
- 4 MICHAEL W. SMITH (2) Reunion
- 5 STEVEN CURTIS CHAPMAN (3) Sparrow
- 6 POINT OF GRACE (3) Word
- 7 NEWSBOYS (2) Starsong
- 8 CARMAN (2) Sparrow
- 9 ANDY GRIFFITH (1) Sparrow
- 10 CECE WINANS (2) Sparrow

## Top Contemporary Christian Albums

Pos. TITLE—Artist—Label

- 1 JESUS FREAK—dc Talk—Forefront
- 2 JARS OF CLAY—Jars Of Clay—Essential
- 3 WHATCHA LOOKIN' 4—Kirk Franklin And The Family—Gospo Centric
- 4 I'LL LEAD YOU HOME—Michael W. Smith—Reunion
- 5 I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS—Andy Griffith—Sparrow
- 6 R.I.O.T.—Carman—Sparrow
- 7 WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS—Various Artists—Sparrow
- 8 TAKE ME TO YOUR LEADER—Newsboys—Starsong
- 9 MY UTMOST FOR HIS HIGHEST—Various Artists—Word
- 10 ALONE IN HIS PRESENCE—CeCe Winans—Sparrow
- 11 THE WHOLE TRUTH—Point Of Grace—Word
- 12 KIRK FRANKLIN AND THE FAMILY CHRISTMAS—Kirk Franklin And The Family—Gospo Centric
- 13 SIGNS OF LIFE—Steven Curtis Chapman—Sparrow
- 14 BLOOM—Audio Adrenaline—Forefront
- 15 KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric
- 16 THE MUSIC OF CHRISTMAS—Steven Curtis Chapman—Sparrow
- 17 LIFE LOVE & OTHER MYSTERIES—Point Of Grace—Word

Continued on page YE-88





## FOREFRONT RECORDS

NUMBER 2 TOP CONTEMPORARY CHRISTIAN LABEL

# MAKING SOME NOISE

NUMBER 1 TOP CONTEMPORARY CHRISTIAN ALBUM - dc Talk *JESUS FREAK*

NUMBER 2 TOP CONTEMPORARY CHRISTIAN ARTIST - dc Talk

NUMBER 14 TOP CONTEMPORARY CHRISTIAN ALBUM - AUDIO ADRENALINE *BLOOM*

NUMBER 32 TOP CONTEMPORARY CHRISTIAN ALBUM - REBECCA ST. JAMES *GOD*

NUMBER 34 TOP CONTEMPORARY CHRISTIAN ALBUM - dc Talk *FREE AT LAST*

FOREFRONT EMD

[www.ForeFrontRecords.com](http://www.ForeFrontRecords.com)

# THE YEAR **m** in **MUSIC**

## CRITICS' POLL

Continued from page YE-64



### DEBORAH EVANS PRICE

Associate Country Editor,  
Contemporary Christian  
Correspondent

1. "Keith Gattis" (RCA). Great songs, great traditional country voice. I couldn't quit playing this album.
2. Steven Curtis Chapman, "Signs Of Life" (Sparrow).
3. Travis Tritt, "The Restless Kind" (Warner Bros.).
4. "Jo Dee Messina" (Curb).
5. Christafari, "Valley Of Decision" (Gotee).
6. Tie: Keith Stegall, "Passages" (Mercury); Randy Travis, "Full Circle" (Warner Bros.).
7. Johnny Rodriguez, "You Can Say That Again" (Hightone).
8. Phil Driscoll, "A Different Man" (Word).
9. Tie: Royal Wade Kimes, "Another Man's Sky" (Asylum); "BR5-49" (Arista Nashville).
10. Tie: Marty Brown, "Here's To The Honky Tonks" (Hightone); Waylon Jennings, "Right For The Time" (Justice). And gotta mention Cindy Morgan, "Listen" (Word), Jeff Silvey, "A Little Bit Of Faith" (Ransom) and "Sarah Masen" (re:think).



### DOMINIC PRIDE

International Music Editor

1. Tie: The Prodigy, "Firestarter" (XL Recordings); Underworld, "Born Slippy" (Junior Boys Own). The rough and the smooth of British techno.
2. The Aloof, "Sinking" (eastwest U.K.). 1997 will be theirs if there's any justice!
3. Baby Fox, "A Normal Family" (Malawi/Roadrunner). Bizzare collagists produce top album. Just don't call it trip-hop.
4. Tie: Nithin Sawhney, "Displacing The Priest" (Outcaste); Bally Sagoo, "Rising From The East" (Higher Ground/Columbia); Trickbaby, "Indie Yarn" (Marrs/Logic/Arista). India calling with three different voices.
5. Baby Bird, "You're Gorgeous" (Echo). You don't have to be mad to write pop tunes, but it helps.
6. Afro Celt Sound System, "Vol. 1-Sound Magic" (Real World/Virgin). Mood music for crusties wearing Timberlands.
7. Spice Girls, "Wannabe" (Virgin). Joy of Joys—Pop's back.
8. Primitive Radio Gods, "Standing Outside A Broken Phone Booth With Money In My Hand" (Ergo/Columbia). Fine video, and great sound from a bedroom studio.
9. Yam Yam, "The Spectacle" (Nation Records). You want drumming? You got it.
10. Jarvis Cocker upsetting Jacko at the Brit Awards. It's a dirty job but someone had to puncture an indulgent performance by the overblown "King Of Pop".



### DOUG REECE

Heatseekers Features Editor

1. Beck, "Odelay" (DGC).
2. Hayden, "Everything I Long For" (Hardwood/

- Outpost).
3. Iggy Pop, "Naughty Little Doggie" (Virgin).
4. Jeru Tha Damaja, "Wrath Of The Math" (Payday).
5. Tie: Fiona Apple, "Tidal" (Clean Slate/Work/Sony); Cowboy Junkies, "Lay It Down" (Geffen).
6. Tie: Chris Mars, "Anonymous Botch" (Bar None); Cake, "Fashion Nugget" (Capricorn/Mercury).
7. Ween, "12 Golden Country Greats" (Elektra).
8. Tie: "Fountains Of Wayne" (Tag/Atlantic); Pure, "Generation Six-Pack" (Mammoth/Atlantic).
9. Sukia, "Contacto Espacial Con El Tercer Sexo" (Nickel Bag).
10. Various Artists, "Silverlake...What A Drag!" (Neurotic).



### J.R. REYNOLDS

R&B Music Editor

1. Maxwell, "Maxwell's Urban Hang Suite" (Columbia).
2. Toni Braxton, "Secrets" (LaFace/Arista).
3. Toledo, "Fishnets & Cigarettes" (Moonshine).
4. Weapon Of Choice, "Highperspice" (Loosegroove/550 Music).
5. Fugees, "The Score" (Ruffhouse/Columbia).
6. Angelique Kidjo, "Fifa" (Island).
7. Me'Shell Ndegeocello, "Peace Beyond Passion" (Maverick).
8. Babyface, "The Day" (Epic).
9. Tony Rich, "Words" (LaFace/Arista).
10. For Real, "Free" (Rowdy).



### CRAIG ROSEN

L.A. Bureau Chief

1. R.E.M., "New Adventures In Hi-Fi" (Warner Bros.).
2. Wilco, "Being There" (Reprise).
3. Beck, "Odelay" (DGC).
4. The High Llamas, "Hawaii" (Alpaca Park/Sony).
5. Joe Henry, "Trampoline" (Mammoth/Atlantic).
6. Iggy Pop, "Naughty Little Doggie" (Virgin).
7. "Fountains Of Wayne" (Tag/Atlantic).
8. Jonny Polonsky, "Hi My Name Is Jonny" (American).
9. The Cardigans, "First Band On The Moon" (Mercury/Trampoline/Stockholm).
10. Tie: Robert Schimmel, "Comes Clean" (Warner Bros.); Manowar, "Louder Than Hell" (Geffen).



### GENE SCULATTI

Director Of Special Issues

1. Charlatans, "The Amazing Charlatans" (Big Beat/U.K.). First compilation of the works of pioneering Frisco psychedelicitizens, circa 1966.
2. Best pop hit single in a perfect world: Patty Loveless, "Lonely Too Long" (Epic).
3. Jan & Dean, "Jan & Dean's Pop

- Symphony"/"Drag City" (One Way reissue).
4. Various Artists, "Growin' Up Too Fast: The Girl Group Anthology" (Mercury Chronicles).
5. Marshall Crenshaw, "Miracle Of Science" (Razor & Tie).
6. Queers, "Don't Back Down" (Lookout).
7. Nathaniel Mayer, "Village Of Love" (Gold Dust, Italy). Anthology of early-'60s Detroit pre-soulster, featuring "I Want Love And Affection (Not The House Of Correction)."
8. Cardigans, "Life" (Minty Fresh).
9. Barenaked Ladies, "Born On A Pirate Ship" (Reprise).
10. Juiciest Unconscious Spinal Tap Move: Manowar, "Louder Than Hell" (Geffen).



### PAUL SEXTON

U.K. Correspondent

1. Curtis Mayfield, "New World Order" (Warner Bros.). The hairs on your arm stood to attention as an R&B great achieved the comeback we thought impossible.
2. Willie Nelson, "Spirit" (Island). Like last year's "Just One Love," an album of unvarnished, traditional country pleasures.
3. Los Lobos, "Colossal Head" (Warner Bros.). You can't always judge a band by its signature hit. Gloriously eclectic.
4. "Sheryl Crow" (A&M). One in the eye for the gainsayers: the difficult second album became an easy victory.
5. Joan Osborne, "Relish" (Mercury). Gelignite-packed rock that exploded in the U.K. this year.
6. Trash Can Sinatras, "A Happy Pocket" (Go! Discs). Expertly crafted melodies from Shabby Road Studios.
7. Blackstreet, "Another Level" (Interscope/MCA). Teddy and co. carry the R&B torch forward with grace.
8. The Picketts, "Euphonium" (Rounder). Riotous, rootsy fun from the Seattle quintet.
9. Lynn Miles, "Slightly Haunted" (Philo/Rounder). Beautifully tender Canadian folk.
10. Beck, "Odelay" (Geffen). The boy Hansen knows where it's at.



### DAVID SINCLAIR

Editor, Global Music Pulse

1. Suede, Oct. 1 at Barrowland, Glasgow. A brilliant show at the start of their comeback tour. Their stagecraft and songs put the new, more fashionable Britpop bands to shame.
2. Prodigy, "Firestarter" (XL Recordings). Startling, eerie, heart-pounding dance single with full-on video... and it was a U.K. No. 1. They must be doing something right.
3. "Norma Waterson" (Hannibal/Rykodisc). Wonderfully English-sounding folk interpretations of other people's songs. Her version of the Grateful Dead's "Black Muddy River" is to die for.
4. Longpigs, "The Sun Is Often Out" (Mother). This year's Radiohead.
5. Rocket From The Crypt, Jan. 6 at the Garage, London. A mind-blowing blast of pure rock 'n' roll energy.
6. Joan Osborne, "Relish" (Mercury).
7. AC/DC, May 5 at Festhalle, Frankfurt, Germany.
8. Sebastian Krüger, "Stones" (Millbank Books/Morpheus). Striking collection of paintings and drawings of the Rolling Stones by gifted German caricaturist.
9. BR5-49, "Live From Roberts" (Arista Nashville).
10. John Mellencamp, Sept. 11 at Dingwalls, London. Media showcase-cum-greatest-hits show. Everybody said how brilliant he was, but hardly anyone could be bothered to put it in print.

Continued on page YE-90

## CONTEMPORARY CHRISTIAN

Continued from page YE-86

- 18 HOUSE OF LOVE—Amy Grant—Myrrh
- 19 THE CONCERT OF A LIFETIME—Ray Boltz—Word
- 20 WHERE I STAND—Twila Paris—Sparrow
- 21 O HOLY NIGHT—John Berry—Capitol Nashville
- 22 SOUNDS OF HEAVEN—Kathy Troccoli—Reunion
- 23 THE MESSAGE—4Him—Benson
- 24 AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL—Various Artists—Sparrow
- 25 HEAVEN IN THE REAL WORLD—Steven Curtis Chapman—Sparrow
- 26 THIRD DAY—Third Day—Reunion
- 27 THE CALL—Anointed—Word
- 28 TRUST—Phillips, Craig & Dean—Starsong
- 29 THE FIRST DECADE 1983-1993—Michael W. Smith—Reunion
- 30 NO DOUBT—Petra—Word
- 31 MY UTMOST FOR HIS HIGHEST: THE COVENANT—Various Artists—Myrrh
- 32 GOD—Rebecca St. James—Forefront
- 33 DRUMMER BOY (EP)—Jars Of Clay—Essential
- 34 FREE AT LAST—dc Talk—Forefront
- 35 HEAVENLY PLACE—Jaci Velasquez—Myrrh
- 36 GOING PUBLIC—Newsboys—Starsong
- 37 SHADES OF GRACE—Bob Carlisle—Diadem
- 38 SHELTER—Gary Chapman—Reunion
- 39 THEM—PFR—Sparrow
- 40 IRREPLACEABLE LOVE—Commissioned—Benson

## Top Contemporary Christian Labels

Pos. LABEL (No. Of Charted Albums)

- 1 SPARROW (29)
- 2 FOREFRONT (10)
- 3 WORD (14)
- 4 GOSPO CENTRIC (4)
- 5 REUNION (10)
- 6 ESSENTIAL (2)
- 7 STARSONG (12)
- 8 MYRRH (11)
- 9 BENSON (11)
- 10 WARNER ALLIANCE (9)



SPARROW

## Top Contemporary Christian Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 CHORDANT (65)
- 2 WORD (50)
- 3 BRENTWOOD (6)
- 4 BENSON (15)
- 5 WCD (11)



CHORDANT  
DISTRIBUTION GROUP

## Top Contemporary Christian Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 INDEPENDENTS (99)
- 2 EMD (41)
- 3 BMG (3)
- 4 WEA (11)
- 5 SONY (2)



O, Christmas Z, O, Christmas Z...

The spirit of the holiday season, every day of the year.  
Z Music Television - The positive alternative in music video channels.



For more information contact our corporate office at 615-871-7858 or fax us at 615-871-7853.

# THE YEAR **m** in **MUSIC**

## CRITICS' POLL

Continued from page YE-88



**SHAWNEE SMITH**  
Research Assistant

1. Tie: **De La Soul**, "Stakes Is High" (Tommy Boy); **OutKast**, "ATLiens" (LaFace/Arista). "I'm sick of shaking asses, I sick of smoking blunts, I'm sick of Versace glasses..."
2. **Various Artists**, "Get On The Bus" soundtrack (40 Acres Music). Twelve-year-old **Ayinde Jean-Baptiste's** speech speaks volumes.
3. **Fugees**, "No Woman No Cry" and "Fugee-La" videos (Ruffhouse/Columbia).
4. **The Isley Brothers**, "Mission To Please" (Island) and concert at Madison Square Garden. Ron & Ernie performed the Isley catalog—breathhtaking!
5. **Tony Toni Toné**, "House Of Music" (Mercury). Their roots are showing.
6. **The Roots**, "Illadelph Halflife" (DGC). Understated group of the year.
7. **Dr. Dre**, "Been There Done That" (Aftermath). Dre reaffirms who's behind the hits.
8. **2Pac**, "All Eyez On Me" (Death Row). "It's All About You!"
9. **Ghostface Killah Featuring Raekwon & Cappadonna**, "Daytona 500" (Razor Sharp). Ghost, Rae, Rza—lethal!
10. **Jeru Tha Damaja**, "Ya Playin Ya'self" Video (PayDay). Smooth modern-day Karate hijinks.



**WOLFGANG SPAHR**  
German Bureau Chief

1. Performance Of The Year: **Alanis Morissette** (WEA) at the Echo Awards in Hamburg: fresh, down-to-earth and different.
- Ambassador Award: German group **Fool's Garden** (Intercord) for its great success in Asia.
- Support Award: **MTV Central Europe** for giving German acts more airtime.
- Flop Of The Year: the exclusion of Germany from the Grand Prix Eurovision due to the lack of any prospect of success.
- Saddest News Of The Year: the death of **Uwe Lencher**, editor-in-chief of trade publication *Der Musikmarkt*.
- Anti-Manipulation Award: the German charts are now finally being compiled via cash-register systems.
- Decision Of The Year: the German government passed a new taxation law, thereby putting an end to the discrimination of performances by foreign artists.
- Fair Award: PopKomm in Cologne; finally established itself in 1996 as an international forum and platform for German music.
- Entrepreneur Of The Year: JKP, owned by rock group **Die Toten Hosen**, had great success. The album "Opium Fürs Volk" has sold more than 800,000 copies to date.
- Producer Of The Year: **Frank Farian**. After Boney M and Milli Vanilli, he has returned to the global charts again, including the U.S., with No Mercy (Hansa) and La Bouche (Hansa).



**CHUCK TAYLOR**  
Radio Editor

1. **Celine Dion**, "To Love You More" (Epic/Sony). Lush, graceful pop perfection from a voice that stands to transcend time and trends.
2. **Tina Arena**, "Chains" (Epic). Once, it was enough to be an exalted songwriter, vocalist and live performer. Radio, where were you?
3. **Collective Soul**, "The World I Know" (Atlantic). Simplistic, picturesque, soul-searching.
4. **Jewel**, "Foolish Games" (Atlantic). Folkie modern/pop sans the pretension.
5. Tie: **LeAnn Rimes** (Curb), **Mandy Barnett** (Asylum). At last, country gets the real thing—again.
6. Battle of the nouveau modern/top-40 bands: **Bush**, "Comedown" (Trauma/Interscope); **No Doubt**, "Tragic Kingdom" (Trauma/Interscope); **Oasis**, "Don't Look Back in Anger" (Epic).
7. Tie: **Quincy Jones Featuring Tamia**, "You Put A Move On My Heart" (Qwest/Warner Bros.); **Toni Braxton**, "You're Making Me High" (LaFace/Arista). Cool voices, hot backdrops.
8. Battle of the eyeliner: **Fiona Apple** (Clean Slate/Work/Sony), the smoke; **Garbage** (Almo Sounds/Geffen) the hooks, the looks; **Jordan Hill** (Atlantic) the voice; **Amanda Marshall** (Epic) the lyrics.
9. The beat is back: **Kristine W.** (RCA); **Amber** (Tommy Boy); **No Mercy** (Arista); **WKTU** New York for bringing the beat back to nationwide top 40.
10. **Jars Of Clay**, "Liquid," "Flood" (Essential/Overtone/Jive). Credible Christian-rock that speaks to the masses.



**GINA VAN DER VLIET**  
Editorial Assistant

1. **The Cranberries**, "To The Faithful Departed" (Island).
2. **Celine Dion**, "Falling Into You" (550 Music).
3. **Pure**, "Generation Six-Pack" (Mammoth/Atlantic).
4. **"Fountains Of Wayne"** (Tag/Atlantic).
5. **No Doubt**, "Tragic Kingdom" (Trauma/Interscope).
6. **Weezer**, "Pinkerton" (DGC/Geffen).
7. **Matchbox 20**, "Yourself Or Someone Like You" (Lava/Atlantic).
8. **Fugees**, "The Score" (Ruffhouse/Columbia).
9. Tie: **Nirvana**, "From The Muddy Banks Of The Wishkah" (DGC/Geffen); **BoDeans**, "Closer To Free" single (Reprise).
10. Tie: **Beck**, "Odelay" (DGC/Geffen); **Poe**, "Hello" (Modern).



**PAUL VERNA**  
Reviews Editor,  
Pro Audio/Technology Editor

- With apologies to David Letterman, here are the top 10 reasons 1996 was a great year for music:
10. **Nil Lara**, **Patti Rothberg**, **Fiona Apple** and **the eels** kicked off their major-label careers with albums that stayed with me all year.

Continued on page YE-92



KIRK FRANKLIN AND THE FAMILY: No. 1 Gospel Artists. "Whatcha Lookin' 4" is the No. 1 Gospel Album.

## Top Gospel Artists

Pos. ARTIST (No. Of Charted Albums) Label

1. **KIRK FRANKLIN AND THE FAMILY** (3) *Gospo Centric*
2. **FRED HAMMOND** (2) *Benson*
3. **YOLANDA ADAMS** (3) *Tribute*
4. **CECE WINANS** (1) *Sparrow*
5. **V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR** (1) *Verity*
6. **MISSISSIPPI MASS CHOIR** (3) *Malaco*
7. **REV. CLAY EVANS** (1) *Meek*
8. **ANOINTED** (2) *Word*
9. **COMMISSIONED** (1) *Benson*
10. **THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE** (1) *Verity*

## Top Gospel Albums

Pos. TITLE—Artist—Label

1. **WHATCHA LOOKIN' 4**—Kirk Franklin And The Family—*Gospo Centric*
2. **KIRK FRANKLIN AND THE FAMILY**—Kirk Franklin And The Family—*Gospo Centric*
3. **ALONE IN HIS PRESENCE**—CeCe Winans—*Sparrow*
4. **THE SPIRIT OF DAVID**—Fred Hammond & Radical For Christ—*Benson*
5. **STAND!**—V.I.P. Music & Arts Seminar Mass Choir—*Verity*
6. **KIRK FRANKLIN AND THE FAMILY CHRISTMAS**—Kirk Franklin And The Family—*Gospo Centric*
7. **I'VE GOT A TESTIMONY**—Rev. Clay Evans—*Meek*
8. **I'LL SEE YOU IN THE RAPTURE**—Mississippi Mass Choir—*Malaco*
9. **IRREPLACEABLE LOVE**—Commissioned—*Benson*
10. **SHOW UP!**—The New Life Community Choir Featuring John P. Kee—*Verity*
11. **BIBLE STORIES**—Donald Lawrence & The Tri-City Singers—*Crystal Rose*

12. **YOLANDA LIVE IN WASHINGTON**—Yolanda Adams—*Tribute*
13. **ON TIME GOD**—Dottie Peoples—*Atlanta International*
14. **LIVE IN NEW YORK BY ANY MEANS...**—Hezekiah Walker & The Love Fellowship Crusade Choir—*Benson*
15. **MORE THAN A MELODY**—Yolanda Adams—*Tribute*
16. **THE CALL**—Anointed—*Word*
17. **SHAKE THE DEVIL OFF**—Dorothy Norwood—*Malaco*
18. **LIVE AT AZUSA**—Carlton Pearson—*Warner Alliance*
19. **BROKEN**—William Becton & Friends—*Web*
20. **THE INNER COURT**—Fred Hammond & Radical For Christ—*Benson*
21. **FAMILY AND FRIENDS IV**—Ron Winans Presents Family & Friends—*Selah*
22. **ADORATION: LIVE IN ATLANTA**—Richard Smallwood With Vision—*Verity*
23. **SHIRLEY CAESAR LIVE...HE WILL COME**—Shirley Caesar—*Word*
24. **THE LIVE EXPERIENCE**—Helen Baylor—*Word*
25. **TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE**—Broderick Rice—*Born Again*
26. **HEART & SOUL**—The Winans—*Qwest*
27. **BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION XII**—Daryl Coley—*Sparrow*
28. **LIVE IN MEMPHIS II**—The Canton Spirituals—*Blackberry*
29. **IT'S OUR TIME**—GMWA Women Of Worship—*Aleho International Music/Tyscot*

Continued on page YE-92

**gospel**

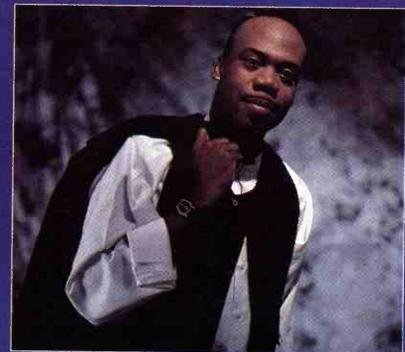
# GOSPOCENTRIC's BIG STEPPERS



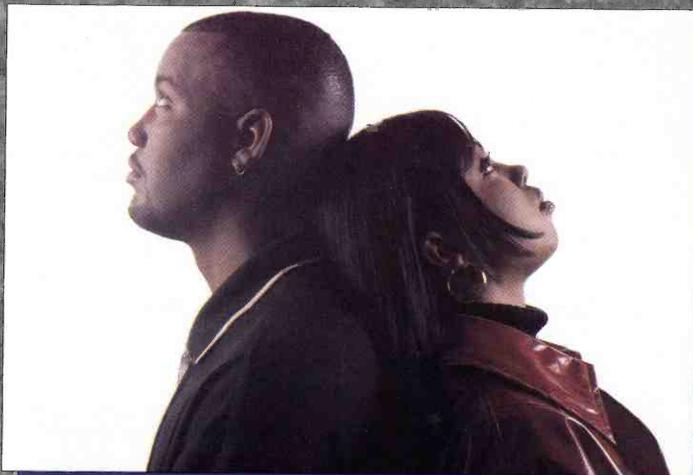
**Kirk Franklin and the Family**  
Whatcha Lookin' 4  
GCC/D 2127



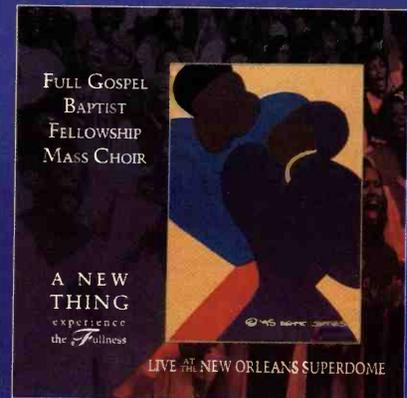
**The Kurt Carr Singers**  
No One Else  
GCC/D 2137



**Lawrence Matthews**  
All I Have  
GCC/D 2129



**A-1 SWIFT**  
Tales from the SWIFT  
GCC/D 2135



**The Full Gospel Baptist Fellowship Mass Choir**  
A New Thing...experience the fullness  
Live at the New Orleans Superdome  
GCC/D 2131

STILL  
Cranking Out  
The Hits!!  
AND THANKFUL!!



# THE YEAR **m** in **MUSIC**

## CRITICS' POLL

Continued from page YE-90

9. **Kula Shaker** mixed up blues, psychedelia, and Eastern transcendentalism on their special "K" (Columbia).
8. **Johnny Cash** spoke as eloquently as ever, this time with help from Tom Petty & The Heartbreakers ("Unchained," American Recordings).
7. "The Rolling Stones Rock And Roll Circus" saw the light of day (Abkco).
6. **Semisonic** tore up the Wetlands in New York (with **Daddy-O**) and previewed "DND," a song destined to be a highlight of 1997.
5. **Brian Setzer** found a bridge between the swing era and the rock era on "Guitar Slinger" (Hollywood).
4. **Suzanne Vega** found the ruby slipper in "Nine Objects Of Desire" (A&M).
3. **Patti Smith** and **Lyle Lovett** turned loss into high art ("Gone Again," Arista, and "The Road To Ensenada," Curb/MCA).
2. **The Chieftains** coaxed gorgeous music out of the entire Celtic diaspora on "Santiago" (RCA/Victor).
1. **The Beatles** opened the vaults to music that was as timeless in the '60s as it is now, and as it will be when they're 64 and beyond ("Anthology 2" and "Anthology 3," Capitol).



### DREW WHEELER

Associate Editorial Production Manager

1. **Miles Davis & Gil Evans**, "The Complete Columbia Studio Recordings" (Legacy/Columbia). Miles and Gil's history-making orchestral jazz triumph is now a sumptuously packaged landmark of archival restoration.
2. **Eileen Ivers**, "Wild Blue" (Green Linnet). Like so many innovative Irish musicians, violin virtuoso Ivers is a native-born New Yorker.
3. **Metallica**, "Load" (Elektra). They can put the "Load" right on me.
4. **Chief Stephen Osita Osadebe**, "Kedu America" (Xenophile). Radiant Nigerian rhythms, set ablaze by metallic guitar flashes and highlife horns.
5. **Oscar Peterson Trio**, "The London House Sessions" (Verve). These 1961 dates confirmed funky, fleet-fingered Peterson as the coolest of Canadians.
6. **They Might Be Giants**, "Factory Showroom" (Elektra). Songs about embalmed people, James K. Polk and singing like a girl—no wonder TMBG is the voice of young America.
7. **Various Artists**, "The Birth Of The Third Stream" (Columbia/Legacy). With Gunther Schuller as musical midwife, the crossover children of Charles Mingus, Jimmy Guiffre, George Russell, J.J. Johnson and John Lewis came thundering into the world.
8. **Värttinä**, "Kokko" (Nonesuch). Four vibrant vocalists + two umlauts = a new definition of the word "Finlandization."
9. **Cedar Walton**, "Composer" (Astor Place). Artful, elegant swing from one of the savviest savants in jazz.

10. **Frank Zappa**, "The Lost Episodes" (Rykodisc). When the mysterious Dr. Zappa opened his vault, bizarre and wondrous creations slithered out.



### ADAM WHITE

International Editor In Chief

1. **"Solo"** (Perspective). Thanks to Jam and Lewis (and Sam Cooke), these guys are the best new R&B group around.
2. **Kristen Vigard**, "God Give Me Strength" (MCA). Bacharach's most compelling song in years (thanks, Elvis), and this is the definitive performance.
3. **Ann Nesby**, "I'm Here For You" (Perspective). C'mon, Aretha, you can still make records like this.
4. **Patty Loveless**, "The Trouble With The Truth" (Columbia). Why do adult lyrics today mostly come from Nashville?
5. **LeAnn Rimes**, "Blue" (Curb). Music City must heed the "Blue" message, but not by signing a dozen more Rimes.
6. **The Isley Brothers**, "Holding Back The Years" (T-Neck/Island). Revenge for the Housemartins' "Caravan Of Love."
7. **Lionel Richie**, "Change" (Mercury). If the rest of "Louder Than Words" had been like this, people would have bought it.
8. **Marvin Gaye**, "Piece Of Clay" (Warner Bros.). Featured in "Phenomenon," this could be from the lost Gaye gospel album.
9. **The Tony Rich Project**, "Nobody Knows" (LaFace/Arista). A good singer meets a fine melody.
10. **Tony Toni Toné**, "House Of Music" (Mercury). This is a soul record!



### TIMOTHY WHITE

Editor In Chief

1. **Evelyn Glennie**, "Drumming" (Catalyst/BMG Classics).
2. **John Mellencamp**, "Mr. Happy Go Lucky" (Mercury).
3. Tie: **The Blue Nile**, "Peace At Last" (Warner Bros.); **Shawn Colvin**, "A Few Small Repairs" (Columbia).
4. Tie: **Tracy Bonham**, "The Burdens Of Being Upright" (Island); **Sheryl Crow** (A&M).
5. Tie: **Barenaked Ladies**, "Born On A Pirate Ship" (Reprise); **Barenaked Ladies**, "Rock Spectacle" (Reprise).
6. Tie: **Cranberries**, "To The Faithful Departed" (Island); **Sleeper**, "The It Girl" (Indolent/Arista); **Komeda**, "The Genius Of Komeda" (Minty Fresh); **Everything But The Girl**, "Walking Wounded" (Blanco y Negro/Atlantic).
7. **"Skeleton Key"** (Motel).
8. Tie: **Anglique Kidjo**, "fifa" (Mango); **Värttinä**, "Kokko" (Nonesuch).
9. Tie: **BR5-49**, "Live From Robert's" (Arista Nashville); **"BR5-49"** (Arista Nashville)
10. **Jimmy Webb**, "Ten Easy Pieces" (Guardian/EMI). ■

## PASSINGS

Continued from page YE-6

the late 1960s. His "Tiptoe Through The Tulips" was a top 10 pop hit in 1968.

**Johnny "Guitar" Watson**, 61, in Japan. His 18 chart hits, ranging from '50s R&B ("Gangster Of Love") to mid-'70s funk classics ("Ain't That A Bitch"), endeared him to pop and blues fans.

Country singer **Faron Young**, 64, in Nashville. His hits spanned the '50s ("Live Fast, Love Hard, Die Hard"), '60s ("Hello Walls") and '70s ("Some Kind Of Woman").

## SONGWRITERS

**Bill Buchanan**, 66, in Los Angeles. He wrote and recorded one of pop's first novelty records, "The Flying Saucer," in 1956.

**Ted Daffan**, 84, in Houston. A steel guitarist and songwriter, his songs were covered by Ray Charles and George Jones, among others.

**Irving Gordon**, 81, in Los Angeles. composer of such standards as "Unforgettable" and "Prelude To A Kiss," he also wrote the classic Abbot & Costello comedy routine "Who's On First?"

**Evelyn Danzig Levine**, 94, in Los Angeles. A concert pianist, she wrote the music for the '50s standard "Scarlet Ribbons."

**Joe Seneca**, 82, in New York. Though he was best-known as a character actor, Seneca's songwriting talents had two of his songs each charting twice in the top 20 of Billboard's Hot 100.

## EXECUTIVES

**Lawrence Berk**, 87, in Boston. He founded the Berklee College of Music.

**Wes Farrell**, 56, in Fisher Island, Fla., a songwriter in New York's legendary Brill Building, he later founded and became CEO of Music Entertainment Group, Inc.

Veteran music-publisher **Leonard Feist**, 86, in New York. Feist's career included a 30-year stint with the National Music Publishers' Association (first as executive VP and later as president).

Founder of Boston's Folklore Productions, a concert promotion company, **Manuel A. "Manny" Greenhill**, 80, in Los Angeles. He worked with such performers as Flatt & Scruggs, Mahalia Jackson, Bob Dylan and Joan Baez, combining management and promotion with political concerns.

**Don Hunter**, 44, in Los Angeles. He was national director of sales and gospel promotions for Bellmark Records.

**Angelo John Novarese**, 72, in Memphis. Founder of the Pop Tunes store chain, he was also co-founder of Hi Records, home to Al Green and Ann Peebles.

## RADIO

**Jack Lacy**, 79, in San Sebastian, Spain. He was a radio personality on New York's WINS from the late '1940s until 1965.

## RETAIL

**Maurice "Maury" Bloom**, 78, in Buffalo, N.Y. He had been in the music-retail business since the late '40s, in addition to hosting a jazz radio program.

**Earl Anthony Martis**, 56, in Honolulu. His career in record distribution and retail began in the '50s. Most recently, Martis was marketing director for Surfside Distributors. ■

## GOSPEL

Continued from page YE-90

- 30 **COUNT ON GOD**—Dottie Peoples & The Peoples Choice Chorale—Atlanta International
- 31 **SHAKIN' THE HOUSE...LIVE IN L.A.**—Various Artists—Benson
- 32 **JUST A WORD**—Shirley Caesar's Outreach Convention Choir—Word
- 33 **A SONG IN THE NIGHT**—Witness—CGI
- 34 **TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR**—The Florida A&M University Gospel Choir—Crystal Rose
- 35 **UNDER THE INFLUENCE**—Anointed—Word
- 36 **A NEW THING... EXPERIENCE THE FULLNESS**—Full Gospel Baptist Fellowship Mass Choir—Gospo Centric
- 37 **PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST**—Radical For Christ—Integrity
- 38 **LOVE BROUGHT ME BACK**—Helen Baylor—Word
- 39 **TOGETHER AS ONE**—Various Artists—Intersound
- 40 **GREATEST HITS**—BeBe & CeCe Winans—Sparrow

## Top Gospel Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **GOSPO CENTRIC** (7)
- 2 **BENSON** (9)
- 3 **WORD** (8)
- 4 **VERITY** (6)
- 5 **SPARROW** (4)
- 6 **MALACO** (10)
- 7 **TRIBUTE** (5)
- 8 **ATLANTA INTERNATIONAL** (6)
- 9 **CRYSTAL ROSE** (4)
- 10 **MEEK** (2)



## Top Gospel Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

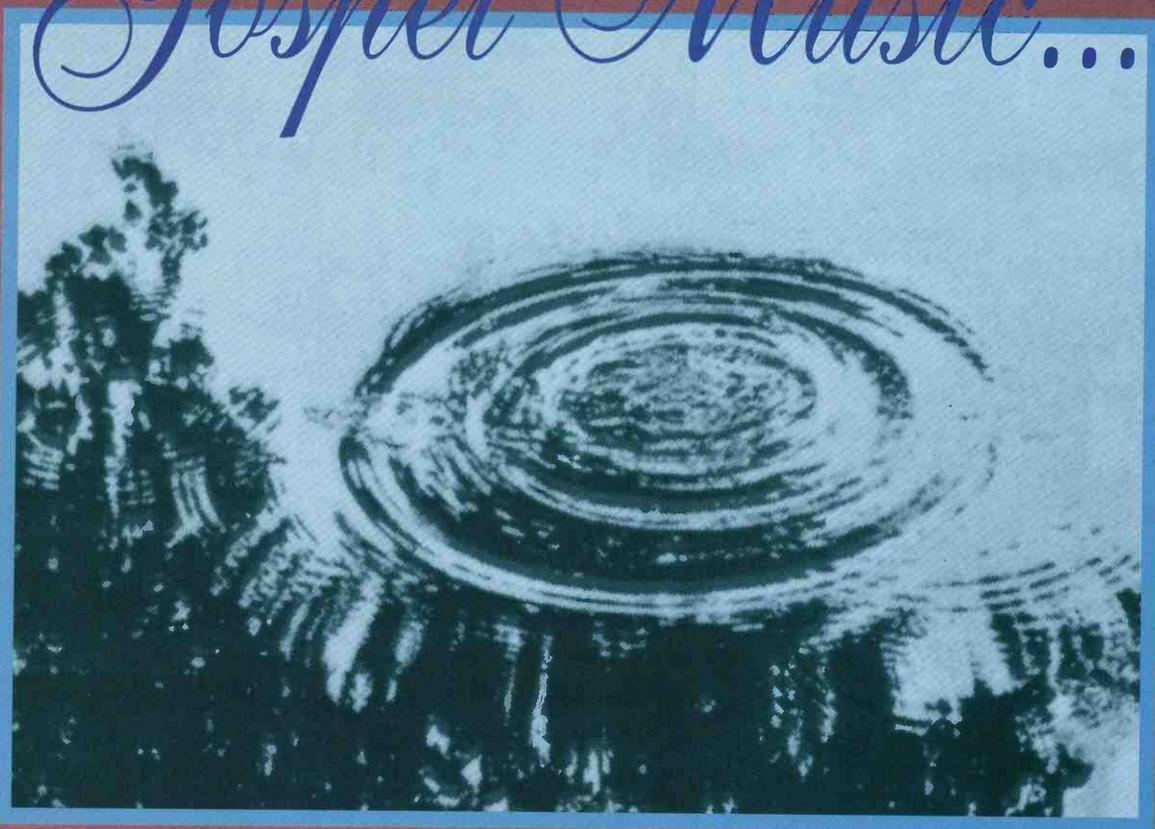
- 1 **GOSPO CENTRIC** (7)
- 2 **BENSON** (8)
- 3 **MALACO** (17)
- 4 **EPIC** (8)
- 5 **VERITY** (6)

## Top Gospel Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 **INDEPENDENTS** (73)
- 2 **EMD** (18)
- 3 **SONY** (8)
- 4 **BMG** (7)
- 5 **WEA** (7)
- 6 **PGD** (11)

# *Gospel Music...*



*...Spreading the  
Good News.*

**MALACO**  
RECORDS

**SAVOY**  
RECORDS INC.



**MUSCLE  
SHOALS  
SOUND  
GOSPEL**  
  
**RECORDS**

The MALACO Music Group / 3023 West Northside Drive, Jackson, Mississippi 39213 / (601) 982-4522

MEMBER OF  
**NAIRD**



*Hotel rooms even  
a rock star doesn't have  
the heart to trash.*

*Villas at the Sunset Marquis.  
Unique. Even by Hollywood Standards.*

1200 North Alta Loma Road, West Hollywood, CA 90069-2402 Phone (310) 657-1333 Fax: (310) 652-5300  
USA & Canada 800-858-9758 England 0-800-89-1164 Australia 0014-800-125-522 Germany 0-130-81-18-45  
France 05-90-1175 Mexico 95-800-858-9758 Japan 0031-11-1593 Italy 1687-19-054

# Songwriters & Publishers

ARTISTS & MUSIC

## Publishers Hold Their Own, Look Ahead To Digital Delivery

IN AN EARLIER ERA, when smaller financial returns came from global exposure and technology to expose copyrights was limited, a flat year in worldwide recording sales would have had a decidedly negative impact on the U.S. music publishing community.

Although publishing's 1996 financial figures won't be available for a year or so (the difficult task of assembling global numbers lies with gathering body the National Music Publishers' Assn. [NMPA]), they are likely to hold up well.

That's because publishing's growth can no longer be measured in a do-or-die fashion from music industry income. There is just too much revenue flowing from other media sources—Hollywood's extensive use of new and catalog songs, home video, satellite broadcasting—to put a damper on publishing. The music industry's resurgence in the early '80s, coinciding with the introduction of the CD, has been a boon to publishers.

The latest annual figures are from 1994, when, as NMPA reported in mid-1996, a record 58 territories reported \$5.83 billion in royalty payments of all types (mechanical, performance, etc.), representing a 16% increase in revenues from 1993.

Not surprising is the continuing status of North America as the No. 1 revenue producer.

The headline news was Japan's No. 2 position, replacing Germany, which dipped to No. 3. Helping Japan in 1993-94 was the gain of the yen against the U.S. dollar; however, it should be noted that the dollar has lately been growing solidly against the yen.

In the U.S., the publishing industry rolled along without seismic deals or catalog acquisitions, nor were there commanding legal challenges in the courts or further noteworthy attempts in Congress to engage in what the publishing community calls "copyright erosion." That term refers to attempts to get the courts and Congress to sanction the siphoning of royalty dollars

### 1996 ★ IN ★ REVIEW



by Irv Lichtman

away from publishers by segments of the business world that challenge the need to pay for usage in the first place.

Such matters await legislative resolutions.

If there is one break in the silver lining, it appears to be publishers' co-ventures with producers and labels.

Many such deals have been wrought in recent years by multinational U.S. publishers, especially with producers, who are likely to be songwriters and have strong ties with major acts. There is some degree of concern that the batting average among such arrangements is falling short of expectations, especially given the huge amounts of money publishers have poured into producers who come with a track record of hits.

Meanwhile, after years of handling their own publishing, a number of veteran songwriters have been finding success through new corporate deals. One prime example in 1996 was Jim Steinman, who has joined forces with PolyGram Music. His deal involves the musical "Whistle Down The Wind," which features music by Andrew Lloyd Webber. The show is preparing for a spring 1997 Broadway debut.

In 1996, publishers also stepped up their involvement in providing music, catalog or otherwise, for soundtracks. BMG Music and Zomba Music are examples of West Coast companies that have in-depth setups for such usage.

As for print music, NMPA's report saw the field holding its own,

with revenue that accounted for 10% of the worldwide publishing market. Most of it came from the U.S., at \$187.30 million, compared with \$602.12 million worldwide.

For the U.S. publishing community, 1997 will be the year to come to grips with the new mechanical royalty rate, which will be implemented in January 1998. With relations between publishers and labels much improved in recent years, bargaining is not likely to go from crisis to crisis. Sources close to the preliminary discussions indicate that it is likely that a penny rate per side will be maintained, rather than a formula that uses percentages of recording wholesale prices, the method employed in most other countries.

From a corporate perspective, it seemed at times in 1996 that one of the most important acquisitions in music publishing history might occur. That is, the rumored sale of EMI Music's label and music publishing interests to entities willing to pay up to \$12 billion. Publishing alone would command an all-time acquisition price, somewhere around \$4 billion.

At year's end, however, EMI Music was not denying the possibility of such a monumental deal, but, with a good amount of candor, it was actually claiming that suitors were hard to come by.

The industry's business doldrums could get a much-needed lift from DVD. Copyright issues have yet to be worked out to assure a launch early in 1997 (such issues put thoughts of a late-1996 launch to rest), but DVD will eventually come to the market. Its success—the kind that was generated by its audio CD cousin more than a decade ago—will be a royalty winner for music publishers. It could also form the basis for a new, higher-quality audio CD.

The NMPA report states, "While the majority of [royalties collected by NMPA unit the Harry Fox Agency] derive from mechanical royalties, revenues from karaoke, interactive games, and MIDI are

growing fast. In recent years, royalties on the sales of karaoke software have been doubling annually."

None of this is assured, of course, but music publishing, in essence, is likely to be a chief beneficiary of any hot new home-entertainment technology that, as it must, uses music in one form or another to reach audiences.

And because music publishers and the home entertainment industry have done their homework,

there won't be many broad legal hassles to deal with when it comes to digital playback/record technologies. To be sure, copyright challenges in the courts are not likely to diminish individual claims of proper payments.

As Ed Murphy, president/CEO of NMPA, stated in his report on music publishing revenues, "The passage of the Digital Recording Act of 1995 effectively extends the principle of mechanical royalties to digital delivery."

### NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

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

**HOT COUNTRY SINGLES & TRACKS**  
ONE WAY TICKET (BECAUSE I CAN) • Judy Rodman, Keith Hinton • Warner-Tamerslane/BMI, WB/ASCAP, Global Nomad/ASCAP

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

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

**HOT LATIN TRACKS**  
TRAPECISTA • Ratael Perez-Botija • Fonomusic/SESAC



**Rockin' For Real.** U.K. band Placebo has signed a global publishing deal with Famous Music. Its self-titled album was released in the U.K. by Elevator Music and will be distributed in Europe through Virgin. Caroline Records has marketed the album in the U.S. Placebo toured the U.S. with Weezer in November and will return for a more extensive tour in the first quarter of 1997, when the single and video "Nancy Boy" will be released. Shown, from left, during the group's recent appearance at Los Angeles' Viper Room are drummer Robert Schultzberg; Ira Jaffe, president of Famous Music; guitarist/lead singer Brian Molko; bassist Stefan Olsdal; and Bobby Carlton, senior creative director of Famous Music.

## THE YEAR'S TOP FOLIO SELLERS

### CHERRY LANE MUSIC:

1. Metallica, "Load."
2. Bush, "Sixteen Stone."
3. Soundgarden, "Down On The Upside."
4. Bonnie Raitt, "Road Tested."
5. Dave Matthews Band, "Crash."



### HAL LEONARD CORP.:

1. Alanis Morissette, "Jagged Little Pill."
2. "Hunchback Of Notre Dame," vocal selections.
3. Red Hot Chili Peppers, "One Hot Minute."
4. Oasis, "(What's The Story) Morning Glory?"
5. "Foo Fighters."



### MUSIC SALES CORP.:

1. Tori Amos, "Boys For Pele."
2. Stone Temple Pilots, "Tiny Music . . . Songs From The Vatican Gift Shop" (guitar tablature edition).
3. "Seal."
4. Natalie Merchant, "Tigerlily."
5. Bob Dylan, "Anthology 2."



### WARNER BROS. PUBLICATIONS:

1. Green Day, "Insomniac."
2. Jim Brickman, "By Heart."
3. Smashing Pumpkins, "Siamese Dream."
4. "Waiting To Exhale," soundtrack.
5. "Creedence Clearwater Revival," guitar anthology.



**Hailing The Indies.** MCA Music Publishing, MCA Records Soundtracks, and MCA Special Products hosted a party recently on the Universal Lot in Los Angeles for members of the Independent Features Project, a foundation for emerging filmmakers. Shown, from left, are Scott James, senior VP of film and television worldwide for MCA Music Publishing; Dawn Hudson, executive director of the Independent Features Project; Deanna Cohen, senior director of MCA Records Soundtracks; Tom Rowland, senior director of film and television licensing at MCA Special Products; and Kathy Coleman, creative VP of motion pictures and television, MCA Music Publishing.

# Studio Action

ARTISTS & MUSIC

## Pro Audio Industry Tests Digital Boundaries In '96

BY PAUL VERNA

Even without an industry standard for the audio portion of DVD, the pro audio community forged ahead in 1996 with its mission to transcend the capacity of the CD with technologies that capture increasingly high levels of resolution.

Although the trend toward upping the ante for digital sound began earlier this decade with the advent of 20-bit mastering,



Ocean Way owner Allen Sides extended his studio empire from Los Angeles to Nashville.

it reached a fever pitch in 1996 with new, souped-up gear from dozens of manufacturers, including Sony, Sonic Solutions, Nagra, Pioneer, Apogee, and dB Technologies.

At this year's Audio Engineering Society (AES) conventions in Copenhagen (May) and Los Angeles (November), these and other companies showcased gear that processes sound at word lengths of up to 24 bits and sampling rates upwards of 96 kilohertz per second.

Although all audio projects are

### 1996 ★ IN ★ REVIEW

sound, say producers and engineers across the board.

The legacy of 1996 is that of an industry primed for the next generation of digital audio. When DVD finally does make its entrance—probably in 1997—recordists will be able to experience the full range of high-bit, high-sampling digital sound, from the opening note of a project's first session through its commercial release.

Already, EMI France recording artist Michel Jonasz cut his new album, "Soul Music Airline," in a Sonic Solutions SonicStudio workstation in 24 bits at 88.2 kHz. Furthermore, the project was kept at that level of resolution until the final mastering stage at Gateway Mastering in Portland, Maine. Gateway owner and chief engineer Bob Ludwig said after working on the Jonasz album that high-resolution digital sound is vastly superior to CD-quality audio.

Ludwig and other proponents of

high-resolution audio have closely watched the progress of Sony's Direct Stream Digital (DSD) technology, a process that could affect the entire chain from recording to archiving.

DSD takes a high-speed, one-bit stream from a modified analog-to-digital converter and feeds the data, without any compression or conversion to another format, through a digital-to-analog converter and an analog low-pass filter for playback. Because of the format's inherent flexibility, its output can be scaled down to virtually any combination of word length and sampling rate, enabling compatibility with CD, DAT, and such future digital audio carriers as DVD. Accordingly, DSD can be used as an all-purpose medium for the recording, mastering, replication, and archiving of music.

In addition, DSD allows producers and engineers to allocate their "bit budget" as they desire. For example, a producer may choose to allocate higher sampling frequencies to the left and right audio channels of a multichannel mix than to the sound-effects tracks.

In another example of pioneering technology, Scottish recording artist Jesse Rae tracked an entire album live via Integrated Services Digital Networks (ISDN) links between locations in Scotland, England, the U.S., and South Africa. Whereas earlier recordings—most notably Frank Sinatra's Phil Ramone-produced "Duets" albums—have used ISDN transmissions extensively, Rae's intercontinental recording is the first of its kind to use ISDN hookups for every note of the project and the first to have musicians in three continents playing together in real time.

While these and other professionals pushed the technological envelope, other members of the industry had more pressing matters on their minds this year. New York's Power Station was auctioned off after a protracted bankruptcy forced the studio to close. Although it appeared that Power Station's gear might be liquidated and its storied premises in New York's Hell's Kitchen turned into office space, the facility was purchased by Japanese entrepreneur Voikunthanath Kanamori for a reported

price of \$5.3 million. The transaction allowed Power Station to remain virtually intact as a studio, reopening last summer as Avatar Inc. under the direction of industry veteran Zoë Thrall, a former Power Station employee.

Nashville saw its share of studio

activity this year. Allen Sides, owner of the Los Angeles-based Ocean Way, opened his first facility in Nashville in an old church and rectory on Music Row. The studio veteran also became the first U.S. studio owner to purchase a Sony

(Continued on next page)

### 1996 PRODUCT HIGHLIGHTS

**SONY CORP.** introduced the Direct Stream Digital (DSD) process, a technology designed to raise the state of the art of digital audio for the entire audio chain, from recording through archiving. DSD takes a high-speed, one-bit "stream" from a modified analog-to-digital converter and feeds the data, without any compression or conversion to another format, through a digital-to-analog converter and an analog low-pass filter for playback. The process allows for sampling rates of at least four times that of conventional CDs. Furthermore, the digital output of the DSD processor can be scaled down to virtually any combination of word length and sampling rate, enabling compatibility with CDs, DATs, and such future digital audio carriers as DVD, according to Sony.

**SONIC SOLUTIONS** became one of the first manufacturers in the industry to upgrade its equipment to the anticipated DVD audio standard of 24 bits sampled at 96 kilohertz. The company's Sonic Studio software allows recording and mastering engineers to archive audio at resolution levels higher than that of CDs for later release on DVD—or whatever other audio carrier exists to deliver the extra capabilities. The Sonic Studio system was used by EMI France recording artist Michel Jonasz and Gateway Mastering chief engineer Bob Ludwig to record and master the industry's first-known 24-bit, 88.2 kHz recording. Although that release was eventually boiled down to 16 bits and 44.1 kHz for commercial release, it was archived on a Nagra digital reel recorder at the higher resolution.

**DIGIDESIGN** unveiled the highly anticipated Version 4.0 of its popular Pro Tools digital editing platform. Featuring "plug-ins" from such top-name manufacturers as dbx, Drawmer, Dolby Laboratories, Wave Mechanics, Liquid Audio, QSound, Intelligent Devices, Waves, Spatializer Audio Laboratories, AnTares Systems, and Cedar Audio, the software also offers an improved visual interface; automation functions that include send and mute automation and dynamic automation of virtually all TDM plug-in parameters; a feature that allows faders to be grouped while maintaining relative levels between them; multiple playlists per track; the integration of AudioSuite, a new plug-in architecture that provides many of the Sound Designer II's file-based processing options; an improved interface for cross fades with variable S-shaped curves; and the ability to edit audio during playback.

**DB TECHNOLOGIES** debuted the AD 122-96, a 24-bit, stereo analog-to-digital converter that operates at sampling rates of up to 96 kilohertz. Among the unit's features are conversion between sampling rates of 44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz; a noise floor of -122 dBs; four noise-shaping curves to convert from 24 bits to 20- and 16-bit formats; switchable soft-knee limiter; programmable digital test tones; AES and word-clock external synchronization; optional SDIF interface; DC subtraction with no high-pass filter; and absolute polarity inversion.

**PIONEER** introduced the D-9601 DAT recorder, the first such unit to offer a maximum sampling rate of 96 kHz. As such, the unit is compatible with Sonic Solutions' Sonic Studio digital audio workstation.

**AMS/NEVE** bowed the Libra digital mixing console, a midrange board designed to complement the company's high-end Neve VR, Capricorn, and Logic 2 desks. Available in 24- and 48-fader configurations, the board features fully digital processing, total dynamic automation, total reset, stereo or mono configuration on every channel, surround-sound bussing and monitoring, built-in delay, sample-rate conversion on AES/EBU inputs, analog and digital input/outputs, and 20-bit converters.

**SONY, YAMAHA, AND TASCAM** developed MiniDisc-based 4-track recorder/mixers, each offering a wealth of features at relatively affordable prices. All share the same basic features: 16-bit audio with ATRAC digital compression using the MiniDisc data format; 37 minutes of recording time in 4-track mode; random access; the ability to record four tracks simultaneously and bounce digitally within the unit; MIDI time-code capabilities; and basic mixing functions.

Beyond those specifications, the units vary in the degree of editing they offer, the sophistication of their mixer sections, and their analog and digital connections. Tascam's 564 Digital PortaStudio is the highest priced and most sophisticated of the three MD 4-track units, retailing for a suggested \$1,499; Sony's MDM-X4, which lists for \$1,250, represents not only a novel application of the company's increasingly diverse MD technology but also a ticket into the musical instruments market for that company. Yamaha's \$1,199 MD4, the lowest priced of the three units, is the first to hit the marketplace.



Larrabee North in North Hollywood, Calif., became the first recording studio in the world to install two Solid State Logic 9000 J Series consoles. Pictured in the facility's Studio 2 are Larrabee North owner Kevin Mills, standing, and Grammy Award-winning producer/mixer Dave Bianco.

### THE • TOP • STORIES

• Seattle Powerhouse Bad Animals Exits Music Recording To Concentrate On Its Burgeoning Audio Post-Production Business.

• Sony Corp. Introduces Direct Stream Digital, A Next-Generation Digital Audio Processing Technology Designed For Recording, Mastering, Archiving, And Electronic Distribution Of Music.

• The MiniDisc Resurfaces As A Multitracking Format In New Units From Sony, Yamaha, And Tascam.

• Rose Mann-Chorney And Zoë Thrall Raise The Stakes For Women In Pro Audio By Assuming Presidencies Of The Record Plant And Avatar, Respectively.

• The Tape Industry Undergoes Massive Tumult: 3M Is Bought By Rival Quantegy (Formerly Ampex), And BASF Is Acquired By The KOHAP Group Of Korea After Planned Purchase By Turkish Conglomerate RAKS Holdings A.S. Falls Through.

• Award-Winning Engineer Bob Ludwig Masters A Project In 24 Bits At 88.2 Kilohertz-Per-Second Sampling.

## PRO AUDIO INDUSTRY TESTS DIGITAL BOUNDARIES IN '96

(Continued from preceding page)

Oxford console, following the world's first installation at Studio Guillaume Tell in Paris.

Another event that cemented Nashville's reputation as a world-class recording mecca was the relocation to that city of the Harman Pro Group, a collection of manufacturers that includes U.K.-based Soundcraft and BSS Audio, Austrian microphone maker AKG, and Swiss tape deck manufacturer Studer.

In New York and Los Angeles, women are now at the helm of major recording studios, with Thrall assuming the presidency of Avatar, and Rose Mann-Cherney taking the same position at Record Plant. Their appointments promise to raise the stakes for women in an industry that has long been dominated by men.

The rebirth of Power Station as Avatar—and of the former Skyline Studios in New York as Alien Flyers—suggests that the high-end studio business is more robust than other music industry sectors such as record labels and retailers, which suffered greatly in 1996. Furthermore, the preservation of facilities like Power Station sent a positive message to the entire studio industry, especially in the wake of Bad Animals' decision early this year to exit the music-recording business and dedicate itself exclusively to post-production.

Few companies benefited from the health of the high-end recording market as much as Solid State Logic (SSL), which positioned itself as the Rolls-Royce of the studio industry, supplying state-of-the-art consoles to the world's most luxurious studios. The key to SSL's fortunes has been the runaway success

of its top-of-the-line 9000 J series console, now the mainstay of such studios as Quad and Right Track in New York; Larrabee, Ocean Way, and the Record Plant in Los Angeles; and the new Masterfonics Tracking Room in Nashville.

On the other end of the spectrum, Yamaha fulfilled its mission to virtually corner the market for small- and medium-scale digital mixing with its ubiquitous 02R Digital Recording Console, used for such diverse applications as surround-sound mixing, project-studio recording/mixing, and commercial production, and as a sidecar to high-ticket consoles in large facilities.

Yamaha was also the first company out of the gate with a MiniDisc 4-track unit—a format that promises to revive the floundering MD and put a powerful new tool in the hands of the home recordist. Other companies to introduce such units were MD creator Sony and portable studio pioneer Tascam.

MD multitracking has been praised by industry pros for its ability to capture the spontaneity of the creative moment in sound quality that approaches that of the CD. Although the 4-track products have only recently started shipping, they are expected to make a significant impact on the industry.

In Europe, one of the year's highlights was the establishment of the European Sound Directors Assn., a grouping of record producer, sound director, and audio engineer organizations including Re-Pro (U.K.), GONG (Netherlands), GRAF (France), VDT (Germany), OTMV (Austria), ASD (Russia), and Re-Pro Italia.

If 1996 was an eventful year for digital audio, it was downright

tumultuous for blank media manufacturers. Late last summer, U.S. leader Quantegy (formerly Ampex) purchased the assets and remaining inventory of 3M's pro audio and videotape products, effectively buying out one of its largest competitors.

In a separate development, Turkish media conglomerate RAKS Holdings A.S. signed a letter of intent to acquire German giant BASF Corp.'s Magnetic Media Products division. However, the RAKS/BASF deal fell through soon after, and BASF was eventually acquired by Korean company Kohap Group.

The consolidation of the tape industry reflects a general market shift toward nontape media. By now, the CD has long eclipsed other consumer sound carriers, and in the professional realm, more studio pros are recording and editing on hard-disc-based platforms.

Another industry that is showing signs of consolidation is the replication business, with the largest non-label-affiliated company in Canada, Toronto-based Cinram, signing a letter of intent to purchase Disc Manufacturing Inc. (DMI) of Chicago, the largest indie replicator in the U.S. If consummated, the deal would create the largest independent replication house in North America.

Although it remains to be seen whether other replicators will follow the consolidation model estab-

lished by Cinram and DMI (and Allied Film & Video and Hauppauge Manufacturing Group in 1994), industry observers have noted that the business is ripe for consolidation following aggressive expansion in the wake of increased demand for CDs, CD-ROMs, and other media products.

By this time next year, replicators will probably have a new product range with which to contend, as DVD

titles trickle into the marketplace. Looking further ahead, DVD promises to revitalize the entire industry by opening the way to new catalog reissues, offering attractive archiving options to labels and providing music, film, and computer buffs with a powerful entertainment platform. This year more than ever before, the pro audio industry has unequivocally signaled its readiness for such a challenging future.



Avatar Studios owner Voikunthanath Kanamori, right, and studio president/GM Zoë Thrall are pictured in Studio C. Thrall is one of the few women to preside over a major recording studio.

## PRODUCTION CREDITS

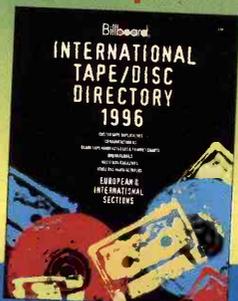
BILLBOARD'S NO. 1 SINGLES (DECEMBER 21, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE	ADULT TOP 40
TITLE Artist/ Producer (Label)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	I BELIEVE I CAN FLY R. Kelly/ R. Kelly (Warner Sunset/ Atlantic/Jive)	LITTLE BITTY Alan Jackson/ K. Stegall (Arista)	UN-BREAK MY HEART (SOUL-HEX ANTHEM VOCAL) Toni Braxton/ Soul Solution (LaFace/Arista)	HEAD OVER FEET Alanis Morissette/ Glenn Ballard (Maverick)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Elgueta	BATTERY STUDIOS (Chicago, IL) Stephen George	SOUND STAGE/CASTLE RECORDING (Nashville/Franklin, TN) John Kelton	REELTYME (New York, NY) Ernie Lake, Bobby Guy	WESTLAKE AUDIO (Los Angeles) Christopher Fogel
RECORDING CONSOLE(S)	SSL A4000	SSL 4000E with G Series Computer	SSL 4000/4056G	Soundtracs Quartz	Trident 80C
RECORDER(S)	Sony 3348	Otari MTR 90 II	Mitsubishi X850/ Studer A820	Sony/MCI JH24	Sony APR 24
MASTER TAPE	Ampex 467	3M 996	Ampex 467/456	Ampex 499 DAT	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	CHICAGO RECORDING CO. (Chicago, IL) R. Kelly, Stephen George	SOUND STAGE/ CASTLE RECORDING (Nashville/Franklin, TN) John Kelton	REELTYME (New York, NY) Ernie Lake, Bobby Guy	LYME TREE WORKSHOP (Los Angeles) Christopher Fogel
CONSOLE(S)	SSL 4000G with AT&T Disq Digital Mixer Core	Neve VR72	SSL 4000/4056G	Soundtracs Quartz	Euphonix CSII
RECORDER(S)	Sony 3348	Studer A827	Mitsubishi X850/ Studer A820	Sony/MCI JH24	Ampex ATR 100
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467/456	Ampex 499 DAT	Ampex 499
MASTERING Engineer	HIT FACTORY Herb Powers	HIT FACTORY Chris Gehringer	MASTERMIX Hank Williams	THE HIT FACTORY Chris Gehringer	GRUNDMAN MASTERING Chris Bellman
CD/CASSETTE MANUFACTURER	BMG	WEA	BMG	BMG	WEA

© 1996, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.

Get the definitive manufacturer's guide to producing your pre-recorded product.

- Package design
- Manufacturers of audio, video & blank tape loaders
- Tape custom duplicators
- CD & videodisc manufacturers
- Blank tape product charts & sales statistics
- Shrinkwrap • Barcoding
- Jewel box manufacturers
- and more!



**BILLBOARD'S 1996  
INTERNATIONAL TAPE/DISC DIRECTORY**

**FOR FASTEST SERVICE CALL  
(800) 344-7119.**

In NJ, call (908) 363-4156. Fax your order in to (908) 363-0338 or mail this ad with a check or money order for \$55 plus \$5 S&H (\$12 for international orders) to:

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

Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final. BDT03506

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## '96 Int'l Market A Study In Contrasts Dion, PolyGram Lead The Year's Stories

BY JEFF CLARK-MEADS

LONDON—Being in the spotlight may or may not be a comfortable experience, depending on how much heat comes with the light.

For polyglot Celine Dion, there was nothing more than a warm glow in 1996, as her albums in two languages, "D'Eux" and "Falling Into You," brought her success over a large portion of the planet.

But PolyGram, a company that changed the shape of mechanical royalty systems in Europe and announced the shedding of 400 jobs in a global revamp, there are those who probably feel a little singed by the attention the company attracted in 1996.

For the polymorphous independent record sector, 1996 was the year it started to feel it was worthy of being back in the heat of the action again.

The contrasting experiences of Dion and PolyGram show the contrasting perceptions of the state of the market this year. There are those who say that good music will always sell well, and no doubt Sony will say that Dion's impact is powerful evidence of that.

However, there are others who say that no matter how attractive your catalog and repertoire are, if consumers are tightening their belts rather than opening their wallets, music is the first thing that will be crossed off their shopping lists. Witness, they argue, the impact of recession in Scandinavia, where records (and, in large measure, the same records) are selling far less well than they are in neighboring, post-recessionary Britain.

To stay successful in such trying

### 1996 ★ IN ★ REVIEW

conditions, PolyGram announced in 1996 a global restructuring that, the company emphasizes, is not a sign of failure but of prudent planning to keep it lean and healthy into the future.

Perhaps, though, the most significant—and certainly the most contentious—thing PolyGram did during the year was to introduce the concept of direct distribution to the mechanical royalty structure in the European Union. In so doing, the company cut the revenues of all the continental European collecting societies in one stroke.

However, the question of whether it has blazed a trail for others to follow remains unanswered. So far, no other record label or publisher has gone the PolyGram route. If none chooses to do so, the company is likely to remain isolated in the sea of the collecting societies' opprobrium. If others do follow the lead, it may well be the collecting societies that start to feel isolated.

It was not only in Europe, though, that mechanicals societies started to feel the dawn of a new era. In Asia, 1996 was the year that the Memorandum of Understanding (MoU) between the five major labels over mechanical systems began to emerge as the regional standard.

This document, first introduced in 1994, facilitates the disbursement of mechanical royalties from the major labels to their sister publishing companies—which is exactly the same procedure PolyGram introduced in Europe (with the help of the U.K.'s Mechanical Copyright Protection Society) as direct distribution.

However, in Asia, the MoU is providing a framework where none existed. Under it, the 14 signatory labels and publishing companies agree to a mechanical rate of 5.4% of published price to dealers.

While the MoU's impact has been slow arriving, it has resulted in

Taiwanese labels making their first-ever mechanical payments this year. Korea, Indonesia, Thailand, and the Philippines are now set to follow suit.

Also in Taiwan, independently owned Rock Records helped the indie sector to feel that 1996 was the year it started to emerge from its chrysalis.

Reversing an established trend of Japanese companies expanding overseas, Rock broadened its Taiwanese

(Continued on next page)

### THE TOP STORIES

- Electronic Point-Of-Sale Charts Introduced In Germany, Italy, Malaysia, And Australia.

- Governments In The Netherlands And Italy Begin Investigations Into Potential Labels Cartel; Authorities In Australia And France Continue To Monitor Record-Industry Practices.

- Parallel Imports Divide Labels And Retailers In Hong Kong.

- Trans-Shipments Are Bone Of Contention For Labels And Dealers In The European Union.

- World Intellectual Property Organisation Aims To Protect Labels, Publishers, And Artists In The Digital Age.

- EMI Music Publishing Worldwide Reaches Truce In Its War With European Mechanical Collecting Societies.

- Leading German Rackjobber TVG-WD Warren Folds.

- HMV Returns To Continental Europe With Store In Oberhausen, Germany.

## Int'l, Domestic Labels On The Move In Japan

BY STEVE McCLURE

### 1996 ★ IN ★ REVIEW

TOKYO—Political and copyright issues dominated the Japanese headlines in 1996, as domestic and international labels sought to protect or advance their positions.



AMURO

In February more than 1,300 people from all sections of the Japanese music industry demonstrated in front of the Japanese parliament in support of the controversial resale price main-

tenance (RPM) system. The RPM system, which allows record companies to set retail prices of domestical-



KOMURO

ly manufactured sound carriers (including both domestic and foreign repertoire) is being reviewed by the influential Fair Trade Commission.

Japan moved closer to extending retroactive copyright protection for sound recordings from 25 to 50 years, after complaints by the U.S. and the European Union. Those nations maintain

that under the World Trade Organization's Trade Related Intellectual

(Continued on page 52)

## New German Acts Flourish; Market Weathers Slump

BY WOLFGANG SPAHR

### 1996 ★ IN ★ REVIEW

HAMBURG—1996 was a year of contrasts for the German music market.

A large and colorful bouquet of new names racked up six-digit sales largely with German-language titles and provocative lyrics. Yet, at the same time, the German record market has been hit by a dramatic slump in consumer spending in the last part of the year. The top 20 hits of the last few months have generated sales as much as 50% less than those of the previous year. The drop in German record sales is probably so great that mechanical rights



BLUMCHEN

society GEMA will not be able to cover the shortfall in mechanical rights income in the local market with the increase in foreign revenues.

There has been a touch of depression in the German market in the last four months, contrasting starkly with the creativity of the young generation of music-makers, who are coming to the fore with a renewed happiness and openness.

In 1996, the young, cheeky generation of German acts included such names as Blumchen (edel), Tic Tac Toe (BMG Hamburg), Captain Jack (EMI), Fettes Brot (Intercord), Der Wolf (Mercury), and Creme 21 (Sony). They were the surprises of the year.

But established artists also proved

(Continued on page 52)

PolyGram



GUESS WHAT THEY CALL  
MUSIC TELEVISION  
IN ASIA?

channel

Channel [V] has become the word for music television in Asia, reaching 220 million viewers\* from India to Japan and China to the UAE.



\*Source: Survey Research Group (HK/Singapore/Taiwan) Frank Small & Associates Ltd., Indian Market Research Bureau Mode Research (India), DRB Lever Bros. (Pakistan), MERAC (Middle East)

# In Asia, Familiarity And Surprises

BY GEOFF BURPEE

**HONG KONG**—If you were to go by Asia's barometer of yore—the Hong Kong record buyer—the region's steady but unexceptional penchant for star-crossed ballads continued unabated in '96.

It all looks pretty predictable: Celine Dion's album "Falling Into You" (Sony) was the overall best seller at Hong Kong's HMV stores, followed by Air Supply's "Now And Forever: Greatest Hits Live" (BMG).

Here as elsewhere, Dion, Air Supply, BMG's Kenny G, and other AOR, MOR, ballad-driven, or easy-listening acts received top priority from majors.

What was ominous is that you had to check the No. 3 slot to find an album by a local Cantopop artist—Jacky Cheung's "Love & Symphony" (PolyGram). Other Chinese releases selling briskly were Emil Chou's "Complete Collection" (Rock Records) and Cass Phang's "Outside The Window" (EMI).



FOOL'S GARDEN

Among the international best sellers were Oasis' "(What's The Story) Morning Glory?" (Creation/Sony), classical hipster Vanessa Mae's "Violin Player" (EMD), and jazz populist Kenny G's "The Moment." The big movie soundtrack was "Mission: Impossible" (PolyGram), and on laserdisc, the big album was "Live & Basic" (Rock) by local pop-rock legends Beyond.

But Hong Kong's relatively flat and unremarkable market this past year belied noteworthy developments elsewhere. While Kenny G, Celine Dion, and others clocked in well virtually everywhere, variety was the spice that sparked million-plus successes, from resurgent Cantopop singer Sammi Cheng in Taiwan and rock warhorse Add Carabao in Thailand to international successes of a rare, edgy nature from Alanis Morissette (Warner Bros.) and the Cranberries (PolyGram), who had a successful build early in the year.

As elsewhere, the usual MOR suspects brought home the bacon in Malaysia, but significantly they did so

## 1996 ★ IN ★ REVIEW

on the Record Industry of Malaysia's point-of-sales charts, whose long-awaited launch represented a shot in the arm for that market's impending development. There, Euro-rock and pop from the Scorpions and Fool's Garden rubbed shoulders with local pop from Ziana Zain and the inevitable Kenny G.

Rock bands led lively local-repertoire scenes across non-Chinese markets in Southeast Asian countries such as the Philippines, Indonesia, and Thailand, tramping the path forged by Alanis Morissette cover bands. Asia remained largely immune to the hip-hop and rap releases on the charts elsewhere in the world, but recent

developments in royalty structures, A&R initiatives, and charts are helping, tangentially at least, to diversify the region's repertoire vocabulary and pave the way for new surprises.

Entering previously "uncharted" territory, the IFPI Members Foundation (the local International Federation of the Phonographic Industry body in Taiwan) began compiling chart listings from a sample of stores, a development that should bring greater accountability to this important market.

What will further chart monitoring in Asia spark in places like Indonesia, Thailand, or Korea? The momentum toward greater openness in Asian chart systems could serve to generate an even more adventurous evolution if it spreads to the region's other markets in the coming year.

## Quotas Help French Industry Local, Established Acts Benefit

BY EMMANUEL LEGRAND

## 1996 ★ IN ★ REVIEW

**PARIS**—1996 will not be remembered by the French music industry for its many positive achievements. Rather, it will be looked at as the year of flat sales, increasing pressure from major retail accounts, and an economy hurt by recession.

Yet the industry benefited from the implementation of quotas of 40% French content at all radio stations, which began Jan. 1. Observers say quotas boosted local production, which grew to more than 50% of the market and now outsells international product on individual releases. Indies complain, though, that locally produced dance music did not benefit from the measure.

If quotas gave more exposure to local product, they mainly benefited established acts. Record company executives agree that stations now play more French music, but they regret that too few new acts are actually supported by radio stations.

Another source of satisfaction was the rebirth of the singles market, boosted by CD singles sales. For the first nine months of 1996, sales of CD singles leapt 42%, compared with the same period in 1995, when 21 million units were sold.

Interestingly, the growth in singles sales has helped more national acts than international ones, which analysts view as a direct consequence of the quotas.

The industry also got involved in a round of discussions with retailers and the Ministry of Economics about the concept of record pricing. Two of the industry's major promotional tools were also in the spotlight—the airplay monitoring system and the sales chart, which is currently being reviewed. Labels federation SNEP renewed its contract with monitoring organization IPSOS, which uses RCS' Aircheck technology for airplay monitoring.

SNEP is also in the final stage of renegotiating a contract with IFOP and Tite-Live for the weekly sales-based singles and albums sales chart. SNEP GM Hervé Rony says his priority with the charts is to lower the price paid by the industry for processing and compiling the data and to make some improvements. The main problem with the charts remains the lack of media

exposure on TV.

Another industry source of concern is the dwindling efficiency of TV advertising as a promotional medium and the escalating marketing costs of breaking an act.

The local scene was quite active in 1996, with several established acts making a comeback after many years. Sales results were mixed. Barbara recorded her first album in 14 years (Mercury) and saw it go straight to No. 1. Michel Polnareff's live album "Live At The Roxy" (S.M.A.L.L.) was the first six months' best seller. Other established acts making a return were Charles Aznavour, whose complete recordings have been released by EMI; Françoise Hardy (Virgin); Etienne Daho (Virgin); and Christophe (Epic).

But times remain tough for new acts—quotas or not—and few have been able to make a breakthrough. Among them are Obispo (Epic); Zazie (Mercury); Lilicub (Remark); and Ophélie Winter (EastWest). Rap also entered a consolidating phase with the arrival of Doc Gyneco (Virgin), Reciprok (S.M.A.L.L.), Stormy Buggy (Columbia), and Akhenaton (Delabel).

# Despite Legislative Setback, U.K. Music Biz Had Good '96

BY DOMINIC PRIDE

## 1996 ★ IN ★ REVIEW

**LONDON**—After years of trying to sit at the political table, the British music business got the government to come to its party in 1996.

Secretary of State for National Heritage Virginia Bottomley attended the Brit Awards in February, raising hopes that the government had recognized popular music as a legitimate and valuable contributor to the cultural as well as the economic life of the country.

Yet these expectations were dashed when a draft of the new Copyright and Related Rights Regulations was whisked through both houses of Parliament in less than two hours. Some important music-industry requirements were pointedly ignored. The new legislation, which went into force Dec. 1, has given artists a statutory right to revenues from broadcast royalties, but the proposals do not include a provision for statutory payment of royalties by shops and bars that play music for their customers.

Thankfully, though, record sales continued to surge forward, with 1996 on course to be the third consecutive best-ever year. The increase was driven by a stronger economy, a continuing creative resurgence in all areas of music, and, according to some highly placed sources, the fact that British-made recordings are particularly attractive to retailers across the European Union and end up there as trans-shipments.

Something else British-made that was particularly attractive was Steve Mason's Pinnacle organization, which was taken over by Clive Calder's Zomba Group. The result, claimed Calder, was the world's biggest indie conglomerate.

This was also the year breezy pop returned with its head held high in the form of the feisty Spice Girls. Virgin's first pop signing hogged the cover of every magazine from Tatler to Smash Hits and was one of the year's biggest overseas sellers as well.

The Britpop bandwagon rolled on with standard-bearers Oasis career- ing through the year with a series of

globally publicized bust-ups; one of the year's largest gigs, at Knebworth, where the band played to 250,000 over two nights; and total worldwide sales of more than 10 million for "(What's The Story) Morning Glory?"



OASIS

Last year's revolution in tuneful guitar bands cleared the way for a new crop of acts to make their own declarations. Columbia band Kula Shaker blended Eastern mysticism with power chords and had a No. 1 album in the form of their "Sgt. Pepper"-ish "K," while Liverpoolian act Space got a crack at the big time with its album "Spiders" and the infectious single "Neighbourhood."

British labels also woke up to the potential of their home-grown R&B acts, giving Mark Morrison, Gabrielle, Dina Carroll, and Lighthouse Family a tail wind. On the underground front, drum & bass desperately tried to stay underground, despite the major-label deals of Alex Reece, Roni Size, and Grooverider.

Go! Discs was among the hot labels in 1996 for more reasons than one. It chucked up hits from Gabrielle, Paul Weller, and the Beautiful South. In the summer, PolyGram U.K., under the leadership of new chairman John Kennedy, decided to exercise its option to buy out the remaining 51% of the label. The move led to its founder and managing director, Andy McDonald, leaving the company to form his own Independent label, with GM Mike Heneghan departing shortly afterward.

Creation Records founder Alan  
(Continued on page 52)



**NEW YEAR'S GREETINGS from TOY'S FACTORY**  
Meet us at MIDEAM on STAND 10.16

For setting up meetings, please contact: ◀◀◀◀◀◀  
K.Kawaguchi (FAX:(310) 451-0633/in U.S.)  
H.Eshima (FAX:(81) 3-3400-9145/rest of the world)

## '96 INT'L MARKET

(Continued from preceding page)

power base—and gave tangible form to a year of growth—by opening an office in Tokyo. Meanwhile, Clive Calder's Zomba Group of Companies bought Steve Mason's U.K.-based Pinnacle/Windson organization to push 1996's indie sector further back into the middle ground once occupied by Virgin, Chrysalis, A&M, and Island. The launch of Richard Branson's successor to Virgin, V2, also greatly assisted that process of recovery.

# HITS OF THE WORLD



©1996, Billboard/BPI Communications

JAPAN (Dempa Publications Inc.) 12/23/96			GERMANY (Media Control) 12/17/96			U.K. (Chart-Track) 12/16/96			FRANCE (SNEP/IFOP/Tite-Live) 12/14/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	5	STEADY SPEED TOYS FACTORY									
2	1	PRIDE MIKI IMAI FOR LIFE									
3	2	A WALK IN THE PARK NAMIE AMURO AVEV TRAX									
4	3	CAN'T STOP FALLIN' IN LOVE GLOBE AVEV TRAX									
5	6	SHAKE SMAP VICTOR									
6	NEW	LEGEND OF WIND TRF AVEV TRAX									
7	4	YES—FREE FLOWER MY LITTLE LOVER TOYS FACTORY									
8	7	UNBALANCE MAKI OHGURO B-GRAM									
9	11	DEAR... AGAIN KHOMI HIROSE VICTOR									
10	NEW	COMASON NO.1 ULFULS TOSHIBA EMI									
11	13	KOREGA WATASHINO IKIRUMICHI PUFFY EPIC									
12	8	RAKUEN YELLOW MONKEY FUN HOUSE									
13	10	SOUDAYO DREAMS COME TRUE EPIC SONY									
14	9	GEKIYO SIZUKA KUDOH PONY CANYON									
15	15	ALONE MAYO OKAMOTO TOKUMA JAPAN									
16	12	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHIBA EMI									
17	17	SAYONARANO SYUNKAN SEIKO MATSUDA MERCURY MUSIC									
18	14	KOIGOKORO NANASE AIKAWA CUTTING EDGE									
19	NEW	GOMENNE... MARIKO TAKAHASHI VICTOR									
20	NEW	NUDE HAKUEI NIPPON CROWN									
<b>ALBUMS</b>											
1	NEW	TMN TIME CAPSULE—ALL THE SINGLES EPIC SONY									
2	NEW	MAX MAXIMUM AVEV TRAX									
3	3	YELLOW MONKEY TRIAD YEARS ACT I COLUMBIA									
4	NEW	L'ARC-EN-CIEL TRUE K/GOON SONY									
5	1	TOSHINOBU KUBOTA LA LA LA LOVE THANG SONY									
6	5	YUMI ARAI THE CONCERT WITH OLD FRIENDS TOSHIBA EMI									
7	2	B'Z FRIENDS II ROOMS									
8	NEW	T-BOLAN BALLADS ZAIN									
9	NEW	VANESSA WILLIAMS ALFIE—THE BEST OF VANESSA WILLIAMS MERCURY MUSIC									
10	6	GLAY BELOVED PLATINUM									
11	7	MR. BIG BIG, BIGGER, BIGGEST! THE BEST OF MR. BIG EASTWEST JAPAN									
12	4	V6 GREETING AVEV TRAX									
13	9	UA 11 VICTOR									
14	8	HIGH-LOWS TIGERMOBILE KITTY									
15	10	SHOGO HAMADA THE DOOR FOR THE BLUE SKY SONY									
16	NEW	FUMIYA FUJII STANDARD PONY CANYON									
17	14	VARIOUS ARTISTS MAX 3 SONY									
18	13	SPITZ INDIGO CHIHEISEN POLYDOR									
19	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY									
20	12	ICE SOUL DIMENSION TOSHIBA EMI									
1	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST									
2	2	VERPISS DICH TIC TAC TOE RCA									
3	4	WHO WANTS TO LIVE FOREVER DUNE VIRGIN									
4	3	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVEZOMBA									
5	5	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER MOTOR MUSIC									
6	7	UN-BREAK MY HEART TONI BRAXTON ARIOLA									
7	9	DIE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA									
8	11	BREATHE PRODIGY INTERCORD									
9	6	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST									
10	19	WHEN I DIE NO MERCY ARIOLA									
11	12	PAPARAZZI XZIBIT RCA									
12	8	IN THE GHETTO GHETTO PEOPLE FEATURING L-VIZ COLUMBIA									
13	10	I WANT YOU BACK N SYNC ARIOLA									
14	17	EVERY BABY KELLY FAMILY EMI									
15	13	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA									
16	14	WORDS BOYZONE POLYDOR									
17	15	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST									
18	NEW	WHY DON'T YOU DANCE WITH ME FUTURE BREEZE MOTOR MUSIC									
19	18	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA									
20	NEW	BREAK IT UP SCOOTER EDEL									
<b>ALBUMS</b>											
1	4	ANDREA BOCELLI BOCELLI POLYGRAM									
2	1	KELLY FAMILY ALMOST HEAVEN EMI									
3	2	DIE SCHLUMPFER VOLL DER WINTER EMI									
4	3	BACKSTREET BOYS BACKSTREET BOYS JIVEZOMBA									
5	6	PHIL COLLINS DANCE INTO THE LIGHT WEA									
6	5	DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST									
7	11	TONI BRAXTON SECRETS ARIOLA									
8	10	TIC TAC TOE TIC TAC TOE RCA									
9	8	CELINE DION FALLING INTO YOU COLUMBIA									
10	9	WOLFGANG PETRY ALLES ARIOLA									
11	7	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN									
12	NEW	ANDRE RIEU STRAUSS & CO POLYGRAM									
13	12	SPICE GIRLS SPICE VIRGIN									
14	15	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA									
15	19	ZUCCHERO THE BEST OF ZUCCHERO POLYGRAM									
16	14	PAVAROTTI & FRIENDS FOR WAR CHILD POLYGRAM									
17	NEW	NO MERCY MY PROMISE ARIOLA									
18	NEW	VARIOUS ARTISTS QUEEN DANCE TRAXX I EMI									
19	13	PUR LIVE—DIE ZWEITE INTERCORD									
20	17	SOUNDTRACK EVITA WEA									
1	20	KNOCKIN' ON HEAVEN'S DOOR DUNBLANE BMG									
2	NEW	2 BECOME 1 SPICE GIRLS VIRGIN									
3	4	A DIFFERENT BEAT BOYZONE POLYDOR									
4	6	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION									
5	9	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA									
6	NEW	ALL BY MYSELF CELINE DION EPIC									
7	1	BREATHE PRODIGY XL RECORDINGS									
8	13	DON'T MARRY HER BEAUTIFUL SOUTH GO! DISCS									
9	NEW	HORNY MARK MORRISON WEA									
10	8	COSMIC GIRL JAMIROQUAI SONY S2									
11	12	HILLBILLY ROCK, HILLBILLY ROLL WOOLPACKERS RCA									
12	NEW	STEP BY STEP WHITNEY HOUSTON ARISTA									
13	NEW	SNOOP'S UPSIDE YA HEAD SNOOP DOGGY DOGG DEATH ROW/WINTERSUN									
14	3	I NEED YOU 3T MUJ/EPIC									
15	NEW	LOVING EVERY MINUTE LIGHTHOUSE FAMILY WILD CARD/POLYDOR									
16	NEW	IN YOUR WILDEST DREAMS TINA TURNER PARLOPHONE									
17	NEW	OFFSHORE CHICANE EXTRAVAGANZA									
18	2	I FEEL YOU PETER ANDRE MUSHROOM									
19	NEW	I'D LIKE TO TEACH THE WORLD TO SING NO WAY SIS EMI									
20	NEW	FOREVER DAMAGE BIG LIFE									
<b>ALBUMS</b>											
1	1	SPICE GIRLS SPICE VIRGIN									
2	5	BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS									
3	2	ROBSON & JEROME TAKE TWO RCA									
4	4	CELINE DION FALLING INTO YOU EPIC									
5	3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 35 EMI/VIRGIN/POLYGRAM									
6	10	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM IN THE WORLD... EVER! 2 VIRGIN									
7	7	SIMPLY RED GREATEST HITS EASTWEST									
8	6	FUGEES THE SCORE COLUMBIA									
9	8	BOYZONE A DIFFERENT BEAT POLYDOR									
10	16	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE									
11	NEW	VARIOUS ARTISTS HITS 97 WARNER/GLOBAL/SONY									
12	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2									
13	9	VARIOUS ARTISTS THE BEST 60'S ALBUM IN THE WORLD... EVER! 2 VIRGIN									
14	12	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND									
15	NEW	JIMMY NAIL CROCODILE SHOES II EASTWEST									
16	NEW	KULA SHAKER K COLUMBIA									
17	20	VARIOUS ARTISTS THE NO.1 CHRISTMAS ALBUM POLYGRAM TV									
18	14	SMURFS SMURFS CHRISTMAS PARTY EMI TV									
19	NEW	EAST 17 AROUND THE WORLD—THE JOURNEY SO FAR LONDON									
20	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION									
1	1	FREED FROM DESIRE GALA SCORPIO									
2	2	AICHA KHALED BARCLAY									
3	4	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN									
4	3	WANNABE SPICE GIRLS VIRGIN									
5	5	EVERLASTING LOVE WORLDS APART EMI									
6	6	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST									
7	7	PARTIR UN JOUR 2 BE 3 EMI									
8	10	AIL... TCHAAA!! LE FESTIVAL ROBLES VERSAILLES									
9	9	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA									
10	11	JE TE PRENDRAI NUE DANS LA SIMCA 1000 CHEVALIERS DU FIEL FLARENAS									
11	12	BAILANDO PARADISIO CNR									
12	13	PERSONNE PASCAL OBISPO EPIC									
13	8	OH HAPPY DAY FLORENT PAGNY & CHORALE DE SARCELLES MERCURY									
14	16	SHAME ON U OPHELIE WINTER EASTWEST									
15	NEW	BAD BOYS DE MARSEILLE AKHENATON VIRGIN									
16	17	ALL BY MYSELF CELINE DION COLUMBIA									
17	14	REVER MYLENE FARMER POLYDOR									
18	NEW	I NEED YOU 3T EPIC									
19	NEW	RAIDE DINGUE DE TOI G SQUAD ARIOLA									
20	NEW	NO WOMAN NO CRY FUGEES SONY									
<b>ALBUMS</b>											
1	1	CELINE DION LIVE A PARIS COLUMBIA									
2	2	WORLDS APART EVERYBODY EMI									
3	4	SPICE GIRLS SPICE VIRGIN									
4	9	FUGEES THE SCORE SONY									
5	18	MYLENE FARMER ANAMORPHOSEE POLYDOR									
6	3	NOIR DESIR 666667 CLUB BARCLAY									
7	11	CELINE DION FALLING INTO YOU COLUMBIA									
8	5	EDDY MITCHELL MR. EDDY POLYDOR									
9	7	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND									
10	NEW	JOHNNY HALLYDAY DESTINATION VEGAS POLYGRAM									
11	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC									
12	17	JULIO IGLESIAS TANGO COLUMBIA									
13	15	SOUNDTRACK LE BOSSU DE NOTRE-DAME WALT DISNEY/SONY									
14	14	LES ENFOIRES LA SOIREE DES ENFOIRES 96 WEA									
15	13	VARIOUS ARTISTS STARMANIA WEA									
16	6	KHALED SAHRA BARCLAY									
17	8	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN									
18	NEW	BARBARA HENDRICKS CHANTS DE NOEL EMI									
19	16	LE FESTIVAL ROBLES BEN MON COCHON VERSAILLES									
20	12	BARBARA BARBARA MERCURY									
1	1	GOD BLESS THE CHILD SHANIA TWAIN MERCURY									
2	2	WHERE DO YOU GO NO MERCY ARISTA									
3	3	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION									
4	4	CHRISTMAS EP ENYA WEA									
5	7	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS COLUMBIA									
6	6	YOU MUST LOVE ME MADONNA WARNER BROS.									
7	5	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA									
8	NEW	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA									
9	9	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE									
10	10	WHEN YOU'RE GONE CRANBERRIES ISLAND									
11	8	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA									
12	12	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA									
13	13	PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSBY RCA									
14	14	DON'T LET GO (LOVE) EN VOGUE EASTWEST									
15	11	HAPPY DAYS P.J. COCH									
16	NEW	UP TO NO GOOD PORN KINGS POPULAR/WARNER									
17	16	CHRISTMAS BLUES HOLLY COLE TRIO NOT LISTED									
18	15	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA									
19	NEW	DO YOU MISS ME? JOCELYN ENRIQUEZ NOT LISTED									
20	NEW	THIS IS FOR THE LOVER IN YOU BABYFACE EPIC									
<b>ALBUMS</b>											
1	2	NO DOUBT TRAGIC KINGDOM INTERSCOPE									
2	1	BUSH RAZORBLADE SUITCASE INTERSCOPE									
3	3	CELINE DION FALLING INTO YOU COLUMBIA									
4	5	SOUNDTRACK ROMEO + JULIET EMI									
5	4	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE									
6	6	VARIOUS ARTISTS DANCE MIX '96 WARNER BROS.									
7	7	SOUNDTRACK SPACE JAM ATLANTIC									
8	12	VARIOUS ARTISTS MUCHMUSIC'S BIG SHINY TUNES MUCHMUSIC									
9	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.									
10	13	MARIA MICHELE DESROSIERS NOEL NOT LISTED									
11	9	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.									
12	10	ELTON JOHN LOVE SONGS MCA									
13	17	AMANDA MARSHALL AMANDA MARSHALL EPIC									
14	16	TONI BRAXTON SECRETS LAFACE/ARISTA									
15	11	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN									
16	15	VAN HALEN BEST OF VOLUME 1 WARNER BROS.									
17	18	SHANIA TWAIN THE WOMAN IN ME MERCURY									
18	NEW	SHERYL CROW SHERYL CROW A&M									
19	NEW	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA									
20	20	MICHAEL BOLTON THIS IS THE TIME—THE CHRISTMAS ALBUM COLUMBIA									
1	1	GABBERTJE HAKKUHBAR EDEL/ROADRUNNER									
2	3	DE WAARHEID MARCO BORSATO POLYDOR									
3	14	DON'T SPEAK NO DOUBT MCA									
4	2	I CAN'T HELP MYSELF KELLY FAMILY EMI									
5	4	UN-BREAK MY HEART TONI BRAXTON BMG									
6	11	STREETKIDS CHARLIE LOWNOISE & MENTAL THEO POLYDOR									
7	17	GOOD TO GO FLAMMAN & ABRAXAS POLYDOR									
8	5	SING NAKATOMI ZOMBA/JIVE									
9	7	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE									
10	8	LAST NIGHT AZ YET BMG									
11	6	EEN MOMENT ZONDER JOU NASTY DURECO									
12	10	BREATHE PRODIGY PIAS									
13	12	MAMA BZN MERCURY									
14	9	IN DREAMS RENE FROGER DINO									
15	13	BANGER HART ROB DE NIJS EMI									
16	NEW	WHO WANTS TO LIVE FOREVER DUNE VIRGIN									
17	15	UNITY DJ PAUL ELSTAK MIDTOWN									
18	18	BOHEMIAN RHAPSODY BRAIDS WARNER									
19	NEW	I NEED YOU 3T EPIC									
20	19	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN									
<b>ALBUMS</b>											
1	3	CELINE DION FALLING INTO YOU COLUMBIA									
2	5	BZN A SYMPHONIC NIGHT MERCURY									
3	1	TONI BRAXTON SECRETS BMG									
4	2	HELMUT LOTTI GOES CLASSIC II BMG									
5	4	KELLY FAMILY ALMOST HEAVEN EMI									
6	6	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN									
7	7	ANDREA BOCELLI BOCELLI POLYDOR									
8	9	SIMPLY RED GREATEST HITS WARNER									
9	10	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR									
10	11	MARCO BORSATO ALS GEEN ANDER POLYDOR									
11	16	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE									
12	18	FRANS BAUER VOOR JOU WARNER									
13	8	ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI									
14	NEW	NO DOUBT TRAGIC KINGDOM MCA									
15	12	VAN HALEN BEST OF VOLUME 1 WARNER									
16	14	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER									
17	NEW	ANDRE RIEU IN CONCERT MERCURY									
18	19	2 BROTHERS ON THE 4TH FLOOR 2 CNR									
19	17	TOTAL TOUCH TOTAL TOUCH BMG									
20	NEW	JULIO IGLESIAS TANGO COLUMBIA									
1	1	WANNABE SPICE GIRLS VIRGIN									
2	3	WHERE DO YOU GO NO MERCY BMG									
3	2	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA									
4	4	TO THE MOON & BACK SAVAGE GARDEN RODART									
5	NEW	MACARENA CHRISTMAS LOS DEL RIO BMG									
6	9	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE SHANIA TWAIN MERCURY									
7	5	BREATHE PRODIGY EPIC									
8	7	WISHES/LAST CHRISTMAS HUMAN NATURE COLUMBIA									
9	10	UN-BREAK MY HEART TONI BRAXTON BMG									
10	6	DON'T STOP MOVIN' LIVIN' JOY MCA									
11	16	THIS IS YOUR NIGHT AMBER LIBERATION/FESTIVAL									
12	11	I LIVE FOR YOU CHYNNÄ PHILLIPS EMI									
13	8	SOMETIMES WHEN WE TOUCH NEWTON FESTIVAL									
14	13	WHO DO YOU LOVE DEBORAH COX BMG									
15	19	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S EASTWEST									
16	14	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC									
17	15	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M									
18	17	HEAD OVER FEET ALANIS MORISSETTE WEA									
19	NEW	TWISTED KEITH SWEAT WEA									
20	12	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST									
<b>ALBUMS</b>											
1	1	CROWDED HOUSE RECURRING DREAM - THE VERY BEST OF EMI									
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WEA									
3	4	CELINE DION FALLING INTO YOU EPIC									
4	5	TONI CHILDS THE VERY BEST OF TONI CHILDS A&M									
5	7	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST									
6	3	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE BOOK 1 EPIC									
7	6	SIMPLY RED GREATEST HITS EASTWEST									
8	9	JIMMY BARNES HITS MUSHROOM/FESTIVAL									
9	10	JOHN FARNHAM ROMEO'S HEART BMG									
10	8	HUMAN NATURE TELLING EVERYBODY COLUMBIA									
11	11	PRESIDENTS OF THE UNITED STATES OF AMERICA II COLUMBIA									
12	17	POWDERFINGER DOUBLE ALLERGIC POLYDOR									
13	12	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN									
14	18	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN									
15	13	VAN HALEN BEST OF VOLUME 1 WEA									
16	15	GEORGE MICHAEL OLDER VIRGIN									
17	16	BILL WHELAN RIVERDANCE EASTWEST									
18	NEW	BRYAN ADAMS 18 TIL I DIE A&M									
19	NEW	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFENN/MCA									
20	19	SOUNDTRACK EVITA WEA									
1	1	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER JT COMPANY/DBX									
2	2	BORN SLIPPIY UNDERWORLD DO IT YOURSELF									
3	4	DEDICATED MARIO PIU MEDIA/BXR									
4	8	REVENGE DJ DADO TIME									
5	3	COSMIC GIRL JAMIROQUAI SONY S2									
6	13	BOHEMIAN RHAPSODY BRAIDS BIG BEAT/ATLANTIC									
7	12	THE RIDE ON THE RHYTHM BLACKWOOD A&D									
8	11	ENCORE UNE FOIS SASH! FMA/NO COLORS									
9	5	VOO-DOO BELIEVE DATURA TIME									
10	6	CANZONE LUCIO DALLA FMA/BULL & BUTCHER									
11	NEW	LOVELY DAYS TANYA LOUISE UMM									
12	10	OCEAN WHISPERS RAF BY PICOTTO MEDIA/GFB									
13	7	LOVE IS LEAVING BOY GEORGE TIME									
14	9	NUMBER ONE ALEXIA DWA									
15	17	WANNABE SPICE GIRLS VIRGIN									
16	20	NO WOMAN NO CRY FUGEES COLUMBIA									
17	14	INSOMNIAK GROOVEMAN DANCE FACTORY									
18	18	YOU MUST LOVE ME MADONNA MAVERICK/WARNER BROS.									
19	NEW	CLAP ON TOP OF ME M.U.T.E. TIME/ITALIAN STYLE									
20	15	UNDER MY SKIN CAROL BAILEY TIME									
<b>ALBUMS</b>											
1	1	ZUCCHERO THE BEST OF POLYDOR									
2	4	LUCIO DALLA CANZONI PRESSING									
3	2	MINA NAPOLI PDU									
4	5	SPICE GIRLS SPICE VIRGIN									
5	3	SIMPLY RED GREATEST HITS EASTWEST									
6	6	CLAUDIO BAGLIONI ATTORI E SPETTATORI COLUMBIA									
7	7	FRANCESCO GUCCINI D'AMORE DI MORTE E DI ALTRE SCIOCCHESSE EMI									
8	8	EROS RAMAZZOTTI DOVE C'E MUSICA DDD									
9	9	RAF COLLEZIONE TEMPORANEA CGD									
10	NEW	RENATO ZERO LE ORIGINI RTI									
11	12	POOH AMICIPER SEMPRE CGD									
12	11	MINA CREMONA PDU									
13	NEW	LIGABUE BUON COMPLEANNO ELVIS WEA									
14	10	FRANCO BATTIATO L'IMBOSCATA MERCURY									
15	NEW	LAURA PAUSINI LA COSE CHE VIVI GGD									
16	13	FABRIZIO DE ANDRE ANIME SALVE RICORDI									
17	14	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.									
18	15	MARK OWEN GREEN MAN RCA									
19	NEW	ARTICOLO 31 COSI' COM'E' RICORDI									
20	19	PAVAROTTI & FRIENDS FOR WAR CHILD DECCA									

# HITS OF THE WORLD

CONTINUED

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

A look at music news from around the world in 1996:

**JANUARY—BELGIUM:** "Helmut Lotti Goes Classical" (RCA) becomes the best-selling album in the history of the Belgian record industry, selling 400,000 copies since its Nov. 13, 1995, release . . . **JAPAN:** New group **globe**, the brainchild of whiz-kid producer and record label boss **Tetsuya Komuro**, wings its way to No. 1 with the single "Departures" (Avex Trax).

**FEBRUARY—FINLAND:** Rapidly becoming established as a live favorite in the clubs of Helsinki, the intriguingly named group **Ultra Bra** scores an unlikely radio hit with its self-financed debut EP, "Houkutusten Kihottava Maku" (The Exciting Taste Of Temptation).

**MARCH—NEW ZEALAND:** The New Zealand Symphony Orchestra and National Youth Choir get together in Auckland with Neil and Tim Finn, Dave Dobbyn, Annie Crummer, and poet Sam Hunt to perform arrangements of 17 songs by Kiwi group **Split Enz**.

**APRIL—POLAND:** Having dominated airplay, club, and radio charts for months with his platinum (250,000 units) album "Sax & Sex" (ARA/Intersonus), saxophonist/composer **Robert Chojnacki** unveils a collection of dance remixes, "Sax & Dance."

**MAY—BRAZIL:** After writing 26 No. 1 songs for other artists, dynamic 30-year-old singer/percussionist **Carlinhos Brown** releases his first solo album, "ALFAGAMABETIZADO" (EMI Brazil) . . . **SLOVENIA/SERBIA:** Four bands from Serbia—**Love Hunters**, **Nothing But Logopedes**, **Svarog**, and **Goblins**—undertake a short tour of Slovenia, one of several tentative cultural exchanges intended to build bridges between the former Yugoslav republics.

**JUNE—SPAIN:** "Yo, Mi, Me, Contigo" (BMG/Ariola) by veteran singer/songwriter **Joaquin Sabina** crashes onto the album chart at No. 1. It features contributions by top international musicians such as **Carlos Varela** from Cuba and **Manu Chao** from France . . . **SINGAPORE:** Mementos of the country's pop history are assembled for an exhibition called "RetroSpin: Sounds Of Singapore From The '50s To The '90s" at the National Museum.

**JULY—TIBET/U.K.:** Tibetan singer **Yunchen Lhamo** is among the numerous acts to perform at the WOMAD festival in Reading, England . . . **FRANCE:** 44-year-old guitarist **Marcel Yahi** is among the casualties of TWA Flight 800, which crashes soon after taking off from New York, killing all on board.

**AUGUST—CZECH REPUBLIC:** **Liquid Harmony**, the alternative dance act fronted by U.S.-born soul singer **Tonya Graves**, releases its latest single, "High Resolution" (Sony). The band has caused a sensation here, rapidly winning a huge following since its first show in a Prague nightclub in January.

**SEPTEMBER—DENMARK:** Singer **Hanne Boel** confirms her status as the best-selling female act in Scandinavia when her album "Silent Violence" (EMI Medley) is certified gold (25,000 units) in Denmark and Norway on its Sept. 26 shipping date . . . **TURKEY:** The country's most loved and respected classical singer, **Zeki Müren**, 65, dies of a heart attack.

**OCTOBER—SENEGAL:** A new African star arrives on the global stage when **Cheikh Lô's** album "Né La Thiass" is released internationally on the World Circuit label. Produced by **Yousou N'Dour**, the album has already been a huge success in Senegal, on N'Dour's Jolili label.

**NOVEMBER—CAPE VERDE/U.K.:** **Cesaria Evora**, the 55-year-old "queen of morna," makes her U.K. debut before an ecstatic crowd at the Queen Elizabeth Hall in London . . . **JAMAICA:** Dancehall DJ **Beenie Man's** sophomore international LP, "Maestro," is released (Shocking Vibes/VP in the U.S., Greensleeves in the U.K.), confirming the 22-year-old as one of the major stars to emerge from the island.

**DECEMBER—AUSTRALIA:** More than 100,000 fans attend **Crowded House's** farewell gig on the steps of the Sydney Opera House. The group is joined by original drummer **Paul Hester** and **Tim Finn**. "It was a glorious way to end a brilliant journey," says band leader **Neil Finn**.

EUROCHART		MUSIC & MEDIA	
12/12/96			
THIS WEEK	LAST WEEK	SINGLES	
1	1	BREATHE PRODIGY XL RECORDINGS	
2	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX	
3	3	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS ZOMBA/IVE	
4	6	FREE FROM DESIRE GALA DO IT YOURSELF	
5	4	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE	
6	5	UN-BREAK MY HEART TONI BRAXTON LAFACEARISTA	
7	7	WORDS BOYZONE POLYDOR	
8	8	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC	
9	NEW	CHILD MARK OWEN RCA	
10	10	AICHA KHALED BARCLAY	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	SPICE GIRLS SPICE VIRGIN	
2	2	CELINE DION FALLING INTO YOU EPI/COLUMBIA	
3	4	SIMPLY RED GREATEST HITS EASTWEST	
4	3	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN	
5	6	KELLY FAMILY ALMOST HEAVEN KEL-LIFE/EMI	
6	5	CELINE DION LIVE A PARIS EPI/COLUMBIA	
7	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/IVE	
8	8	DIE SCHLUMPF VOLL DER WINTER EMI	
9	7	FUGEES THE SCORE COLUMBIA	
10	NEW	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.	

SPAIN		(TVE/AFYVE) 12/07/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	BREATHE PRODIGY CAROLINE	
2	9	EXTRAS-A-Z EX-3 GINGER	
3	3	DSIGUAL VOL. 2 DSIGUAL GINGER	
4	6	NUMBER ONE ALEXIA BLANCO Y NEGRO	
5	4	VIVIMOS SIEMPRE JUNTOS AMEN MAX MUSIC	
6	10	WE ARE THE WORLD TWENTY 4 SEVEN CNR/ARCADE	
7	NEW	LIES NEW LIMIT NC	
8	5	GENERATION OF LOVE CATCHY TUNE GINGER	
9	7	GIMME GIMME WHIGFIELD MAX MUSIC	
10	NEW	SPEED TWO GOOD BIT	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	JULIO IGLESIAS TANGO SONY	
2	2	ROSANA LUNAS ROTAS MCA	
3	NEW	MARK OWEN GREEN MAN RCA	
4	6	SPICE GIRLS SPICE VIRGIN	
5	3	ANA MIGUEL, VICTOR & SERRAT EL QUSTO ES NUESTRO ARIOLA	
6	4	ROSARIO MUCHO POR VIVIR EPIC	
7	8	ISABEL PANTOJA AMOR ETERNO POLYDOR	
8	5	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX	
9	7	LOS RODRIGUEZ HASTA LUEGO DRG	
10	9	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF HISPAVOX	

MALAYSIA		(RIM) 12/17/96	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI	
2	2	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER	
3	NEW	LESLIE CHEUNG RED ROCK	
4	3	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/IVE	
5	5	VARIOUS ARTISTS DANG DANGDUNG WARNER	
6	4	CELINE DION FALLING INTO YOU SONY	
7	6	KENNY G THE MOMENT BMG	
8	7	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	
9	8	TONI BRAXTON SECRETS BMG	
10	NEW	SLAM SLAM UNPLUGGED BMG	

PORTUGAL		(Portuga/AFF) 12/17/96	
THIS WEEK	LAST WEEK	ALBUMS	
1	2	RIO GRANDE RIO GRANDE EMI	
2	1	PEDRO ABRUNHOSA & BANDEM TEMPO POLYDOR	
3	7	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.	
4	3	MARIA JOAO PIRES CHOPIN NOCTURNOS DEUTSCHE GRAMMOPHON	
5	NEW	JULIO IGLESIAS TANGO COLUMBIA	
6	NEW	QUEEN GREATEST HITS I & II PARLOPHONE	
7	5	LUIS REPRESAS AO VIVO NO CCB EMI	
8	4	VAYA CON DIOS BEST OF ARIOLA	
9	NEW	SPICE GIRLS SPICE VIRGIN	
10	NEW	CELINE DION LIVE A PARIS COLUMBIA	

SWEDEN		(GLF) 12/13/96	
THIS WEEK	LAST WEEK	SINGLES	
1	3	DON'T SPEAK NO DOUBT TRAU/MAINTERSCOPE	
2	1	BREATHE PRODIGY MNW/ER	
3	2	UN-BREAK MY HEART TONI BRAXTON ARISTA	
4	6	WORDS BOYZONE POLYDOR	
5	4	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL XM/INTERCOM	
6	10	FREE LIKE A FLYING DEMON E-TYPE STOCKHOLM	
7	5	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON	
8	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	
9	9	CALLING YOUR NAME E-TYPE STOCKHOLM	
10	NEW	TWO MARIE FREDRIKSSON EMI	
THIS WEEK	LAST WEEK	ALBUMS	
1	6	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER	
2	NEW	KISS GREATEST HITS MERCURY	
3	4	SMURFARNA SMURFHITS I CNR	
4	1	VAYA CON DIOS THE BEST OF ARIOLA	
5	2	ORIGINAL CAST KRISTINA FRAN DUVEMALA MONDO	
6	5	TOMAS LEDIN T ANDERSON	
7	NEW	HASSAN TILLVARATAGNA EFFEKTER—VOL.5 SILENCE	
8	3	GÖTEBORGS DOMKYRIGAS GOSSKOR DAGEN AR KOMMÉN NAXOS	
9	NEW	FRIDA DJUPA ANDETAG ANDERSON	
10	NEW	VARIOUS ARTISTS SIKTA MOT ST JARNORNA VOL. 3 NORDIC SOUND LAB	

DENMARK		(IFI/Nielsen Marketing Research) 12/12/96	
THIS WEEK	LAST WEEK	SINGLES	
1	2	BREATHE PRODIGY MD	
2	1	ROSES ARE RED AQUA MCA	
3	4	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA	
4	3	WHERE DO YOU GO NO MERCY BMG	
5	6	INSOMNIA FAITHLESS SCANDINAVIAN	
6	7	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA	
7	5	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	
8	8	COCO JAMBOO MR. PRESIDENT WARNER	
9	9	CHILD MARK OWEN BMG	
10	NEW	UN-BREAK MY HEART TONI BRAXTON BMG	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	CELINE DION FALLING INTO YOU SONY	
2	2	SPICE GIRLS SPICE VIRGIN	
3	5	ROY ORBISON THE VERY BEST OF VIRGIN	
4	4	VAYA CON DIOS BEST OF BMG	
5	9	LENE SIEL MINE FAVORITTER CMC	
6	10	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN	
7	3	SIMPLY RED GREATEST HITS WARNER	
8	NEW	SMOLFERNE JUL MED SMOLFERNE EMI-MEDLEY	
9	6	MONRAD & RISLUND KNPPER DE EMI-MEDLEY	
10	NEW	JOHN DENVER THE ROCKY MOUNTAIN COLLECTION BMG	

NORWAY		(Verdens Gang Norway) 12/12/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	I CAN'T HELP MYSELF KELLY FAMILY EMI	
2	2	BREATHE PRODIGY MD	
3	NEW	DON'T SPEAK NO DOUBT MCA	
4	3	SNORROSA B.R.A. NORSKE GRAM	
5	NEW	UN-BREAK MY HEART TONI BRAXTON BMG	
6	7	WHEN YOU'RE GONE CRANBERRIES POLYGRAM	
7	6	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA	
8	4	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	
9	5	YOU NEVER KNOW SOLID BASE REMIXED/EMI	
10	9	BOHEMIAN RHAPSODY BRAIDS WARNER	
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	CELINE DION FALLING INTO YOU SONY	
2	9	JAHN TEIGEN LYS EMI	
3	1	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN	
4	3	TOTO GREATEST HITS SONY	
5	NEW	KYRKJEBØ, ANTONSEN JULEKONSERTEN POLYGRAM	
6	2	SEPTEMBER WHEN ABSOLUTE THE SEPTEMBER WHEN WARNER	
7	4	SPICE GIRLS SPICE VIRGIN	
8	8	VAYA CON DIOS THE BEST OF BMG	
9	NEW	ODD BORRETZEN & LARS MARTIN MYHRE NOEN	
10	5	GANGER ER DET ALL RIG TILDEN ANNE GRETE PREUS VRIMMEL WARNER	

FINLAND		(Seura/IFI Finland) 12/15/96	
THIS WEEK	LAST WEEK	SINGLES	
1	2	ANNA MULLE PISKAA APULANTA LEVY	
2	1	BREATHE PRODIGY XL RECORDINGS/SM	
3	7	OMA RUNA PUNAISSET MESSIAAT LEVY	
4	3	NUMBER ONE ALEXIA DANCE POOL/SONY	
5	4	MAMA SAID METALLICA VERTIGO/MERCURY	
6	5	ERITAIN HYVA MASCARA POLYDOR	
7	8	INSOMNIA FAITHLESS ORANGE/TEL	
8	NEW	NO WOMAN NO CRY FUGEES COLUMBIA	
9	NEW	SMURF & SERVANT HEATH HUNTER & THE PLEASURE COMPANY METRONOME/POLYGRAM	
10	NEW	DON'T CRY FOR ME ARGENTINA MADONNA MAV-ERICK/WEA	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	EPPU NORMALLI REPULLINEN HITTEJA POKO	
2	NEW	SMURFIT TANSEHITIT VOL. 1 EMI	
3	2	VANESSA-MAE THE VIOLIN PLAYER EMI	
4	8	SPICE GIRLS SPICE VIRGIN	
5	3	AIKAKONE TOLSEEN MAAILMAAN RCA	
6	9	MR. PRESIDENT UP'N AWAY—THE SPECIAL ALBUM WARNER/WEA	
7	4	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN	
8	5	JARI SILLANPAA HYVA JOLUIA MTV-HISKIKAJAR	
9	6	VAN HALEN BEST OF VOLUME 1 WARNER BROS./WEA	
10	NEW	TOTO LEGEND—THE BEST OF COLUMBIA	

**Musicrama, Inc.**  **on a mission to bring you the world**

- best selection
- excellent service
- 18 years in business

**For the best selection of: French, Italian, Brazilian, Latin, and other international music, call us, and ask for our 5,000+ titles catalogue.**

**(800) 925-2112**  
outside US: (718) 389-7818  
fax: (718) 383-5152

*Mireille Mathieu*  
Vous lui direz ... 73847687632

**NAIRD**

## INT'L, DOMESTIC LABELS ON THE MOVE IN JAPAN

(Continued from page 48)

Property Rights agreement, which went into effect Jan. 1, Japan is obliged to protect such copyrights retroactively for 50 years. Major Japanese labels already pay artists' and producers' royalties on pre-1971 product, but some smaller non-Recording Industry Assn. of Japan firms sell unauthorized but legal product that is pre-1971—mainly music by foreign artists.

The International Federation of the Phonographic Industry decided at its annual board meeting in November in Tokyo to ask the Japanese government to introduce an importation right into Japan's Copyright Law. This move would be in line with other major music markets. It would give record companies here the exclusive right to import product from their affiliates overseas and potentially cut off the large-scale flow of parallel imports into Japan.

Dance/pop group trf won the domestic artist of the year award for the second straight year at March's Japan Gold Disk Awards ceremony. The five-member Avex Trax act sold 5.23 million albums and 3.78 million singles from Jan. 21, 1995, to Jan. 20, 1996. The grand prize for best-selling domestic album went to BMG Victor group B'z for "Loose," which sold 2.89 million units. The prize for domestic new artist of the year went to My Little Lover, a group signed to independent label Toy's Factory, which sold 2.76 million singles and 2.71 albums in 1995.

Other key music trends in Japan this year included the increasing importance of the indie scene as a breeding ground for new talent, and the emergence of techno as an increasingly popular genre, with artists such as Ken Ishii and Takkyu Ishino leading the way.

On the acquisition front, BMG Victor bought financially troubled independent label Fun House in March for a reported cost of between 4 billion and 6 billion yen (\$37 million-\$56 million). In August, JVC sold its 10% share of BMG Victor to BMG International. The Tokyo-based company was expected to be renamed BMG Japan in the new year. The deal was in line with previous moves by other

multinational record companies to have full ownership of their Japanese label operations.

Senior-executive changes had an impact on the industry. In June, Takeyasu Hashizume resigned as GM of Sony Records' domestic No. 3 A&R division, which handles major acts the Boom and Tube. Hashizume was subsequently named president of Warner Music Japan (WMJ) division EastWest Japan, a position temporarily held by WMJ chairman Ryuzo "Junior" Kosugi. And in November, WMJ announced that Kosugi would resign effective March 1997 for health reasons, with no word on who would succeed him.

Akinori Inaba replaced Akira Ijichi as president of leading label Pony Canyon in October, though Ijichi, 64, remains a director on the Pony Canyon board.

Members of performance/mechanical rights society JASRAC voted June 19 to accept an out-of-court compromise in the society's long dispute with the Koga Music Foundation. The compromise will have the society lend 5.2 billion yen (\$47.8 million) to Koga instead of the 7.77 billion yen (\$71.4 million) originally slated. The money is being used for a new Koga headquarters, which would be partly occupied by JASRAC.

Avex—which didn't exist before 1988—has grown to the point where it is one of Japan's top five record companies in terms of sales volume. Leading Avex acts included trf, globe, led by producer Tetsuya Komuro; and teen sensation Namie Amuro.

Overseas chains continued to shake up the Japanese retail scene. In late October, HMV and Tower announced plans for major new stores in the key Tokyo districts of Shibuya and Shinjuku. In May 1998, HMV is to open a 36,000-square-foot store in a prime location almost directly opposite Hachiko Square in the center of Shibuya. Tower has set October 1998 as the launch date for a 35,000-square-foot outlet near Shinjuku Station. HMV Japan now has 19 stores, while Tower Japan has 38.

## NEW GERMAN ACTS FLOURISH

(Continued from page 48)

that they were still capable of success. The group Pur sold more than 1.8 million units in 1996 with its Intercord albums "Abenteuerland" and "Live—Die Zweite," which were produced by Dieter Falk.

In addition, Peter Maffay's "Sech-sundneunzig" (BMG Munich), the Marius Müller-Westernhagen soundtrack "Keine Zeit" (WEA), Die Toten Hosen's "Opium Furs Volk" (EastWest/JKP), Die Aerzte's "Le Friseur," and German-language singer Wolfgang Petry's "Alles" all topped the 600,000 mark with their albums. Petry managed to push German-language pop to No. 1 on the album charts for the first time in years.

Six-digit singles sales were achieved by Scooter (edel), Die Fantastischen Vier (Sony), D.J. BoBo (EAMS), Mr. President (WEA), and Masterboy (Polydor).

Of the small labels, George Gluck's Berlin-based SingSing was among the forerunners again. Amazingly, the small label Maad, established by Andrea Grund, Michael Eisele, and Andreas Kappel at WEA, enjoyed success not only with dance music, as it had origi-

nally planned, but also with pop singles and the leading German boy group, Bed & Breakfast, which is selling 200,000 units per album.

Among the shooting-star labels of the year is Orbit with Dune, whose single "Who Wants To Live Forever" scored strong sales. Orbit was created by hit specialists Sascha Basler and Pascal Radon, both from Hamburg. Orbit is distributed by Virgin.

German acts also enjoyed strong international success, notably Scorpions (EastWest), Fool's Garden (Intercord), and E-rotic (Intercord) in Asia. Boney M producer Frank Farian's acts No Mercy and La Bouche—as well as Amber, a production of two young Hamburg producers/writers, Christian and Frank Berman—have been high on the Billboard charts for weeks. Although Amber has not made any impression on the German charts, it has entered the top 30 of Billboard's Hot 100 Singles chart.

Finally, German music publishers once more demonstrated their abilities to be tunesmiths. Many of the new acts on the charts originated from music publishers' A&R departments.

# Canadian Business Has Troubled '96 Sales Down Despite Large No. Of Hit Albums

BY LARRY LeBLANC

1996 ★ IN ★ REVIEW

TORONTO—While Canada's music community is ecstatic over this year's global successes of such Canadian superstars as Celine Dion, Alanis Morissette, Shania Twain, and Bryan Adams, and the U.S. breakthroughs of albums by Canadians Jann Arden, Terri Clark, Deborah Cox, Paul Brandt, Amanda Marshall, Hayden, and the Barenaked Ladies, many industry figures here remain distraught over domestic market problems.

Net value of 1996 sales in Canada is expected to be down 10% from 1995, mirroring U.S. trends for this year. The Canadian market, however, has not experienced the States' rash of store closings and bankruptcies.

Sources here estimate, however, that Canadian return rates in '96 nearly doubled, to 25%-30% of product shipped.

The plunge comes despite strong sales of releases from Dion, Morissette, Twain, Adams, Roch Voisine, Lara Fabian, Francois Perusse, Ashley MacIsaac, I Mother Earth, and the Tragically Hip, as well as top-selling albums by such international acts as Oasis, Bush, Tracy Chapman, Metallica, Toni Braxton, Smashing Pumpkins, the Fugees, the Cranberries, Weezer, Sheryl Crow, Enigma, and No Doubt.

Also selling well in 1996 were dance compilations and soundtracks to "Trainspotting," "Romeo + Juliet," and "Space Jam."

The Dec. 10 opening of the first Canadian Virgin Megastore, in Vancouver, and the chain's plans to open an outlet in mid-1997 in Toronto's Yonge Street/Dundas Street section, will likely affect future retailing and marketing decisions in Canada, as will November's introduction of a SoundScan point-of-sale chart in Canada.

In an agreement with the Retail Music Assn. of Canada, SoundScan has begun utilizing computerized point-of-sale data collected from HMV Canada and Sunrise Record stores, as well as from such rack accounts as the Handleman Co. of Canada (which handles the Kmart and Wal-Mart), Pindoff Record Sales (which oversees the Music World and Eatons webs), and Saturn Distributing Inc. (which oversees Zellers and the Bay accounts).

Meanwhile, the 1995 rollout of Broadcast Data Systems, which electronically tracks spins on 94 stations in Canada, confirmed many industry executives' suspicions that Canadian radio stations were programming domestic records in inferior time slots and maintaining separate and unequal rotation

## U.K. MUSIC BIZ

(Continued from page 49)

McGee managed to keep his autonomy when he renewed his licensing deal with Sony Music, keeping Creation as a joint venture and confounding expectations that he would sell his equity to the major.

Meanwhile, McGee was hard at work on the political front, organizing parties at the Labour Party conference in the hope that the music industry might have a better relationship with Tony Blair's regime, should he be returned to office after next May's polls.



DION



MORISSETTE



ADAMS



Twain

categories for current international and domestic releases.

In 1996, two decades after the implementation of federal domestic regulations for radio, the Canadian music industry charged Canadian broadcasters with holding back airplay of Canadian content (CanCon) recordings.

A 150-page report, compiled by 11 music-industry executives, petitioned the Canadian Radio-television and Telecommunication Commission in March to conduct a study of the percentage of Canadian music aired by radio during peak listening hours. It also called for increased funding of Canadian recordings and an increase of Canadian content regulations to 35% (up from 30%) for a majority of stations.

While many Canadian radio executives slammed the report, the federal government listened to at least the request for increased funding. On Nov. 1, Heritage Minister Sheila Copps announced that the music industry will receive an additional \$5 million (Canadian) in funding over the next three years through the government's Sound Recording Development Program (SRDP).

This more than doubles the SRDP's \$4.5 million budget for 1996-97. SRDP is primarily administered by the Foundation to Assist Canadian Talent on Records and Quebec's MusicAction.

By year's end, a sizable anxiety remains within the industry here in regard to the future of the federal government's revisions of the Canadian Copyright Act, known as Bill C-32 Phase II. A possible spring 1997 federal election could delay the bill or, if the current Liberal Party government is defeated, result in its death. If passed into law, the bill would introduce a tape levy and neighboring rights, including a performance right ensuring that performers, musicians, and producers will be remunerated for radio airplay.

In other news, Nettwerk Productions of Vancouver switched in April from Sony Music Entertainment Canada to EMI Music Canada for distribution in Canada. The same month, the Canadian Copyright Board ruled that Canadian-based cable TV systems pay the performing right society SOCAN \$45 million (Canadian) for music on pay, specialty, and other cable channels dating back to 1990. In September, country music video channel CMT Canada was launched by Twain during a gala recep-

tion here.

## ARTIST HIGHLIGHTS

This was a strong year for female Canadian artists. According to Rick Camilleri, president of Sony Music Entertainment Canada, Dion's fourth English-language album, "Falling Into You," has sold 1.3 million units in Canada and 17 million units worldwide since its release in March. Her concert album, "Live À Paris," released in November, has sold 175,000 units in Canada and 1 million units worldwide.

With four awards each, Dion and Taca Records singer/songwriter Kevin Parent were the big winners at the 1996 Felix Awards, held in November in Montreal. However, at the 25th-anniversary Juno Awards here in March, Dion received four nominations but won only for best-selling Francophone album, "D'eux."

On top of her four U.S. Grammy Awards, Morissette won five Juno Awards in 1996, including top female vocalist, top songwriter, and top album. Spending 12 weeks at No. 1 on The Billboard 200, her album "Jagged Little Pill," released in June 1995, became both the sixth album to exceed sales of 2 million units in Canada and the only one by a Canadian artist to do so.

But it was Twain who pulled off the major upset of the 1996 Juno Awards, winning the entertainer of the year award, the only Juno category chosen by public balloting. She also won for country female vocalist of the year.

Sales of Twain's sophomore Mercury Nashville album, "The Woman In Me," released in February 1995, reached 10 million units worldwide and 1.7 million units in Canada, according to Mercury/Polydor president Doug Chappell.

Twain and labelmate Clark were the big winners at the 10th annual Canadian Country Music Awards in Calgary, Alberta, in September. Twain won the fan-voted award for entertainer of the year, as well as trophies for female vocalist of the year and top video.

Clark won the album of the year award for her self-titled release, the Vista (Rising Star) Award for top newcomer, and the single of the year trophy for "Better Things To Do."

Meanwhile, the Tragically Hip continued to deliver domestically strong-selling albums in 1996. The group's sixth album, "Trouble At The Henhouse," debuted at No. 1 on the Record's retail album chart in May, ending Morissette's 19-week reign at the top. The album has sold 500,000 units in Canada, according to Ross Reynolds, president of MCA Music Entertainment Canada. The band's 22-date, 16-city Canadian tour in November and December was one of the year's hottest concert tickets.

While major Canadian retail chains protested Columbia House's co-sponsorship of this year's Junos, the same retailers, ironically, were among the biggest supporters of "Oh What A Feeling," a four-CD retrospective of Canadian pop, produced by the Canadian Academy of Recording Arts and Sciences to commemorate the award's 25th anniversary. In its limited 75-day release, "Oh What A Feeling" sold 250,000 units, signifying diamond sales, and raised more than \$3 million (Canadian) for charities here.

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Retailers Tread Cautiously In '96 Restructurings, Chapter 11s Are Numerous

BY ED CHRISTMAN

NEW YORK—After spending 1995 in the frying pan, music retailers went into the fire this year, as four chains filed for Chapter 11 protection and a number of others appeared to be on a tightrope as 1996 drew to a close.

Although the 3-year-old price war that has been wreaking havoc on the music account base finally stabilized



Barry Gibbons, former chairman of Burger King, joined Spec's Music in an attempt to revitalize the chain.

this year, it did so at price levels that are still too low to allow music specialty merchants a profit margin. Every publicly traded music retailer consistently reported losses throughout the year, and privately held merchants said that they were experiencing the same kind of results.

In 1996, Camelot Music earned the dubious distinction of being the largest music company to ever file for Chapter 11 protection. But the North Canton, Ohio-based chain wasn't alone in having a date with bankruptcy court. Peaches Entertainment in Miramar, Fla.; the Peppermint chain in Atlanta; and Record Giant in Amsterdam, N.Y., all made bankruptcy filings, with the latter chain eventually shutting down. Moreover, a number of music accounts are on the watch list, including the Musicland Group, Strawberries, and the Alliance Entertainment Group (see Retail Track, page 56).

On the bright side, two chains that filed for Chapter 11 protection in 1995 successfully reorganized this year. In

### 1996 ★ IN ★ REVIEW

August, Kemp Mill made disbursements to creditors, paying about 22 cents on the dollar. The Washington, D.C.-based chain downsized from 37 stores to six. Also at the end of the year, Torrance, Calif.-based Wherehouse Entertainment, which had been the largest bankruptcy case in the history of the music industry, was set to emerge from Chapter 11 as a slimmed-down, debt-free chain. On Dec. 13, the chain had its day in court, and all the obstacles to its reorganization plan were successfully handled. All that needed to be completed was the paperwork, which was expected to be signed before the year's end.

In coming out of Chapter 11, the chain will be more than 90% owned by Cerberus Partners, a New York-based financial firm, and will be led by Tony Alvarez, who has been named chairman/CEO. Alvarez, a partner in the turnaround firm of Alvarez & Marsel, replaces Bruce Ogilvie, the former owner of Abbey Road, who was brought in to shepherd the chain through its

bankruptcy proceeding. After fulfilling his mission, Ogilvie will assume a seat on the chain's board of directors.

Before Wherehouse filed a stand-alone plan, it spent the first nine months of the year on the block, as the creditors committee tried to drum up suitors for the chain. Eventually four companies made a bid: National Record Mart, Smith & Alster, Remy Investors & Consultants, and Blockbuster Entertainment. The first three bid on the entire chain, while the fourth offered to buy about 70 of its stores.

While Wherehouse was on the block, Camelot Music, which underwent a leveraged buyout in late 1994, was attempting to stave off Chapter 11 by negotiating a restructuring of its balance sheet with the banking consortium that provided most of the financing in the deal. As a result of that deal, Investcorp became the owner of Camelot, and the chain was left choking on \$350 million in debt.

As part of the restructuring, Investcorp was expected to ante up another \$20 million. But when the financial giant balked at coming up with the money, the deal fell through and Camelot went to bankruptcy court.

In its Aug. 9 filing, the company claimed assets of \$511.6 million and liabilities of \$476.7 million. For its fiscal year, which ended in July, the company reported that it lost \$49.6 million on sales of \$455.7 million. Cash flow was \$16.3 million.

The company continues to work through the reorganization process and is aiming to emerge from Chapter 11 around the end of the first quarter of 1997. Of the other chains operating under Chapter 11 protection, Peaches is said to be close to completing its reorganization, but the fate of Peppermint and its sister operation, One-Stop Music House, is still up in the air.

While label financial executives have their hands full dealing with all the Chapter 11 proceedings, their minds are busy worrying about two of the largest accounts in the business, Music-

(Continued on page 60)

## Labels Took Steps To Ease Retailers' Woes

BY DON JEFFREY

### 1996 ★ IN ★ REVIEW

NEW YORK—Major record labels and distributors heeded cries of help from retailers in 1996 and took actions to counter the forces that were driving down sales and profits and inflating costs.

It was in the labels' best interest to attend to accounts' complaints, as product returns to record companies soared to 40% and sometimes higher.

There were signs throughout the year that lowball pricing by electronics chains and discount department stores had moderated. Higher CD prices were seen at Best Buy and Circuit City out-

move forward with the long-delayed implementation of source tagging—installing electronic anti-theft tags on CDs during the manufacturing process—as a way to help retailers reduce losses due to theft and labor costs in applying their own tags. But litigation put an end to those efforts.

NARM also commissioned a \$45,000 study of distribution and warehousing that some wholesalers hoped might lead to new pricing incentives or discounts by the music companies.

Most accounts have given vendors credit for finally toughening their MAP policies. WEA became the first of the majors to stiffen its rules, cutting off for 90 days co-op funds to accounts that advertise its titles for less than MAP. The distributor, meanwhile, maintained its leading market share throughout the year, according to SoundScan, scoring between 21.4% and 21.9% for the three quarters reported so far.

Sony and BMG followed suit on MAP, but their efforts were not considered as tough as WEA's because funds were curtailed only if the noncompliant ad was paid for by Sony or BMG. Uni was next to revise its policies, bringing them in line with WEA's. EMI Music Distribution made the next move. Sony modified its policy once again, making it tougher. Then BMG took a stronger stand, threatening to cut off funds for one year if an account committed a third violation. And at year's end, PolyGram Group Distribution (PGD) strengthened its MAP and added budget and midline product to its policy of cutting off shipments to accounts that sell product below cost.

Meanwhile, labels complained that some retailers were using co-op money to prop up their sagging bottom lines, rather than to advertise recordings.

To offer the carrot as well as the stick, distributors came up with new

(Continued on page 55)

*'Mergers and acquisitions, big news for record companies in previous years, slowed to a trickle'*

lets, as the majors put teeth into their minimum advertised price (MAP) policies and closed some of the loopholes.

Major and independent distributors saw advantages in consolidation. They announced restructurings during the year that had the effect of putting more decision-making in the field and greater emphasis on selling product through to the consumer, rather than filling orders with retail buyers.

Record companies also introduced a number of incentives and programs to encourage the buying of product and stimulate the sales of new albums by developing artists and catalog titles, for which returns were especially high.

Music suppliers finally agreed to go along with recommendations by retailers' trade group the National Assn. of Recording Merchandisers (NARM) to

### THE • TOP • STORIES

- Camelot Music Filed For Chapter 11 Creditor Protection.
- Major Distributors Restructured Operations Away From Branch Systems.
- Distributors Tightened Minimum Advertised Price Policies, Closing Loopholes And Beefing Up Enforcement.
- Alliance Entertainment Acquired Al Teller's Red Ant Entertainment.
- Manufacturers Put Source-Tagging In Limbo In Wake Of Lawsuits.

## NOT ALL LISTENING SYSTEMS ARE CREATED EQUAL

HIGH LEVEL SYSTEMS . . . THE ORIGINAL AND STILL THE BEST

High Level Systems have been in continuous use in high volume retail stores for over five years. There are solid reasons why retail chains such as Tower Records, The Wherehouse, Harmony House, Streetside, EURPAC and hundreds of other retailers feature The High Level CD Listening Stations™.

**HEAR THE DIFFERENCE** -Our high quality audio systems and durable, responsive headphones deliver sound second to none.

**SEE THE DIFFERENCE** in our user-friendly Control Panels and full line of rugged, space-efficient fixtures that are designed as a point-of-purchase in order to maximize sales.

**EXPERIENCE THE DIFFERENCE** that High Level Systems have on increased sales and consumer satisfaction. The original Listening Station™ company has a lot more to offer than the most reliable hardware on the market. When you choose High Level, you get the benefit of our years of experience and marketing expertise that will change the way you look at consumer-interactive systems.

**High Level Interactive** -The finest systems available for Music, Audio Books, Software, Kids and Point-of-Purchase Consumer Information. Our two (2) year warranty is included in the purchase price.

HIGH LEVEL INTERACTIVE SYSTEMS . . . SIMPLY THE BEST IN THE WORLD



USA—8033 Sunset Blvd Suite 3518, Los Angeles, CA 90046. Tel: (818) 769-7700, Fax: (818) 769-7133  
Australia—17 Bowden St. Unit 6, Alexandria, NSW2015 Australia. Tel: (02) 319-7988, Fax: (02) 319-0173  
Canada—6616 Campobello Rd., Mississauga, Ontario L5N 2L8 Canada. Tel: (905) 813-8273, Fax: (905) 813-8309

NARD

## Audiobook Market Continued To Grow In '96, As Awareness, Marketing Increased

BY TERRI HORAK

NEW YORK—While audiobook sales reached a plateau this year (gains in shipments were offset by greater return rates), the good news is that the industry's peaks are higher than ever.

"From the data I have, the audio publishers have been hit less hard by returns than the book publishers," says Grady Hesters, president of the Audio

### 1996 IN REVIEW

#### BIBLIOTECH

Publishers Assn. "I think that indicates a healthy and potentially growing market there. It's just being obscured by the conditions in publishing in general."

Hesters, who is CEO of mail-order catalog Audio Editions, points out that there are plenty of reasons to be optimistic as far as audiobook consumers are concerned. "Our sales are up solidly by 10%-13% ahead of last year, and usually our catalog sales track pretty well with what's happening in the industry as a whole."

In terms of high points, Simon & Schuster Audio has the distinction of being the first publisher to reach the million-unit sales mark for an audiobook. The title, "The 7 Habits Of Highly Effective People," was released in 1989.

One of the biggest developments this year was the first Audie Awards. Designed to honor and draw attention to the best in the industry has to offer, the awards were presented at the Audio Publishers Assn. (APA) Conference in June in Chicago.

As part of the the APA's overall plan to increase awareness of the medium, the Audies succeeded most notably as the subject of a one-hour talk show, hosted by Derek McGinty, that aired on National Public Radio.

Expanded media coverage of the industry in general included major articles in The Los Angeles Times, The

Hartford Courant, The Pittsburgh Tribune, and TV Guide. Regular audiobook review columns were started in The Boston Globe and The Christian Science Monitor.

Publishers and retailers, including Bantam Doubleday Dell (BDD) Audio Publishing, instituted a variety of promotions this year. BDD linked with the National car rental chain and with Camelot Music and Tower Records, which created listening-post programs.

Increased advertising by publishers included tiny generic ads on the front page of The New York Times, quarter-page ads in USA Today, and more radio advertising than in past years.

More audiobook sellers took merchandising into their own hands this year. Stores began to display audio versions in front, alongside hardcover books. Independents like Earful of Books and Booktronics began to make coupons a regular feature.

Mail-order catalog house Audio Diversions launched a number of successful programs with a variety of direct-to-consumer marketers and retailers, including American Express, Core State Bank, and the Bay Shore Oldsmobile and Truck Co.

Publishers have also had success with discounts, rebates, and sweepstakes. For example, HighBridge Audio reported good results with its first rebate program. Designed to generate greater sell-through of its Garrison Keillor product line, the company offered \$5 back on any purchase of \$25 or more worth of Keillor titles.

BDD offered a \$10 rebate on the 12-cassette unabridged version of John Grisham's "Runaway Jury." The program for this title, released in November, is intended to support the publisher's first foray into the unabridged market.

This spotlights an emerging trend in the industry toward longer abridgements. Many publishers are now offering titles in four-cassette versions, as opposed to the standard two cassettes.

Encroaching on the domain of such genres as comedy, science fiction, classics, and music-related product, publishers began offering on CD this year more best-selling fiction and self-help titles.

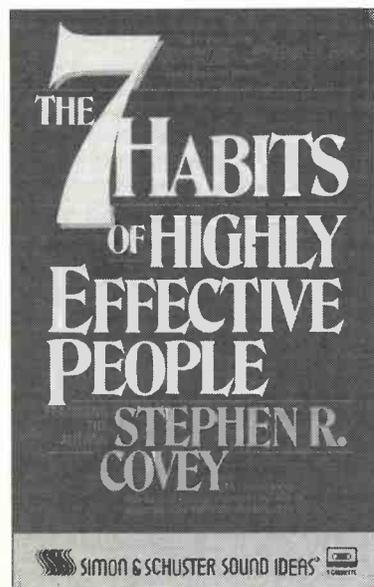
A variety of new outlets for audiobooks developed, including the Eckerd's drug chain, which is carrying Durkin Hayes' Ask the Doctor series.

Truck stops demonstrated increased enthusiasm for the audiobook market. The product is a natural for truckers and travelers, and thousands of truck stops, gas stations, and convenience stores along the country's highways offer audiobooks for rental and sale.

Audiobook rental, particularly in video stores, is another area that continued to grow in 1996, and with the recent financial restructuring of Rezound International, one of the major suppliers to the market, it is likely to remain on the upswing next year.

The Internet continues to develop into a valuable resource for the audiobook industry. Some audio-only stores are setting up World Wide Web sites, including Agoura Hills, Calif.-based Albert's Audiobooks.

A number of companies set up shop  
(Continued on next page)



There are a lot more potentially successful people around, thanks to Simon & Schuster Audio. In 1996, the company sold its one-millionth copy of Stephen R. Covey's guide to getting the most out of life.

### EXECUTIVE TURNTABLE

**DISTRIBUTION.** Mitchell Wolk is promoted to VP of finance and administration for RED Distribution in New York. He was senior director.

**HOME VIDEO.** Adrian Alperovich is promoted to VP of business development for Columbia TriStar Home Video in Culver City, Calif. He was executive director of business affairs.

Michael Fidler is named VP of marketing for Sony Electronics' DVD-video product. He was senior VP of new technology and strategic planning at Pioneer Electronics.

Metromedia Home Video promotes William Bridges to national director of sales distribution in Denver and Michael Gertz to national director of sales sell-through in Chicago and names Terry Malone South Central regional sales manager in Daytona Beach, Fla., Laura Giampino Midwest regional sales manager in Chicago, Elizabeth Lee product manager in Los Angeles, and Carla Portillo assistant product manager in Los Angeles.

They were, respectively, South Central regional sales manager, Midwest regional sales manager, regional marketing director for Triboro Entertainment, Midwest regional sales manager for Interplay Productions, assistant product manager for Metromedia, and marketing and administrative manager for PM Marketing.

**ENTER\*ACTIVE.** Norm Block is pro-



WOLK



BLOCK

moted to president/COO and is named to the board of directors for Graphix Zone in Irvine, Calif. He was COO.

Dan Mohler is appointed senior VP of advertising for Launch in Los Angeles. He was a regional manager for Landmark Communications.

**RELATED FIELDS.** The Consumer Electronics Manufacturers Assn. in Arlington, Va., promotes Jonathan Thompson to VP of communications and strategic relationships and Robbi Lycett to acting VP of Consumer Electronics Shows (CES). They were, respectively, VP of CES and CES group show director. Additionally, Cynthia Upson moves from VP of communications and strategic relationships to VP of strategic communications.

James R. Platt is appointed senior VP of corporate affairs for News Corp. in New York. He was owner/publisher of the Berkshires Guide.

Send information for the Executive Turntable to Terri Horak, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Top Christmas Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
		★★ NO. 1 ★★	
1	1	KENNY G ▲ <sup>7</sup> ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM
2	2	MANNHEIM STEAMROLLER ▲ <sup>3</sup> AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE
3	3	MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM
4	4	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS
5	5	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND
6	7	VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT
7	8	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS
8	9	MANNHEIM STEAMROLLER ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS
9	11	MANNHEIM STEAMROLLER ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS
10	12	NAT KING COLE ● CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG
11	10	CROSBY/SINATRA/COLE LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME
12	13	VARIOUS ARTISTS ▲ <sup>2</sup> A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS
13	14	LUTHER VANDROSS ● LV 57795*EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS
14	16	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT
15	15	AMY GRANT ▲ <sup>2</sup> A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS
16	18	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH
17	17	BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM
18	19	BOYZ II MEN ▲ <sup>2</sup> MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS
19	22	VARIOUS ARTISTS ▲ A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2
20	20	ELVIS PRESLEY ▲ <sup>2</sup> RCA 15486 (9.98/15.98)	ELVIS' CHRISTMAS ALBUM
21	27	VINCE GUARALDI FANTASY 8431 (9.98/15.98)	A CHARLIE BROWN CHRISTMAS
22	24	VARIOUS ARTISTS WINDHAM HILL 11192 (10.98/15.98)	CELTIC CHRISTMAS II
23	23	VARIOUS ARTISTS ● RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT)
24	21	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/3.98)	CHRISTMAS WITH THE MORMON TABERNACLE CHOIR
25	25	THE CARPENTERS ● A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT
26	28	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS
27	26	VARIOUS ARTISTS WINDHAM HILL 11193 (10.98/15.98)	THE CAROLS OF CHRISTMAS
28	31	GLORIA ESTEFAN ▲ EPIC 57567 (7.98 EQ/11.98)	CHRISTMAS THROUGH YOUR EYES
29	33	GARTH BROOKS ▲ <sup>3</sup> CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON
30	34	AARON NEVILLE A&M 540127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS
31	40	NEIL DIAMOND ● COLUMBIA 66465 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM VOLUME II
32	30	VARIOUS ARTISTS SPARROW 51556 (9.98/15.98)	EMMANUEL: A MUSICAL CELEBRATION OF THE LIFE OF CHRIST
33	29	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II
34	32	COLLIN RAYE EPIC 67751 (10.98 EQ/16.98)	CHRISTMAS THE GIFT
35	—	TRANS-SIBERIAN ORCHESTRA LAVA 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
36	35	NEIL DIAMOND ▲ COLUMBIA 52914 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM
37	36	BING CROSBY LASERLIGHT 15444 (3.98/5.98)	WHITE CHRISTMAS
38	39	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130 (9.98/15.98)	KIRK FRANKLIN & THE FAMILY CHRISTMAS
39	—	JOHNNY MATHIS ▲ <sup>2</sup> COLUMBIA 8021* (5.98 EQ/9.98)	MERRY CHRISTMAS
40	—	THE TEMPTATIONS ● MOTOWN 635279 (5.98/9.98)	GIVE LOVE AT CHRISTMAS

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. ©1996, Billboard/BPI Communications, Inc.

## LABELS TOOK STEPS TO EASE RETAILERS' WOES

(Continued from page 53)

buying incentives for their accounts. PGD offered higher margins by lowering the box-lot prices on \$16.98 and \$17.98 CDs. BMG increased its discounts for early payments and extended beyond street date deals on new releases. Sony lowered the box-lot cost on \$17.98 CDs but raised others. And Uni came up with a new developing-artist program, Best Bets, with titles at \$4 wholesale and \$8.98 list. A number of labels began to release product, primarily by developing artists, at a \$12.98 list price or less.

To stimulate catalog sales, BMG and Sony agreed to end long-term dating programs. Geffen developed the Geffen

Gold line of 55 rereleases at list prices from \$6.98 to \$9.98. EMI-Capitol farmed out about 450 catalog titles to independent distributor Alliance Entertainment. BMG made catalog buying deals ongoing rather than quarterly.

To control costs better and work more efficiently with accounts, the majors restructured their branch systems and the way they market their music.

EMI-Capitol Music Group North America started the trend when it created a new marketing arm for its budget and midline titles. The unit, under VP Eli Okun, has been working closely with its distributor to push the Pricebusters and Value Plus lines. Then, distributor Cema, after opening a state-of-the-art distribution center and consolidating its credit and order-entry departments, reorganized into three national teams (major accounts group, field marketing sales group, and artist development group) under president Russ Bach and renamed itself EMI Music Distribution. Ten teams, organized by markets, were created. About 60 jobs were lost.

PGD announced a sweeping change from a branch system to a four-region setup, saying that it too was focusing on selling product through to consumers. This effort cost 28 jobs.

Later, Uni consolidated its operations into 12 regional offices under a new president, Henry Droz, who was hired out of retirement to replace John Burns, and a new executive VP/GM, Jim Urie, recruited from Arista Records.

Independent distributor Alliance dismantled its AEC Music Distribution at the beginning of the year and created a marketing unit in its wake. At year's end, there was speculation that Alliance would drop more than a hundred labels from its roster.

Mergers and acquisitions, big news for record companies in previous years, slowed to a trickle this year because of the weak music market. The premier deal was supposed to be Metromedia International's acquisition of Alliance, but that fell through because of Alliance's declining cash flow. Alliance later made a deal, buying Al Teller's new Red Ant Entertainment label and taking him on as co-chairman, but a proposed buyout of Distribution North America was canceled.

Droz's and Teller's appointments were the biggest executive moves of the year in sales and distribution, but there were other significant appointments. Jayne Simon left as head of sales at Geffen to become senior VP of sales and marketing at MCA Records; Jason Whittington was promoted to Simon's position at Geffen. Joyce Castagnola left Virgin Records to become senior VP of sales at Uni, and B.J. Lobermann took her former job. Jim Swindell replaced Urie as senior VP of sales at Arista. And Steve Heldt was upped to senior VP of sales at Elektra.

One of the issues of major concern to retailers—record clubs—got renewed attention this year. This is a perennial sore spot, because clubs pay less than

retailers do for albums and then sell them in offers such as eight CDs for a penny. NARM held closed-door meetings at its convention in February to discuss a commissioned report on the clubs, and sources indicated that legal action might be taken against the major direct marketers, BMG Music Service and Columbia House. But nothing happened, because some major retailers were unwilling to go to court.

Record clubs had other problems. Walt Disney Records pulled out, saying the clubs would have to pay the same wholesale price for product as other accounts. And the business itself seemed to be in the doldrums. Clubs' share of the overall music market slipped in 1995, and sources said there were losses or lower profits because of higher paper and marketing costs and larger advances to sign up labels.

In a concession to retailers, Columbia House, the club co-owned by Sony Music Entertainment and Warner Music Group, agreed to increase to six months the time before it makes available to members recordings by newly signed or re-signing artists.

Another issue that proved to be a disappointment to retailers was source-tagging. It has now been nearly four years since NARM recommended that manufacturers place on recordings anti-theft tags supplied by Sensormatic Electronics. At its convention, NARM said it had commitments from five of the six majors to source-tag by summer. PGD was the first to step up, saying it

would tag selected CDs by July. But merchants were upset when they learned that the cost of the process (8 cents per CD) would be passed on to them. The matter became moot when PGD, along with NARM, was sued by Checkpoint Systems, another marketer of anti-theft systems, and Target Stores, a retailer that uses Checkpoint's tags. PGD agreed to stop source-tagging, and the suit was dropped.

Another frequent complaint was street-date violations, which were especially prevalent with the Beatles' "Anthology" albums. At year's end, BMG issued a letter to accounts reiterating the importance of not selling albums before the stated date. It also withdrew early-delivery privileges to one-stops in the Midwest that had been found to violate the stricture.

But labels were unwilling to go too far in acceding to retailers' demands. During the summer, Wal-Mart objected to the new Sheryl Crow album on A&M Records because of a line about someone shooting people with a gun bought at Wal-Mart. The discounter wanted the offending lyric removed from all copies of the album, not just the ones shipped to its stores. The label refused; Crow's album is not available at Wal-Mart.

And finally, record companies were breathing easier at year's end, after the Federal Trade Commission ended its three-year investigation of pricing, marketing, and other business practices.

## AUDIOBOOK MARKET

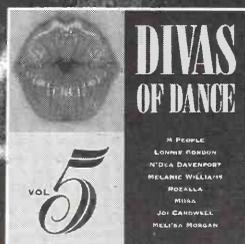
(Continued from preceding page)

this year, the largest being Putnam Berkley Audio. A division of book publisher G.P. Putnam and Sons, the audio arm was established to take advantage of existing in-house rights and promotional opportunities with hardcover tie-ins and advertising.

New ventures this year included a full-fledged diversification into distribution for Penton Overseas and the launch of Alien Voices, an audiobook production company. Founded by actors Leonard Nimoy and John de Lancie, Alien Voices will focus on creating audio dramatizations of classic novels by noted authors, including Jules Verne and H.G. Wells.

# IT'S A WRAP

...and you won't believe what we've got IN-STORE for '97!



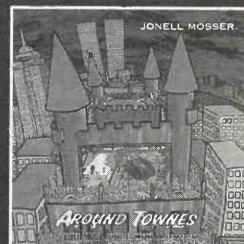
DCC 125



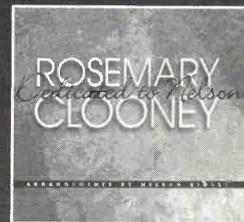
DCC 98



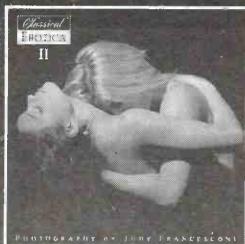
RST 280



WHE 3308



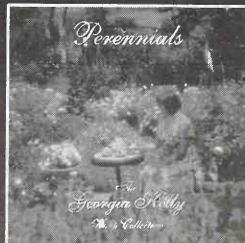
COJ 4685



RST 320



SWP 7004



SWP 7024



COJ 4736

Watch For  
Great Discounts &  
Special Promotions  
In Early 1997!



1-800-334-3394

Your ticket to first class distribution



Winter Harvest

## GET THE SERVICE YOU DESERVE!

Let our retail experts keep you ahead of this ever-changing industry.

**Hot Pricing / Weekly Specials**  
**Highest Fill Rate In The Industry**  
**145,000 + Title Inventory**  
**Next Day Delivery**  
**Electronic Ordering**  
**Personalized Service**

## CD ONE STOP

CD'S, TAPES, MUSIC VHS AND LASERDISC, ACCESSORIES, BLANK TAPES, AND MORE.



Ask for our new store info-pack!

(800) 388-8889 ext. 323 (203) 798-8852 fax

**400 CD BOOKLETS in 2 SQ. FT.!**  
 actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

### Browser

DISPLAY SYSTEMS  
 CHICAGO ONE STOP, INC.  
 401 West Superior • Chicago, IL 60610  
 Phone: 312-822/0822 • Tollfree: 800-822/4410



Write or call for FREE sample!

Patents 4813534 & 4899879

## Sell More Music!

This Holiday Season



**The Old Way**

Let customers hear the most recognizable samples from the country's hottest albums, as well as exciting new releases. Updated monthly.



**The New Way**

HOT 40  
 40 Disc Sampling Station

Call for Best Pricing Ever!!!

800-835-7072 x 222

telescan

828 Mahler Rd. Burlingame, California 94010 • voice 415-692-8700 • fax 415-697-9145

## Wherehouse's New Chapter; One-Stops Have Strong Year

AS 1996 DRAWS TO A CLOSE, the turmoil among music specialty accounts remains the primary concern of those involved in music sale and distribution. But while the pessimists in the industry are waiting to see which account will be the next to file for Chapter 11 protection, optimists are heartened by the turnarounds going on at some chains, in particular Wherehouse Entertainment, which has successfully navigated Chapter 11. At a hearing in Wilmington, Del., on Dec. 13, Judge Helen Balick verbally confirmed the restructuring plan. Now all that needs to be completed is the paperwork, which was expected to be signed before the end of the year.

So Wherehouse will start the year lean and mean, with new ownership and new management. Cerberus Partners, a financial firm, is expected to own almost 95% of the chain, with the remainder owned by shopping-center developers and other creditors.

At the hearing, the dispute between the bondholders and Cerberus was resolved, with the bondholders receiving a sweetened stock warranty package and cash payment of \$3.9 million. The plan originally called for the bondholders to receive stock warranties worth \$4.7 million, or roughly 4 cents on the dollar. The revamped deal, negotiated during the hearing in the hall outside the courtroom, gives the bondholders closer to 9 cents on the dollar and greater upside potential, dependent on the future performance of the chain.

With Cerberus in command, Tony Alvarez, a partner in the financial consulting firm of Alvarez & Marsel, becomes chairman/CEO of the chain. Bruce Ogilvie, the current CEO/president, will likely leave the day-to-day operation of the chain to become a member of Wherehouse's board of directors. Ogilvie, formerly the owner of Abbey Road Distributors, was integral in bringing Wherehouse through the bankruptcy process. He was given control of the chain shortly after the unofficial trade creditors committee voted to liquidate the chain. So during 1996, Wherehouse went from being a chain on the verge of liquidation to a company with a new lease on life.

ASIDE FROM THE DOWNTURN in music specialty accounts' fortunes, another trend in 1996 was the emergence of the one-stop sector as a healthy component of the account base, distribution executives told Retail Track at the National Assn. of Recording Merchandisers' Wholesalers Conference in October.

But since that observation was made, Alliance Entertainment Corp. appeared to run into a cash-flow problem when its sister companies Independent National Distributors Inc. and Passport slowed payment to vendors. Alliance Entertainment is said to be seeking an additional equity infusion from some of its current investors, which would solve the company's financial difficulties.

In the meantime, Alliance's main

### 1996 ★ IN ★ REVIEW

competitor, Valley Record Distributors, continued to fortify its hold as the No. 2 one-stop, in terms of market share, in 1996.

During the summer, the Woodland, Calif.-based Valley acquired RTI in Indianapolis; in October it bought Baltimore-based J.E.K. In each instance, it shut down the one-stops' warehouses and began servicing its new customers from its Woodland distribution center.

On the independent-distribution side of its business, Valley agreed to assume total ownership of Distribution North America, which it began as a joint venture with Rounder Records.

In another move expected to bolster its business, Valley reached an agreement with Montgomery Ward to act as

a fulfillment house for the chain's stores. While Montgomery Ward will continue to buy new releases directly from music manufacturers, Valley

will replenish its catalog and hit titles. In the rackjobbing sector, Troy, Mich.-based Handleman renamed its core business group Handleman Entertainment Resources, including its rackjobbing division. Anderson Merchandisers, meanwhile, did little in the way of making news but continued to deliver a strong performance for vendors and accounts alike.

IN THE CONSUMER electronic retail sector, the Minneapolis-based Best Buy and the Richmond, Va.-based Circuit City continued their cutthroat pricing strategy throughout the year. However, both chains saw their financial performance impaired by that approach, with their stock prices depressed as a result.

Moreover, both chains experienced a shuffle in the management overseeing music and video. At Best Buy, Jeff Abrams departed the company to join wholesaler Smith & Alster and was replaced by the chain's No. 2 staffer in that area, Gary Arnold.

At Circuit City, Mike Rigby and two other executives left the chain to form a company called Fresh Picks, which planned to sell music and video to the supermarket retail sector.

Similarly, Dave Curtis left the Carteret, N.J.-based Nobody Beats the Wiz to become VP of catalog sales at Sony Music Distribution; he was replaced by chain buyer George Meyer. In video retail, Gerry Geddis, president/COO, and Brian Woods, executive VP and chief marketing officer, resigned from Blockbuster Entertainment.

And in the direct-marketing arena, MCI shut down 1-800-MUSIC-NOW. Despite that venture's fate, Retail Track is willing to bet that others will set up direct-marketing shops in 1997.

And now, before I run out of space, I wish all my readers a happy holiday season and a prosperous new year.

## RETAIL TRACK

by Ed Christman



Disney

TRACK



COMING IN 1997

Walt Disney Records

presents the music from

Walt Disney's Bambi

Cinderella

and

Sleeping Beauty

JUNGLE JUNGLE

Disney's HERCULES

GEORGE OF THE JUNGLE

Disney's THE LITTLE MERMAID

and many more!

Have a Happy and Successful New Year!

Share the music of Disney at our website:  
<http://www.disney.com/DisneyRecords>

WALT DISNEY RECORDS

©Disney

# News-Filled Year In Children's Media; Disney Dominates Audio And Video

**THE STORY SO FAR:** When this column went from biweekly to weekly status a little more than a year ago, one anticipated benefit was that we'd finally be able to fit in all the news. Well, it didn't happen. With the kids' audio and video industries being the eventful entities that they are, we're still struggling to shoehorn in as much as possible, and we're still not able to chronicle anywhere near all of it. Now we'll try to encapsulate the past year in audio and video, doing our best to be thorough.

**FIRST, CHILDREN'S AUDIO:** A look at Billboard's Top Kid Audio chart throughout 1996 shows Walt Disney Records' perpetual dominance, with the lion's share of chart positions at all times. Top sellers were the Read-Alongs that were tied in with animated feature films—"Toy Story," "The Hunchback Of Notre Dame," "The Aristocats," "Oliver And Company"—as well as some Sing-Alongs.

Benson Music Group's Christian-themed line Cedarwood Kids Classics, which turned heads with its bang-up showing when Top Kid Audio debuted, had another strong, highly visible year on the charts.

Other regulars included **Kenny Loggins**, with his Sony Wonder release "Return To Pooh Corner"; **Linda Ronstadt**, whose gorgeous Elektra lullaby album, "Dedicated To The One I Love," briefly knocked "The Hunchback Of Notre Dame Read-Along" out of the No. 1 spot; and assorted Barney records on EMI. In the fall, Barney producer Lyric Studios announced the formation of an in-house audio label, home of future product from Barney and other properties.

It was quite a year for Kid Rhino, the leading producer of licensed-char-



by *Moira McCormick*

1996 \* IN \* REVIEW

acter-driven children's audio. With licensors that include McDonald's, Hanna-Barbera, DIC Entertainment, and other high-profile entities, Kid Rhino brought live artists back to its fold by inking its first distribution deal, with venerable indie Music for Little People. The indie, whose four-year joint venture with Warner Bros. came to an end, specializes in moonlighting-celeb and all-star compilation projects featuring the likes of **Los Lobos**, **Buckwheat Zydeco**, **Taj Mahal**, **Michelle Shocked** and—would you believe!—**the Red Hot Chili Peppers**. Then Kid Rhino announced its alliance with new Warner Bros. imprint Kids' WB! Music, the latest incarnation of its family division. As if that weren't enough, the label released a briskly selling boxed set of music from the much-loved ABC television series "Schoolhouse Rock!" and tapped the Kid Audio chart with the celebrity compilation "For Our Children Too!" a benefit for the Pediatric AIDS Foundation.

The king and queen of children's artists, **Raffi** and **Joanie Bartels**, pacted with indie labels. Raffi's Troubadour Records ended a stint with MCA, and he signed on with Rounder Kids for distribution. Bartels, who had been in limbo since BMG Kidz went under two years ago, released her first album on educational-market specialist Young-

heart Music.

That left Sony Wonder artist **Tom Chapin** as the sole survivor of the major-label foray into the realm of children's singer/songwriters, which began five years ago and ended almost as quickly as it started. Chapin released a characteristically delightful album, "Around The World And Back Again," in 1996. We also got **Lou Del Bianco's** much-anticipated follow-up to his brilliant "When I Was A Kid," the witty and insightful "A Little Bit Clumsy." In fact, 1996 was an especially rich year for releases from prominent kids' artists. They included **Fred Penner**; **Sharon, Lois & Bram**; **Greg & Steve**; **Gary Rosen**; **Banana Slug String**

(Continued on page 60)

## INFLATION GOT YOU DOWN? MARGINS TOO TIGHT?

Great Prices. Great Service. Great Fill. Small Ad.

**A FULL SERVICE ONE-STOP FEATURING:**

**Over 100,000 Audio Titles In-Stock**

**Over 6,000 Laser Disc Titles In-Stock**

**Next Day Delivery • Instant Stock Verification**

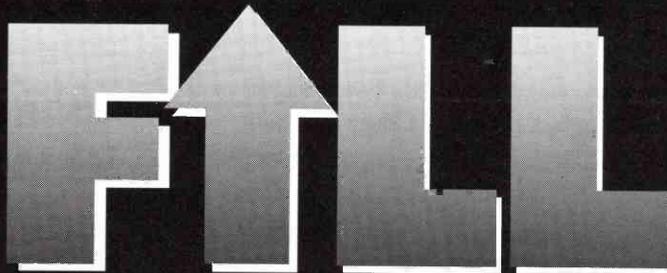
*Still Independently Owned & Operated. Just Like You!*

**PACIFIC COAST ONE-STOP**

<b>W E S T</b>		<b>E A S T</b>
<b>TOLL FREE</b>		<b>TOLL FREE</b>
<b>800-736-3640</b>		<b>800-514-1071</b>
<b>FAX 805-583-3005</b>		<b>FAX 609-662-1235</b>

Call for our complete 400 page product catalog.

## Get Your



## at Valley Records

- CDs, Cassettes, CD-ROM, Accessories and ~~151,789~~ **153,132 Titles**
- "Order Later! Orders placed by 6pm EST arrive the next day"
- Deepest Catalog In The Business
- Over 90% Fill Rate

THREE TIMES IN A ROW  
**NARM**  
ONE STOP OF THE YEAR  
1993 • 1994 • 1995

**Satellite**  
<http://www.valsat.com>



## VALLEY RECORD DISTRIBUTORS

Toll Free: 1.800.845.8444 • Fax Toll Free: 1.800.999.1794  
Connecticut Sales Office: 1.888.321.0027 • Nebraska Sales Office: 1.800.811.3154  
Outside U.S. Call: 916.661.6600 • Fax: 916.661.2502

CURRENT

## VINYL LP'S

LARGEST SELECTION IN THE COUNTRY  
7" & 12" AND Hard-To-Find VINYL  
OVER 4 MILLION IN STOCK!

**NARID**

**GOTHAM DISTRIBUTING**

2324 Haverford Road, Ardmore, PA 19003 (800) 4-GOTHAM FAX: (610) 649-0315

There's No Business Like.....Your Business  
We appreciate your friendship and wish you a wonderful Holiday Season.

**Divider Cards**

Shelf Talkers  
Custom Styles  
Printed  
Blanks

800-648-0958



**Gopher Products**

## Corporate Soap Opera Contributed To A Grim Year For Indies

**POST-MORTEM FOR '96:** Come on, admit it. You're not in the least bit sorry to see 1996 come to an end.

The 12 months just past have been rugged ones for the independent sector, as they were for the industry at large. Phone conversations with

friends on the indie side have sometimes taken the form of grief counseling, as our correspondents have surveyed one grim turn in the business after another.

Looking back, the writing on the wall may have been scribbled in De-

ember 1995, when sleepy Christmas sales set the stage for the carnage to follow.

As we reported here in February, the turn of the year saw distributors getting socked with the worst flood of returns in recent history. The sever-

ity of the situation was telegraphed in April, when Distribution North America (DNA) became the first indie wholesaler to institute a penalty for excessive returns.

The sluggish Yuletide retail picture had been exacerbated by uncertainty

on the retail front: Warehouse Entertainment filed for Chapter 11 bankruptcy protection in 1995, followed this year by Camelot Music, and the instability of Musicland and Strawberries was the talk of the industry late in the year.

No one puts the growing crisis in better perspective than **Mike Dreese**, owner of the 17-store Newbury Comics chain in Boston, who laid it all out for dazed attendees at the National Assn. of Independent Record Dis-

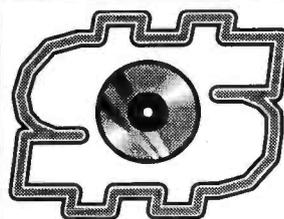
### SELL YOUR MUSIC with custom promotional cards!

Full Color  
Promo Cards  
**\$95**  
500 copies

- Feature Record Releases & Promote New Bands • Great For Recording & Sound Studios • Market Instruments & Accessories
- Perfect For Trade Shows, Fan Clubs & Promotions • Call Now For More Information & A Free Sample Kit!

Modern Postcard  
**1-800-959-8365**

e-mail us at [jeffw@sdcd.com](mailto:jeffw@sdcd.com)



**SUPER  
DISCOUNT  
CD'S**

CD's/Tapes/Accessories \* Weekly Mailer

New Release Discounts \* We Accept Credit Cards

Check Out  
Our Everyday  
Low Price on  
Major Label  
CD's:

CD List	Our Price
\$17.97	\$11.80
\$16.97	\$10.87
\$15.97	\$10.16
\$11.97	\$ 7.97

**ASK YOUR ONE-STOP  
TO MATCH OUR PRICES...  
WHEN THEY WON'T, CALL US!**

TEL (714) 223-8795 \* FAX (714) 724-5162

DECLARATIONS  
☆☆OF☆☆  
INDEPENDENTS™



by Chris Morris

1996 IN REVIEW

tributors and Manufacturers convention in Baltimore in May.

In his sobering keynote address, Dreese pointed to the gathering forces—among them, a void in artist development, massive over-retailing, skyrocketing bank indebtedness, and severe price competition from non-music retailers—that conspired to send the industry into a tailspin. (A condensation of Dreese's remarks appeared as a Billboard commentary in the Aug. 3 issue, and it remains compelling reading.)

Perhaps surprisingly, the chaos prevalent in the marketplace did not immediately translate into the shuttering of some concerns, as many intimated it might in the darkest days of the first quarter. However, in October, we reported that Twin City Import Records in St. Paul, Minn., was closing its doors after 16 years in business; battered by a one-two punch of increased competition and

*(Continued on next page)*

a new era  
in  
music  
retailing

### CD Listening Stations from the World Leader in Interactive Merchandising Systems

Music previewing works and CD Listening Stations from MTi will help you sell more CDs. Get them now and your customers will have a reason to return to your store again and again!

Call MTi at (800) 426-6844 for more information  
Distributorships available in some areas



- Durable & Reliable
- Easy Installation & Operation
- Unparalleled Sound Reproduction
- Virtually Unlimited Custom Fixturing & Graphics Available

MTI  
NAIRD  
SYSTEMS

1050 NW 229th Ave, Hillsboro, Oregon 97124, USA  
(503) 648-6500 ■ (800) 426-6844 ■ Fax (503) 648-7500  
[mti@teleport.com](mailto:mti@teleport.com)

**GOODBYE  
HARRY**  
"I CAN SMOKE"  
CRZ O38 (CD)



**Energetic, Fast,  
Power Punk Pop**

SST RECORDS, DISTRIBUTOR FOR:  
**SST, CRUZ, NEW ALLIANCE**  
CALL: 310-590-8853 FAX: 310-590-8513  
WRITE: P.O. BOX 1, LAWDALE,  
CA 90260 USA

CRUZ

Member of  
NAIRD

# Top Pop Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	<b>KENNY G</b> ▲ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM 15 weeks at No. 1	23
2	2	<b>MANNHEIM STEAMROLLER</b> ▲ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	8
3	3	<b>MARIAH CAREY</b> ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	19
4	5	<b>SOUNDTRACK</b> ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	109
5	6	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	24
6	7	<b>MANNHEIM STEAMROLLER</b> ▲ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS	51
7	9	<b>MANNHEIM STEAMROLLER</b> ▲ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS	51
8	10	<b>NAT KING COLE</b> ● CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG	42
9	8	<b>CROSBY/SINATRA/COLE</b> LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME	34
10	11	<b>VARIOUS ARTISTS</b> ▲ A&M 21391.1 (10.98/15.98)	A VERY SPECIAL CHRISTMAS	42
11	12	<b>LUTHER VANDROSS</b> ● LV 57196/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	5
12	13	<b>AMY GRANT</b> ▲ A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	32
13	15	<b>VINCE GILL</b> ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	23
14	14	<b>BARBRA STREISAND</b> ▲ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	38
15	16	<b>BOYZ II MEN</b> ▲ MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	24
16	19	<b>VARIOUS ARTISTS</b> ▲ A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	25
17	17	<b>ELVIS PRESLEY</b> ▲ RCA 15486 (9.98/15.98)	ELVIS' CHRISTMAS ALBUM	22
18	22	<b>VINCE GUARALDI</b> FANTASY 8431 (9.98/15.98)	CHARLIE BROWN CHRISTMAS	23
19	20	<b>VARIOUS ARTISTS</b> ● RHINO 72636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	28
20	18	<b>THE MORMON TABERNACLE CHOIR</b> LASERLIGHT 12138 (2.98/3.98)	CHRISTMAS WITH THE MORMON TABERNACLE CHOIR	16
21	21	<b>THE CARPENTERS</b> ● A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT	37
22	23	<b>ELVIS PRESLEY</b> RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	6
23	24	<b>GLORIA ESTEFAN</b> ▲ EPIC 57567 (7.98 EQ/11.98)	CHRISTMAS THROUGH YOUR EYES	15
24	25	<b>GARTH BROOKS</b> ▲ CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON	32
25	26	<b>AARON NEVILLE</b> A&M 540127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS	15
26	31	<b>NEIL DIAMOND</b> ● COLUMBIA 52914 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM VOLUME II	9
27	27	<b>NEIL DIAMOND</b> COLUMBIA 52914 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM	26
28	32	<b>BOB MARLEY AND THE WAILERS</b> ▲ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	279
29	28	<b>BING CROSBY</b> LASERLIGHT 15444 (3.98/5.98)	WHITE CHRISTMAS	16
30	33	<b>PINK FLOYD</b> ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	293
31	34	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831563/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	4
32	30	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSP CENTRIC 72120 (9.98/15.98)	KIRK FRANKLIN & THE FAMILY CHRISTMAS	3
33	38	<b>JOHNNY MATHEIS</b> ▲ COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	27
34	37	<b>THE TEMPTATIONS</b> ● MOTOWN 660279 (10.98/15.98)	GIVE LOVE AT CHRISTMAS	18
35	35	<b>TONY BENNETT</b> COLUMBIA 66459 (10.98 EQ/15.98)	SNOWFALL - THE CHRISTMAS ALBUM	12
36	49	<b>VARIOUS ARTISTS</b> BLUE NOTE 32127/CAPITOL (9.98/15.98)	JAZZ TO THE WORLD	2
37	41	<b>VARIOUS ARTISTS</b> WINDHAM HILL 11178 (10.98/15.98)	CELTIC CHRISTMAS	3
38	36	<b>JOHN BERRY</b> CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	3
39	44	<b>JOURNEY</b> ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	288
40	—	<b>THE TRACTORS</b> ARISTA 18805 (10.98/15.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	1
41	—	<b>PINK FLOYD</b> ▲ CAPITOL 46401 (9.98/15.98)	DARK SIDE OF THE MOON	289
42	46	<b>ELMO 'N PATS</b> EPIC 39931 (5.98 EQ/9.98)	GRANDMA GOT RUN OVER BY A REINDEER	2
43	50	<b>AMY GRANT</b> REUNION 66259/ARISTA (9.98/15.98)	CHRISTMAS COLLECTION	10
44	45	<b>THE CHIPMUNKS</b> EMI 56718 (5.98/10.98)	CHRISTMAS WITH THE CHIPMUNKS	4
45	—	<b>GEORGE WINSTON</b> ▲ WINDHAM HILL 1025 (9.98/15.98)	DECEMBER	35
46	42	<b>CARRERAS-DOMINGO-PAVAROTTI</b> ● SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES	10
47	—	<b>THE BEATLES</b> ▲ CAPITOL 46446* (10.98/16.98)	ABBAY ROAD	135
48	39	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 51489 (9.98/14.98)	THE MUSIC OF CHRISTMAS	2
49	—	<b>JOHN DENVER &amp; THE MUPPETS</b> LASERLIGHT 1261 (2.98/3.98)	A CHRISTMAS TOGETHER	1
50	—	<b>THE BEATLES</b> ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	164

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion series indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

# Merchants & Marketing

## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

shrivelling '96 sales, the company called it a day, with owner John Carnahan saying he would probably leave the record business after 25 years.

There was probably no better indicator of the state of industry affairs than the '96 National Assn. of Recording Merchandisers Independents Conference, held in Phoenix in October. With the first-time label presence down and many veteran attendees opting to sit things out in a slim year, poolside conversation at the Arizona Biltmore focused bleakly on the dim prospects for the immediate future.

Beyond any doubt, the most interesting story that unfolded in 1996 concerned the shifting fortunes of Alliance Entertainment Corp. and its distribution holdings.

After Metromedia abandoned its bid to purchase Alliance, which operates Independent National Distributors Inc. and Passport Music, early in the year, all was relatively quiet until August.

At that juncture, a couple of bombs were dropped almost simultaneously. Alliance announced that it was purchasing former CBS and MCA exec Al Teller's Red Ant Entertainment and that Teller would be installed as co-chairman of Alliance. This revelation came days after the company said it intended to purchase DNA from its partners, Rounder Records in Cambridge, Mass., and Valley Record Distributors in Woodland, Calif. With the addition of DNA, Alliance would control 25% of the indie distribution universe.

Then, in November—as it posted net losses of \$35.9 million for the first nine months of 1996—Alliance announced a major restructuring of its distribution side, entailing a workforce reduction and, ultimately, the departure of some labels (believed by some in the industry to be in the hundreds).

At the same time, word surfaced that the purchase of DNA was off; in early December, Valley, which had warred with Rounder during its two-year partnership in the distributor, said it had signed an agreement to buy the outstanding 50% of the company.

"As The World Turns" had nothing on this corporate tale.

Beyond the economic issues that sent the business into a nosedive in '96, some observers believe that aesthetic concerns came into play as well. The last 12 months were palpably lacking in musical excitement, and many we talked to, both on the indie side and elsewhere, felt that a new musical direction or phenomenon that lies somewhere over the horizon will reignite a slumbering industry. As we noted here in October, that spark will almost certainly be struck in the indie quadrant, which has stoked the fire of popular music since rock'n'roll dawned in the '50s.

In the end, after all, it's the music that counts, and we were again privileged to wave the flag for a cross section of distinguished indie-label talents in 1996. The acts ranged from such forward-looking young artists as Tortoise, Richard Davies, East River Pipe, Palace Music, Gaunt, Sleater-Kinney, and moonlighting Epitaph staffer/piano poodler Andy Kaulkin to modern rock veterans like Slim Dunlap and the Last and re-

emerging old pros like Allen Toussaint, Sonny Burgess, Floyd Dixon, Davie Allen, Charlie Louvin, and Peggy Scott-Adams.

The U.S. independent music industry remains one of the most fertile

artistic gardens in the world, and that's a constant that will continue to buoy us, even in a time of trying business fortunes.

Cheers, and here's to better days ahead.



**Tired of leaving messages on voice mail and hoping someone will call you back? YOU SHOULD HAVE CALLED H.I.!**

**1-800-780-7712**

LOCAL: 305-262-7711 • FAX: 305-261-6043

6940 S.W. 12 Street Miami, FL 33144  
SERVICE IS OUR MAIN PRIORITY

- ▶ Compact Discs
- ▶ Cassettes
- ▶ Videos
- ▶ Laserdiscs
- ▶ Accessories
- ▶ Excellent Service
- ▶ Super Prices
- ▶ Best Fills
- ▶ Knowledgeable Sales Reps.
- ▶ Same Day Shipping
- ▶ Deep Catalog
- ▶ Customer Satisfaction Guaranteed!

**TEN YEARS AT No. 1**

## impact MUSIC

**OUR CUSTOMERS ARE ALWAYS AT THE TOP OF OUR CHARTS**

- COMPACT DISCS
- CASSETTES
- VIDEOS
- VINYL
- CD SINGLES
- CASSETTE SINGLES
- CD-ROM
- ACCESSORIES

**LOW PRICES • GREAT SERVICE**    **WEEKLY SPECIALS • EXCELLENT FILL**

Knowledgeable & friendly sales reps ready to answer any questions • Same day shipping • Weekly mailer

Inquire about **FREE NEXT DAY DELIVERY**

**DIAL 1.800.899.DISC (3472)**  
for your greatest hits

## REGGAE MUSIC

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

**1-800-441-4041**

Fax: **718-658-3573**

NAIRD



Import & Export

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

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

## LARGEST DISTRIBUTOR

# Merchants & Marketing

**DREW'S Famous**  
PARTY MUSIC

## We've Got It Covered!

From Hot Dance Songs to Holiday sing alongs, DREW'S FAMOUS is the best way to get the party started. Our product is 100% Guaranteed,

no return penalties, and we guarantee advertising and promotional co-op dollars. "If you like our ad, you'll love our music!"



Available at your favorite retailer or one of these distributors.  
Twinbrook Music Dist.  
212-947-0440,  
Northeast One Stop  
800-289-4487,  
Bassin 800-329-7664,  
CD One Stop  
800-388-8889,  
Abbey Road 800-827-7177.

DREW'S FAMOUS PARTY MUSIC!  
Phone Numbers:  
(908) 620-0900,  
(800) 607-1901,  
(888) HEY DREW.  
Fax Number: (908) 620-0911. Address:  
708 Colfax Avenue  
Kenilworth, NJ 07033



HAVE A GREAT PARTY!™

Member of  
**NAARID**

ART DIRECTION & DESIGN: DAVID FESETTE, PHOTOGRAPHY: GREG PRICE

## CHILD'S PLAY

(Continued from page 57)

Bani (with stellar guests Peter Alsop, Red Grammer, and Linda Arnold); and Vitamin L's Jan Nigro. Toward year's end, we found ourselves completely enchanted with Tim Cain's splendid new recording "Marooned On Tim's Island."

The legendary Ella Jenkins celebrated an astonishing 40 years of recording for Folkways Records (now Smithsonian/Folkways). The label marked this achievement with a quartet of Jenkins releases, including a pair of new albums, "Songs Children Love To Sing: A 40th Anniversary Collection" and "Holiday Times." Walt Disney Records observed another anniversary with "Music From The Park," a compilation commemorating the 25 years that have elapsed since the opening of Walt Disney World. It features a wildly diverse array of artists, including Take 6, Barenaked Ladies, Etta James, the Rembrandts, and Brian McKnight.

A Grammy Award was captured by none other than Patrick Stewart, in the category of best children's spoken-word album, for his plummy Erato recording of "Peter And The Wolf."

And eternal nominee J. Aaron Brown finally got the nod, for "Sleepy Time Lullabys" on his label Someday Baby.

Children's radio made big strides, as the Children's Satellite Network's Radio AAHS almost doubled its number of markets over the last year; it now has 40% of the U.S. covered. And the Seattle-based KidStar network expects nine markets by year's end, with more on the way. Children's specialty retailers raised their profiles as well, with chains like Noodle Kidoodle and Zany Brainy increasing store traffic by scheduling in-store concerts. And alternative methods of selling kids' audio continued to pop up—most notably via Internet sites. Two significant World Wide Web sites are those sponsored by the Creative Musician's Coalition and Harber Brothers Productions.

A further harbinger of growth was the news that annual kid-biz conclave Kids' Entertainment Seminar (KES), held this year June 28-29 at New York's Marriott Marquis Hotel, would expand to three events in 1997. Howard Leib,

the New York-based entertainment attorney who founded and runs KES and trade group Children's Entertainment Assn. (CEA), said that next year's seminars would take place on both coasts, with a third marketing event, Brain Camp, in the works.

ON THE VIDEO SIDE, the chart was, as always, ruled by Disney. The Mouse had a virtual lock on the No. 1 spot, with "Pocahontas," "The Aristocats," "Aladdin And The King Of Thieves" (featuring the triumphant return of Robin Williams as the Genie), and "Oliver And Company"—though Universal Studios Home Video did hit the top with "The Land Before Time III."

And there was much more label variety on this chart than on Top Kid Audio, with titles like ABC Video's Schoolhouse Rocks! series, BBC Video's three delightful Wallace and Gromit titles, Mary-Kate and Ashley Olsen's numerous Dualstar/KidVision releases, and "Gumby: The Movie." Offerings included any number of Barney titles from Lyric Studios and the

(Continued on page 63)

## RETAILERS TREAD CAUTIOUSLY IN '96

(Continued from page 53)

land and the Alliance Entertainment Corp.

Minneapolis-based Musicland spent most of 1996 on the ropes as it struggled to reduce overhead and reorganize. In an attempt to raise cash, it announced at the end of 1995 that it planned to spin off the Suncoast Motion Picture Co. through a public offering, but earlier this year Wall Street's indifference resulted in Musicland's withdrawing the offering.

In its first fiscal quarter, Musicland took a \$35 million charge to implement a store-closing program, and so far the company has closed 11 Media Play outlets and has announced plans to close another 14.

During the summer, it announced that it would shut down its Minneapolis warehouse. In another move, the company underwent a management shake-up that saw Larry Gaines, president of Media Play, leave the company, with Gary Ross, president of Suncoast, replacing him. As part of that move, Musicland consolidated its four divisions into two, with Ross assuming responsibility for Media Play and On Cue and Keith Benson, president of the Sam Goody chain, taking on responsibility for Suncoast.

Also, Gil Wachsmann, formerly president of the now defunct Lieberman rackjobbing operation, came on board as vice chairman of the company.

Despite those changes, Musicland appeared to be on the verge of filing for Chapter 11 but avoided it by getting waivers on the financial covenants in its revolving credit facility.

Musicland also hired Smith Barney to search for an equity investor and, failing that, to sell off the chain's assets.

In Milford, Mass., Strawberries, which underwent a leveraged buyout in 1994, has been struggling all year. Sources say that management has been searching for a financial partner to replace Castle Harlan, which acquired the chain by putting up \$13 million in cash and borrowing \$21 million. The company called for a meeting with its

vendors Dec. 20 to discuss its situation, according to sources.

Similarly, Miami-based Spec's Music began 1996 struggling, as its bank, NationsBank, pulled its revolving credit facility after the chain defaulted on some loan agreements on revolver. It eventually overcame that problem when it replaced the NationsBank financing with a \$15 million facility from GE Capital Corp.

In other moves to buttress its business, Spec's named Barry Gibbons, ex-chairman/CEO of Burger King, as chairman, replacing founder Martin Spector, who remains with the company as chairman emeritus. Spec's also hired Jeff Fletcher as executive VP/COO.

Gibbons has Fletcher concentrating on improving the retail business, while Gibbons has implemented a program to diversify Spec's into a broad entertainment company. So far, the retailer has formed SoBe Music Fest to promote concerts.

Another chain that beefed up management was Pittsburgh-based National Record Mart (NRM). In January, the chain announced the hiring of Larry Mundorf, formerly a senior Camelot executive, as executive VP/COO. Shortly afterward, it named another Camelot executive, Mike Stephenson, as director of marketing.

In addition to boosting management, NRM has been searching for ways to give its record stores cachet. In the beginning of the year, the chain opened a lifestyle test store called Music X, a joint venture with modern rock radio station WDX Pittsburgh. In November, the chain opened four Waves Music outlets, in an attempt to lure Internet buffs.

Fort Lauderdale, Fla.-based Blockbuster Music also has been aggressively reworking its music stores in order to boost performance. In October, the company, which runs 518 music stores, announced it would close 10% of them.

The chain suffered a management upheaval when Jerry Comstock left the company, and the music operation was

absorbed into the Blockbuster Video division. The company also announced that it would move its headquarters to Dallas.

In other moves at the company, the video chain moved into music, initially carrying about 100 titles in all 2,500 of its stores. In the last few months, the company has increased its music inventory to about 2,000 titles in hundreds of its outlets. In addition, some Blockbuster stores are said to be carrying best-selling book titles.

While most of the music retail industry was hard at work solving problems, Albany, N.Y.-based Trans World Entertainment Corp. began to reap the benefits of its restructuring. After closing more than 200 stores, Trans World started showing improved financials, and as a result its stock has rebounded from \$1.75 to the \$8 range.

Another chain that appeared to be avoiding most of the pitfalls of the music business is the Los Angeles-based Virgin Entertainment Group. Virgin opened a very successful Megastore in New York's Times Square, as well as one in Vancouver; it announced that it will open a store in Disney World; and management says it plans to double the chain's size next year.

Similarly, Stamford, Conn.-based HMV continues to open stores. It plans to open two more in New York, where it has become the largest player in the market. The company is still searching for a president to replace Peter Luckhurst, who took over the company's Canadian operations in early 1996.

In Philadelphia, W H Smith Group, the third U.K.-based company with a U.S. presence, announced it was scrutinizing whether it wanted to be in the U.S. retail business. On one hand, it noted that times were tough and that it would slow its investment in the U.S. operation. On the other hand, management noted that the time is ripe for someone to consolidate the industry by buying up the weakened competition. Company sources say the company has yet to decide which course to take.

# Home Video

MERCHANTS & MARKETING

## Video Retail '96 Characterized By Race For Second Place

BY EILEEN FITZPATRICK

LOS ANGELES—We're No. 2, and we're happy to be there. Retailers stopped trying to catch up with Blockbuster a long time ago, but the quest to be the nation's second-largest video dealer intensified in 1996.

According to Cambridge Associates, a research firm based in Stamford, Conn., several chains are contending for the position of leading also-ran, including Movie Gallery, West Coast Entertainment, Hollywood Entertainment, Video Update, and Movies. Over the last year, each has bought or opened hundreds of stores.

In 1996, the No. 2 chain was Dothan, Ala.-based Movie Gallery. It increased

its store count by 89%, from 456 to 970. Moving up fast is West Coast Entertainment, which in two years jumped from 303 to 531 outlets. A successful initial public offering helped finance the expansion, which now includes franchisor HB Associates, scheduled to open 20 West Coast locations in New Hampshire, Maine, and Massachusetts in 1997.

Hot on West Coast's heels is Portland, Ore.-based Hollywood Entertainment, with 465 stores, up from 160 in 1995. It's followed by Video Update (260) and Movies (203), says Cambridge.

Blockbuster, of course, has no intention of letting even an aggressive second fiddle get near the top. Since 1994, the Viacom retail subsidiary had added more than 1,000 stores, inflating to some 3,700

locations in the U.S. alone. Blockbuster accounts for about 15% of all video outlets and 15%-20% of rental activity.

The competitive pressure is unrelenting. At this year's Video Software Dealers Assn. (VSDA) convention, Blockbuster Entertainment Group president/COO Gerry Geddis said that the chain plans to grow to 8,000-9,000 stores domestically in the next five years.

Blockbuster began moving toward that goal in 1996, by purchasing the 30-store, Buffalo, N.Y.-based Video Factory.

In order to meet its goal, Blockbuster will need to expand into ever-smaller markets. That translates to populations of 30,000, instead of 50,000 people, once considered the minimum, say industry observers. Meanwhile, Blockbuster has

announced that it will add more video selections to its music locations, many of which are suffering from declining album sales.

All this activity is bound to put pressure on mom-and-pop stores, but Geddis told VSDA conventioners not to panic. "A one-store, two-store, or three-store owner is tough competition," he said. "They can move on a dime to respond to changing needs, which is something that bigger chains can't do."

Blockbuster, nonetheless, has the advantage of purchasing power that few others can duplicate. Under the direction of chairman Bill Fields, late of Wal-Mart, the chain is moving fast to exploit its heft. In mid-year, Blockbuster announced that beginning in 1997, it would cut out the middleman and buy directly from suppliers.

Lost in the shuffle are Houston-based distributor ETD and Blockbuster's Ft. Lauderdale, Fla., headquarters, as the chain moves closer to its warehousing operations. Industry analysts figure that the changeover will save Blockbuster about \$25 million a year and gain the chain more leverage with Hollywood. ETD surrenders 60%-70% of its volume and its position as the No. 1 video distributor.

Mandated by Fields, the move to direct delivery was made less to fight off aspiring video chains than to become more competitive with mass merchants on sell-through product. Wal-Mart is the biggest, but far from the only nonvideo chain to go that route in pursuit of lower overhead.

Low-margin, high-volume sell-through requires an unblinking eye on purchases. Although sales were robust this year, profits haven't been strong enough to shield combo chains from the downside of declining music sales.

### 1996 IN REVIEW

#### THE TOP STORIES

- Lack Of Movies, Copyright Protection Derail DVD Launch.
- "Toy Story," "Independence Day" Each Ship More Than 20 Million Units.
- Turner Folds, New Line Holds, WarnerVision Goes West As Vendors Consolidate.
- Borrowing Wal-Mart Strategy, Blockbuster Goes Direct.

In an attempt to alleviate cash-flow troubles, the Musicland Group attempted to spin off its sell-through chain, Suncoast Motion Picture, as a public company last spring. Minneapolis-based Musicland operates 1,476 stores in four chains; the others are Media Play, On Cue, and Sam Goody.

However, the chain found little interest from Wall Street and abandoned the Suncoast offering. Instead, Musicland was forced to shutter unprofitable stores, including 15 Media Play locations. As part of a management restructuring, former Suncoast president Gary Ross was named president of Musicland's superstores division.

Two combo chains have proved adept at expansion. Virgin Megastores has opened seven U.S. outlets since the early '90s, including a block-long location in New York's Times Square. Video plays a major role there, as it does at the two WOW! superstores opened by Tower and Good Guys! since 1995.

The year proved, once again, that slow and steady wins the race.

## 'Tis The Season To Reduce Shrinkage; Nielsen Survey On DBS Sparks Dispute

**LOSS PREVENTION:** The holiday season rings in joyous sell-through volume for retailers. But there's a downside as well: It's also a time when more live product—as opposed to cassettes behind counters—walks out the door with customers who don't bother to pay.

Borders Books & Music hopes to stem the tide of shoplifting this year in the several dozen stores that have installed a loss prevention system designed for sell-through titles by Clear-Vu Products in Westbury, N.Y. If all goes well, the use of the "video security keeper," a clear plastic sleeve that slips over the cassette package, will expand chainwide, according to Clear-Vu president Michael Lax.

Borders' implementation of Clear-Vu would have been completed in 1996 had there been time. Retailers shun the topic, but shrinkage unquestionably has worsened as budget titles occupy more shelf space. "We have decided to take a more aggressive stance," says Borders video buyer Patti Russo.

It can be a tricky proposition. Borders wanted to be customer-friendly without inviting the public to "steal here." The chain doesn't have in-store cameras and doesn't inspect bags, and it couldn't convince the studios to source-tag their tapes, so, Russo says, "we went the keeper route."

Other retailers should tag along. Lax says that Rogers Video in Canada and the Musicland Group are interested in a 1997 test, and he's contacted sell-through powerhouses Wal-Mart and Kmart. Blockbuster isn't on his list. "I tend to stay away from them," he says.

Clear-Vu's anti-theft approach is unique, although it will be a while before retailers validate Lax's claim that the keeper is an "important breakthrough." Rental video shells and CD jewel boxes often carry magnetic strips that set off an exit alarm if they haven't been removed at the checkout counter. Lax says that stores pay 5-7 cents a strip, vs. \$1-\$1.25 for the reusable keeper. Twenty trips to the cash register and the costs are equal, he notes. Clerks can undo the keeper lock and remove the cassette in about a second.

Lax, a packaging veteran, says that the concept evolved from Trac Pac, a DVD design that Clear-Vu introduced earlier this year. The locking mechanism was originally devised for Clear-Vu's video game package. Lax developed the prototype in mid-1996, working with duplicator Allied Digital Technologies, which made sure that the keeper had no adverse effect on cassettes.

At the end of July, confident that he had something, Lax began seeking retailers that would take the first manufactured units. Borders was almost too eager. The chain wanted delivery in 12 weeks, in time for Christmas, Lax says. Clear-Vu received a bona fide order for a Nov. 1 shipment

and was able to equip the first stores by Nov. 4. Meeting deadline wasn't easy, he concedes, but the size of the order and the exposure were major incentives.

Autronic Plastics, which owns Clear-Vu, molds the keeper. Plastic content has been kept to a minimum, Lax maintains. "We got out all the material we didn't need," he says. "This was not going to be a \$3 item."

**DISH FIGHT:** An A.C. Nielsen survey has instigated a squabble between the two leading direct broadcast satellite (DBS) services, Digital Satellite System (DSS) and Primestar. DBS, now in more than 4 million homes, is beginning to chip away at rentals, giving video retailers cause for concern.

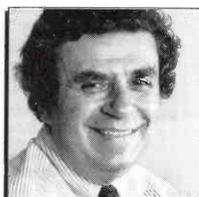
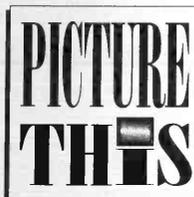
Nielsen asked 4,765 DBS subscribers how satisfied they are with their small dishes. Apparently, the smaller the unit, the better it's perceived. Some 58% of respondents said that they were "most satisfied" with the 18-inch DSS dish, which carries 200 channels and 60 pay-per-view movies a day, compared with 48.9% for the 39-inch Primestar.

But the difference in dish size diminishes in significance when you consider that Primestar has half the channel capacity and none of the PPV titles. Primestar says that it's pleased with the results of Nielsen's first syndicated study of satellite viewers, while taking a potshot at the messenger-delivering the invidious comparison.

The data were released by Satellite Direct, the program listing guide for DSS subscribers. Primestar notes, "We would urge [the media] to consider the source."

**VIDBITS:** The Vision Fund of America drew more than 200 video industry executives and friends to its second wine-tasting, held in New York last month. A similar event is being planned for Los Angeles early next year. Proceeds from both go to the Lighthouse National Center for Vision and Aging. While Vision Fund collects money, the Lighthouse collects awards. Its 15-minute video "See For Yourself," made two years ago, won its sixth trophy in November from the American Medical Assn.'s Education and Research Foundation. "See For Yourself" has gone to a small but influential audience—only 211 copies are in circulation.

Matt Brown, a former Buena Vista Home Video VP, has gone retail. As of January, he's executive VP of West Coast Entertainment, reporting directly to president Kyle Standley. Brown is relocating from Los Angeles to West Coast's Philadelphia headquarters. The publicly held chain's profile got a big boost when the Dec. 16 issue of Forbes ranked it among 1997's 25 fastest-growing companies in a forecast article.



by Seth Goldstein

## TICKLE THEIR FANCY.



And excite their senses with Playboy's Making Love Series, Volume II: Tantric Lovemaking and Volume III: Dr. Ruth's 10 Secrets for Greater Sensual Pleasure. They're the hottest how-to guides for the ultimate love life!



PLAYBOY HOME VIDEO

www.playboy.com

© 1996 Playboy. All Rights Reserved.

## In-Store Events The Talk Of Video's 1996

**BEST OF SHOW:** Free merchandise, rebates, and bargain-basement prices were a few of the ways in which retailers tried to lure customers to their stores this year. Another was old-fashioned showmanship, as demonstrated by in-store events that created some of the "excitement" about which video marketers love to talk.

In no particular ranking, here are a few of this year's highlights from Shelf Talk's local retail stomping ground of Southern California.

**COME TO THE FAIR:** A petting zoo, pony rides, and a chance to mingle with the Academy Award-nominated cast and crew of "Babe" brought an enthusiastic crowd to the Virgin Megastore at the Burbank Media Center when the title hit stores in March.

The parking lot was transformed into the country fair depicted in the movie, and kids lined up to ride ponies, play carnival games, and pet adorable Babe-like piglets.

Inside the store, another huge line formed to get autographs from **Chris Noonan**, director of "Babe"; **James Cromwell**, who played Farmer Hoggett; and **Christine Cavanaugh** and **Danny Mann**, who provided the voices for Babe and Ferdinand the Duck.

Orchestrated by Universal Home Video publicists, the event was capped by the mayor's official declaration of "Babe" Day in Burbank.

Proving once again that timing is everything, the event was held just two days before the Academy Awards, when awareness for the multiple nominee was at its peak. Cast members were all in town for the big night, and the video had just hit stores.

With all these elements in place, getting media coverage and a crowd ready to buy was the closest thing to a Hollywood sure thing.

**DIAMOND AT WOW!** Any store that delivers a music legend for a grand opening automatically makes the "best of" list. WOW! scored when its Long Beach store debuted in October with **Neil Diamond** doing a 20-minute set.

Industry types packed the location for the performance. It was no easy feat, since the store is about 30 miles south of Los Angeles and guests had to drive in rush-hour traffic—in the rain—for the party.

A joint venture between Good Guys! and Tower Records, the Long Beach store is the partners' second effort. WOW! opened in Las Vegas in 1995. Tower president **Russ Solomon** says Long Beach is on par with Las Vegas as one of the company's highest-volume locations.

**MIDNIGHT MADNESS:** In terms

of moving units out the door, it would be tough to beat the debut of "Toy Story" at Best Buy. On Oct. 29, the 251-store chain sold 23,000 units of the Buena Vista Home Video title in a sale that ran from midnight to 1 a.m.

Video merchandise manager **Joe Pagano** admitted that the chain was surprised at the numbers. "We thought we'd sell between 10,000 and 12,000 units," he told Shelf Talk.

He credits the success to the chain's strategy, which included a free "Toy Story" coffee-table book with the purchase of the title. In addition, the video got traffic-building help

from the Beatles' "Anthology 3," which was released the same day and was heavily promoted for the midnight run.

**BUGGED OUT:** In a cross-

country tour sponsored by Time-Life Video & Television, 10 Borders Books & Music stores were temporarily turned into bug zoos in support of "Alien Empire."

Time-Life targeted an audience of kids for the three-tape look at the world of insects. The company sent an entomologist to each stop, with a portable display of spiders, centipedes, worms, roaches, and ants.

As grossed-out adults looked on, kids happily let the creatures crawl on their arms while the expert spoke. Later, the kids lined up for a "cricket lick-it" lollipop.

Borders had copies of the video in special displays in the children's and documentary sections and at check-out stands. As a result of the tour, Time-Life released 30-minute stand-alone episodes from the series, packaged with toys to emphasize kid appeal.

**OLIVER & CO.:** Vidmark Entertainment's "Natural Born Killers: The Director's Cut" had all the right elements for a great Hollywood story: a controversial movie censored by the studio, an Academy Award-winning director who had bought back the rights in order to release the title his way, and a soundtrack written partially by a rock star.

When Vidmark released the unedited version in July, Musicland's Sam Goody store in Universal City's City Walk jumped at the opportunity for an in-store appearance by "Killers" director **Oliver Stone** and score contributor and **Nine Inch Nails** front man **Trent Reznor**.

Advertising on a local Los Angeles rock station brought more than 2,000 people, many of whom lined up well before the store opened. "Their appearance was the largest in-store event ever for the City Walk store," said operations manager **Michelle Stranahan**. Only about 500 actually received autographs during the two-hour event.

### SHELF TALK

by Eileen Fitzpatrick



### 1996 IN REVIEW

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	1	3	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
2	2	7	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
3	3	5	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
4	4	5	THE NUTTY PROFESSOR ◊	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
5	6	11	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
6	5	9	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
7	14	29	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
8	18	5	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
9	10	16	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
10	8	8	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
11	9	9	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
12	17	80	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
13	11	12	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
14	31	51	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
15	12	21	COPS: TOO HOT FOR TV! ◊	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
16	13	5	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
17	26	3	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
18	22	193	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
19	RE-ENTRY		IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR	14.95
20	21	6	GOLDENEYE	MGM/UA Home Video Warner Home Video 905495	Pierce Brosnan	1995	PG-13	19.98
21	39	18	A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
22	7	9	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
23	15	10	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
24	29	5	MR. BEAN: MERRY MISHAPS	PolyGram Video 8006367753	Rowan Atkinson	1996	NR	19.95
25	23	3	BRUCE SPRINGSTEEN: BLOOD BROTHERS	Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	1996	NR	19.98
26	20	12	PLAYBOY'S CHEERLEADERS	Playboy Home Video Uni Dist. Corp. PBV0796	Various Artists	1996	NR	19.98
27	25	4	THE 1996 WORLD SERIES	Major League Baseball Prod. Orion Home Video 91096	Various Artists	1996	NR	19.98
28	19	4	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant	1995	PG	19.95
29	24	185	TOP GUN	Paramount Home Video 15396	Tom Cruise Kelly McGillis	1986	PG	5.99
30	35	10	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
31	16	4	HEAT	Warner Home Video 14192	Robert De Niro Al Pacino	1995	R	24.98
32	RE-ENTRY		BEAVIS & BUTT-HEAD: DO CHRISTMAS	MTV Music Television Sony Music Video 49807	Animated	1996	NR	14.98
33	RE-ENTRY		NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Home Video 11889	Chevy Chase	1989	PG-13	19.98
34	32	24	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
35	RE-ENTRY		THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
36	RE-ENTRY		RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment Live Home Video 27309	Animated	1989	NR	12.98
37	28	9	PENTHOUSE: PET OF THE YEAR PLAY-OFF 1996	Penthouse Video WarnerVision Entertainment 57003-3	Various Artists	1996	NR	19.95
38	27	303	THE SOUND OF MUSIC ◆	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
39	33	9	FLIPPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
40	34	12	COPS: IN HOT PURSUIT	MVP Home Entertainment 1003	Various Artists	1996	NR	19.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

### CHILD'S PLAY

(Continued from page 60)

KidVision series Scholastic's The Magic School Bus.

With children's video accounting for 80% of the sell-through market, according to analyst Barbara McNamara of New York-based Alexander & Associates, it was no surprise that a number of new players put themselves in the game. These included HBO Kids Video and Plaza Entertainment, run by executives who migrated from defunct Hemdale Home Video.

Unfortunately, the kid-video world also appeared to have lost a linchpin. Rabbit Ears Productions, long beset by financial problems, was bought out by CD-ROM publisher Millennium Media Group. At year's end, the future of Rabbit Ears' artful, celebrity-narrated videos was still up in the air.

BMG Video premiered a marvelous line featuring stop-motion-animated

Cabbage Patch Kids dolls. More brand names, in fact, became children's video lines, some carrying magazine logos, such as Good Housekeeping and Popular Mechanics.

20th Century Fox Home Entertainment became the custodian of one of the hottest branded kids' series around, Goosebumps, moving 2.5 million units of the inaugural release, "The Haunted Mask." The programs are based on R.L. Stine's terrifyingly popular books.

Sony Wonder, taking over the beloved Sesame Street franchise, debuted the series Sesame Street Kids' Guide to Life and the first new Yuletide project in two decades, "Elmo Saves Christmas." The company also issued our favorite new toddler/preschooler video series, Jane Hissey's Old Bear Stories.

These beautiful British stop-motion-animated productions, based on His-

sey's book series about a nursery full of talking toys, aren't the least bit hip, ironic, or laced with double entendres. They're as innocent and endearing as childhood itself, and we love them.

We also treasured sister company Sony Classical's superlative series the Composers' Specials. Their skillful mixture of fact and fiction, in period settings, dramatized the lives of Bizet, Handel, Liszt, Rossini, and others and brought classical music to vibrant life for today's MTV-schooled kids. Lyric Studios' savvy, literate Wishbone series, introduced by PolyGram Video, did the same for great books. Lyric subsequently announced that it would assume distribution of the line in 1997.

As for trends, 1996 was the year of the baby. Spurred by the out-of-left-field success of MVP Home Entertainment's "Babymugs," nothing more than close-ups of infants' faces set to music, companies large and small scrambled to stake out their corner of tiny-tot turf.

There were more such series than you could shake a rattle at: Kultur International Films' Baby Love: Babies Being Babies, Sony Wonder's Baby It's You, Warner Home Video's Babies At Play, and, from Brentwood Home Video and Common Creek Media, "Baby Faces." Another trend was the sudden boom in safety-themed videos, which covered everything from baby-proofing your house to procedures to use if your child is abducted. The latter category included a high-profile title, "Missing Kids: What To Do If Your Child Disappears," hosted by Marc Klaas, father of murder victim Polly Klaas.

Child's Play was impressed by Gadcom Productions' "Strong Against Crime," in which Los Angeles cop Sanford Strong shows the right and wrong ways to handle the unthinkable: carjacking, home invasion, etc.

Also big this year were parenting guides such as BMG series Video Parents. Meanwhile, reality-based tapes that feature trucks, planes, road graders, and so forth thankfully eased up.

But that didn't stop ABC Video from releasing the live-action series Tonka Tales. ABC and Hasbro came up with a novel twist: The onscreen machines were characters in stories, with off-screen actors providing the voices. And they were pretty darn cute.

Paramount Home Video, whose highest-profile children's product had been its Peanuts series, had one of the biggest kids' franchises fall in its lap over the summer. Nickelodeon Video ended its distribution deal with Sony Wonder, joining the Paramount family. Now the studio is the proud parent of Rugrats and Ren & Stimpy, among other popular made-for-cable lines, and anticipated a healthy consumer response to "Matilda," Nickelodeon's first movie.

Finally, a pair of rereleases had Child's Play practically crowing with joy. Cabin Fever acquired, repackaged, and relaunched the wondrous series Shelley Duvall's Faerie Tale Theater, one of the finest examples of the genre. Ditto the madly brilliant "Pee-Wee's Playhouse," which MGM/UA Home Entertainment acquired, repackaged, and relaunched after the title's several-year absence from store shelves.

We're looking forward to more such thrills in '97—in both audio and video. Folks may complain about the quantity of dreck, but there's also a wealth of smart, funny, artistic, eminently worthwhile kids' entertainment.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	3	3	INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
2	2	6	ERASER (R)	Warner Home Video 14202	Anold Schwarzenegger Vanessa Williams
3	1	5	THE NUTTY PROFESSOR ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
4	5	3	STRIPTease (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
5	4	5	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
6	11	2	DRAGONHEART (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery
7	NEW ▶		THE CABLE GUY (R)	Columbia TriStar Home Video 82428	Jim Carrey Matthew Broderick
8	6	9	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
9	7	6	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
10	8	10	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
11	10	7	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
12	14	7	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
13	9	12	THE BIRD CAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
14	13	7	MULTIPLICITY (PG-13)	Columbia TriStar Home Video 82443	Michael Keaton Andie MacDowell
15	12	11	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
16	15	9	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuzza Balk Robin Turney
17	16	3	THE PHANTOM (PG)	Paramount Home Video 328503	Billy Zane Kristy Swanson
18	19	6	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
19	18	8	FEAR ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg
20	23	7	DON'T BE A MENACE TO SOUTH CENTRAL DRINKING YOUR JUICE IN THE HOOD (R)	Miramax Home Entertainment Buena Vista Home Video 8099	Shawn Wayans Marlon Wayans
21	17	5	SPY HARD (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8289	Leslie Nielsen Andy Griffith
22	22	5	STEALING BEAUTY (R)	FoxVideo 0411485	Sinead Cusack Jeremy Irons
23	28	4	THE FALLBEARER (PG-13)	Miramax Home Entertainment Buena Vista Home Video 8944	David Schwimmer
24	25	13	THE TRUTH ABOUT CATS & DOGS (PG-13)	FoxVideo 0899585	Uma Thurman Jeanne Garcia/fo
25	21	13	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
26	31	5	MRS. WINTERBOURNE (PG-13)	Columbia TriStar Home Video 11663	Shirley Maclaine Brendan Fraser
27	32	4	COLD COMFORT FARM (PG)	MCA/Universal Home Video Uni Dist. Corp. 82959	Kate Beckinsale Joanna Lumley
28	36	16	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
29	35	16	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
30	34	11	BEFORE AND AFTER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7047	Meryl Streep Liam Neeson
31	27	8	JAMES AND THE GIANT PEACH (PG)	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon
32	24	19	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
33	33	5	LAST DANCE (R)	Touchstone Home Video Buena Vista Home Video 8288	Sharon Stone Rob Morrow
34	NEW ▶		THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
35	37	5	THE ADVENTURES OF PINOCCHIO (G)	New Line Home Video Turner Home Entertainment N4438	Marlin Leland Jonathan Taylor Thomas
36	40	2	PIE IN THE SKY (R)	New Line Home Video Turner Home Entertainment N4180	Josh Charles John Goodman
37	38	5	JANE EYRE (PG)	Miramax Home Entertainment Buena Vista Home Video 8946	Charlotte Gainsbourg William Hurt
38	30	3	KAZAAM (PG)	Touchstone Home Video Buena Vista Home Video 8294	Shaquille O'Neal
39	NEW ▶		VIRUS (PG-13)	Vidmark Entertainment 6480	Brian Bosworth
40	29	6	MOLL FLANDERS (PG)	MGM/UA Home Video M905529	Robin Wright Morgan Freeman

## Billboard® DECEMBER 28, 1996

# Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★★★ No. 1 ★★★		
1	1	11	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
2	2	7	MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
3	5	7	MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95
4	9	35	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
5	4	7	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
6	RE-ENTRY		SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
7	6	5	SKY DANCERS: PINK VOLUME Cabin Fever Entertainment CF2155	1996	14.98
8	8	95	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
9	3	17	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
10	10	3	THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.98
11	7	41	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
12	22	3	SKY DANCERS: BLUE VOLUME Cabin Fever Entertainment 2165	1996	14.98
13	RE-ENTRY		SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
14	RE-ENTRY		SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
15	24	3	SKY DANCERS: YELLOW VOLUME Cabin Fever Entertainment 2175	1996	14.98
16	12	15	ALL DOGS GO TO HEAVEN 2 MGM/UA Home Video/Warner Home Video M055541	1996	22.98
17	RE-ENTRY		WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
18	RE-ENTRY		SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
19	NEW ▶		SESAME STREET: ELMO SAVES CHRISTMAS Sesame Street Home Video/Sony Music Video 49940	1996	12.98
20	14	13	GOOSEBUMPS: STAY OUT OF THE BASEMENT FoxVideo 4464	1996	14.98
21	15	35	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
22	13	39	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
23	19	227	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
24	NEW ▶		THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
25	11	5	BARNEY'S ONCE UPON A TIME Barney Home Video/The Lyons Group 2014	1996	14.95

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

# The Enter\*Active File

MERCHANTS & MARKETING

## The Web, CD-ROM, ECDs Top New Media In 1996

BY BRETT ATWOOD

LOS ANGELES—It has been a rocky year for new music media. While many entertainment companies plunged wide-eyed into the frenzied world of the World Wide Web, CD-ROM, and enhanced CD development in 1995, few found immediate financial success in 1996.

Computer sales continued to grow, but not at the dizzying pace of the past. Despite lower prices, Circuit City, Wal-Mart, and Best Buy were among the retailers that reported slower-than-expected computer sales in late 1996. However, others, including Sears and Fry's Electronics, did well with computers. Significantly, U.S. computer sales outpaced those of TV sets, solidifying a wide user base for the software industry. Music companies are still drooling over the potential market for music-meets-multimedia, but the challenge of capturing the interest of consumers has been harder than anyone expected.

It was a year of growing pains for the enhanced CD (ECD) format, which was plagued by compatibility issues and shaken faith among labels and retailers.

The biggest obstacle occurred midyear, when it was learned that ECDs developed in the pregap technical format were incompatible with new versions of Windows 95. Though the

Loud, Warner Bros., and Reprise are only some of the major labels that have ECDs in the pipeline for 1997. Expect many of these titles to have Internet-linked components.

Though the slow battle to build awareness for the format is clearly not over, the first to suffer over ECD's problems have been the small labels and developers that banked heavily on the format's quick acceptance. After a promising start, companies like nu.millennia and Ion are struggling to make money from music-themed multimedia.

Some developers, including Star-Wave and Pop Rocket, have shifted development from CD-ROMs to the Internet. Web programmers like American Cybercast, Thinking Pictures, and CyberStudios are bowing

### 1996 IN REVIEW

Internet-specific Web "shows" that aim to capture a widespread audience through a narrowcast medium. However, there is no guarantee that the Internet will quickly emerge as a compelling entertainment medium—especially with lingering issues of limited bandwidth and the lack of a viable business model for such ventures. Though there are people who turn to the Internet for leisure activities, its primary uses remain information gathering and E-mail, according to several analysts.

### WEB CASUALTIES

The young Web has already claimed its first casualties, as some high-profile sites debuted with a bang, then disappeared with a whimper (HotWired's Pop, MCI's 1-800-MusicNow). Other expensively produced entertainment sites are likely to shut down in the coming months unless they bring in more revenue. For example, Turner's gen-X-targeted Web site Stim is reportedly due to close in early 1997.

On the positive side, many music companies are looking to use the Web as a way to enhance the audio listening experience. In 1997, Sony will unveil its ConnectD technology, which adds ECD-like multimedia elements to conventional audio CDs via the Web. Expect other companies to offer similar technologies.

The Internet audience for webcasting technologies, such as RealAudio and Xing's StreamWorks, continued to grow, as online audio improved from AM to FM quality over 28.8-kbps modems. More Internet-specific radio stations and music events should debut in 1997.

While there is no shortage of ambitious new players in the Internet entertainment community, GRP founder Larry Rosen is among the few music industry pioneers who made a genuine splash in 1996. Rosen's N2K Inc. created and invested in several genre-specific Web sites, including Rocktropolis, Classical Insites, and Jazz Central Station—all of which direct potential consumers to N2K's retail store, Music Boulevard. N2K also hired industry legend Phil Ramone to head a new ECD label,

N2K Encoded Music, which will bow several RED-distributed ECD titles in 1997.

MTV Online stirred up controversy when word leaked out about its plan to charge Internet service providers (ISPs) for access to its content. Many ISPs are balking at the proposal, which has yet to be widely adopted. If it does succeed, it will establish a precedent that other high-profile content providers are likely to follow.

### COPYRIGHT CONCERNS LINGER

As the year ends, the music industry is battling online service providers over Internet copyright law revision at the United Nations-sponsored negotiations of the World Intellectual Property Organization in Geneva, Switzerland.

The music industry, along with other copyright-based industries, wants to ensure that new copyright laws protect the rights of performers and producers of music delivered on the Internet. Online service providers argue that new copyright laws should not make them liable for the copyright infringements of content providers on the Internet.

The music community was represented by the International Federation of the Phonographic Industry, which was also among the voices urging the establishment of a fair use standard for copyrighted content in multimedia.

The outcome of the gathering, which could determine what sort of entertainment content can legally be transmitted over the Internet, had not been determined at press time.

The software industry continued its battle against piracy, as China-based CD plants dominated the illicit trade of counterfeit CD-ROM titles. Though several plants were closed during a much-publicized crackdown early this year, others have quietly popped up in the past few months. In Hong Kong, street vendors openly sell illegal CD-ROM compilations for as little as \$3. More crackdowns are coming, but the threat of CD-ROM piracy will only



**Consoles Make A Comeback.** Video game consoles made a surprise sales comeback in 1996, as consumers embraced the "next-generation" formats Nintendo 64, Sony PlayStation, and Sega Saturn. Pictured is Sega's flagship Saturn game, "Nights."

intensify as CD-Recordable (CD-R) drives become commonplace in home computing. 1996 concludes with the music and software industry nervously watching as CD-R drive prices move below \$400 for the first time.

With the rapid rise in homes that have multimedia-equipped computers, it is surprising that the business of making and selling CD-ROMs has been so problematic. Several companies, including Philips Media, Sanctu-



**Enhanced CDs Stick It Out.** After significant growing pains, the enhanced CD is surviving. Many major labels are renewing their commitment to the multimedia music format; there are plans for several new titles in 1997. Pictured is Capitol's ECD soundtrack to "Romeo + Juliet," which reached the top 10 of The Billboard 200.

ary Woods, Mindscape, Crystal Dynamics, and Viacom New Media, have faced significant restructuring and employee downsizing. Neostar, which owned software retailers Babbages and Software Etc., filed for bankruptcy, and many music retailers flirted unsuccessfully with CD-ROM sales.

What's up? It isn't that software sales have decreased; on the contrary, they are higher than ever. But the number of software developers has simply grown too large to support the marketplace. Small developers in particular have been hurt by the retail shelf-space crunch and by the fees charged by many retailers to software makers for premium positioning of their product.

It's not all doom and gloom, however. Well-funded newcomers DreamWorks Interactive and Eidos Interactive are off to a promising start with the hit titles "The Neverhood" and "Tomb Raider," respectively. The success stories prove that a strong title can find an audience—even amid an avalanche of releases.

Consumers have benefited from a significant reduction in the average price of a new CD-ROM release, which has been dropped to \$30-\$50 from about \$40-60 a year ago.

### CONSOLES MAKE A COMEBACK

Despite predictions by many analysts that the emergence of the PC as a standard household device would stunt the growth of video game consoles, set-top gamemakers made a stunning comeback in 1996.

Nintendo's 64-bit N64 system (and its flagship cartridge game, "Super Mario 64") is about as hard to find on store shelves as Tycos' Tickle Me Elmo doll. Rather than being hurt by the entry of Nintendo, the Sony PlayStation and Sega Saturn have seen a substantial boost in sales—some of which is due to purchases by consumers who ended up buying one of the competing systems after being unable to find the N64 in stock at stores. Sony has segued from newcomer to leader of the "next generation" video game manufacturers. The Sony PlayStation has shipped more than 9 million units worldwide since

its debut in 1995 and has generated more than \$1 billion in revenues in North America for Sony and its developers.

Sony's gain was Sega's loss, however. The veteran game maker, which was a leader in 16-bit consoles, has had a difficult time convincing consumers to pick up its 32-bit Saturn system.

### SEGA DIVERSIFIES

Sega built momentum in the fourth quarter with a promotion that offered three free games with the purchase of the hardware. Sega isn't placing all its bets on the success of video-game hardware, however. Over the past year, the company diversified, with significant strategic alliances that could result in Sega-branded digital phones and cameras in 1997. In addition, Sega is developing software for other game platforms through its Sega PC and SegaSoft ventures.

Video game pioneer Atari, which was at the lead of the first home video-game revolution with the Atari 2600 in the '70s, quietly disappeared in a merger with hardware maker JTS. After 25 years in the business, Atari's passing was almost completely ignored by the media, which were more interested in the Internet and other technologies.

After a less-than-enthusiastic reception from media critics and some analysts, the first wave of Internet TV devices hit shelves in the last quarter of 1996. Apple's Pippin, which was one of the earliest announced entries for the concept of PC-meets-TV, was sidelined by delays and other problems. Its absence was hardly missed. Instead, WebTV and, to a lesser extent, Sega's Saturn add-on NetLink grabbed consumers and headlines over the holiday shopping season. Though early sales are encouraging, the ultimate success of the device remains undetermined.

### ON THE HORIZON

The industry could benefit from technologies expected to debut in 1997.

Intel's Pentium processor with MMX technology, due in January, will speed up multimedia applications for new computer users. However, it will be awhile before an ample amount of software to support MMX is available.

Internet audio and video technologies will be more accessible to a wider audience when 56.6-kbps modems make their entry midyear. A recent Jupiter Communications report indicates that these fast-speed modems will likely be used by 50% of Internet surfers by 1998, since the infrastructure for other high-speed Internet access methods, such as cable modems, is not yet in place.

Read-only DVD-ROM drives are also due to debut in January, while writable DVD-ROM drives should be available in 1998. However, don't expect DVD-ROM drives to be an immediate hit with consumers. It took about five years for CD-ROMs to become popular, and many industry executives expect a similar wait-and-see attitude from consumers for the format's digital successor.

### THE TOP STORIES

• Enhanced CDs Stumble Over Technical Problems, As Music Labels Continue To Experiment With Multimedia Products.

• Internet Audio Streaming Technologies Dramatically Improve, As More Radio Stations, Internet-Specific Music-Content Providers, And Record Labels Begin Webcasting.

• Set-Top Video-Game Consoles Make A Sales Comeback, As Nintendo, Sony, And Sega Compete For The "Next Generation" Market.

• The Music Industry Continues To Grapple With Issues Of Copyright Protection And Piracy On The Internet, As CD-Recordable Drive Prices Dip To \$400.

disks worked fine with many programs and computers, including Windows 3.1 and Macintosh PCs, they would not play on most of the computers currently being sold. As a result, most labels and developers shifted to another technical format, known as multisession.

Though labels have learned that consumers are not willing to pay more for added multimedia content, several top-selling CD titles in 1996, including Mobb Deep's "Hell On Earth" and the soundtrack to "Romeo + Juliet," happen to be ECDs. While some labels have clearly reduced their commitment to ECDs, others have shown strong support for the developing format. Columbia, Capitol, Epic, MCA,



## SERVICES

### PROFESSIONAL MASTERING CASSETTES

Maxell MS Studio - High Bias (Type II)				TDK SM Studio Master - High Bias (Type II)					
	Ctn.	Quant.	Unit Price		Ctn.	Quant.	Unit Price		
MS-20	20	Mins. XLII Pro	10	\$1.60	SM-10	10	Mins. SA Pro	10	\$1.45
MS-30	30	Mins. XLII Pro	10	\$1.69	SM-20	20	Mins. SA Pro	10	\$1.50
MS-60	60	Mins. XLII Pro	10	\$1.89	SM-30	30	Mins. SA Pro	10	\$1.65
MS-90	90	Mins. XLII Pro	10	\$2.05	SM-60	60	Mins. SA Pro	10	\$1.82

TDK NEW SM-X Extended Dynamic Range Studio Master - High Bias (Type II)				
	Ctn.	Quant.	Unit Price	
SM-X10	10	Mins. SA-X Pro	10	\$1.75
SM-X20	20	Mins. SA-X Pro	10	\$1.85
SM-X30	30	Mins. SA-X Pro	10	\$2.00
SM-X60	60	Mins. SA-X Pro	10	\$2.20
SM-X90	90	Mins. SA-X Pro	10	\$2.60



**NOW! RECORDING SYSTEMS, INC.** 32 WEST 39TH STREET, 9TH FLOOR, NEW YORK, NY 10018  
 Telephone: 212-768-7800 • 800-859-3579 • Fax 212-768-9740  
 http://www.tapes.com e-mail: cc001499@interramp.com  
 MASTER DISTRIBUTORS of:  
 AMPEX • BASF • DIC • FUJI • MAXELL • MOTHER'S® SYSTEMS • SONY • TDK • TELEX  
 AND MUCH, MUCH, MORE...  
 We Accept VISA - MasterCard - American Express or UPS COD Cash Only • Corporate Clients Welcome  
 \$50 minimum product order. Mixed orders okay. Shipping charges extra. Prices subject to change without prior notice.

## CD-AUDIO REPLICATION

The best disc is an APD disc  
**1-800-APD-DISC (273-3472)**  
 FAX: (315) 769-0342



**AMERICAN PRO DIGITAL**

E-Mail: [apdinc@northnet.org](mailto:apdinc@northnet.org)

## DIGITAL EXPRESS GRAPHICS

500 CD'S.....\$1375.00  
 1000 CD'S.....\$1750.00  
 Digital Printing, Retail Ready, Customer Supplies PMCD 3 week turnaround - 10 day express service also available.  
 Call (615) 308-7999 or (615) 708-2100

## AN ASSET TO ANY TEAM

Aspiring Industry Veteran Seeks New Opportunity. Proficient, experienced and dependable w/expertise in concert production/promoters rep., talent buying and selling, and a wide range of other associated fields, w/relocate, turn-key operator.  
 Call 617-278-4300 for info & resume.

## BUSINESS OPPORTUNITIES

**YOU Don't Want To Miss This Explosive Opportunity**

### Announcing

a Hot, Talented, "Marketable"

Singer-songwriter/Performer!

Looking for INVESTORS,

Producers, Major and/or Independent Record Companies (to finance overseas project/idea)

日本の音楽ナロダサ-レコード業の方  
 気軽にお電話下さい。日本語でも大丈夫です。

\*Professional replies only\*

For details contact: Cindy @ Hollywood Headquarters  
 (617)853-0790 ph (617)485-1553 fax  
 (617)351-8744 pager

small investment **BIG Return**  
**GUARANTEED!!!**

**EARTH DISC**  
 DOWN TO EARTH  
 CD & CASSETTE PRICES THAT ARE  
**1000 CD'S FOR \$1450**  
 CD packages include: Glass Master  
 Color 4 Page Booklet • 2 Color CD  
 Shrink Wrap • Jewel Box • And much more...  
**1-800-876-5950**  
 We accept VISA/AmEx

## COMPUTERS

**Musicware** Complete POS / Inventory Control for ALL your record and multimedia store needs!  
 Available in Spanish too!  
 1-888-222-4POS (toll free)  
 FAX: (919)677-9194  
 E-mail: [POS@unidial.com](mailto:POS@unidial.com)  
<http://www.idsoft.com>

**YOUNG SYSTEMS LIMITED**  
**COMPUTER SYSTEMS FOR THE MUSIC & VIDEO INDUSTRY**  
 770-449-0338  
**MORE THAN 30 YEARS OF EXPERIENCE**  
 770-840-9723 FAX

**RecordTrak**  
 Inventory Management For Record Stores  
**800-942-3008**  
 Fax 203-269-3930  
 Voice 203-265-3440

## FOR SALE

**JIM MORRISON MUG SHOT POSTER!**  
 Each is copied from AUTHENTIC police mug shots from the notorious 12/10/67 ONSTAGE bust in New Haven, Ct.! They're 18x24", B&W, \$6.95 plus \$3. Postage or \$4. @ \$24.99 includes postage. Send cash, check or money order to: Michael Waitron, Dept. JM, 241 NE. 38th St., Ft. Lauderdale, Fl. 33334. SATISFACTION GUARANTEED OR YOUR MONEY BACK!  
 Allow 3-4 weeks.  
**ATTN: RETAILERS - YOU CAN SELL THIS ITEM!**  
 To order call toll-free (888) 889-8338.  
 Not available ANYWHERE ELSE!

Psychodic • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 60's • Thrash • Noise • New Age  
**Campus Records**  
 Wholesale Distributor of "Deletions/Overstocks" IMPORT  
 874 Albany Shaker Road Latham, NY 12110  
 (518) 783-6698 EXPORT  
 (518) 783-6753 FAX  
 For a Unique Blend of Independent and Major Label Closeouts and Overstocks  
 • Dance • Electronic • Reggae • C&W • Industrial

## FOR SALE

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.  
 FAX: (609) 890-0247 or write  
**SCORPIO MUSIC, INC.**  
 P.O. BOX A  
 TRENTON, NJ 08691-0020

## ROCK AND SOUL ELECTRONICS

470 462 7th Ave, NY, NY 10018  
 212-695-3953/Fax 212-564-5358  
 For 20 years - N.Y. #1 Music Source  
**DISCOUNT PRICES**  
 • Large selection on 12" vinyl & LP's  
 • CD's • Cassettes - Blank Tapes  
**PRO D.J. Equipment**  
 • Mixers • Cases • Turntables • Cartridges • Mail Orders Available

## DON'T BUY CUTOUTS!

Until You See Our Catalog Of Great Cassettes & CD's  
**TARGET MUSIC DISTRIBUTORS**  
 7925 NW 66th Street - Dept. J  
 Miami, Florida 33166  
 PH: 305-591-2188 • FAX: 305-591-7210  
 DEALERS ONLY

**Any Case \$29.00**  
 ALBUMS, CD'S & 45'S CASES  
**(800) 343-1433**  
 Call Now  
 ISLAND CASES  
 (In NY)  
 (516) 563-0633  
 Fax: (516) 563-1390

## COMPACT DISCS - 82¢ EACH

(Bulk from your CD ready master and label positive)  
 Minimum 1000 pcs.  
 Complete CD and Cassette Packages Available  
**1-888-777-RIMA**  
 CALL FOR A QUOTE  
 Digital Mastering Systems - Audio Duplication - Computer Graphics  
**RIMA INDUSTRIES**  
 Tel: (818) 961-0908 • Fax: (818) 961-0198

## HELP WANTED

### ADMINISTRATIVE ASSISTANT, International Royalties

New York based major performing rights society seeks individual to investigate and resolve issues relating to foreign royalty distributions, assist in maintaining foreign distribution documents, respond to royalty-related inquiries, perform various audits and financial analysis. Prior experience in music publishing a plus. Knowledge of PC, Lotus/Excel. Strong math and oral/written communications skills. Detail-oriented. Ability to work well under pressure. Foreign language a plus. College degree preferred. Full benefits package. Send resume and salary requirements to:  
**AA/IR, Suite A-1, 331 West 57th Street, NY NY 10019 or fax to (212) 830-8329.**

## HELP WANTED

### MUZAK SPECIAL PROJECTS EXPERT

MUZAK, the world's largest provider of professionally programmed business music needs one very creative, insightful and energetic salesperson to develop a special projects market for our NYC operation.

This candidate should have music industry experience in developing or selling customized music projects for retailers, manufacturers and restaurants, etc.

This position provides a base salary, commissions, health benefits and 401(k). This is a great opportunity for the right person.

Please Fax Resume with salary requirements to:  
**Director of Sales**  
 Fax: (718) 392-2663

**DIRECTOR OF PROGRAMMING**  
 THE BOX, Music Television You Control, the 24 hour interactive music video network located in Miami, Florida, has an immediate opening for an individual to direct the music programming for its network. The ideal candidate will have a minimum of five years experience in a programming management capacity with thorough knowledge of new music videos, artists and music industry trends. Experience in television/cable or radio programming and strong music industry contacts required.  
 Interested persons should send resume and cover letter with salary history in confidence to:  
**THE BOX**  
 Attn: Francis Clougherty  
 1221 Collins Avenue • Miami Beach, FL 33139  
 (No faxes or phone calls please)  
 We are an equal opportunity employer

**Senior Music Buyer**  
 As one of the nation's leading music retailers, Best Buy seeks a Music Buyer to work in our fast-paced corporate office in Eden Prairie, Minnesota. Responsibilities include purchasing music CDs and cassettes, creating advertising and marketing campaigns and negotiating purchase agreements with vendors. This position requires 2 years experience in purchasing and marketing of a wide range of music genres. Qualified individual will possess strong negotiating and communication skills along with the ability to work in a fast-paced team environment. Best Buy offers a competitive salary, plus benefits in a business casual setting. For confidential consideration, please mail or fax your resume to:  
 Attn: Mktg Merchandise Mgr-JM  
 Best Buy Co., Inc.  
 P.O. Box 9312  
 Minneapolis, MN 55440-9312  
 FAX: (612) 947-2295  
 Equal Opportunity/Drug-Free Employer ©1996 Best Buy Co., Inc.

**SALESPERSON**  
 Well established independent distributor seeks experienced music business salesperson for Sacramento/Central Valley territory. Salary of 30K plus benefits and incentives. Send resume to Box #8350, Billboard Classified, 1515 Bway, New York, NY 10036. All communications will be held in strictest confidence.

## GREAT OPPORTUNITY

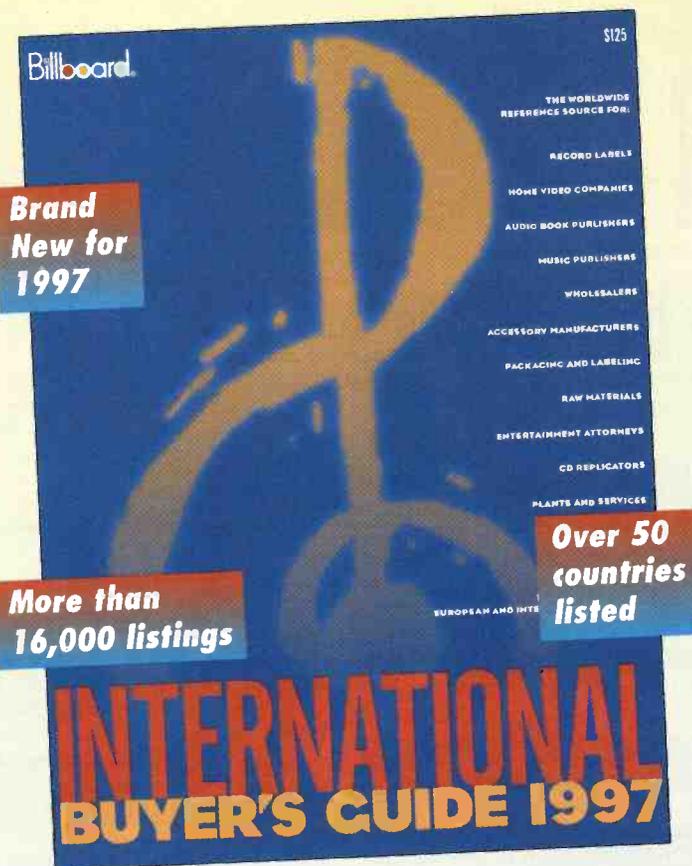
National Video and Audio Distributor/Manufacturer is seeking aggressive hands on Audio Operations Manager. Individual should have the ability to handle multiple tasks, supervise approx. 15-20 people, and be responsible for all aspects of product inventory control and order fulfillment. Needs to be experienced in use of Computerized Warehousing & Distribution Systems. Music industry experience is highly desirable.  
 Please fax resume with salary requirements to:  
**VP of Audio**  
**@ 803-548-3335**

## STORE SUPPLIES

**DIVIDER CARDS**  
 BUY DIRECT FROM MANUFACTURER  
 ALL SIZES AVAILABLE  
 Dies & Die Cutting  
**1 (800) 359-5038**  
 755 Wythe Avenue, Brooklyn, NY 11211  
 THE DISTRIBUTORS SUPPLIER



# Billboard's 1997 International Buyer's Guide



If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

IBG '97 brings you record labels, music publishers, wholesalers and distributors, manufacturers, **service and supply companies**, home video companies, public relations firms, schools, **entertainment attorneys**, tape duplicators, compact disc plants, and an audio books section that has been **doubled in size**. Plus, you'll find more than 50 pages of informative ads, and **an entire section** of manufacturing specification charts on blank tape.

With IBG '97, you will be able to:

- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you **at the top of the industry**. And, best of all, it costs just \$125 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

## FOR FASTEST SERVICE CALL

(800) 344-7119. In NJ (908) 363-4156.

Or send check/money order for \$125 plus \$5 S&H (\$12 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

BDBG3126

## HONG KONG ADDRESSES C'RIGHT, IMPORT LAWS

(Continued from page 5)

in March or April, before the hand-over to Chinese rule June 30.

The draft copyright bill, if passed in its present condition, "substantially extends the ability to prevent parallel importation of goods into Hong Kong," according to a summary by local law firm Haldanes, "in particular by giving an exclusive licensee the ability to take action for infringement of copyright."

The issue pits record companies, eager to deploy every possible means against pirates and counterfeiters, against retailers that have used Hong Kong's "free port" status to import thousands of albums not otherwise available here to build wide-choice, deep-catalog stores (Billboard, Oct. 26). The latter want to continue to have the freedom to import and resent their legitimate business practice being put in the same category as illegal merchandise.

The argument has even attracted a high-profile advocate for the copyright owners' camp: Sir Colin Southgate, chairman of the EMI Group, which also has retail interests in the form of its HMV division.

### INTENSE DEBATE

Now that Legco has decided its course of action, advocates for both sides are expected to go into an even more intense round of activity. "Everybody on the trade and development panel [of the legislative council] will be a target for lobbying," says International Federation of the Phonographic Industry (IFPI) regional director J.C. Giouw. A primary target is the Liberal Party's Selina Chow, a member of that panel, who brought a member's motion for a debate; she is also said to be more familiar with the issues involved than are other panel members.

"Chow seems to understand it better," says Giouw. "Her position had initially been pretty clear going in: She did not support criminal sanctions, and she has supported retail control because she feels that the industry and the territory needs it. But now she [also] seems to be convinced that protective measures need to be taken to protect the copyright owners. Now she questions whether civil sanctions will be enough and wants to debate whether criminal sanctions are, in fact, necessary."

Chris Walker, managing director of HMV Asia-Pacific, says, "We would support anything that stamps down on piracy, and we commend any IFPI action that helps do that. But to lump legitimate retailers into that is amazing to me. The range of product we could offer the customer would be half of what it is today [without importing], and the market would suffer."

Under Hong Kong's existing copyright law, there is no differentiation between pirate product and parallel imports. Successful prosecutions attract stiff penalties: two years' imprisonment and a maximum fine of HK\$25,000 (\$3,200) per infringing copy. It has been difficult to obtain such convictions, however.

"This is a big issue here," says Giouw. "Even for pirate copies, people normally get fined a few hundred [Hong Kong] dollars per copy. That is because the copyright owner has to prove that they are the copyright owner in a local court and also that the retailer is aware of the illegal nature of the product."

Furthermore, Giouw notes, the copyright owners—in most cases from America, Europe, or Japan—do

not lodge the complaint themselves. The Hong Kong market is not considered significant enough in itself to warrant the time, money, and effort of bringing copyright holders to court locally to defend their rights in person. So the licensee lodges the complaint for them, and the courts don't see the letter of the law being fulfilled. "It makes life extremely difficult for copyright owners when they try to take action," says Giouw, indicating that the result is minimal penalties.

Under the new Hong Kong bill, the government is seeking to remedy this with what is being termed an "ought-to-know" clause: By taking into account industry standards for demarcating legitimate product with proof of source, the government has placed the onus on retailers to know what they are dealing with. "It's a marked improvement on before," says Giouw.

Copyright owners want criminal sanctions to remain in place to increase the effectiveness of anti-piracy action and suggest that legitimate retailers—although affected by the proposed legislative changes—should not be concerned. "We're in a situation right now where any attempt to water down copyright protection would get 10 points [out of 10] for bad timing," says Lachlan Rutherford, president of EMI Music Asia.

"Import consent agreements are on the table with all major, legitimate retailers," he adds. "We're not trying to stop people doing business. We've got to be able to hit the Mongkok [a Hong Kong neighborhood renowned for pirate retail] traders."

"It's illusory for good, legitimate customers to feign fear at criminal sanctions," Rutherford continues. "We need a practical, professional way to protect our customers and our interests. This is not some criminal state we are proposing, like an episode of 'The Twilight Zone.'"

Southgate weighed in on the issue Nov. 29 with a letter to Hong Kong governor Chris Patten.

"It is vital," he wrote, "that when China resumes sovereignty over Hong Kong next year, the copyright law in Hong Kong is in satisfactory terms." He draws parallels with Britain, where the 1988 Copyright, Designs, and Patents Act is largely a model for the new Hong Kong statutes. "It is both an infringing act and a criminal offense for anyone to import into the U.K., without the permission of the copyright owner, an infringing copy of a copyright-protected work."

Southgate argues for the retention of the criminal offense in Hong Kong and for the continuation of powers held by customs authorities to seize imports that contravene the law. If they are not available, he states, it will "seriously undermine the music, book, computer software, and film industries in the region."

The EMI Group chairman has expressed similar views in letters to the European Commission's Sir Leon Brittan, who is responsible for its external economic affairs unit, and to the U.K. secretary of state for trade and industry, Ian Lang, MP.

HMV Group chairman/chief executive Stuart McAllister says, "We support anything that controls or gets rid of piracy. Our domestic concern [in Hong Kong] is to make the best possible range [of music available] to our customers. If the changes to the current legislation go through, we will

have to sit down with record companies to find a way to do this. We're all adults; we can find a way through."

HMV, Tower, KPS, and other Hong Kong retailers are continuing their lobby to convince Patten's administration of their argument. "Historically, there has not been a bit of solid and constructive dialog on the subject," says HMV's Walker, "and that's a tragedy. I have, in the past, argued that there should be better dialog. But there are different agendas here: One is about controlling a market, and one is about serving customers' needs."

Comments Tower Far East managing director Keith Cahoon, "Don't demean us by saying that parallel imports are the moral equivalent of piracy. We pay for the product; the artist gets paid for the sale. We are not trying to rip anybody off. We are trying to offer a wide range of music to customers in Asia who have made it clear to us that they want it."

"Your only right of action against parallel imports [at present] is damages," says Michael Smellie, senior VP for the Asia-Pacific division of BMG Entertainment International, who says he is primarily concerned about Hong Kong importers who ship merchandise to Europe and elsewhere. "The fact is, we are often dealing with two-dollar shell companies."

BMG has investigated such enterprises in Hong Kong, Smellie adds. "As a practical matter, there is no good strategy yet to defend against it. It's not a difficult issue for them—even repeat offenders are not necessarily given stiffer fines. It's not as though it's [the] first time you get a warning, next time you get a prison sentence. They just register a new company, and they're off again."

### STIFFER BAN

Smellie says that a recent proposal that prospective importers must launch bonds of about \$150,000 could serve as a fund to go after in the event of civil litigation—thereby offsetting the loophole provided by a shell company. "That's less than perfect, but better than nothing."

Ultimately, record companies applaud a stiffer ban on parallels, says Smellie, because uneven levels of development across the region mean that the industry is getting pulled down to meet the shrinking margins of larger retailers through artificial means. "The same applies to every country—the necessity to deal with copyright on a territory-by-territory basis is paramount. Once you break down territoriality, copyright practically becomes irrelevant as a concept." Asia is not the same as the single European market, the BMG executive stresses.

The Hong Kong activity coincides with efforts by IFPI to have a similar outcome in Japan. It has asked the government there to introduce an importation right into Japan's copyright law, which would give record companies in Japan the exclusive right to import product from their affiliates overseas (Billboard, Nov. 16). "The record companies are moving on the same issue here," says HMV's Walker.

IFPI's Giouw says, "Any experience we get in any territory will be useful for the rest of the region."

*Assistance in preparing this story was provided by Adam White in London.*

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

## Telecommunications Act Defined Year In Radio Station Sales And Mergers, WKTU, Internet Top '96 News

BY CHUCK TAYLOR

NEW YORK—One glance through these pages in any given week in 1996, and you're bound to have seen the words "buy," "sell," or "swap."

The year in radio was characterized—nearly reinvented—by the biggest radio station and group sales

frenzy in broadcasting history, all in response to the Telecommunications Act of 1996, which upped the number of stations an owner can hold in a market from two AMs and two FMs to as many as eight total. In all, more than \$5.3 billion worth of trading took place over the past 12 months, with 1,175 stations changing hands, according to BIA Publications.

As part of the fervor, the industry's biggest ownership buyout in history took place in June, as Infinity, the No. 2 radio group, merged with No. 1 CBS. The deal for Infinity's 44 stations topped a cool \$4.9 billion, exceeding the year's second-biggest sale, River City Broadcasting to Sinclair Communications, by \$3.7 billion.

On the programming front, the emergence of dance outlet WKTU New York not only brought uptempo music back to a rock-heavy Big Apple, it also ignited a nationwide trend that made top 40 and mainstream dance music fashionable again.

### 1996 ★ IN ★ REVIEW

For the first time in several years, the number of pure top 40 outlets began to rise, while hot AC stations softened their modern-rock-lite playlists to make room for a cautious thump or two.

Meanwhile, down in Washington, D.C., regulatory parenting took an unexpected turn in '96. It used to be that the FCC traditionally was the single federal agency needed to check off a fairly simplistic checklist of mandates during station sales.

But with such massive group mergers raising questions about potential monopolies and unfair competitive advantages—read "antitrust"—broadcasters found themselves with what they regard as a sterner, less familiar federal agency checking their math. Justice vows to be fair, but group owners are far from comfortable with another high power to please.

And finally, among the biggest radio stories of the year, the industry continued to nurture its relationship with the Internet. In fact, almost every radio trade show this year devoted as much time to radio's relationship with the Internet as it did to all other agendas. That's a pretty meaningful statement for a technology that was hardly a household word at the turn of the decade.

At year's end, more than 2,700 stations have established World Wide Web sites, according to Intervox Communications president Peggy Miles. That's more than double the number reported just over six months ago. Also, close to 300 stations now air their programming in real time over the Internet with RealAudio, the leading audio provider.

As the technology approaches its next phase, Miles predicts that 1996's Internet will soon seem like watching a black-and-white TV through a peephole. "In the near future, you won't be able to imagine the Net without audio and video," she says.

### THE TOP STORIES

• **Who Are Our Parents?** The year's never-ending frenzy of station buyouts, swaps, and complicated combinations by major group owners left many outlets changing hands more than once. Our baby's all grown up.

• **One Plus One Makes One:** When CBS bought out Infinity Broadcasting in June, it merged the No. 1 and 2 radio groups into the most powerful entity in history. More than playing records, these companies' stations are breaking them.

• **Gimme A Beat:** When WKTU New York brought uptempo top 40/dance back to the nation's No. 1 radio market in February, it not only touched a nerve at home but also scratched a nationwide itch for something happier and peppier than much of the decade's programming diet.

• **Big Brother Is Watching Big Brother:** The FCC has always kept an eye on radio station buyouts, but this year, the U.S. Department of Justice implemented what sometimes felt like a stare-down over potential anti-trust issues.

• **Internet And Radio Up In the Air:** A few years into this burgeoning technology, the words "radio station Web site" go together as naturally as peanut butter and jelly.

## 1996's TOP 15 MEGADEALS

(RANKED BY DOLLAR AMOUNT)

Seller	Buyer	Month Acquired	Sale Price	Stations Sold
Infinity Broadcasting Corp.	CBS Radio Station Group	June	\$4.9 billion	44
River City Broadcasting	Sinclair Communications	April	\$1.2 billion	34
Tichenor Media	Heftel Broadcasting	July	\$690 million	19
EZ Communications	American Radio Systems	August	\$655 million	21
Citicasters	Jacor Communications	February	\$430 million	19
Granum Communications	Infinity Broadcasting	March	\$410 million	12
Colfax Communications	Chancellor Broadcasting	August	\$365 million	12
Secret Communications	SFX Broadcasting	October	\$300 million	10
Heftel Broadcasting	Clear Channel Communications	June	\$275 million	17
NewCity Communications	Cox Enterprises	May	\$250 million	18
Radio Equity Partners	Clear Channel Communications	May	\$235 million	19
Commodore Media	Capstar Broadcasting Partners	June	\$200 million	31
OmniAmerica Communications	Chancellor Broadcasting	May	\$178 million	8
Regent Communications	Jacor Communications	October	\$170 million	16
Noble Broadcasting	Jacor Communications	February	\$152 million	12

(Source: BIA Publications)

## Year's Best Promos Sparked Publicity

BY DOUG REECE

LOS ANGELES—Punishable crimes, dance fever, and star-studded events pervaded radio promotions in 1996, as stations pushed the envelope to get their fair slice of the publicity pie.

Following are some of the promotional highlights from the year gone by.

**Most Exclusive Interview:** KIIS-FM Los Angeles morning personality Rick Dees grabbed headlines and beat out nearly every major news outlet in the country by scoring the first post-natal inter-

### PROMOTIONS & MARKETING

### 1996 ★ IN ★ REVIEW

view with Madonna. Dees, who, during his last interview with Madonna predicted that she would be pregnant within the year, was playfully credited by the artist as being psychic.

**Most Disturbing Trend:** Stations across the country, from KHHT Denver to KFNA El Paso, Texas, had listeners doing the "Macarena" until they dropped. A variety of incentives, such as prizes, raising funds for local charities, and setting records, were at the root of the madness. Not that that is any excuse.

**Super DJs:** Syndicated morning personalities Bubba the Love Sponge and Howard Stern both received kudos this year for helping to save the lives of listeners attempting to commit suicide.

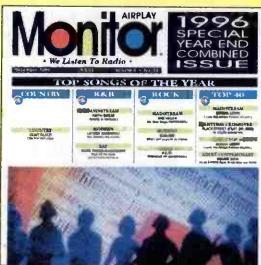
Stern talked a listener out of throwing himself from a New York bridge, then followed with a self-aggrandizing press conference, while Bubba the Love Sponge helped police locate a woman who was attempting to kill herself by

(Continued on next page)

## Airplay Monitor's Year-End Bonus Issue—

# BEST OF 1996

For the first time ever TOP 40, COUNTRY, ROCK and R&B AIRPLAY MONITORS come together for the biggest, most informative issue of the year!



**YES!** Please send me \_\_\_\_\_ copies of the year-end issue at \$6.95 each (\$5.95 plus \$1.00 shipping & handling).

Payment enclosed \$ \_\_\_\_\_  Amex  MasterCard  Visa  
Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature (required) \_\_\_\_\_

Name \_\_\_\_\_ Title \_\_\_\_\_

Company/Station \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Please indicate the primary nature of your business:

03: Radio  04: Record  05: Retailer  11: Other \_\_\_\_\_

**For fastest service fax this coupon to (212) 536-5294.**

If you are enclosing payment please mail in an envelope to:  
Airplay Monitor, Att. J. Jamin, 1515 Broadway, New York, NY 10036

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★No. 1★★★					
1	1	1	12	WHEN YOU LOVE A WOMAN COLUMBIA 78428	◆ JOURNEY 3 weeks at No. 1
2	5	5	11	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
3	4	6	7	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
4	6	4	22	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
5	2	2	19	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
6	3	3	28	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
7	7	7	7	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	◆ ROD STEWART
8	9	19	3	I BELIEVE IN YOU AND ME ARISTA 13293	◆ WHITNEY HOUSTON
9	8	8	14	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	◆ ELTON JOHN
10	10	9	17	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
11	12	17	6	100 YEARS FROM NOW ELEKTRA ALBUM CUT/EEG	◆ HUEY LEWIS & THE NEWS
12	11	11	44	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
13	15	20	7	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	◆ SEAL
14	20	21	4	STILL IN LOVE MERCURY ALBUM CUT	◆ LIONEL RICHIE
15	14	12	26	FOREVER COLUMBIA ALBUM CUT	◆ MARIAH CAREY
16	18	15	48	NOBODY KNOWS LAFACE 24115/ARISTA	◆ THE TONY RICH PROJECT
17	16	13	35	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
18	13	14	12	LOVE IS THE POWER COLUMBIA ALBUM CUT	MICHAEL BOLTON
19	19	16	8	YOU MUST LOVE ME WARNER BROS. 17495	◆ MADONNA
20	25	27	3	I'M NOT GIVING YOU UP EPIC 78464	◆ GLORIA ESTEFAN
21	21	18	11	THE MOMENT ARISTA 13260	◆ KENNY G
22	17	10	13	DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC	◆ PHIL COLLINS
23	26	29	3	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
24	24	24	5	JUST BETWEEN YOU AND ME VIRGIN 38575	◆ DC TALK
25	23	23	16	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★No. 1★★★					
1	3	7	9	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT 1 week at No. 1
2	1	1	15	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
3	5	6	24	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
4	4	3	13	WHEN YOU LOVE A WOMAN COLUMBIA 78428	◆ JOURNEY
5	2	2	20	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
6	6	4	27	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
7	7	8	9	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	◆ SEAL
8	10	11	15	IF IT MAKES YOU HAPPY A&M 581874	◆ SHERYL CROW
9	9	9	25	COUNTING BLUE CARS A&M 581462	◆ DISHWALLA
10	8	5	28	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
11	11	10	18	MOUTH UNIVERSAL 56018	◆ MERRIL BAINBRIDGE
12	12	13	12	JUST BETWEEN YOU AND ME VIRGIN 38575	◆ DC TALK
13	15	18	7	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
14	14	14	18	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
15	13	12	20	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP
16	16	17	17	WHERE DO YOU GO ARISTA 13225	◆ NO MERCY
★★★AIRPOWER★★★					
17	21	24	5	LOVEFOOL STOCKHOLM ALBUM CUT/MERCURY	◆ THE CARDIGANS
18	17	15	39	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
19	18	16	32	YOU LEARN MAVERICK 17644/REPRISE	◆ ALANIS MORISSETTE
★★★AIRPOWER★★★					
20	19	21	5	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
21	23	26	6	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
22	22	25	9	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
23	24	22	22	NOWHERE TO GO ISLAND 854664	◆ MELISSA ETHERIDGE
24	25	23	7	THE GREASE MEGA-MIX POLYDOR ALBUM CUT/A&M	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
25	26	28	7	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	◆ ROD STEWART

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 51 adult contemporary stations and 56 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

# Radio

## PROGRAMMING

# Justice Dep't Looms Over Radio In '96 Telecommunications Act Provides Limited Freedom

BY BILL HOLLAND

WASHINGTON, D.C.—The importance of the Telecommunications Act, two years in the making and signed into law Feb. 28, cannot be overestimated.

But even so, it appeared to the radio industry at year's end that what the federal government giveth, it can—if not take away—at least regulate.

The enormity of the changes prompted by the rewrite of the 1934 Communication Act—in part because the federal government's understanding that the relaxation of ownership restrictions was necessary for future growth—is just beginning to manifest itself. Most obviously, it was heralded by major players' decisions to consolidate, the latest example being the Dec. 10 approval of Westinghouse Electric Corp. and Infinity Broadcasting's \$4.9 billion merger into what will be called CBS Radio.

And yet, there is a growing feeling among broadcasters that the government created an environment of "go swimming, but don't go near the water" with the entrance of the Justice Department's anti-trust scrutiny of post-Telecommunications Act mergers in the fall.

The giant bill removes national radio ownership restrictions and relaxes local radio market restrictions. It allows owners in markets of more than 45 stations to own eight stations (but not more than five AMs or FMs); those in markets of 30-44 stations to own seven (not more than four AMs or FMs); those in markets of 15-29 stations to own six (not more than four AMs or FMs), and those in markets of 14 or less stations to own five, not encompassing more than 50% of the market and with no more than three AMs or FMs.

Most radio interests rightly felt that the bill would lead to major market consolidation, which would lead

## WASHINGTON ROUNDUP

### 1996 ★ IN ★ REVIEW

to increased competition, although some small owners worried they might be swallowed.

However, in September, the Justice Department, despite prior FCC approval, stepped forward to challenge part of Jacor's \$775 million acquisition of Citicasters, saying that Jacor must unload a station in Cincinnati or exceed 50% of market revenue threshold.

A month later, Justice signaled that it would look into whether certain new lease management agreements and joint selling agreements constitute a breach of anti-trust law.

On Oct. 24, it stepped in and ordered American Radio Systems Corp. to divest itself of three of the five stations it owned or planned to buy in Rochester, N.Y. The benchmark there was 41% of market revenue.

Last month, Lawrence R. Fullerton, deputy assistant attorney general at the Justice Department, revealed that the agency had opened more than 20 investigations, although only the Jacor deal has been challenged, and added that before the Telecommunications Act, with which ownership relaxation became law, there was little need to explore radio acquisitions.

Throughout the rest of the year, no broadcasting group came forward to challenge Justice's new benchmark, although most feel that the government's regulatory stance is a challenge to electronic media's First Amendment rights.

For its part, the National Assn. of Broadcasters (NAB) has met several times with Justice officials to educate them on the realities of the radio

industry and to explain that those who find radio ad rates too high will be able to work through alternative media such as cable.

Off the record, those close to NAB say that if a challenge to the Justice benchmark were to be mounted, it would come from an individual company, and court costs might prove too prohibitive for that to happen.

So, for the time being, broadcasters have hopes that the Justice Department, with a growing knowledge of radio, will temper its investigative role. But there is no question that the urge to take full advantage of the freedom given the industry by the Telecommunications Act has been tempered by Justice's willingness to enter the merger fray.



Jewel, shown above with KRBE Houston PD John Peake and VP/GM Nancy Vaeth, and No Doubt's Adrian Young and Gwen Stefani, shown below at KROQ Los Angeles, took kudos as the radio desk's most-pictured artists at radio-station promotions in 1996 (see Vox Jox, page 72).



## YEAR'S BEST PROMOS SPARKED PUBLICITY

(Continued from preceding page)

carbon-monoxide poisoning.

**Best Vinegar Turned Honey:** After stealing personal items from the home of country artist Suzy Bogguss during a radio party, WWWW Detroit music director/morning co-host Carl Eyer proceeded to auction off the trinkets on the air. Moving to counteract negative publicity, the station began giving away copies of Bogguss' album while it ran a recorded apology from Eyer. The station returned the loot to Bogguss and made a donation to a charity selected by the artist.

**Best Booty:** WHTZ New York awarded a lucky listener a free one-year lease in a \$1,500-per-month apartment in Manhattan as part of its "Get A Life" fall promotion.

It bolstered the promotion with weekly prizes that included expensive trips, cars, furniture, and clothing.

**Best Wake-Up Call:** KROQ Los Angeles set a precedent this year for star-studded appearances with its "breakfast series." Throughout the year, select listeners were treated to intimate morning gatherings with Billy Corgan, Tori Amos, Blues Traveler,



**Cornflake Boys.** KROQ Los Angeles' celebrity-driven "breakfast series" allowed listeners to see a number of their favorite musicians perform live in intimate settings during the station's "Kevin And Bean Morning Show." Among the featured artists in 1996 were Tori Amos, Billy Corgan, Blues Traveler, Bush, and, pictured here, Stone Temple Pilots. The promotion garners a nod as one of the year's best radio promotions.

Bush, and Stone Temple Pilots. Based mainly in small club settings, the shows were simulcast on the station's "Kevin And Bean Morning Show" and featured some very exclusive performances, including the first live broadcast of Bush's single "Swallow."

**Best Promotional Recycling:** Re-

sponding to the fading popularity of using Hummers as station vehicles, WPLY Philadelphia opted to award its all-terrain vehicle to listeners via a "magic key" giveaway program. The promotion was a huge hit among listeners.

Who would have thought that the Butthole Surfers would have a No. 1 anything, anytime, anywhere? (Except perhaps a slot on a list of public enemies somewhere.) In the '80s, the demented psychedelia of the Butthole Surfers live and on record was the essence of "alternative"—back when the music knew its place on college radio. But there it is, in black and white on page YE-78, with the rest of this year's top achievers on Modern Rock Tracks: The Butthole Surfers have the chart's No. 1 song for 1996, "Pepper." The track may not be the most representative of the Butthole Surfers' canon, but the most irreverent band in rock'n'roll definitely had the airplay coming.

The rest of the top five Modern Rock Tracks '96 go like this: Smashing Pumpkins, "1979"; Dishwalla,

"Counting Blue Cars"; Stone Temple Pilots, "Trippin' On A Hole In A Paper Heart"; and Everclear; "Santa Monica (Watch The World Die)." The acts with the most presence on the chart (number of entries and number of weeks) were Smashing Pumpkins, Oasis,



The No. 1 Modern Rock song of the year: The Butthole Surfers' "Pepper," from the Capitol album "Electric Larryland."

Bush, No Doubt, and Alanis Morissette. The record companies that cleaned up this year include the No. 1 label, Epic (Oasis, Pearl Jam, Screaming Trees, and

Rage Against The Machine), and the top distributing label, Interscope (Bush and No Doubt on Trauma, the Wallflowers and the Toadies on Interscope proper).

All of that objective accounting brings us to a more subjective list: the Modern Age's take on the year's greatest hits. Top-act honors go to Soundgarden, for three killer singles ("Pretty Noose," "Burden In My Hand," "Blow Up The Outside World") that proved that brawn needn't be bereft of brains. Dark-horse honors go to the Cowboy Junkies, whose "A Common Disaster" was a refreshing, inimitable entry in a year far too full of copycat top 40 moves masquerading as "modern rock." Song of the year is R.E.M.'s gorgeously elegiac "E-Bow The Letter," a bold single choice. Finally, personality of the year is no doubt Garbage's Shirley Manson. She rocks in the most modern way.

Billboard® DECEMBER 28, 1996

Mainstream Rock Tracks™

T. WK.	WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	3	5	11	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	1 week at No. 1 ◆ SOUNDGARDEN A&M
2	1	1	15	HERO OF THE DAY	◆ METALLICA ELEKTRA/EEG
3	2	2	9	SWALLOWED	◆ BUSH TRAUMA/INTERSCOPE
4	5	4	10	LADY PICTURE SHOW	◆ STONE TEMPLE PILOTS ATLANTIC
5	4	3	11	ME WISE MAGIC	VAN HALEN WARNER BROS.
6	6	6	25	OPEN UP YOUR EYES	◆ TONIC POLYDOR/A&M
7	9	15	6	ONE HEADLIGHT	◆ THE WALLFLOWERS INTERSCOPE
8	8	11	7	HALF THE WORLD	◆ RUSH ANTHEMAT/ATLANTIC
9	12	10	11	LONG DAY	◆ MATCHBOX 20 LAVA/ATLANTIC
10	11	12	14	BOUND FOR THE FLOOR	◆ LOCAL H ISLAND
11	14	16	10	WHAT I GOT	◆ SUBLIME GASOLINE/ALLEY/CA
12	15	14	8	LOOKING FOR	◆ STIR AWARE/CAPTOL
13	10	9	12	BITTERSWEET ME	◆ R.E.M. WARNER BROS.
14	20	23	8	HAVE YOU SEEN MARY	◆ SPONGE COLUMBIA
15	17	22	5	DESPERATELY WANTING	◆ BETTER THAN EZRA SWELL/ELEKTRA/EEG
16	18	21	5	JUST ANOTHER DAY	◆ JOHN MELLENCAMP MERCURY
17	16	18	10	GROW YOUR OWN	DARLAROUD REPR/SE
18	7	7	12	CLIMB THAT HILL	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
				★★★ AIRPOWER ★★★	
19	23	33	5	CAN'T GET THIS STUFF NO MORE	VAN HALEN WARNER BROS.
20	21	17	14	STINKFIST	◆ TOOL ZOO
21	13	8	12	ANGELS OF THE SILENCES	◆ COUNTING CROWS DGC/GEFFEN
22	19	19	17	WOULD?	◆ ALICE IN CHAINS COLUMBIA
23	27	30	4	TRIP FREE LIFE	THE HAZIES EMI
24	26	34	5	BANG BANG	ZZ TOP RCA
25	24	32	6	MACH 5	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
26	31	24	15	I WAS WRONG	◆ SOCIAL DISTORTION 550 MUSIC
27	29	35	7	DROWNING IN A DAYDREAM	CORROSION OF CONFORMITY COLUMBIA
28	33	29	6	WALK ON WATER	OZZY OSBOURNE Geffen
29	22	13	11	FREE	PHISH ELEKTRA/EEG
30	32	31	12	THE BEAUTIFUL PEOPLE	◆ MARILYN MANSON NOTHING/INTERSCOPE
31	30	26	22	OVER NOW	◆ ALICE IN CHAINS COLUMBIA
32	35	37	5	FATHER	◆ THE WHY STORE WAY COOL MUSIC/CA
33	NEW	1		GREEDY FLY	BUSH TRAUMA/INTERSCOPE
34	25	20	13	MUZZLE	THE SMASHING PUMPKINS VIRGIN
35	38	40	3	STUCK ON YOU	◆ FAILURE SLASH/WARNER BROS.
36	36	28	24	SHAME	◆ STABBING WESTWARD COLUMBIA
37	28	27	15	LIE ON LIE	◆ CHALK FARM COLUMBIA
38	39	39	3	THE DISTANCE	◆ CAKE CAPRICORN/MERCURY
39	34	25	16	HAIL HAIL	PEARL JAM EPIC
40	NEW	1		A LONG DECEMBER	◆ COUNTING CROWS DGC/GEFFEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 Mainstream rock stations and 80 Modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Vinyl availability. © 1996, Billboard/BPI Communications.

Billboard® DECEMBER 28, 1996

Modern Rock Tracks™

T. WK.	WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	9	SWALLOWED	◆ BUSH TRAUMA/INTERSCOPE
2	2	2	11	DON'T SPEAK	◆ NO DOUBT TRAUMA/INTERSCOPE
3	3	5	5	#1 CRUSH	GARBAGE CAPITOL
4	5	4	13	THE DISTANCE	◆ CAKE CAPRICORN/MERCURY
5	4	3	19	WHAT I GOT	◆ SUBLIME GASOLINE/ALLEY/CA
6	6	6	10	LADY PICTURE SHOW	◆ STONE TEMPLE PILOTS ATLANTIC
7	7	7	14	BOUND FOR THE FLOOR	◆ LOCAL H ISLAND
8	9	9	10	ALL MIXED UP	◆ 311 CAPRICORN/MERCURY
9	8	8	10	BLOW UP THE OUTSIDE WORLD	◆ SOUNDGARDEN A&M
10	12	19	4	THIRTY-THREE	◆ THE SMASHING PUMPKINS VIRGIN
11	10	10	9	TATTA	◆ KULA SHAKER COLUMBIA
12	13	16	6	DESPERATELY WANTING	◆ BETTER THAN EZRA SWELL/ELEKTRA/EEG
13	11	12	8	MACH 5	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
14	17	25	5	HELLO	◆ POE MODERN/ATLANTIC
				★★★ AIRPOWER ★★★	
15	20	—	2	A LONG DECEMBER	◆ COUNTING CROWS DGC/GEFFEN
16	18	22	5	RADIATION VIBE	◆ FOUNTAINS OF WAYNE TAG/ATLANTIC
17	16	14	7	LOVE ROLLERCOASTER	◆ RED HOT CHILI PEPPERS Geffen
18	15	11	12	BITTERSWEET ME	◆ R.E.M. WARNER BROS.
19	30	37	3	ONE HEADLIGHT	◆ THE WALLFLOWERS INTERSCOPE
20	25	34	3	FIRE WATER BURN	◆ BLOODHOUND GANG REPUBLIC/GEFFEN
21	19	20	13	STINKFIST	◆ TOOL ZOO
22	14	13	16	I WAS WRONG	◆ SOCIAL DISTORTION 550 MUSIC
23	21	30	9	NAKED EYE	◆ LUSCIOUS JACKSON GRAND ROYAL/CAPTOL
24	28	32	5	CRASH INTO ME	◆ DAVE MATTHEWS BAND RCA
25	34	35	4	STUCK ON YOU	◆ FAILURE SLASH/WARNER BROS.
26	31	24	26	DOWN	◆ 311 CAPRICORN/MERCURY
27	24	26	9	FREE	PHISH ELEKTRA/EEG
28	22	17	20	NOVOCAINE FOR THE SOUL	◆ EELS DREAMWORKS/GEFFEN
29	NEW	1		LOVEPOOL	◆ THE CARDIGANS STOCKHOLM/MERCURY
30	26	21	12	IF I COULD TALK I'D TELL YOU	◆ THE LEMONHEADS TAG/ATLANTIC
31	27	23	11	OPEN UP YOUR EYES	◆ TONIC POLYDOR/A&M
32	32	18	13	HAIL HAIL	PEARL JAM EPIC
33	23	15	12	ANGELS OF THE SILENCES	◆ COUNTING CROWS DGC/GEFFEN
34	33	29	13	THE BEAUTIFUL PEOPLE	◆ MARILYN MANSON NOTHING/INTERSCOPE
35	29	27	17	SCOOBY SNACKS	◆ FUN LOVIN' CRIMINALS EMI
36	39	—	2	SUPER BON BON	◆ SOUL COUGHING SLASH/WARNER BROS.
37	35	33	18	IF IT MAKES YOU HAPPY	◆ SHERYL CROW A&M
38	37	31	16	MUZZLE	THE SMASHING PUMPKINS VIRGIN
39	40	38	5	SHADOWBOXER	◆ FIONA APPLE CLEAN SLATE/WORK
40	NEW	1		GREEDY FLY	BUSH TRAUMA/INTERSCOPE

# HITS! IN TOKIO

Week of December 8, 1996

- ① Betcha By Golly Wow! / ♪
- ② Virtual Insanity / Jamiroquai
- ③ Beyond The Invisible / Enigma
- ④ Justify / Daryl Hall
- ⑤ Every Time I Close My Eyes / Babyface
- ⑥ You Must Love Me / Madonna
- ⑦ I Love You Always Forever / Donna Lewis
- ⑧ Say You'll Be There / Spice Girls
- ⑨ Kumoga Chigireru Toki / UA
- ⑩ Never Miss The Water / Chaka Khan
- ⑪ Lay Down / Nalini
- ⑫ Give Me Little More / Clementine
- ⑬ Fade Into Light / Eros Scaggs
- ⑭ Change The Light / Eric Clapton
- ⑮ Angel / Simply Red
- ⑯ Come On Everybody / Us3
- ⑰ I May Be Single / Elisha La Verne
- ⑱ Shoushin / B/z
- ⑲ La Le La / Shiksha
- ⑳ Fly Like An Eagle / Seal
- ㉑ Place Your Hands / Reef
- ㉒ Pride / Miki Imai
- ㉓ Alife / Vanessa Williams
- ㉔ Born Slippy / Underworld
- ㉕ Ob-La-Di, Ob-La-Da / The Beatles
- ㉖ Love Makes Me Run / Ice
- ㉗ Marina / Chico And The Gypsies
- ㉘ Piu Bella Cosa / Eros Ramazzotti
- ㉙ Dance Into The Light / Phil Collins
- ㉚ Stay Together / Mr. Big
- ㉛ Me Wise Magic / Van Halen
- ㉜ Let's Get The Mood Right / Johnny Gill
- ㉝ If We Fall In Love Tonight / Rod Stewart
- ㉞ I Believe In You And Me / Whitney Houston
- ㉟ Scatman / The Axel Boys Quartet
- ㊱ Shake / Smap
- ㊲ Everybody Jam! / Scatman John
- ㊳ Hey Dude / Kula Shaker
- ㊴ If It Makes You Happy / Sheryl Crow
- ㊵ Charano Boogie Shoes / Chara With The 99 1/2
- ㊶ Mr. Santa Claus-Present- / Anri
- ㊷ Mach 5 / The Presidents Of The United States Of America
- ㊸ Cosmic Girl / Jamiroquai
- ㊹ All I Want / Susanna Hoffs
- ㊺ Snoop's Upside Ya Head / Snoop Doggy Dogg
- ㊻ Bohemian Rhapsody / The Brides
- ㊼ My Boo / Ghost Town DJs
- ㊽ Dub-I-Dub / The Axel Boys Quartet
- ㊾ When You Love A Woman / Journey
- ㊿ Welcome To The Fanclub Of Love / Meja

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

## 81.3FM J-WAVE

Station information available at <http://www.infojapan.com/JWAVE/>

# Year-End Radio Trophies: Cows, Dolly, 'Macarena' Ad Nauseam, And Dr. Judy

For all the change the radio industry has sustained in 1996, one must expect blips here and there that point to the medium's occasionally spectacular highs and tail-tucking lows. In that spirit, here is our take on the year's pre-eminent radio triumphs and misfires.

• **Mel's Midas Touch Award:** Mel Karmazin was a man known for the company he keeps—that is, until he sold his Infinity Broadcasting in June to CBS for a record-shattering \$4.9 billion. CBS, in turn, kept Karmazin on hand as a radio executive mainstay and CBS board member. All of this, mind you, follows his buyout this year of Granum Communications for \$10 million and then the purchases of Shadow Broadcast Services and TDI Worldwide for his Westwood One Cos. Throughout, he has remained an active leader with strong opinions and the power to enact them. If radio were to appoint an emperor, Karmazin would be wearing the transistor-studded crown.

• **'Macarena' Takes Over All 40 Slots On Radio Playlists!** At least it seemed so for much of 1996. There was Los Del Rio's original version of the Latin dance ditty, which reached No. 23 on the Hot 100; the No. 1 **Bayside Boys** mix, selling in excess of 4 million copies; a painful **Los Del Chipmunks** retread; and then, the joyless "Macarena Christmas" from Los Del Rio. The last straw came a month ago as the parasitic song clawed across formats with "Macarena (Country Version)," by a group of bluegrass musicians calling themselves **the GrooveGrass Boyz** (the song peaked at No. 70 Dec. 7 on the Hot Country Singles & Tracks chart). And let's not forget the just-released "Macarena Workout" video, which promises to "burn *mucho* calories." Better than any unexplainable phenomena on "The X-Files," this interminably recycled radio smash better belongs in the "Why?" files.

• **The Year Of The Cow:** No matter what you think of his fist-in-your-face on-air antics, never accuse WRCX (Rock 103.5) Chicago morning man **Mancow Muller** of being lazy. In addition to being named in November one of the 17 "baddest men and women" by Chicago magazine, over the year, the

## 1996 IN REVIEW



by Chuck Taylor

Cow manned more than a dozen shrewd promotions. One of the most memorable took place in February, as WYNY New York prepared to launch as WKTU, the Evergreen station stunted with simulcasts of its nationwide talent, including Mancow. As part of his unyielding attacks on **Howard Stern**, Mancow sent a real cow to Stern's studios in the middle of Manhattan on a cold winter morning. (Notably, the cow slipped and fell on the ice, adding a guilt-ridden chuckle to the stunt.) Then, in June, Mancow hosted a live "Freakshow" in which stunt performers and circus sideshow freaks joined him onstage for two sold-out shows. In July, **Nudestock II** prompted Mancow to bare more than his opinions, and later that month, he parked himself in a 10,000-gallon tank of water to overcome his fear of enclosed spaces. And lastly, to close the year, on Dec. 20, Mancow planned on being dropped from a construction crane to the ground in the WRCX promotional van (with engine and gas tank removed). Talk about ending '96 with a smashing finale.

• **Radio Is Cooler Than Refrigerators Award:** Westinghouse chairman **Michael Jordan**, when splitting the company into industrial and broadcasting entities, decided in November to focus his personal role on the sexier radio and TV industries, instead of appliances, metal parts, and light bulbs. A bright idea, indeed.

• **Double Exposure Award:** Each week, the radio desk sorts through

dozens of promotional photos of artists sent in by the stations they visit around the country. Last year, **the Corrs** were our tireless winners. In 1996, a tie ensued between **No Doubt**—No. 1 on The Billboard 200 for a second week—and **Jewel**, who just scored her second top 40 hit. Guess all those flash-induced blue spots paid off.

• **Federal Communications Coalition Award:** As chairman of the FCC, **Reed Hundt** has consistently demonstrated bare-bones knowledge of radio issues and, to the ire of Congress, a lack of vision to implement the federally mandated Telecom Act. Over the past year or so, it seems that he has applied to nearly every issue affecting radio a "save the children" mind-set. Indecency? We must protect our kids. Liquor advertising? It'll hurt our kids. This is an essential position that requires strong leadership and an understanding of issues inside and out. Just because Hundt speaks from behind a podium doesn't mean he needs to preach.

• **Just Sing, Darlin' Award:** The keynote speaker at the National Assn. of Broadcasters (NAB) Radio Show in Los Angeles in September was a highly anticipated **Dolly Parton**. For what she was likely paid (the NAB isn't saying), the association probably wishes the dynamic, station-owning celebrity had bothered to put together some ideas between 9 and 5 the day before. Parton, while charming, apparently had nothing prepared to say and, worse, nothing to say. Fewer self-deprecating breast jokes might have made the occasion seem a little less like dead air.

• **All In A Year's Work Award:** At our annual Billboard Radio Seminar & Awards in September, opening keynoter **Dr. Judy Kuriansky**, the renowned radio sex therapist and author, drew one of the most profound audience responses I've seen—without even using the words "penis" or "orgasm." Within 15 minutes, she scared many attendees into the hallway by asking them to join in slam dancing and disco exhibitions. The remaining faithful were later rewarded with a dab of volcanic mud on their noses as a way to rediscover their organic origins. All this and that trademark radioactive hair and those jangly boots, which hail Dr. Judy's exhibitionist presence from a cool 50 paces away. Mancow should be so lucky.

• **I Was Country When Country Was Cool Award:** While country radio has peaked in the ratings, the story is far from over. The sounds of **Alan Jackson**, **Faith Hill**, and **LeAnn Rimes** are still heard on more stations than any other format—796 of the 5,318 Arbitron-rated outlets. Nearly 30% of country stations have maintained or bettered their shares over the last two years, despite the general softening of the format nationwide. A lot of country's victimization is symptomatic of market consolidation, during which new owners have flipped one or more of their acquisitions in a market to ease competition. Facts is facts: Country is America, and until a real-life "Independence Day" sets its effacing flames in motion, country isn't likely to burn too damn badly.

• **Radio Is Constant, Immediate, And Relevant:** Some highs never lose ground, do they?

## 1996 50 Most-Played Radio Songs, Artists

The charts below, compiled by Billboard sister publication Airplay Monitor, offer a look at the 50 most-played songs and artists on radio during 1996, based on information gathered by Broadcast Data Systems (BDS). The charts are indicative of combined airplay on top 40, country, R&B, and rock stations nationwide. They cover the Airplay Monitor chart year, which began with the Dec. 1, 1995, issue and ended with the Nov. 22, 1996, issue.

There appears to be a predominance of country acts on the artists listing; in fact, five of the top 10 singers are country-radio based. One reason for the curious balance, according to Country Airplay Monitor Chart Director Wade Jessen, is the sheer number of country radio stations playing these artists nationwide. Country Monitor currently monitors 162 outlets, compared with, say, R&B's 70 mainstream and 41 top 40/rhythm stations.

In addition, Jessen notes, country has remained an artist-driven format, particularly for established artists, while most others are predominantly song-driven. Finally, country radio releases occur in more rapid succession than do those in other formats.

CHUCK TAYLOR

### Most Played Artists Of 1996

- 1 ALANIS MORISSETTE
- 2 GEORGE STRAIT
- 3 GARTH BROOKS
- 4 HOOTIE & THE BLOWFISH
- 5 MARIAH CAREY
- 6 ALAN JACKSON



MORISSETTE

- 7 BROOKS & DUNN
- 8 SMASHING PUMPKINS
- 9 PEARL JAM
- 10 TRACY LAWRENCE
- 11 STONE TEMPLE PILOTS
- 12 TIM MCGRAW
- 13 GIN BLOSSOMS
- 14 SHANIA TWAIN
- 15 JOHN MICHAEL MONTGOMERY
- 16 CELINE DION
- 17 COLLECTIVE SOUL
- 18 COLLIN RAYE
- 19 PATTY LOVELESS
- 20 VINCE GILL
- 21 CLAY WALKER
- 22 TONI BRAXTON
- 23 NATALIE MERCHANT
- 24 FAITH HILL
- 25 BUSH
- 26 TOBY KEITH
- 27 OASIS
- 28 DAVID LEE MURPHY
- 29 REBA MCENTIRE
- 30 BLUES TRAVELER
- 31 NEAL MCCOY
- 32 DIAMOND RIO
- 33 ALICE IN CHAINS
- 34 SOUNDGARDEN
- 35 CLINT BLACK
- 36 FUGEES
- 37 R. KELLY
- 38 ALABAMA
- 39 WYNONNA
- 40 BRYAN WHITE
- 41 GOO GOO DOLLS
- 42 TONY RICH PROJECT
- 43 R.E.M.
- 44 GREEN DAY
- 45 BLACKHAWK
- 46 LEE ROY PARNELL
- 47 ERIC CLAPTON
- 48 U2
- 49 MELISSA ETHERIDGE
- 50 DAVE MATTHEWS BAND

### Most Played Songs Of 1996

- 1 ALWAYS BE MY BABY—MARIAH CAREY
- 2 BECAUSE YOU LOVED ME—CELINE DION
- 3 NOBODY KNOWS—TONY RICH PROJECT
- 4 IRONIC—ALANIS MORISSETTE
- 5 GIVE ME ONE REASON—TRACY CHAPMAN
- 6 COUNTING BLUE CARS—DISHWALLA
- 7 KILLING ME SOFTLY—FUGEES
- 8 YOU LEARN—ALANIS MORISSETTE
- 9 I LOVE YOU ALWAYS FOREVER—DONNA LEWIS
- 10 MISSING—EVERYTHING BUT THE GIRL
- 11 FOLLOW YOU DOWN—GIN BLOSSOMS
- 12 YOU'RE MAKIN' ME HIGH—TONI BRAXTON
- 13 CHANGE THE WORLD—ERIC CLAPTON
- 14 NAME—GOO GOO DOLLS
- 15 THE WORLD I KNOW—COLLECTIVE SOUL
- 16 1979—SMASHING PUMPKINS
- 17 SITTING UP IN MY ROOM—BRANDY
- 18 WHO WILL SAVE YOUR SOUL—JEWEL
- 19 INSENSITIVE—JANN ARDEN
- 20 WONDER—NATALIE MERCHANT
- 21 TWISTED—KEITH SWEAT
- 22 EVERYTHING FALLS APART—DOG'S EYE VIEW
- 23 ONE SWEET DAY—MARIAH CAREY & BOYZ II MEN
- 24 I CAN'T SLEEP BABY (IF I)—R. KELLY
- 25 SANTA MONICA (WATCH THE WORLD DIE)—EVERCLEAR
- 26 CHAMPAGNE SUPERNOVA—OASIS
- 27 MY MARIA—BROOKS & DUNN
- 28 STANDING OUTSIDE A BROKEN PHONE BOOTH WITH MONEY IN MY HAND—PRIMITIVE RADIO GODS
- 29 OLD MAN & ME (WHEN I GET TO HEAVEN)—HOOTIE & THE BLOWFISH
- 30 NO NEWS—LONESTAR
- 31 BLUE CLEAR SKY—GEORGE STRAIT
- 32 TIME MARCHES ON—TRACY LAWRENCE
- 33 MACARENA (BAYSIDE BOYS MIX)—LOS DEL RIO
- 34 THA CROSSROADS—BONE THUGS-N-HARMONY
- 35 C'MON 'N RIDE IT (THE TRAIN)—QUAD CITY DJ'S
- 36 CLOSER TO FREE—BODEANS
- 37 IN THE MEANTIME—SPACEHOG
- 38 I THINK ABOUT YOU—COLLIN RAYE
- 39 DADDY'S MONEY—RICOCHET
- 40 RUN-AROUND—BLUES TRAVELER
- 41 BE MY LOVER—LA BOUCHE
- 42 BIG ME—FOO FIGHTERS
- 43 WONDERWALL—OASIS
- 44 IT'S ALL COMING BACK TO ME NOW—CELINE DION
- 45 JEALOUSY—NATALIE MERCHANT
- 46 HEADS CAROLINA, TAILS CALIFORNIA—JO DEE MESSINA
- 47 YOU WIN MY LOVE—SHANIA TWAIN
- 48 TRIPPIN' ON A HOLE IN A PAPER HEART—STONE TEMPLE PILOTS
- 49 SWEET DREAMS—LA BOUCHE
- 50 MACHINEHEAD—BUSH

## newsline...

**RICHARD JEWELL**, the security guard cleared in the Olympics bombing whose likeness was recently featured on a WKLS Atlanta billboard alongside the word "Freebird" (Vox Jox, Billboard, Nov. 16), has sued the station for unauthorized use of his likeness. The station says that the billboard was meant as a statement of support and that, before the lawsuit was filed, it offered Jewell \$5,000, which he refused.

**FRANKIE CROCKER**, veteran WBLN New York personality, made a third exit from the station, this time after just more than a year, when his contract was not renewed.

**RALPH CHRISTIAN** is promoted from a Jacor GM in Buffalo, N.Y., to GM of the company's three St. Louis stations, WJBT, WSOL, and WZAZ. He succeeds the recently promoted Lee Armstrong.

**STATION SALES:** WDRE Philadelphia from Jarad to Radio One for \$20 million; WQMF Louisville, Ky., from John Otting Sr. to Clear Channel for \$13.5 million; WFKZ/WAVK/WKRY Florida Keys from Key Chain to Paxson; KMPS-AM Seattle from EZ Communications to Salem for \$2 million.

# Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Froy Brown, Get Me Home
- 2 Nas, Street Dreams
- 3 Ginuwine, Pony
- 4 ♪, Betcha By Golly Wow!
- 5 New Edition, You Don't Have To Worry
- 6 Erykah Badu, On & On
- 7 Dr. Dre, Been There Done That
- 8 En Vogue, Don't Let Go
- 9 Keith Sweat, Nobody
- 10 Lil' Kim, No Time
- 11 R. Kelly, I Believe I Can Fly
- 12 Faith Evans, I Just Can't
- 13 Tony Toni Tone, Let's Get Down
- 14 MC Lyte, Cold Rock A Party
- 15 Shaquille O'Neal, Still Can't Stop The Reign
- 16 Seal, Fly Like An Eagle
- 17 Mo'Nique Family, Thug Devotion
- 18 Toni Braxton, Un-Break My Heart
- 19 Aaliyah, One In A Million
- 20 Flesh-N-Bone, World So Cruel
- 21 New Edition, I'm Still In Love With You
- 22 De Brai, Sittin' On Top Of The World
- 23 Brantley, Only Love
- 24 Chaka Khan, Never Miss The Water
- 25 Jason Weaver, Stay With Me
- 26 Alfonso Hunter, Just The Way
- 27 Westside Connection, Bow Down
- 28 Camp Lo, Luchini
- 29 B Real, Busta Rhymes, Coolio..., Hit Em High
- 30 Mack 10 & The Dogg Pound, Nothin' But The Cass

- ★ ★ ★ NEW ON'S ★ ★ ★
- Sweetback, You Will Rise  
Anthony Hamilton, Nobody Else (Remix)  
Lionel Gordon, If You Really Love Me (Dru Hill)  
In My Bed  
Puff Johnson, All Over Your Face

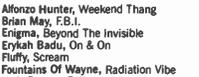


- Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214
- 1 Mary Chapin Carpenter, Let Me Into Your
  - 2 Trisha Yearwood, Everybody Knows
  - 3 Trace Adkins, Every Light In The House
  - 4 LeAnn Rimes, One Way Ticket
  - 5 Kevin Sharp, Nobody Knows
  - 6 Deana Carter, We Danced Anywhere
  - 7 Tim McGraw, Maybe We Should Just Sleep On It
  - 8 Alan Jackson, Little Bitty
  - 9 Faith Hill, I Can't Do That Anymore
  - 10 Bryan White, That's Another Song

## THE CLIP LIST™



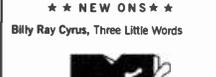
- Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139
- AMERICA'S NO. 1 VIDEO  
♪, Betcha By Golly Wow!
- BOX TOPS  
Aaliyah, One In A Million  
702, Get It Together  
2Pac, Toss It Up  
R. Kelly, I Believe I Can Fly  
New Edition, Showdown  
E-40, Things Will Never Change  
Lil' Kim, No Time  
Mo'Nique Family, Thug Devotion  
MC Lyte, Cold Rock A Party  
Keith Murray, The Rhythme  
Toni Braxton, Un-Break My Heart
- NEW  
Alfonzo Hunter, Weekend Thang  
Brian May, F.B.I.  
Enigma, Beyond The Invisible  
Erykah Badu, On & On  
Fluffy, Scream  
Fountains Of Wayne, Radiation Vibe  
Holly Palmer, Different Languages  
I Mother Earth, Another Sunday  
Immature, Watch Me Do My Thing  
Mazzy Star, Flowers In December  
New Edition, You Don't Have To Worry (Remix)  
Richie Rich & Eamonn Tuocho, Stay With Me  
Six Feet Deep & B.G.O.L.I., Silent Knight  
Snoopy Doggy Doggy, Santa Claus Goes  
Straight To The ghetto  
Smashin' For The People, Can You Feel Me  
Sweetback, You Will Rise  
The Wallflowers, One Headlight  
Tommy Lister, Hardcore  
Tunge Brothers, (How Ya Want It) We Got It  
Rugged, Lost And All Alone  
S.E.C., Warm It Up  
740 Boyz, Warm It Up Here  
Trans-Siberian Orchestra, Christmas Eve  
Underground Rebellion, Knock On Me



- Continuous programming  
3201 Dickerson Pike  
Nashville, TN 37207
- Maniah Carey, Without You  
Elvis Kelly, Blessed  
Kenny Loggins, Return To Pooh Corner  
Carole King, You've Got A Friend  
Rod Stewart, Forever Young  
Billy Joel, River Of Dreams  
Dolly Parton, Just When I Needed You Most  
Conway Twitty, It's Only Make Believe  
George Strait, Cross My Heart  
George Jones, I Don't Need Your Rocking Chair  
Patsy Cline, Crazy  
Ernie Presley, Peace In The Valley  
Pink Floyd, Time  
Black Sabbath, Paranoid  
Lynard Skynard, Saturday Night Special  
Judy Turner, Any Way You Want It  
Led Zeppelin, Kashmir  
AC/DC, Back In Black  
Jimmy Buffet, One Particular Harbort  
Steve Ray Vaughan, Little Wings
- Continuous programming  
1515 Broadway, NY  
New York, NY 10036
- NEW  
Howie B., Music For Babies  
E-40, Things Will Never Change  
No Doubt, Trapped In A Box  
Poe, Hello  
Railroad Jerk, Clean Shirt  
Siri, Looking For  
Weezer, The Good Life  
The Beatles, For You Blue  
The Beatles, Hey Jude  
The Beatles, Two Of Us  
King Chang, Melting Pot  
Neri Herder, Van Halen  
Soul Coughing, Super Bon Bon

- 12 Reba McEntire, The Fear Of Being Alone
- 13 Tracy Byrd, Big Love
- 14 Tracy Lawrence, Is That A Tear?
- 15 Toby Keith, Me Too
- 16 Jo Dee Messina, Do You Wanna Make Something...
- 17 Ricochet, Ease My Troubled Mind
- 18 Travis Tritt, Where Can Don't Grow?
- 19 Mindy McCready, Maybe He'll Notice Her
- 20 John Berry, She's Taken A Shine
- 21 The Mavericks, I Don't Care If You Love Me...
- 22 David Lee Murphy, She's Really Something
- 23 Brooks & Dunn, A Man This Lonely
- 24 Chris Ward, When You Get To Be You?
- 25 BR5-49, Even If It's Wrong
- 26 Paul Brandt, I Meant To Do That
- 27 Gary Allan, Her Man
- 28 David Kersh, Goodnight Sweetheart
- 29 Brady Seals, Another You, Another Me
- 30 Burnin' Daylight, Love Worth Fighting For
- 31 Alison Krauss, Baby Mine
- 32 Mark Willis, High Low And In Between
- 33 Billy Dean, I Wouldn't Be A Man
- 34 Crystal Bernard, Have We Forgotten What...
- 35 Ray Vega, Remember When
- 36 Sweethearts Of The Rodeo, Beautiful Lies
- 37 Shania Twain, God Bless The Child
- 38 James Bonamy, All I Do Is Love Her
- 39 Rick Trevino, Running Out Of Reasons...
- 40 Gary Allan, Her Man
- 41 Dolly Parton, Just When I Needed You Most
- 42 Y. Hernandez, She Wants To Be Wanted Again
- 43 Randy Travis, Would I
- 44 Keith S. Judd, She's Got A Bad Digger...
- 45 Sammy Kershaw, Politics, Religion And Love
- 46 Daryle Singletary, Arnen Kind Of Love
- 47 Bailey & The Boys, Some Kind Of Luck
- 48 Darryl Doss, That's How I Got To Memphis
- 49 Regina Rejzla, More Than I Wanted To Know
- 50 Mark Chesnut, It's A Little Too Late

- † Indicates Hot Shots
- ★ ★ ★ NEW ON'S ★ ★ ★
- Billy Ray Cyrus, Three Little Words



- Continuous programming  
1515 Broadway, NY  
New York, NY 10036
- 1 No Doubt, Don't Speak
  - 2 J.11, All Mixed Up
  - 3 Back, Swallow
  - 4 Adam Sandler, The Chanukah Song
  - 5 Counting Crows, A Long December
  - 6 Dr. Dre, Been There Done That
  - 7 Moby, Mezzanine
  - 8 Prodigy, Firestarter
  - 9 The Smashing Pumpkins, Thirty-Three
  - 10 Toni Braxton, Un-Break My Heart
  - 11 Red Hot Chili Peppers, Love Rollercoaster
  - 12 Stone Temple Pilots, Lazy Picture Show
  - 13 Tool, Stinkfist
  - 14 Soundgarden, Blow Up The Outside World
  - 15 En Vogue, Don't Let Go
  - 16 New Edition, I'm Still In Love With You
  - 17 Keith Sweat, Nobody

## THE CLIP LIST™



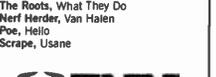
- Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139
- AMERICA'S NO. 1 VIDEO  
♪, Betcha By Golly Wow!
- BOX TOPS  
Aaliyah, One In A Million  
702, Get It Together  
2Pac, Toss It Up  
R. Kelly, I Believe I Can Fly  
New Edition, Showdown  
E-40, Things Will Never Change  
Lil' Kim, No Time  
Mo'Nique Family, Thug Devotion  
MC Lyte, Cold Rock A Party  
Keith Murray, The Rhythme  
Toni Braxton, Un-Break My Heart
- NEW  
Alfonzo Hunter, Weekend Thang  
Brian May, F.B.I.  
Enigma, Beyond The Invisible  
Erykah Badu, On & On  
Fluffy, Scream  
Fountains Of Wayne, Radiation Vibe  
Holly Palmer, Different Languages  
I Mother Earth, Another Sunday  
Immature, Watch Me Do My Thing  
Mazzy Star, Flowers In December  
New Edition, You Don't Have To Worry (Remix)  
Richie Rich & Eamonn Tuocho, Stay With Me  
Six Feet Deep & B.G.O.L.I., Silent Knight  
Snoopy Doggy Doggy, Santa Claus Goes  
Straight To The ghetto  
Smashin' For The People, Can You Feel Me  
Sweetback, You Will Rise  
The Wallflowers, One Headlight  
Tommy Lister, Hardcore  
Tunge Brothers, (How Ya Want It) We Got It  
Rugged, Lost And All Alone  
S.E.C., Warm It Up  
740 Boyz, Warm It Up Here  
Trans-Siberian Orchestra, Christmas Eve  
Underground Rebellion, Knock On Me



- Continuous programming  
3201 Dickerson Pike  
Nashville, TN 37207
- Maniah Carey, Without You  
Elvis Kelly, Blessed  
Kenny Loggins, Return To Pooh Corner  
Carole King, You've Got A Friend  
Rod Stewart, Forever Young  
Billy Joel, River Of Dreams  
Dolly Parton, Just When I Needed You Most  
Conway Twitty, It's Only Make Believe  
George Strait, Cross My Heart  
George Jones, I Don't Need Your Rocking Chair  
Patsy Cline, Crazy  
Ernie Presley, Peace In The Valley  
Pink Floyd, Time  
Black Sabbath, Paranoid  
Lynard Skynard, Saturday Night Special  
Judy Turner, Any Way You Want It  
Led Zeppelin, Kashmir  
AC/DC, Back In Black  
Jimmy Buffet, One Particular Harbort  
Steve Ray Vaughan, Little Wings
- Continuous programming  
1515 Broadway, NY  
New York, NY 10036
- NEW  
Howie B., Music For Babies  
E-40, Things Will Never Change  
No Doubt, Trapped In A Box  
Poe, Hello  
Railroad Jerk, Clean Shirt  
Siri, Looking For  
Weezer, The Good Life  
The Beatles, For You Blue  
The Beatles, Hey Jude  
The Beatles, Two Of Us  
King Chang, Melting Pot  
Neri Herder, Van Halen  
Soul Coughing, Super Bon Bon

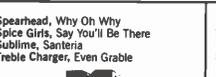
- 16 Wallflowers, One Headlight
- 17 Dave Matthews Band, Crash Into Me
- 18 Snoop Doggy Dogg, Snoop's Upside Ya Head
- 19 The Presidents Of The United States, Much 2
- 20 Cake, The Distance
- 21 Nas, Street Dreams
- 22 Sheryl Crow, If It Makes You Happy
- 23 Ginuwine, Pony
- 24 R.E.M., Bittersweet Me
- 25 Froy Brown, Get Me Home
- 26 Noel Dugan, Rhythms, Coolio..., Hit Em High
- 27 The Cardigans, Lovefool
- 28 Jewel, You Were Meant For Me
- 29 Beck, Devil's Haircut
- 30 Shagadee O'Neal, Still Can't Stop The Reign
- 31 Kula Shaker, Tatt
- 32 Fountains Of Wayne, Radiation Vibe
- 33 Luscious Jackson, Naked Eye
- 34 R. Kelly, I Believe I Can Fly
- 35 Local H, Bound For The Floor
- 36 Blackstreet, No Diggity
- 37 Whitney Houston, I Believe In You And Me
- 38 Sheryl Crow, Everyday Is A Winding Road
- 39 Sublime, What I Got
- 40 Madonna, You Must Love Me
- 41 Mo'Nique Family, Thug Devotion
- 42 Rod Stewart, If We Fall In Love Tonight
- 43 Chemical Brothers, Setting Sun
- 44 Republic, Drop Dead Gorgeous
- 45 The Cranberries, When You're Gone
- 46 Better Than Ezra, Desperately Wanting
- 47 Trans-Siberian Orchestra, Christmas Eve
- 50 Orbital, The Box

- ★ ★ ★ NEW ON'S ★ ★ ★
- Makaveli, To Live & Die In L.A.  
Spice Girls, Wannabe  
Immature, Watch Me Do My Thing  
Lil' Kim ♪Puff Daddy, No Time  
The Roots, What They Do  
Neri Herder, Van Halen  
Poe, Hello  
Scrape, Usane



- Continuous programming  
1515 Broadway, NY  
New York, NY 10036
- 1 No Doubt, Don't Speak
  - 2 J.11, All Mixed Up
  - 3 Back, Swallow
  - 4 Adam Sandler, The Chanukah Song
  - 5 Counting Crows, A Long December
  - 6 Dr. Dre, Been There Done That
  - 7 Moby, Mezzanine
  - 8 Prodigy, Firestarter
  - 9 The Smashing Pumpkins, Thirty-Three
  - 10 Toni Braxton, Un-Break My Heart
  - 11 Red Hot Chili Peppers, Love Rollercoaster
  - 12 Stone Temple Pilots, Lazy Picture Show
  - 13 Tool, Stinkfist
  - 14 Soundgarden, Blow Up The Outside World
  - 15 En Vogue, Don't Let Go
  - 16 New Edition, I'm Still In Love With You
  - 17 Keith Sweat, Nobody

## THE CLIP LIST™



- Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139
- AMERICA'S NO. 1 VIDEO  
♪, Betcha By Golly Wow!
- BOX TOPS  
Aaliyah, One In A Million  
702, Get It Together  
2Pac, Toss It Up  
R. Kelly, I Believe I Can Fly  
New Edition, Showdown  
E-40, Things Will Never Change  
Lil' Kim, No Time  
Mo'Nique Family, Thug Devotion  
MC Lyte, Cold Rock A Party  
Keith Murray, The Rhythme  
Toni Braxton, Un-Break My Heart
- NEW  
Alfonzo Hunter, Weekend Thang  
Brian May, F.B.I.  
Enigma, Beyond The Invisible  
Erykah Badu, On & On  
Fluffy, Scream  
Fountains Of Wayne, Radiation Vibe  
Holly Palmer, Different Languages  
I Mother Earth, Another Sunday  
Immature, Watch Me Do My Thing  
Mazzy Star, Flowers In December  
New Edition, You Don't Have To Worry (Remix)  
Richie Rich & Eamonn Tuocho, Stay With Me  
Six Feet Deep & B.G.O.L.I., Silent Knight  
Snoopy Doggy Doggy, Santa Claus Goes  
Straight To The ghetto  
Smashin' For The People, Can You Feel Me  
Sweetback, You Will Rise  
The Wallflowers, One Headlight  
Tommy Lister, Hardcore  
Tunge Brothers, (How Ya Want It) We Got It  
Rugged, Lost And All Alone  
S.E.C., Warm It Up  
740 Boyz, Warm It Up Here  
Trans-Siberian Orchestra, Christmas Eve  
Underground Rebellion, Knock On Me



- Continuous programming  
3201 Dickerson Pike  
Nashville, TN 37207
- Maniah Carey, Without You  
Elvis Kelly, Blessed  
Kenny Loggins, Return To Pooh Corner  
Carole King, You've Got A Friend  
Rod Stewart, Forever Young  
Billy Joel, River Of Dreams  
Dolly Parton, Just When I Needed You Most  
Conway Twitty, It's Only Make Believe  
George Strait, Cross My Heart  
George Jones, I Don't Need Your Rocking Chair  
Patsy Cline, Crazy  
Ernie Presley, Peace In The Valley  
Pink Floyd, Time  
Black Sabbath, Paranoid  
Lynard Skynard, Saturday Night Special  
Judy Turner, Any Way You Want It  
Led Zeppelin, Kashmir  
AC/DC, Back In Black  
Jimmy Buffet, One Particular Harbort  
Steve Ray Vaughan, Little Wings
- Continuous programming  
1515 Broadway, NY  
New York, NY 10036
- NEW  
Howie B., Music For Babies  
E-40, Things Will Never Change  
No Doubt, Trapped In A Box  
Poe, Hello  
Railroad Jerk, Clean Shirt  
Siri, Looking For  
Weezer, The Good Life  
The Beatles, For You Blue  
The Beatles, Hey Jude  
The Beatles, Two Of Us  
King Chang, Melting Pot  
Neri Herder, Van Halen  
Soul Coughing, Super Bon Bon

- 16 Daryle Singletary, Arnen Kind Of Love
- 17 Brooks & Dunn, A Man This Lonely
- 18 Sammy Kershaw, Politics, Religion And Her
- 19 Faith Hill, I Can't Do That Anymore
- 20 Kevin Sharp, Nobody Knows
- 21 Travis Tritt, Where Can Don't Grow
- 22 Shania Twain, God Bless The Child
- 23 John Berry, She's Taken A Shine
- 24 Jo Dee Messina, Do You Wanna Make Something...
- 25 Deryl Dodd, That's How I Got To Memphis
- 26 The Mavericks, I Don't Care If You Love Me...
- 27 David Lee Murphy, She's Really Something
- 28 Trace Adkins, Every Light In The House
- 29 James Bonamy, All I Do Is Love Her
- 30 Rick Trevino, Running Out Of Reasons...

- ★ ★ ★ NEW ON'S ★ ★ ★
- No New On's This Week



- Continuous programming  
1515 Broadway, NY  
New York, NY 10036
- 1 No Doubt, Don't Speak
  - 2 John Mellencamp, Just Another Day
  - 3 Toni Braxton, Un-Break My Heart
  - 4 Sheryl Crow, If It Makes You Happy
  - 5 ♪, Betcha By Golly Wow!
  - 6 Counting Crows, A Long December
  - 7 Alanis Morissette, Where O'er Feet
  - 8 Cat Man, It's All Coming Back To Me Now
  - 9 En Vogue, Don't Let Go
  - 10 Seal, Fly Like An Eagle
  - 11 Journey, When You Love A Woman
  - 12 Rod Stewart, If We Fall In Love Tonight
  - 13 Backstreet Boys, I Wanna Be Your Baby
  - 14 Madonna, Don't Cry For Me Argentina
  - 15 Whitney Houston, I Believe In You And Me
  - 16 Mervyn Bainbridge, Mouth
  - 17 Cardigans, Lovefool
  - 18 Elton John, You Can Make History
  - 19 Collective Soul, The World I Know
  - 20 Toni Braxton, You're Makin' Me High
  - 21 Garbage, Milk
  - 22 Matthews Band, Crash Into Me
  - 23 RuPaul, Snapshot
  - 24 Jewel, You Were Meant For Me
  - 25 Eric Clapton, Change The World
  - 26 ♪, Gold
  - 27 Dishwater, Counting Base Cars
  - 28 Don Henley, The Heart Of The Matter
  - 29 Enya, On My Way Home
  - 30 Don Henley, The Boys Of Summer

## THE CLIP LIST™



- Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139
- AMERICA'S NO. 1 VIDEO  
♪, Betcha By Golly Wow!
- BOX TOPS  
Aaliyah, One In A Million  
702, Get It Together  
2Pac, Toss It Up  
R. Kelly, I Believe I Can Fly  
New Edition, Showdown  
E-40, Things Will Never Change  
Lil' Kim, No Time  
Mo'Nique Family, Thug Devotion  
MC Lyte, Cold Rock A Party  
Keith Murray, The Rhythme  
Toni Braxton, Un-Break My Heart
- NEW  
Alfonzo Hunter, Weekend Thang  
Brian May, F.B.I.  
Enigma, Beyond The Invisible  
Erykah Badu, On & On  
Fluffy, Scream  
Fountains Of Wayne, Radiation Vibe  
Holly Palmer, Different Languages  
I Mother Earth, Another Sunday  
Immature, Watch Me Do My Thing  
Mazzy Star, Flowers In December  
New Edition, You Don't Have To Worry (Remix)  
Richie Rich & Eamonn Tuocho, Stay With Me  
Six Feet Deep & B.G.O.L.I., Silent Knight  
Snoopy Doggy Doggy, Santa Claus Goes  
Straight To The ghetto  
Smashin' For The People, Can You Feel Me  
Sweetback, You Will Rise  
The Wallflowers, One Headlight  
Tommy Lister, Hardcore  
Tunge Brothers, (How Ya Want It) We Got It  
Rugged, Lost And All Alone  
S.E.C., Warm It Up  
740 Boyz, Warm It Up Here  
Trans-Siberian Orchestra, Christmas Eve  
Underground Rebellion, Knock On Me



- Continuous programming  
3201 Dickerson Pike  
Nashville, TN 37207
- Maniah Carey, Without You  
Elvis Kelly, Blessed  
Kenny Loggins, Return To Pooh Corner  
Carole King, You've Got A Friend  
Rod Stewart, Forever Young  
Billy Joel, River Of Dreams  
Dolly Parton, Just When I Needed You Most  
Conway Twitty, It's Only Make Believe  
George Strait, Cross My Heart  
George Jones, I Don't Need Your Rocking Chair  
Patsy Cline, Crazy  
Ernie Presley, Peace In The Valley  
Pink Floyd, Time  
Black Sabbath, Paranoid  
Lynard Skynard, Saturday Night Special  
Judy Turner, Any Way You Want It  
Led Zeppelin, Kashmir  
AC/DC, Back In Black  
Jimmy Buffet, One Particular Harbort  
Steve Ray Vaughan, Little Wings
- Continuous programming  
1515 Broadway, NY  
New York, NY 10036
- NEW  
Howie B., Music For Babies  
E-40, Things Will Never Change  
No Doubt, Trapped In A Box  
Poe, Hello  
Railroad Jerk, Clean Shirt  
Siri, Looking For  
Weezer, The Good Life  
The Beatles, For You Blue  
The Beatles, Hey Jude  
The Beatles, Two Of Us  
King Chang, Melting Pot  
Neri Herder, Van Halen  
Soul Coughing, Super Bon Bon

# Music Video PROGRAMMING

## Music Video Industry Opens New Avenues Of Exposure

CHANGES: It has been an awkward 12 months for the music video industry. Because of a downturn in record sales, video production budgets were scrutinized closer than ever in 1996, and uncertainty looms as to whether the new year will bring even more cut-backs. Though fewer clips were made, the year ends with the promise of more music video programming possibilities than have existed in recent years.

MTV is introducing its restructured programming strategy, which aims to minimize categorization of the music played and to expand opportunities for clips that do not necessarily fit into the modern rock, R&B, and rap genres. As a result, viewers are seeing less "Alternative Nation" and "MTV Jams" and more videos from pop, dance, and electronic music acts.

As the nation's largest programmer, MTV could face competition in 1997 from new services by News Corp. and Tele-Communications Inc. (TCI). Both companies are reportedly looking into launching rival clip channels.

Perhaps as a pre-emptive strike, MTV Networks launched M2, a clip-intensive sister service, with amazingly little fanfare. The channel promises to be a new outlet for music video exposure. However, that promise will not be fulfilled unless M2 manages to get in front of the eyes of a significant amount of viewers. Music industry

video industry's best-kept secret.

Another new channel, Great American Country, which debuted on the last day of 1995, barely made a peep during its first year. The channel failed to make a dent in a programming niche dominated by Country Music Television and the Nashville Network.

Nashville-based MOR Music downsized its operations and is ending the year with a minimal staff and an uncertain future.



CANADIAN programmer MuchMusic continued to carve out a comfortable niche by thinking global but acting local. The channel's U.S. operations began adding locally produced programming to its Cleveland service and is expected to expand specialized regional programming to other cities in '97.

VH1 finally established a strong identity in the music industry with its commitment to "Music First" programming. Its main challenge for 1997 is to hold on to its current distribution.

## 1996 IN A REVIEW

- ### THE TOP STORIES
- Music Labels Cut Back On Clip Production.
  - MTV Debuts Commercial-Free, Clip-Intensive Sister Service M2.
  - Music Video Programmers Prepare For Voluntary TV-Rating System.
  - Tele-Communications Inc. And News Corp. Ready New Music Video Channels For 1997.

insiders had hoped to see MTV Networks announce new distribution for the channel at the Western Cable Show, held in mid-December in Los Angeles; however, the year ends with M2 lacking a presence in all of the major cable markets and on any direct-broadcast satellite system. Though its debut is encouraging, M2 remains the music

Some cable analysts say that the programmer is among those services that are vulnerable to being dropped by operators that are offered cash to carry other channels. Ironically, the emerging cash-for-carriage trend was propelled largely by VH1 sister service TV Land, which for five years has paid a healthy \$1.20 per subscriber and waived licensing fees to operators who add it.

Video Jukebox Network (VJN), which operates the Box, sold its U.K. operations amid rumors that it is looking for a new owner in the U.S. In early 1996, TCI media division Liberty Media announced and then abandoned plans to purchase a majority stake in VJN.

In one of the year's more unusual developments, Black Entertainment Television (BET) announced plans to open casino operations in 1997. BET is also teaming with cable programmer Encore Media Corp. on a premium movie channel geared toward African-American audiences, due in February 1997. Many in the industry are questioning the future of spinoff channel BET on Jazz, which is still struggling to build distribution.

## MVD

5000+ Music Videos & Laserdiscs titles! + CD-ROM & T-shirts. HAPPY 1997!

### MUSIC VIDEO DISTRIBUTORS

N-1410 E. Circle Dr. 422 Bus.Ctr.Oaks Pa 19456

CALL NOW 800-888-0486 VHS - LASERDISCS OVER 6000 TITLES

# Check Out What the Entire Music Video Community is Talking About...

## Billboard <sup>18th annual</sup> MUSICvideo Conference & Awards

If you liked seeing it live or if you couldn't make it to our past November event in San Francisco... you can now view some of the most cutting-edge panels and witness some of the latest developments in new technology on videocassette!!!

The following sessions are available on videocassette...

### Keynote Address by Judy McGrath, President of MTV/M2

She addresses the most up-to-date issues of the industry and shares with us MTV's latest developments.

**"Major Thinkers"** - Programmers meet record industry company executives to discuss the state of the music video industry featuring some of the top executives of MTV, VH1, BET, Reprise Records and Mercury Nashville.

**Intel Cyberlunch** - Includes some of Intel's newest opportunities and technological developments relevant to the music video industry.

**"Depending on Independents"** - Discusses the changing roles of independent promotion in music video.

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

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

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

## Billboard hears the latest industry news first.

### Call and order your videos today!

Available for \$19.95 each plus an additional \$4.95 for shipping and handling.

### Special Offer

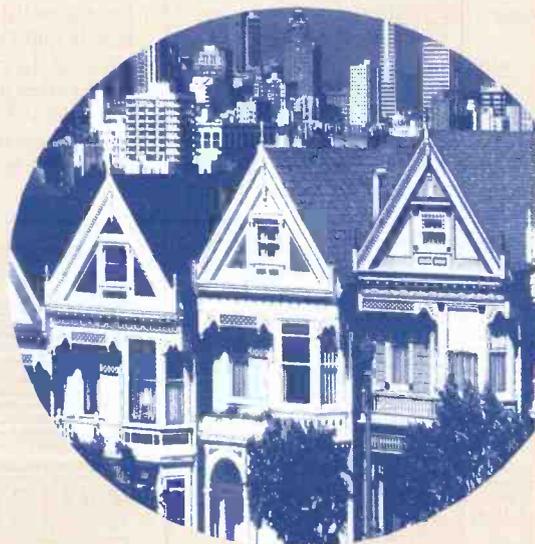
- 7 videos for \$112.00 - each video is \$16.00, a savings of \$3.95 per video.
- 4 videos for \$69.00 - each video is \$17.25, a savings of \$2.70 per video.

All orders will be taken over the phone by calling 1-800-741-1112.

Visa, Mastercard and American Express are accepted.

Checks must be payable to the **INSTITUTE FOR MEDIA ARTS** (A Not-For-Profit-Educational-Corporation)

Send payment to: P.O. Box 60-1111, Miami, FL 33160



## ACTS FIND AUDIENCE IN THRIVING CLUB SCENES

(Continued from page 5)

this new sound is nationwide.

Austin, Texas, is home to such progressive country venues as Emo's, the Hole in the Wall, and the Continental Club. Chicago has a plethora of hot spots, including Schubas Tavern and the Beat Kitchen. Even Nashville, known as the home of mainstream country music, has its share of clubs catering to crowds that would rather hear Lambchop than Ricochet. Among the Nashville venues are 328 Performance Hall, the Exit/In, and the Sutler.

The scene, in fact, has spread across the country. Venues from New York's Mercury Lounge to Seattle's Tractor Tavern to Chapel Hill, N.C.'s Cat's Cradle are featuring this growing genre.

"I think the audience is growing all the time, because it's not stadium rock," says Jon Langford, who records for Bloodshot Records as part of the Waco Brothers. "It's music people can go and listen to in bars once or twice a week. There are a lot of localized scenes, which is really cool. There is a scene in Canada, in Texas, in Chicago, and New York. And they are just beginning to cross-pollinate a little bit. We've [the Waco Brothers] been to St. Louis, New York, and Kansas.

"It's kind of interesting," he adds. "I think it exists in a way early punk rock existed—suddenly your favorite band could be the band you go see on a Friday night, cheap, once a month, rather than wait for them to come around and play every year."

Langford says the fact that the music can be found in cities across the country, not just in the major music centers, is a positive. "The [music] industry isn't really here as such," he says of Chicago, "unlike New York or L.A., where it [the club scene] tends to be showcase places for the major labels. I think the people here that actually run the clubs seem to have enthusiasm, which is really helpful."

One of the most enthusiastic supporters of insurgent country is Anastasia Davies, who books Schubas. The club has been open eight years, and Davies has booked it for four of those years. Schubas can handle 125 people for sit-down shows, and 230 when people are standing. Davies says that the club began as a turn-of-the-century Schlitz taphouse. "It lends itself to so many kinds of music," she says. "We have a wood-burning fireplace in the corner, and since the room is so small, the sound is amazing."

Davies says that Gillian Welch recently performed at Schubas to great response. Other acts appearing recently at the club include Iris DeMent, the Cigar Store Indians, Robbie Fulks, the Deraillers, the Waco Brothers, the Honey Dogs, and Jolene. The Backsliders are due to play soon on a bill with Kim Richey.

Davies estimates that the average insurgent country audience comprises people in their late 20s to early 30s, but says that on any given night the crowd could encompass everyone from yuppies to rock fans with nose rings.

"It's real music about real-life experiences," Davies says, accounting for the genre's diverse appeal. "And the popularity is spreading mostly by word-of-mouth. I see many people come to insurgent country shows, and [then] they come

back and bring their friends."

Nan Warshaw, one of the co-founders of Chicago-based Bloodshot Records, has been a club DJ for several years and still does so Wednesday nights at Chicago club Delilah's. She agrees with Davies that the audience is diverse, with most of the enthusiasts falling into the 25-35 demographic and with an even mix of men and women.

"It's incredibly important," she says of the club scene's impact on the growth of the genre. "The grass roots of the whole scene is seeing the music live." Warshaw adds that the live scene has changed the way the music is perceived. "Four years ago, the bands were playing out but hadn't identified themselves yet as a movement."

That movement is far-reaching. Frank Heath, owner/manager of Cat's Cradle in Carrboro, N.C., near Chapel Hill, says that his club features music from alternative rock to reggae, but that he is booking an increasing number of insurgent country bands. They are drawing good crowds, he adds. Among the acts that have appeared there are the Backsliders, Jolene, Son Volt, and Wilco.

Heath says that local college stations mix some insurgent country artists into their playlists, which helps draw attention to his venue's live offerings. When promoting his insurgent shows, he uses the traditional means of radio and print advertising.

Steve West, managing partner of the 328 Performance Hall, agrees that it's "business as usual" when promoting an insurgent show. One thing 328 does on a consistent basis is fax show schedules to a list of previously identified "interested" people and companies.

West says that 328 has drawn good crowds with a variety of acts, including Webb Wilder, Wilco, Son Volt, and Sonny George & the Tennessee Sons. West sees these bands succeeding because people are looking for an alternative to mainstream country radio.

Austin has long been the home of renegade country music—first as part of the '70s "outlaw movement" and now as part of the insurgent uprising that sees ultratraditionalists like Don Walser and Dale Watson performing at the same venues as the beehived Miss Zanna Don't & the Wanted and El Vez, the Mexican Elvis.

Brooks Brannon, manager of the Hole in the Wall "at the top of the drag" across from the University of Texas at Austin, says that Austin audiences are clearly open to all kinds of music.

Eric "Emo" Hartman, owner of the Emo's clubs in Austin and Houston as well as the Orbit Room in Dallas, agrees with Brannon that Austin audiences embrace a variety of music.

"Austin is unique," he says. "People will go out and see something different. Austin crowds are a little more open-minded. When Willie Nelson has his Fourth of July picnic, the alternative crowd turns out to see him... And it's not unusual at the clubs to see a woman in her 60s dancing with a kid with a mohawk."



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Main chart table with columns: This Week, Last Week, Weeks On, Title, Artist (Label/Promotion Label). Includes entries like 'DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)', 'UN-BREAK MY HEART TOMI BRAXTON (LAFACE/ARISTA)', etc.

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

HOT 100 RECURRENT AIRPLAY

Table of recurrent airplay with columns: This Week, Last Week, Weeks On, Title, Artist (Label/Promotion Label). Includes entries like 'MISSING EVERYTHING BUT THE GIRL (ATLANTIC)', 'BECAUSE YOU LOVED ME CELINE DION (550 MUSIC)', etc.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Table listing Hot 100 singles by title and artist, including entries like 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.', 'AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA)', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Main chart table with columns: This Week, Last Week, Weeks On, Title, Artist (Label/Promotion Label). Includes entries like 'I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/IVE)', 'UN-BREAK MY HEART TOMI BRAXTON (LAFACE/ARISTA)', etc.

Records with the greatest sales gains. © 1996, Billboard/BPI Communications and SoundScan, Inc.

# Billboard HOT 100 SINGLES

DECEMBER 28, 1996

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	1	10	<b>UN-BREAK MY HEART</b> ▲ D.FOSTER (D. WARREN)	◆ TONI BRAXTON LAFACE 24200/ARISTA	1
2	2	26	3	<b>I BELIEVE I CAN FLY (FROM "SPACE JAM")</b> ▲ R.KELLY (R.KELLY)	◆ R. KELLY WARNER SUNSET/ATLANTIC 42422/JIVE	2
3	4	4	8	<b>DON'T LET GO (LOVE) (FROM "SET IT OFF")</b> ● ORGANIZED NOIZE (ORGANIZED NOIZE, A.MARTIN, I.MATIAS, M.ETHERIDGE)	◆ EN VOGUE EASTWEST 64231/EEG	3
4	3	2	12	<b>NO DIGGITY</b> ▲ T.RILEY, W.STEWART (T.RILEY, C.HANNIBAL, WALTERS, W.STEWART, DR.DRE, J.HAYES, D.PORTER)	◆ BLACKSTREET (FEATURING DR. DRE) INTERSCOPE 97007	1
5	5	3	13	<b>NOBODY</b> ▲ K.SWEAT (K.SWEAT, F.SCOTT)	◆ KEITH SWEAT FEATURING ATHENA CAGE ELEKTRA 64245/EEG	3
6	6	5	17	<b>MOUTH</b> ● SIEW (M.BAINBRIDGE)	◆ MERRIL BAINBRIDGE UNIVERSAL 56018	4
				<b>*** Hot Shot Debut ***</b>		
7	<b>NEW</b>		1	<b>I BELIEVE IN YOU AND ME (FROM "THE PREACHER'S WIFE")</b> ▲ D.FOSTER (D.WOLFERT, S.LINZER)	◆ WHITNEY HOUSTON ARISTA 13293	7
8	7	6	20	<b>IT'S ALL COMING BACK TO ME NOW</b> ▲ J.STEINMAN (J.STEINMAN)	◆ CELINE DION 550 MUSIC 78345	2
9	10	9	8	<b>I'M STILL IN LOVE WITH YOU</b> ▲ J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS)	◆ NEW EDITION MCA 55264	9
10	8	8	6	<b>I FINALLY FOUND SOMEONE (FROM "THE MIRROR HAS TWO FACES")</b> ▲ D.FOSTER (B.STREISAND, M.HAMLSCH, R.J.LANGE, B.ADAMS)	◆ BARBRA STREISAND & BRYAN ADAMS COLUMBIA 78480	8
11	9	7	17	<b>PONY</b> ▲ T.MBALAND (E.LUMPKIN, T.MOSLEY, S.GARRETT)	◆ GINUWINE 550 MUSIC 78373	6
12	11	13	54	<b>MACARENA (BAYSIDE BOYS MIX) ▲</b> ▲ C.DE YARZA, M.TRIAY (A.ROMERO MONGE, R.RUIZ)	◆ LOS DEL RIO RCA 64407	1
13	12	10	26	<b>WHERE DO YOU GO</b> ● AME (F.REUTHER, P.BISHOP-FALLENSTEIN)	◆ NO MERCY ARISTA 13225	5
14	13	11	15	<b>IF IT MAKES YOU HAPPY</b> ▲ S.CROW (S.CROW, J.TROTT)	◆ SHERYL CROW A&M 581874	11
15	14	12	10	<b>WHEN YOU LOVE A WOMAN</b> ● K.SHIRLEY (S.PERRY, J.CAIN, N.SCHON)	◆ JOURNEY COLUMBIA 78428	12
16	16	15	19	<b>LAST NIGHT (FROM "THE NUTTY PROFESSOR")</b> ● BABYFACE, M.WARREN (BABYFACE, K.ANDES)	◆ AZ YET LAFACE 24181/ARISTA	9
17	17		2	<b>FLY LIKE AN EAGLE (FROM "SPACE JAM")</b> ▲ SEAL (S.MILLER)	◆ SEAL ZTT/WARNER SUNSET 87046/ATLANTIC	17
18	15	14	28	<b>I LOVE YOU ALWAYS FOREVER</b> ● D.LEWIS, K.KILLEN (D.LEWIS)	◆ DONNA LEWIS ATLANTIC 87072	2
19	19	17	17	<b>WHAT KIND OF MAN WOULD I BE</b> ● MINT CONDITION (L.WADDELL)	◆ MINT CONDITION PERSPECTIVE 58755/A&M	17
20	22	23	8	<b>NO TIME</b> ▲ S.COMBS, STEVIE J. (K.JONES, S.COMBS, S.JORDAN, J.BROWN)	◆ LIL' KIM FEATURING PUFF DADDY UNDEAS/BIG BEAT 98044/ATLANTIC	20
21	18	16	10	<b>THIS IS FOR THE LOVER IN YOU</b> ● ◆ BABYFACE FEAT. LL COOL J, H. HEWETT, J. WATLEY & J. DANIELS BABYFACE (H.HEWETT, D.MEYERS)	◆ BABYFACE EPIC 78443	6
22	20	18	13	<b>FALLING</b> ● J.E.JONES (M.JORDAN, J.E.JONES, A.TYLER, T.ALLEN)	◆ MONTELL JORDAN DEF JAM 575648/MERCURY	18
23	21	19	28	<b>TWISTED</b> ▲ K.SWEAT, E.MCCAIN (K.SWEAT, E.MCCAIN, KUT KLOSE)	◆ KEITH SWEAT ELEKTRA 64282/EEG	2
24	23	20	18	<b>TELL ME (FROM "EDDIE")</b> ● S.BROWN (S.BROWN, M.DAVIS, A.CANTRAL)	◆ DRU HILL ISLAND 854660	18
25	24	21	24	<b>CHANGE THE WORLD (FROM "PHENOMENON")</b> ● BABYFACE (T.SIMS, G.KENNEDY, W.KIRKPATRICK)	◆ ERIC CLAPTON REPRISE 17621	5
26	25	25	29	<b>THIS IS YOUR NIGHT</b> ▲ THE BERMAN BROTHERS (F.BERMAN, C.BERMAN, A.CREMER)	◆ AMBER TOMMY BOY 7735	25
27	27	27	8	<b>STREET DREAMS</b> ▲ J.C.OLVIER, RED HOT LOVER TONE (A.LENNOX, D.STEWART, N.JONES, S.BARNES)	◆ NAS COLUMBIA 78409	27
28	30	24	7	<b>YOU MUST LOVE ME (FROM "EVITA")</b> ▲ MADONNA, N.WRIGHT, A.PARKER, A.L.WEBBER, D.CADDICK (T.RICE, A.L.WEBBER)	◆ MADONNA WARNER BROS. 17495	18
29	29	29	7	<b>JUST BETWEEN YOU AND ME</b> ▲ T.MCKEEHAN, M.HEIMERMANN (T.MCKEEHAN, M.HEIMERMANN)	◆ DC TALK VIRGIN 38575	29
30	26	22	30	<b>YOU'RE MAKIN' ME HIGH/LET IT FLOW</b> ▲ BABYFACE, B.P.WILSON (B.WILSON, BABYFACE)	◆ TONI BRAXTON LAFACE 24160/ARISTA	1
				<b>*** Greatest Gainer/Sales ***</b>		
31	40	42	5	<b>COLD ROCK A PARTY</b> ▲ R.SMITH, S.COMBS, D.ANGELTIE, STEVIE J., R.LAWRENCE (MC LYTE, R.SMITH, B.EDWARDS, N.ROGERS)	◆ MC LYTE EASTWEST 64212/EEG	31
32	28	28	39	<b>COUNTING BLUE CARS</b> ▲ P.NICOLO, D.DISHWALLA (ALEXANDER, BROWNING, KOLANEK, RICHARDS, PENDERGAST)	◆ DISHWALLA A&M 581462	15
33	36	41	5	<b>YOU WERE MEANT FOR ME</b> ▲ B.KEITH, P.COLLINS (J.KILCHER, S.POLTZ)	◆ JEWEL ATLANTIC 87021	33
				<b>*** Greatest Gainer/Airplay ***</b>		
34	38	50	5	<b>OOH AHH... JUST A LITTLE BIT</b> ▲ S.RODWAY (S.TAUBER, S.RODWAY)	◆ GINA G ETERNAL 17455/WARNER BROS.	34
35	31	30	18	<b>KEY WEST INTERMEZZO (I SAW YOU FIRST)</b> ▲ LITTLE BASTARD (J.MELLENCAMP, G.GREEN)	◆ JOHN MELLENCAMP MERCURY 578398	14
36	32	32	16	<b>STEELO</b> ▲ C.ELLIOTT, G.PEARSON (C.ELLIOTT, G.PEARSON, G.SUMNERS)	◆ 702 BIV 10 860530/MOTOWN	32
37	33	31	23	<b>YOU LEARN/YOU OUGHTA KNOW</b> ▲ G.BALLARD (A.MORISSETTE, G.BALLARD)	◆ ALANIS MORISSETTE MAVERICK 17644/REPRISE	6
38	34	36	26	<b>MY BOO</b> ▲ R.TERRY (R.TERRY, C.MAHONE, JR.)	◆ GHOST TOWN DJ'S SO SO DEF 78358/COLUMBIA	31
39	39	39	8	<b>COME SEE ME</b> ▲ TIM & BOB (T.KELLEY, B.ROBINSON, S.COMBS, T.KELLY)	◆ 112 BAD BOY 79073/ARISTA	39
40	43	43	5	<b>ATLIENS</b> ▲ OUTKAST (A.BENJAMIN, A.PATTON)	◆ OUTKAST LAFACE 24196/ARISTA	40
41	37	33	8	<b>NEVER LEAVE ME ALONE</b> ◆ NATE DOGG FEATURING SNOOP DOGGY DOGG (NATE DOGG, SNOOP DOGGY DOGG, R.MACDONALD, W.SALTER)	◆ NATE DOGG DEATH ROW 97012/INTERSCOPE	33
42	35	35	18	<b>LET'S MAKE A NIGHT TO REMEMBER</b> ▲ R.J.LANGE, B.ADAMS (B.ADAMS, R.J.LANGE)	◆ BRYAN ADAMS A&M 581862	24
43	42	37	26	<b>LOUNGIN</b> ▲ R.SMITH (LL COOL J, B.WRIGHT, L.WHITE)	◆ LL COOL J DEF JAM 575062/MERCURY	3
44	45	48	6	<b>WHEN YOU'RE GONE/FREE TO DECIDE</b> ▲ B.FAIRBAIN, THE CRANBERRIES (D.O'RIORDAN)	◆ THE CRANBERRIES ISLAND 854802	44
45	47	38	14	<b>BOW DOWN</b> ▲ BUD'DA (ICE CUBE, MACK 10, W.C., BUD'DA)	◆ WESTSIDE CONNECTION LENCH MOB 53227/PRIORITY	21
46	41	34	42	<b>C'MON N' RIDE IT (THE TRAIN)</b> ▲ C.C.LEMONHEAD, J.MCGOWAN (C.C.LEMONHEAD, J.MCGOWAN, B.WHITE)	◆ QUAD CITY DJ'S QUADRASOUND/BIG BEAT 98083/ATLANTIC	3
47	54	65	3	<b>NOTHIN' BUT THE CAVI HIT (FROM "RHYME &amp; REASON")</b> ▲ DAT NIGGA DAZ (D.ROLISON, D.ARNAUD, R.BROWN)	◆ MACK 10 & THA DOGG POUND BUZZ TONE 53263/PRIORITY	47
48	48	44	39	<b>GIVE ME ONE REASON</b> ▲ D.GEHMAN, T.CHAPMAN (T.CHAPMAN)	◆ TRACY CHAPMAN ELEKTRA 64346/EEG	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
49	50	55	5	<b>THIRTY-THREE</b> ▲ FLOOD, A.MOULDER, B.CORGAN (B.CORGAN)	◆ THE SMASHING PUMPKINS VIRGIN 38574	49
50	49	49	23	<b>DO YOU MISS ME</b> ▲ G.GUTIERREZ (G.GUTIERREZ)	◆ JOCELYN ENRIQUEZ CLASSIFIED/TIMBER! 7185/TOMMY BOY	49
51	51	51	9	<b>KNOCKS ME OFF MY FEET</b> ▲ K.KILLEN, D.LEWIS (D.LEWIS, D.WHITTINGTON)	◆ DONELL JONES LAFACE 24210/ARISTA	51
52	56	60	3	<b>WITHOUT LOVE</b> ▲ K.KILLEN, D.LEWIS (D.LEWIS, D.WHITTINGTON)	◆ DONNA LEWIS ATLANTIC 87028	52
53	52	46	18	<b>IF YOUR GIRL ONLY KNEW</b> ▲ T.MBALAND (T.MOSLEY, M.ELLIOTT)	◆ AALIYAH BLACKGROUND 98067/ATLANTIC	11
54	53	47	19	<b>MISSING YOU (FROM "SET IT OFF")</b> ▲ B.J.EASTMOND (B.J.EASTMOND, G.CHAMBERS)	◆ BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN EASTWEST 64262/EEG	25
55	55	57	7	<b>IF WE FALL IN LOVE TONIGHT</b> ▲ J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS)	◆ ROD STEWART WARNER BROS. 17459	55
56	67		2	<b>SPACE JAM (FROM "SPACE JAM")</b> ▲ J.MCGOWAN, C.C.LEMONHEAD (J.MCGOWAN, N.ORANGE, V.BRYANT)	◆ QUAD CITY DJ'S QUADRASOUND/BIG BEAT 98083/ATLANTIC	56
57	59	61	4	<b>I'M NOT GIVING YOU UP</b> ▲ E.ESTEFAN JR., K.SANTANDER (G.ESTEFAN, K.SANTANDER)	◆ GLORIA ESTEFAN EPIC 78464	57
58	57	58	7	<b>HOW COULD YOU (FROM "BULLETPROOF")</b> ▲ JON-JOHN (J.J.ROBINSON, G.STEWART, J.ELIAS)	◆ K-CI & JOJO OF JOECCI MCA SOUNDTRACKS 55279/MCA	53
59	68	76	4	<b>I LIKE IT</b> ▲ S.GEORGE (M.RODRIGUEZ, T.PABON)	◆ THE BLACKOUT ALLSTARS COLUMBIA 78455	59
60	64	67	7	<b>LITTLE BITTY</b> ▲ K.STEGALL (T.T.HALL)	◆ ALAN JACKSON ARISTA 13048	60
61	58	54	10	<b>WHEN BOY MEETS GIRL</b> ▲ P.WILLIAMS, C.HUGO, S.COMBS (T.LUCAS, P.WILLIAMS, C.HUGO, D.PARKER, M.SEANDRICK, K.SPIVEY)	◆ TOTAL BAD BOY 79074/ARISTA	50
62	66	71	5	<b>BARELY BREATHING</b> ▲ R.HINE (D.SHEIK)	◆ DUNCAN SHEIK ATLANTIC 87027	62
63	71	83	3	<b>IT'S YOUR BODY</b> ▲ J.GILL (J.GILL)	◆ JOHNNY GILL FEATURING ROGER TROUTMAN MOTOWN 860462	63
64	70		2	<b>DESPERATELY WANTING</b> ▲ D.GEHMAN (K.GRIFFIN)	◆ BETTER THAN EZRA SWELL/ELEKTRA 64228/EEG	64
65	65	70	8	<b>I FELL IN LOVE</b> ▲ E.A.WILSON, JR. (E.A.WILSON, JR.)	◆ ROCKELL ROBBINS 72007	65
66	83		2	<b>MACARENA CHRISTMAS</b> ▲ J.LOSADA (A.ROMERO MONGE, R.R.PERDIGONES, G.HAENDEL, J.PIERPONT, F.GRUBER, J.D.MARKS, J.BERLIN, POPULAR)	◆ LOS DEL RIO ARISTA 44124/BMG LATIN	66
67	60	56	12	<b>SITTIN' ON TOP OF THE WORLD</b> ● J.DUPRI (J.DUPRI, D.BRAT, R.JAMES)	◆ DA BRAT SO SO DEF 78426/COLUMBIA	30
68	61	53	11	<b>BOHEMIAN RHAPSODY (FROM "HIGH SCHOOL HIGH")</b> ▲ S.JENKINS, E.VALENTINE (F.MERCURY)	◆ THE BRAIDS BIG BEAT 98055/ATLANTIC	42
69	63	63	7	<b>THE MOMENT</b> ▲ KENNY G (KENNY G)	◆ KENNY G ARISTA 13260	63
70	62	59	7	<b>BITTERSWEET ME</b> ▲ S.LITT, R.E.M. (BERRY, BUCK, MILLS, M.STIPE)	◆ R.E.M. WARNER BROS. 17490	46
71	73	66	11	<b>I LUV U BABY</b> ▲ D.J.PIPPI, D.J.WT (G.NUZZO, W.TAIEB)	◆ THE ORIGINAL XL RECORDINGS 1436/NEXT PLUSH	66
72	72	77	20	<b>JELLYHEAD</b> ▲ B.PUGSLEY, P.STATION (DE.MATOS, MALE, SMITH)	◆ CRUZE ROBBINS 72002	72
73	76	79	8	<b>HERO OF THE DAY</b> ▲ B.ROCK, HETFIELD, ULTRICH (HETFIELD, ULTRICH, HAMMETT)	◆ METALLICA ELEKTRA 64248/EEG	73
74	74	74	5	<b>LET'S RIDE</b> ▲ A.MALIK (A.MALIK, R.SERRELL, G.CLINTON, JR., P.WYNN)	◆ RICHIE RICH OAKLAND HILLS 41510/DEF JAM 57574/MERCURY	74
75	69	64	14	<b>FLOATIN' ON YOUR LOVE</b> ◆ THE ISLEY BROTHERS FEAT. ANGELA WINBUSH A.WINBUSH, R.ISLEY, S.COMBS, S.JORDAN (R.ISLEY, A.WINBUSH, R.GRIFFIN)	◆ ANGELA WINBUSH T-NECK 854738/ISLAND	47
76	79	81	17	<b>TONIGHT IS THE NIGHT</b> ▲ CLICK PRODUCTION (G.A.SARAF, A.BRENNER, M.THORNTON, M.ROMEO)	◆ THE LE CLIC LOGIC 59011	75
77	75	72	12	<b>NOWHERE TO GO</b> ▲ H.PADGHAM, M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE ISLAND 854664	40
78	86	88	3	<b>SUGAR HONEY ICE TEA</b> ▲ THE FAMILY STAND (J.SMITH, P.LORD, D.AVENTE, JR., K.BORELAND)	◆ GOODFELLAZ AVATAR/POLYDOR 581914/A&M	78
79	96		2	<b>NAKED EYE</b> ▲ D.LANOIS, T.MANGURIAN, J.CUNIFF (J.CUNIFF, K.SHELLENBACH, V.TRIMBLE)	◆ LUSCIOUS JACKSON GRAND ROYAL 036/CAPITOL	79
80	<b>NEW</b>		1	<b>GOD BLESS THE CHILD</b> ▲ R.J.LANGE (S.TWAIN, R.J.LANGE)	◆ SHANIA TWAIN MERCURY NASHVILLE 578748	80
81	84	80	14	<b>AT NIGHT I PRAY</b> ▲ B.SANDSTROM, R.FAIR (WILD ORCHID, B.SANDSTROM, M.DURAN)	◆ WILD ORCHID RCA 64628	63
82	82	82	5	<b>ALL I WANT</b> ▲ J.J.PUIG (I.BROUDIE, P.COYLE)	◆ SUSANNA HOFFS LONDON 850686/ISLAND	82
83	90		2	<b>I CAN MAKE IT BETTER</b> ▲ L.VANDROSS, M.MILLER (L.VANDROSS, M.MILLER)	◆ LUTHER VANDROSS LV 78465/EPIC	83
84	77	68	10	<b>DANCE INTO THE LIGHT</b> ▲ P.COLLINS, H.PADGHAM (P.COLLINS)	◆ PHIL COLLINS FACE VALUE 87043/ATLANTIC	45
85	78	62	12	<b>THAT THING YOU DO! (FROM "THAT THING YOU DO!")</b> ▲ UNCLE BOB (A.SCHLESINGER)	◆ THE WONDERS PLAY-TONE/EPIC SOUNDTRAX 78401/EPIC	41
86	88	90	6	<b>EVERY LIGHT IN THE HOUSE</b> ▲ S.HENDRICKS (K.ROBBINS)	◆ TRACE ADKINS CAPITOL NASHVILLE 58574	86
87	87	85	18	<b>HIT ME OFF</b> ▲ SILKY (SILKY, D.BINGHAM, J.DYSON, R.DEVOE, M.BIVINS)	◆ NEW EDITION MCA 55210	3
88	85	78	13	<b>ONE AND ONE</b> ▲ R.MILES (B.STEINBERG, R.NOWELS, M.C.D'UBALDO)	◆ ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION 13247/ARISTA	54
89	<b>NEW</b>		1	<b>FRIENDS</b> ▲ C.PETCO (J.HOLLAND)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC 87019	89
90	81	75	10	<b>YOU CAN MAKE HISTORY (YOUNG AGAIN)</b> ▲ C.THOMAS (E.JOHN, B.TAUPIN)	◆ ELTON JOHN MCA 55222	70
91	94	86	15	<b>WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP")</b> ▲ WARREN G (T.BRITTEN, G.LYLE)	◆ WARREN G FEAT. ADINA HOWARD INTERSCOPE 97008	32
92	92	95	4	<b>LEAVIN'</b> ▲ T.RICH (T.RICH)	◆ THE TONY RICH PROJECT LAFACE 24204/ARISTA	92
93	91	89	15	<b>LET'S GET THE MOOD RIGHT</b> ▲ K.ANDES (BABYFACE)	◆ JOHNNY GILL MOTOWN 860510	53
94	89	87	14	<b>BIRMINGHAM</b> ▲ D.TYSON (D.MCTAGGART, D.TYSON, G.O'BRIEN)	◆ AMANDA MARSHALL EPIC 78385	43
95	<b>NEW</b>		1	<b>THAT'S HOW IT IS (IT'S LIKE THAT)</b> ▲ R.NOBLE (R.NOBLE, J.WILLIAMS, K.KHALEEL, E.SERMON)	◆ REDMAN FEATURING K-SOLO DEF JAM 573201/MERCURY	95
96	99	97	14	<b>EVERYTHING FALLS APART/SMALL WONDERS</b> ▲ J.BARTON, P.STUART (P.STUART)	◆ DOG'S EYE VIEW COLUMBIA 78415	66
97	98	91	20	<b>USE YOUR HEART</b> ▲ P.WILLIAMS, C.HUGO (P.WILLIAMS, C.HUGO)	◆ SWV RCA 64607	22
98	<b>NEW</b>		1	<b>AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA")</b> ▲ R.SMITH (H.WOLINSKI, J.T.SMITH)	◆ LL COOL J Geffen 19410	98
99	95	69	11	<b>I DON'T NEED YOUR LOVE</b> ▲ N.SAUCEO (G.A.MOLINA, A.CAMARILLO, N.SAUCEO)	◆ ANGELINA UPSTAIRS 0120	69
100	97	94	13	<b>MUSIC MAKES ME HIGH</b> ▲ MR SEX (MR. CHEEKS, F.TAH)	◆ LOST BOYZ UNIVERSAL 56022	51

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.



**SIMITAR ENTERTAINMENT, INC.**  
**"The King of Compilations"**

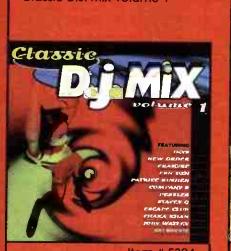
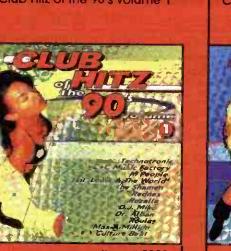
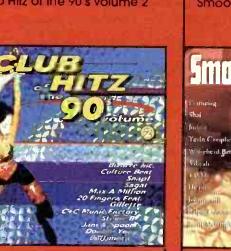
**See Us At Midem Jan. '97**

**BOOTH # 9.16**

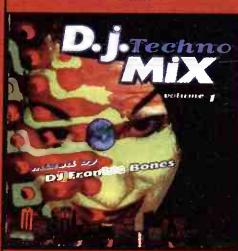
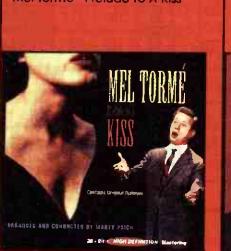
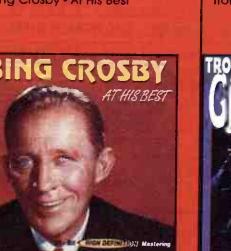
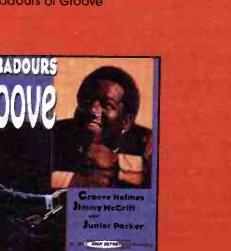
We are interested in licensing  
 and distributing product  
 in the USA



**Records Features the best in Pop, Dance, R&B and Techno**

<p>D.J. Mix '97 volume 1</p>  <p>Item # 5307</p>	<p>D.J. Mix '96 volume 1</p>  <p>Item # 5300</p>	<p>Classic D.J. Mix volume 1</p>  <p>Item # 5304</p>	<p>Club Hitz of the 90's volume 1</p>  <p>Item # 5302</p>	<p>Club Hitz of the 90's volume 2</p>  <p>Item # 5303</p>	<p>Smooth Love Jams of the 90's</p>  <p>Item # 5301</p>
<p>Featuring</p> <p>Real McCoy - Automatic Lover          Katalina - DJ Girl          Jocelyn Enriquez - Do You Miss Me          Jellyhead - Crush          And Many More!!!</p>	<p>Featuring</p> <p>N-Trance - Stayin' Alive          Angelina - Release Me          M People - Movin' On Up          And Many More!!!</p>	<p>Featuring</p> <p>INXS          New Order          Erasure          And Many More!!!</p>	<p>Featuring</p> <p>Technoltronic          Culture Beat          And Many More!!!</p>	<p>Featuring</p> <p>Bizzare Inc.          Ballimora          And Many More!!!</p>	<p>Featuring</p> <p>Tevin Campbell          Shai          Jodeci          Brian McKnight          And Many More!!!</p>

**Thousands of masters by popular artists available for World-Wide licensing (Big Band, Rock, Soul, Vocals, Instrumentals, Jazz, etc.)**

<p>D.J. Techno Mix volume 1</p>  <p>Item # 5308</p>	<p>Mel Torme - Prelude To A Kiss</p>  <p>Item # 5500</p>	<p>Bing Crosby - At His Best</p>  <p>Item # 1128</p>	<p>Troubadours of Groove</p>  <p>Item # 1131</p>
--	---	--	---

© 1996 Simitar Entertainment, Inc.  
 3850 Annapolis Lane N. Suite 140  
 Minneapolis, MN 55447-5443

Call or fax Mark Elfenbein or Steve Wilson at Simitar for  
 Midem appointments. phone: (612) 559-6000  
 fax: (612) 559-0210

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



DECEMBER 28, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1/Greatest Gainer ***</b>						
1	1	2	50	<b>NO DOUBT</b> ▲ <sup>9</sup> TRAUMA 92580/INTERSCOPE (10.98/15.98) <b>HS</b> 2 weeks at No. 1	TRAGIC KINGDOM	1
2	2	3	40	<b>CELINE DION</b> ▲ <sup>7</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
3	4	12	3	<b>SOUNDTRACK</b> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
4	3	1	4	<b>BUSH</b> TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
5	5	5	5	<b>SOUNDTRACK</b> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
6	7	8	7	<b>SOUNDTRACK</b> ▲ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	6
7	8	14	23	<b>LEANN RIMES</b> CURB 77821 (10.98/15.98)	BLUE	3
8	9	10	26	<b>TONI BRAXTON</b> ▲ <sup>3</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
9	6	9	11	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	2
10	10	11	79	<b>ALANIS MORISSETTE</b> ▲ <sup>14</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	1
11	15	29	11	<b>MICHAEL BOLTON</b> COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	11
<b>*** Hot Shot Debut ***</b>						
12	<b>NEW</b>		1	<b>REDMAN</b> DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	12
13	13	18	7	<b>ALAN JACKSON</b> ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
14	14	17	14	<b>DEANA CARTER</b> ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	14
15	21	30	5	<b>SOUNDTRACK</b> WARNER BROS. 46346 (21.98/27.98)	EVITA	6
16	11	4	5	<b>SNOOP DOGGY DOGG</b> DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
17	16	21	7	<b>THE BEATLES</b> APPLE 34451*/CAPITOL (19.98/30.98)	ANTHOLOGY 3	1
18	17	16	25	<b>KEITH SWEAT</b> ▲ <sup>2</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
19	12	7	6	<b>MAKAVELI</b> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
20	18	23	6	<b>REBA MCENTIRE</b> MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
21	23	27	17	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
22	22	22	8	<b>VAN HALEN</b> WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
23	31	34	9	<b>COUNTING CROWS</b> ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
24	24	24	14	<b>BLACKSTREET</b> ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
25	32	35	41	<b>311</b> ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
26	20	15	12	<b>SOUNDTRACK</b> ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
27	29	41	10	<b>JIMMY BUFFETT</b> ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	27
28	30	19	5	<b>ROD STEWART</b> WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
29	25	28	5	<b>SOUNDTRACK</b> COLUMBIA 67887 (10.98 EQ/17.98)	THE MIRROR HAS TWO FACES	16
30	38	46	12	<b>CLINT BLACK</b> ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
31	19	13	4	<b>FOXY BROWN</b> VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
32	34	32	14	<b>NEW EDITION</b> ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
33	33	33	8	<b>JOURNEY</b> COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
34	37	45	12	<b>SHERYL CROW</b> ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
35	27	20	6	<b>MO THUGS FAMILY</b> MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
36	28	25	3	<b>ENIGMA</b> VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
37	36	49	6	<b>VANESSA WILLIAMS</b> MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	36
38	52	72	6	<b>SOUNDTRACK</b> Geffen 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	38
39	40	48	11	<b>LUTHER VANDROSS</b> ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
40	39	31	7	<b>BAByFACE</b> EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
41	35	36	3	<b>VARIOUS ARTISTS</b> DEATH ROW 50677/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
42	56	67	44	<b>JEWEL</b> ▲ ATLANTIC 82700/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	25
43	42	50	12	<b>ELTON JOHN</b> ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
44	45	56	94	<b>SHANIA TWAIN</b> ▲ <sup>8</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	5
45	54	57	33	<b>DAVE MATTHEWS BAND</b> ▲ <sup>2</sup> RCA 66904 (10.98/16.98)	CRASH	2
46	26	6	3	<b>VARIOUS ARTISTS</b> AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	6
47	47	52	28	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
48	46	53	23	<b>DONNA LEWIS</b> ▲ ATLANTIC 82762/AG (10.98/15.98) <b>HS</b>	NOW IN A MINUTE	31
49	44	43	10	<b>MARILYN MANSON</b> ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
50	55	58	34	<b>GEORGE STRAIT</b> ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
51	57	62	60	<b>THE SMASHING PUMPKINS</b> ▲ <sup>7</sup> VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
52	49	51	73	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
53	41	37	8	<b>WESTSIDE CONNECTION</b> ● LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	51	59	11	<b>NIRVANA</b> ▲ DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISHKAH	1
55	64	61	13	<b>CAKE</b> ● CAPRICORN 532867/MERCURY (8.98 EQ/12.98) <b>HS</b>	FASHION NUGGET	51
56	62	76	35	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
57	61	68	16	<b>AALIYAH</b> ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	20
58	66	73	5	<b>VARIOUS ARTISTS</b> ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	58
59	63	54	11	<b>TOOL</b> ● ZOO 31087* (10.98/16.98)	AENIMA	2
60	50	47	4	<b>TONY TONI TONE</b> MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	37
61	67	64	20	<b>SUBLIME</b> ● GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	36
62	59	69	12	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
63	73	93	3	<b>KENNY ROGERS</b> MAGNATONE 108 (10.98/16.98)	THE GIFT	63
64	75	94	16	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21
65	71	79	62	<b>GARBAGE</b> ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) <b>HS</b>	GARBAGE	20
66	58	38	4	♀ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
67	69	77	33	<b>MINDY MCCREARY</b> ▲ BNA 66806 (10.98/16.98) <b>HS</b>	TEN THOUSAND ANGELS	40
68	72	85	63	<b>MARIAH CAREY</b> ▲ <sup>8</sup> COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
69	43	26	4	<b>MOBB DEEP</b> LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	6
70	60	42	3	<b>THE SMASHING PUMPKINS</b> VIRGIN 38564 (39.98 CD)	THE AEROPLANE FLIES HIGH	42
71	94	136	44	<b>ADAM SANDLER</b> ▲ WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
72	48	40	4	<b>FLESH-N-BONE</b> MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	T.H.U.G.S. TRUES HUMBLBY UNITED GATHERIN' SOULS	23
73	70	63	7	<b>VARIOUS ARTISTS</b> TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	40
74	93	101	24	<b>THE WALLFLOWERS</b> ● INTERSCOPE 90055 (10.98/16.98) <b>HS</b>	BRINGING DOWN THE HORSE	56
75	79	84	73	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
76	68	60	6	<b>LL COOL J</b> DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
77	83	89	57	<b>TRACY CHAPMAN</b> ▲ <sup>3</sup> ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
78	74	80	8	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20
79	53	44	5	<b>LIL' KIM</b> UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
80	87	71	7	<b>VARIOUS ARTISTS</b> SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
81	86	100	60	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
82	88	134	4	<b>BARRY MANILOW</b> ARISTA 18809 (10.98/16.98)	SUMMER OF '78	82
83	77	82	16	<b>PEARL JAM</b> EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
84	90	106	34	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ <sup>2</sup> ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
85	82	83	14	<b>R.E.M.</b> ▲ WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
86	91	104	13	<b>GEORGE WINSTON</b> ● DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55
87	80	87	6	<b>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</b> COLUMBIA 67577* (10.98 EQ/16.98)		31
88	96	108	33	<b>THE CRANBERRIES</b> ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
89	85	88	101	<b>BUSH</b> ▲ <sup>5</sup> TRAUMA 92531/INTERSCOPE (10.98/15.98) <b>HS</b>	SIXTEEN STONE	4
90	102	92	52	<b>JARS OF CLAY</b> ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) <b>HS</b>	JARS OF CLAY	46
91	76	74	12	<b>NATALIE COLE</b> ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
92	84	70	14	<b>FIONA APPLE</b> ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) <b>HS</b>	TIDAL	62
93	81	65	44	<b>2PAC</b> ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
94	78	81	12	<b>SOUNDTRACK</b> ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
95	97	116	40	<b>"WEIRD AL" YANKOVIC</b> ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
96	111	127	33	<b>THE BEATLES</b> ▲ <sup>2</sup> APPLE 34448*/CAPITOL (19.98/30.98)	ANTHOLOGY 2	1
97	105	113	105	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
98	110	96	5	<b>VARIOUS ARTISTS</b> WINDHAM HILL 11192 (10.98/15.98)	CELTIC CHRISTMAS II	96
99	103	98	30	<b>SOUNDGARDEN</b> ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
100	89	78	44	<b>FUGEES</b> ▲ <sup>3</sup> RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
101	92	91	25	<b>QUAD CITY DJ'S</b> ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
102	106	112	38	<b>BRYAN WHITE</b> ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
103	108	107	14	<b>JOHN MELLENCAMP</b> ● MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
104	99	86	9	<b>KORN</b> IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
105	101	105	63	<b>OASIS</b> ▲ <sup>6</sup> EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
106	119	109	56	<b>DC TALK</b> ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
107	114	99	15	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20

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

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandford-Waller

**HOUSTON HITS A HIGH NOTE:** Believe it or not, Whitney Houston has not released an album of exclusively her own material since 1990's "I'm Your Baby Tonight." Technically, "The Bodyguard" isn't considered a Houston album because half of its tracks feature other artists. Her last seven singles have all been from soundtracks. The ballad "I Believe In You And Me" (Arista) is the first single from another soundtrack, the gospel-dominated "The Preacher's Wife." With sales at 70,000 units, the song enters both the Hot 100 and Hot 100 Singles Sales charts at No. 7.

**IT'S BEGINNING TO LOOK LIKE XMAS:** This week's singles sales show evidence that the holiday shopping season has arrived, as numbers are up significantly from previous weeks. Of the 75 titles on Hot 100 Singles Sales, 46 posted a unit increase over the prior week, and only 13 failed to gain 10%. The top four titles on Hot 100 Singles Sales each sold more than 100,000 units. In order of descending chart position, those songs are "I Believe I Can Fly" by R. Kelly (Warner Sunset/Atlantic/Jive), "Un-Break My Heart" by Toni Braxton (LaFace/Arista), "Nobody" by Keith Sweat (Elektra/BEG), and "No Diggity" by BLACkstreet (Interscope).

The only seasonal title to appear in the top 75 of Hot 100 Singles Sales, not surprisingly, is "Macarena Christmas" by Los Del Rio (Ariola/BMG Latin), which is No. 45, with 11,000 units sold for the week.

**SEASONAL SONGS:** With the exception of Adam Sandler's "The Chanukah Song" (Warner Bros.), most radio stations held off playing seasonal fare until Thanksgiving or later; they'll gradually pick up the rotations until Christmas Day. This year, the Jewish holiday was early, so airplay of "The Chanukah Song" started earlier than that of most Christmas music. The first evidence of Christmas spirit started at AC stations over Thanksgiving weekend, and this week, three Christmas songs entered Top 40 Airplay Monitor's Adult Contemporary chart: A perennial favorite since 1957, "Jingle Bell Rock" by Bobby Helms entered at No. 26; "Do You Hear What I Hear?" by Vanessa Williams entered at No. 28; and "Please Come Home For Christmas" by the Eagles re-entered at No. 29. "Christmas Eve—Sarajevo 12/24" by the Trans-Siberian Orchestra re-entered Airplay Monitor's Adult Top 40 chart at No. 31.

Other seasonal titles receiving significant radio exposure are "All I Want For Christmas Is You" by Mariah Carey, "Santa Baby" by Madonna, "Angels We Have Heard On High" by Mannheim Steamroller, and "The Christmas Song" by Nat "King" Cole. The most popular holiday title at R&B radio is "Silent Night" by the Temptations, which charted on R&B Airplay Monitor's Adult chart at No. 21. All the songs mentioned above were released prior to this year. The only new seasonal title picking up significant airplay is "Macarena Christmas." It remains to be seen whether this novelty number will be back next year, long after "Macarena" mania has faded.

**UNPUBLISHED:** Although Billboard will not publish a Jan. 4 issue, our charts will not be frozen. The unpublished charts are available to Billboard Online and Billboard Information Network subscribers, or, for a fee, from our research department (212-636-5054).

## CUTTING-EDGE ACTS FIND HOME AT BLOODSHOT

(Continued from page 5)

other indie labels. Their first Bloodshot release, 1994's "For A Life Of Sin," was a compilation of Chicago acts that included Moonshine Willy, Swollen Spleens, Robbie Fulks, the Handsome Family, Iggy Yoakam & His Famous Pogo Ponies, Church Key, and the Bottle Rockets.

Bloodshot has since released nine albums, including the three-volume Inurgent Country series and sets by the Waco Brothers, the Old 97s, and Fulks.

The third volume in Inurgent Country is "Nashville: The Other Side Of The Alley," an antithesis of mainstream country, which, Babcock says, "at a certain point stopped speaking to me in a way that connected on any emotional level."

The set features a variety of acts from Nashville, such as Lambchop, Greg Garing, Kristi Rose & the Handsome Strangers, Tom House, Courtesy Move, Jason & the Scorchers, and Duane Jarvis.

Babcock admits that the label partners had no idea that things would develop as they have. "The Chicago compilation was done really more than anything as a vanity kind of project for our friends in the industry here," Babcock says. "We had no intentions of being an ongoing label at that point. We looked at the scene that was doing very well here and the artists that we really liked a lot, and we thought, 'This deserves to be documented.'"

Bloodshot began churning out copies of the album, sending them to press and radio. "The response we got back floored us," Babcock says. "We were really shocked in the best possible way that this sort of thing was happening."

"It was only after we put out that first compilation and sent it around that we understood that this thing was happening in other places," he adds. "The scene here was always really strong, but places like San Francisco [were] a big surprise. Texas we knew about."

Bloodshot is credited with coining the term "insurgent country." "To a lot of people," Babcock says, "if it's not getting played on country radio, it's insurgent country. We came up with [the term] for the first record, and we're glad it has become adopted."

Despite the catchall name, the genre is not easily defined. Babcock says it encompasses "the ethic of punk, the whole philosophy of doing it yourself and presenting it in a kind of raw form, and the way it relates to our favorite old-school country—people who had a very spare, stripped-down, direct presentation. A lot of times, people talk about Hank [Williams Sr.] as a punk, and George Jones—the real hardcore honky-tonk music. What those two share is an emotional directness, a real honest presentation, sonically speaking, and a real attempt to connect directly with the listener. That was the basic connection being made around Chicago. That's what sparked the theme here."

Bloodshot faces the same challenge that confronts all independent labels—how to gain distribution and radio airplay.

Babcock says there are stations willing to play insurgent acts (see story, page 81). "We have some furiously supportive friends at radio,"

he says, "in markets with a strong college population . . . A station in Sharon, Conn., WKVE, flipped over the Robbie Fulks record, and his record was the most listener-requested record, over Garth Brooks."

Distribution is another hurdle. "It tends to be a little spotty at times," he says of Bloodshot's distribution



coverage, "particularly because we are a small and young label with only a modest catalog and a modest impact in the marketplace . . . Right now, we have six or eight different independent distributors."

Among them are Feedback, a Chicago-based company, and Cargo, which distributes independent rock. Bloodshot is handled by Valley and Revolver on the West Coast and Select-O-Hits in Memphis.

Since the insurgent fan shops at mom-and-pop stores, Bloodshot is not concerned with hitting mass merchandisers, Babcock says.

The label's album artwork shares a distinctive visual thread that Babcock feels draws attention at retail. The Inurgent Country series features covers created by the Waco Brothers' Jon Langford. The compilation album "Hell-Bent" shows an emaciated Hank Williams Sr. with spikes through his body. The Nashville compilation shows Bob Wills signing his record contract, with the grim reaper looking over his shoulder (as if he's signing his life away).

"We are fully aware of the shock value of some of it," says Babcock, "but we use it to get some people's attention, and we wouldn't do it if there wasn't artistry factored into it as well . . . Anything that gets people's attention in a completely flooded marketplace is important, but you have to be able to back it up with quality stuff."

Langford says he loves capturing the spirit of country pioneers like Williams and Wills in a new light. "That ['Hell-Bent' art] was taken from a photograph of Hank Williams when he was in jail, not very long before he died, and he doesn't look anything like a star at that point in his life," Langford says.

Of the Wills cover he says, "I like doing paintings about people signing their contracts because there were a lot of old publicity photographs at that time," he says. "Bob Wills is the other side of the coin from Hank Williams; he went on and became very successful and was really a nice guy and pretty sta-

ble. He's my positive role model."

Langford, a Brit who gained notoriety with the Mekons, was performing around Chicago with friends when Bloodshot offered him a deal. He says the label's enthusiasm for the music was a draw for him. "I don't know if anybody else would have come up to a bunch of guys drunk in a bar, playing Johnny Cash covers," Langford says. "I like their enthusiasm and their commitment to producing records [with] quality."

The Waco Brothers are known for their unique sound, which has been described as "the Clash meets Johnny Cash." Langford attributes that uniqueness to the creative freedom the band enjoys with an independent. "It's a totally different thing, and it's great," he says. "You can set your own goals . . . I don't think people at major labels are bad people; it's kind of the system that's bad, and the musician ends up at the bottom of the barrel."

In addition to the new Waco Brothers album "Cowboy In Flames," due Jan. 21, Bloodshot is readying the Feb. 25 release of "Straight Outta Boone County," a compilation that will feature a variety of acts covering songs performed at the Boone County Jamboree, a live concert/radio show, in Cincinnati.

Bloodshot's Miller says that Darren Blase, owner of Shake It Records in Cincinnati, approached him with the idea and that the album will be a joint release.

Miller recruited acts from all over the country for the 20-song project, including Flathead from Phoenix performing J.E. Mainer's "Run Mountain"; the Lucky Stars from Hollywood, Calif., performing Zeb Turner's "No More Nuthin'"; Scoat Belly from Wichita, Kan., performing Wayne Raney's "Why Don't You Haul Off And Love Me"; the Waco Brothers performing Merle Travis' "Nine Pound Hammer"; and the Mekons' Sally Timms performing "Tennessee Waltz."

Other acts whose songs are covered on the album range from the well-known, such as Cowboy Copas, to "people that just came down from the hills to sing on the jamboree, then went back home."

Miller, Babcock, and Warshaw say the satisfaction they get out of bringing something unique to their audience fuels their label's efforts.

"We have this feeling that we are sort of ahead of a wave that stands to get a little bigger before it crests and breaks," says Babcock. "As this comes into greater public consciousness, we will be the pre-emptive label that people know about. That's our master plan."

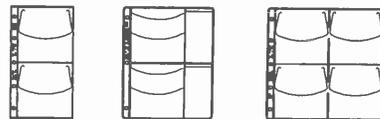
## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	12	WHAT THEY DO	THE ROOTS (GSG/EPFFEN)
2	6	LADY MISTA	(EASTWEST/EEG)
3	2	NEVER MISS THE WATER	CHAKA KHAN FEAT. MESHELL NOGESCELLO (REPRISE)
4	11	THE SOUND OF MY TEARS	DEBORAH COX (ARISTA)
5	9	IN YOUR WILDEST DREAMS	TINA TURNER FEATURING BARRY WHITE (VIRGIN)
6	7	D'A' DIP	FREAK NASTY (HARD HOOD/POWER/TRIAD)
7	18	COLOUR OF LOVE	AMBER (TOMMY BOY)
8	16	LUCHINI AKA (THIS IS IT)	CAMP LO (PROFILE)
9	—	WHENEVER THERE IS LOVE	BRUCE ROBERTS & DONNA SUMMER (UNIVERSAL)
10	8	PASSION	K5 (ROBBINS)
11	5	WATCHING THE WORLD GO BY	MAXI PRIEST (VIRGIN)
12	10	POOR, POOR PITIFUL ME	TERRI CLARK (MERCURY NASHVILLE)
13	—	RUNNIN'	ZPAC (MERGELA/SOLAR/HINES)

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/PROMOTION LABEL)
14	13	GOODNIGHT SWEETHEART	DAVID KERSH (CURB)
15	24	NO SENOR	JONNY Z (PUMP/QUALITY/WARLOCK)
16	—	LATIN SWING	JONNY Z (PUMP/QUALITY/WARLOCK)
17	21	SETTING SUN	THE BOMBOL BROTHERS FEAT. KYLE GALLAGHER (STRONGER/SOUND)
18	—	STRESSED OUT	A TRIBE CALLED QUEST FEATURING FAITH EVANS (LIVE)
19	20	THE FOUNDATION	XZIBIT (LOUD/RCA)
20	—	ANOTHER YOU, ANOTHER ME	BRADY SEALS (REPRISE)
21	17	FIRE UP!	FUNKY GREEN DOGS (TWISTED/MCA)
22	15	CHANGE MY MIND	JOHN BERRY (CAPITOL NASHVILLE)
23	19	YOU COULD BE MY BOO	THE ALMIGHTY BROTHERS FEAT. FAITH EVANS (PAPA/MUNDO/TREASURE)
24	—	STAND UP	LOVE TRIBE (DVS/ABM)
25	22	BEFORE I LAY (YOU DRIVE ME CRAZY)	CECE PENISTON (ABM)

## Look what's up our Safety-sleeve now!



Safety-sleeve™ Binder Pages for CDs available in 20 different styles and colors

Perfect for multi-disc sets, manuals, or special projects

See your disc manufacturer or call us for details

UNIVENTURE  
CD PACKAGING & STORAGE

P.O. Box 28398 • Columbus, OH 43228 • 1-800-992-8262 • FAX: (614) 528-2110



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	116	103	4	<b>JULIO IGLESIAS</b> COLUMBIA 67899 (10.98 EQ/17.98)	TANGO	93
109	109	102	10	<b>GINUWINE</b> 550 MUSIC 67685/EPIC (10.98/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	85
110	95	111	8	<b>PHIL COLLINS</b> ● FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
111	115	95	14	<b>POINT OF GRACE</b> WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
112	100	97	6	<b>TERRI CLARK</b> MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
113	120	133	6	<b>KEVIN SHARP</b> ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	113
114	118	122	68	<b>FAITH HILL</b> ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
115	112	114	10	<b>MERRIL BAINBRIDGE</b> UNIVERSAL 53019 (10.98/15.98) <b>HS</b>	THE GARDEN	101
116	65	39	3	<b>KEITH MURRAY</b> JIVE 41595* (10.98/16.98)	ENIGMA	39
117	113	144	3	<b>VARIOUS ARTISTS</b> WINDHAM HILL 11193 (10.98/15.98)	THE CAROLS OF CHRISTMAS	113
118	123	138	56	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
119	127	140	12	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	119
120	98	66	7	<b>GHOSTFACE KILLAH</b> RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
121	132	149	127	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ <sup>14</sup> ATLANTIC 82613*/AG (10.98/16.98) <b>HS</b>	CRACKED REAR VIEW	1
★ ★ ★ PACESETTER ★ ★ ★						
122	168	—	3	<b>NEIL DIAMOND</b> LEGACY 65013/COLUMBIA (39.98 EQ/49.98)	IN MY LIFETIME	122
123	129	120	20	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
124	125	115	7	<b>AZ YET</b> LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
125	124	142	5	<b>VARIOUS ARTISTS</b> SPARROW 51556 (9.98/15.98)	EMMANUEL: A MUSICAL CELEBRATION OF THE LIFE OF CHRIST	124
126	104	75	7	<b>E-40</b> SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
127	131	128	26	<b>BECK</b> ● DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
128	136	155	69	<b>COLLIN RAYE</b> ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
129	144	162	38	<b>STONE TEMPLE PILOTS</b> ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
130	151	157	110	<b>EAGLES</b> ▲ <sup>6</sup> GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
131	134	143	279	<b>METALLICA</b> ▲ <sup>9</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
132	117	132	5	<b>ALABAMA</b> RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	117
133	126	169	3	<b>COLLIN RAYE</b> EPIC 67751 (10.98 EQ/16.98)	CHRISTMAS THE GIFT	126
134	NEW ►	—	1	<b>TRANS-SIBERIAN ORCHESTRA</b> LAVA 92736/AG (10.98/16.98) <b>HS</b>	CHRISTMAS EVE AND OTHER STORIES	134
135	147	168	29	<b>VINCE GILL</b> ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
136	142	129	35	<b>RAGE AGAINST THE MACHINE</b> ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
137	121	90	16	<b>OUTKAST</b> ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
138	133	123	28	<b>BRYAN ADAMS</b> ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
139	135	119	9	<b>PHISH</b> ELEKTRA 61971/EEG (10.98/16.98)	BILLY BREATHE	7
140	145	159	147	<b>CELINE DION</b> ▲ <sup>5</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
141	RE-ENTRY	—	2	<b>BILL WHELAN</b> CELTIC HEARTBEAT/ATLANTIC 82816/AG (11.98/17.98) <b>HS</b>	RIVERDANCE	141
142	130	125	5	<b>NO MERCY</b> ARISTA 18941 (10.98/15.98) <b>HS</b>	NO MERCY	125
143	152	160	78	<b>NATALIE MERCHANT</b> ▲ <sup>3</sup> ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
144	140	139	48	<b>LA BOUCHE</b> ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	28
145	141	152	47	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
146	155	163	112	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
147	128	110	10	<b>JOHNNY GILL</b> ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
148	NEW ►	—	1	<b>WESTWIND ENSEMBLE</b> BRENTWOOD 60353 (9.98/13.98)	CHRISTMAS TRIBUTE TO MANNHEIM STEAMROLLER	148
149	143	151	5	<b>SANDI PATTY</b> WORD 67313/EPIC (10.98 EQ/15.98) <b>HS</b>	O HOLY NIGHT!	143
150	153	176	65	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	4
151	137	200	37	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43
152	148	153	11	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	116

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
153	170	192	3	<b>VARIOUS ARTISTS</b> POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	153
154	138	117	16	<b>112</b> ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
155	NEW ►	—	1	<b>VARIOUS ARTISTS</b> DEATH ROW 90108*/INTERSCOPE (10.98/16.98)	CHRISTMAS ON DEATH ROW	155
156	154	137	10	<b>CHRIS ISAAK</b> REPRIS 46325/WARNER BROS. (10.98/16.98)	BAJA SESSIONS	33
157	139	130	3	<b>FUGEES</b> RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	130
158	164	179	16	<b>TRAVIS TRITT</b> WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
159	174	188	53	<b>ENYA</b> ▲ <sup>2</sup> REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
160	160	—	2	<b>VARIOUS ARTISTS</b> WALT DISNEY 60910 (10.98 Cassette)	101 DALMATIANS (LIVE ACTION)	160
161	146	118	33	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
162	177	180	114	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	11
163	122	156	9	<b>DOLLY PARTON</b> RISING TIDE 53041 (10.98/16.98)	TREASURES	122
164	163	171	28	<b>GLORIA ESTEFAN</b> ▲ EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
165	171	—	31	<b>DISHWALLA</b> ● A&M 540319 (10.98/16.98) <b>HS</b>	PET YOUR FRIENDS	89
166	166	158	8	<b>RUSTED ROOT</b> MERCURY 534050 (10.98 EQ/16.98)	REMEMBER	38
167	150	150	31	<b>PATTY LOVELESS</b> ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
168	192	—	27	<b>THE BEATLES</b> ▲ <sup>6</sup> APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
169	149	121	15	<b>DO OR DIE</b> ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
170	158	161	19	<b>LOS DEL RIO</b> ARIOLA 37587/BMG LATIN (8.98/11.98) <b>HS</b>	MACARENA NON STOP	41
171	107	55	3	<b>B-LEGIT</b> SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	55
172	197	—	2	<b>ANDREW LLOYD WEBBER</b> POLYDOR 33064/A&M (17.98/19.98)	VERY BEST OF...BROADWAY COLLECTION	172
173	181	182	212	<b>KENNY G</b> ▲ <sup>11</sup> ARISTA 18646 (10.98/16.98)	BREATHLESS	2
174	185	195	111	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
175	159	148	16	<b>VARIOUS ARTISTS</b> POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
176	161	124	32	<b>MAXWELL</b> ● COLUMBIA 66434 (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	43
177	157	131	24	<b>NAS</b> ▲ <sup>2</sup> COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
178	172	172	24	<b>SOUNDTRACK</b> ● REPRIS 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
179	193	185	53	<b>SOUNDTRACK</b> ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
180	165	174	57	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 41579* (10.98/16.98)	R. KELLY	1
181	179	181	58	<b>COOLIO</b> ▲ <sup>2</sup> TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
182	156	126	10	<b>VARIOUS ARTISTS</b> QUALITY 6750/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 5	101
183	167	141	31	<b>THE ISLEY BROTHERS</b> ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
184	188	175	12	<b>WEEZER</b> DGC 25007*/Geffen (10.98/16.98)	PINKERTON	19
185	NEW ►	—	1	<b>KITARO</b> DOMO 71014 (10.98/16.98) <b>HS</b>	PEACE ON EARTH	185
186	162	145	26	<b>VARIOUS ARTISTS</b> ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
187	187	193	10	<b>ORIGINAL BROADWAY CAST</b> ● DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
188	173	177	56	<b>LL COOL J</b> ▲ <sup>2</sup> DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
189	178	197	28	<b>ANDY GRIFFITH</b> ● SPARROW 51440 (9.98/15.98) <b>HS</b>	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
190	180	178	9	<b>VARIOUS ARTISTS</b> WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC	178
191	176	—	5	<b>AMANDA MARSHALL</b> EPIC 67562 (7.98 EQ/11.98) <b>HS</b>	AMANDA MARSHALL	156
192	RE-ENTRY	—	20	<b>POE</b> ● MODERN 92605/AG (10.98/15.98) <b>HS</b>	HELLO	71
193	NEW ►	—	1	<b>VARIOUS ARTISTS</b> EMI-CAPITOL 54555 (10.98/16.98)	MOVIE LUV	193
194	195	—	98	<b>TLC</b> ▲ <sup>10</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
195	190	186	8	<b>GARY ALLAN</b> DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE	170
196	200	—	2	<b>JOSE CARRERAS/NATALIE COLE/PLACIDO DOMINGO</b> ERATO/ELEKTRA 62000/EEG (11.98/17.98)	A CELEBRATION OF CHRISTMAS	196
197	194	198	33	<b>SOUNDTRACK</b> COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
198	189	—	2	<b>VARIOUS ARTISTS</b> SONY WONDER 67766/EPIC (9.98 EQ/13.98)	RUDOLPH, FROSTY & FAVORIT FRIENDS CHRISTMAS SONGS	189
199	RE-ENTRY	—	13	<b>RUSH</b> ● ANTHEM 82925/AG (10.98/16.98)	TEST FOR ECHO	5
200	RE-ENTRY	—	12	<b>TRISHA YEARWOOD</b> MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	52

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 154 2Pac 93 311 25	Bush 4, 89	Gloria Estefan 164	Kitaro 185	Keith Murray 116	LeAnn Rimes 7	George Strait 50, 151	Of The Life Of C 125
Aaliyah 57	Cake 55	Flesh-N-Bone 72	Korn 104	NAS 177	Kenny Rogers 63	Sublime 61	Jock Jams Vol. 1, 75
Bryan Adams 138	Mariah Carey 68	Jeff Foxworthy 64	La Bouche 144	New Edition 32	Rush 199	Keith Sweat 18	Jock Jams Vol. 2 21
Trace Adkins 152	Mary Chapin Carpenter 78	Kirk Franklin And The Family 161	Tracy Lawrence 145	Nirvana 54	Rusted Root 166	TLC 194	Movie Luv 193
Alabama 132	Jose Carreras/Natalie Cole/Placido Domingo 196	Fugees 100, 157	Donna Lewis 48	No Doubt 1	Adam Sandler 71	Tony Toni Tone 60	MTV Party To Go — Volume 10 73
Alice In Chains 123	Deana Carter 14	Kenny G 9, 173	Lit Kim 79	No Mercy 142	Bob Seger & The Silver Bullet Band 146	Tool 59	Pure Disco 153
Gary Allan 195	Tracy Chapman 77	Garbage 65	LL Cool J 76, 188	Oasis 105	Kevin Sharp 113	Trans-Siberian Orchestra 134	Rudolph, Frosty & Favorit Friends Christmas Song 198
Fiona Apple 92	Steven Curtis Chapman 107	Ghostface Killah 120	Los Del Rio 170	ORIGINAL BROADWAY CAST	The Smashing Pumpkins 51, 70	Shania Twain 44	So So Def Bass All-Stars 186
Az Yet 124	Terri Clark 112	Johnny Gill 147	Patty Loveless 167	Rent 187	Snopp Doggy Dogg 16	Van Halen 22	Super Dance Hits — Vol. 1 175
Babyface 40	Natalie Cole 91	Vince Gill 135, 174	Makaveli 19	Outkast 137	Soundgarden 99	Luther Vandross 39	Ultimate Dance Party 1997 58
Merril Bainbridge 115	Phil Collins 110	Andy Griffith 189	Barry Manilow 49	Dolly Parton 163	SOUNDTRACK	VARIOUS ARTISTS	Wow-1997: The Year's 30 Top Christian Artists An 80
The Beatles 17, 96, 168	Counting Crows 23	Faith Hill 114	Marilyn Manson 82	Sandi Patty 149	Beavis And Butt-Head Do America 38	101 Dalmations (Live Action) 160	The Wallflowers 74
Beck 127	The Cranberries 88	Hootie & The Blowfish 84, 121	Amanda Marshall 191	Pearl Jam 83	Braveheart 179	The Best Of Country Sing The Best Of Disney 119	Andrew Lloyd Webber 172
Clint Black 30	Sheryl Crow 34	Julio Iglesias 108	Dave Matthews Band 45, 162	Phish 139	Evita 15	Of Disney 119	Weezer 184
BLACKstreet 24	dc Talk 106	Chris Isaak 156	Mindy McCready 67	Point Of Grace 111	The Mirror Has Two Faces 29	The Carols Of Christmas 117	Westside Connection 53
B-Legit 171	Neil Diamond 122	The Isley Brothers 183	Reba McEntire 20	The Presidents Of The United States Of America 87	Now And Then 197	Celtic Christmas II 98	Westwind Ensemble 148
Michael Bolton 11	Celine Dion 2, 140	Aian Jackson 13, 81	Tim McGraw 150	Quad City DJ's 101	Phenomenon 178	Christmas On Death Row 155	Bill Whelan 141
Bone Thugs-N-Harmony 52	Dishwalla 165	Jars Of Clay 90	John Mellencamp 103	R.E.M. 85	The Preacher's Wife 3	Classic Disney Vol. III - 60 Years Of Musical Ma 190	Bryan White 102
Toni Braxton 8	Do Or Die 169	Jewel 42	Natalie Merchant 143	Rage Against The Machine 136	Romeo + Juliet 6	Death Row's Greatest Hits 41	Vanessa Williams 37
Brooks & Dunn 56	E-40 126	Elton John 43	Metallica 47, 131	Collin Raye 128, 133	Set		

## MOVEMENT GATHERS SPEED ACROSS THE BOARD

(Continued from page 5)

sity. One was Hank Williams' 73rd birthday party at the Sutler in Nashville. This was the night of one of the weekly "Western Beat Roots Revival" radio broadcasts live from the Sutler, and it featured many special guests paying tribute to the father of modern country music, and perhaps of "alt.country" music. His daughter, Jett Williams, opened the show, setting the tone for the across-the-board country talent to come afterward.

Singer/songwriter Paul Burch, a graduate of Nashville's Lower Broadway scene, followed, as did Jason Petty, who accurately and eerily portrays Hank in the show "Lost Highway" at the Ryman Auditorium. Songwriter supreme Jim Lauderdale sang tribute, along with such roots artists as Tracy Nelson, Mandy Barnett, Victor Meccysne, and Neal Coty, who shared the stage with Hank's original steel guitar player, Don Helms. There were also such progressive performers as Lucinda Williams and Harley Allen, not to mention the radio show's host, Billy Block; former E-Street band member and Nashville indie-label exec Garry Tallent; and Fleetwood Mac alumni/Nashville cats Rick Vito, Bekka Bramlett, and Billy Burnette. That's the sort of musical diversity with which alt.country music is comfortable.

The second happening was a taping in Austin, Texas, for the TV show "Austin City Limits." The participants were all stalwarts of alt.country, but their styles were wildly divergent: old-timer Don Walser, jacked-up honky-tonkers the Derailers, the achingly pure purist Wayne Hancock, classic-country chanteuse Libbi Bosworth, truck-stop hero Dale Watson, and gritty-rootser Mary Cutrufello.

Another definition of alternative country, easily deduced, is that it comprises artists who are not played on mainstream country radio, so it's even more unusual for them to get TV exposure.

Alt.country's elders are Hank Williams (the prototypical depraved and doomed rock star), Gram Parsons (an even more doomed and romantic version of Williams), Rank & File and Jason & the Scorchers (heretical country-rockers in Nashville in the early '80s), and Steve Earle (the third version of Williams, who fortunately outlived the jinx).

The movement's magazine is No Depression: The Alternative Country (Whatever That Is) Bimonthly, around which a cohesive scene has coalesced. Its club circuit includes the Exit/In in Nashville; Austin's myriad clubs; New York's Mercury Lounge; Seattle's Tractor Tavern; Ann Arbor, Mich.'s the Ark; Chicago's Schubas; and Chapel Hill, N.C.'s Cat's Cradle (see story, page 5).

Its live radio show, the aforementioned "Western Beat Roots Revival," is broadcast on WRLT Nashville two hours every Tuesday night from the Sutler. Its cookbook is "Let's Eat: The Original Alt.Country Community (Wherever That Is) Cookbook" (available via America Online). Its quirky indie labels include Chicago's free-wheeling Bloodshot; Nashville's trend-setting, artist-owned Dead Reckoning Records; Austin's diverse Watermelon Records; Carrboro, N.C.'s Mammoth Records; and the West Coast's bedrock country label, HighTone Records.

Its cruise is the Delbert McLinton & Friends' Sandy Beaches Cruise 3, which is headed for a week in the Caribbean in January with McLinton and pals Joe Ely, Al Anderson, Hal Ketchum, Asleep At The Wheel, Lee

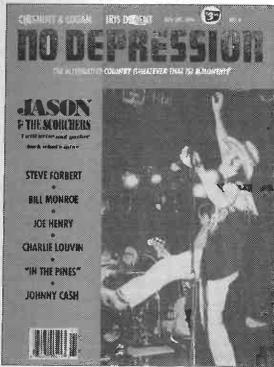
Roy Parnell, Marcia Ball, Wayne Toups & Zydecajun, Stephen Bruton, Gary Nicholson, and Nick Connally.

Again, if you're not played on mainstream country radio, you're alt.country. Nashville's senior songwriter, Harlan Howard, has long been a punk cult figure because of his stated goal to write a country hit using one chord.

"Western Beat Roots Revival" is significant in that it's the first live radio show dedicated to the new country mix, and it comes at a time when live country radio is nonexistent, save that from the Grand Ole Opry. Its ringmaster, Billy Block, has an alt.country band, the Bum Steers, on his Western Beat label.

### FOUR SCHOOLS

Although most bands hate being categorized, it is possible to spot four roughly defined schools of alt.country.



First is the hot-eyed rockers venturing over from punk, discovering roots country, and adapting it—either the songs or song sensibility—and some of its instrumentation. Uncle Tupelo is a prime example, as are its offshoots Son Volt and Wilco. Denton, Texas' Slobberbone and Colorado's 16 Horsepower have a similar approach, as does Whiskeytown (a Raleigh, N.C., band just signed to Outpost/Geffen), whose leader formerly led the band Patty Duke Syndrome.

The singer with the biggest buzz in alt.country now, Robbie Fulks, is part mad scientist and part country punker. His classic song "She Took A Lot Of Pills (And Died)" has already passed into alt.country lore. He's on Bloodshot but is talking to Geffen.

Second is the purist/traditionalist approach, with BR5-49 as a good example. There's some trad material and some original material done in trad style. Austin's Derailers are another example, as is Burch, who began on Lower Broadway with BR5-49. Greg Garing, who also started there, moved to New York and is recording a "trip-hop bluegrass" album for Paladin/Revolution. Lauderdale also fits here.

Third is the traditionalist, who has been doing the same thing for years and is finally being recognized by the hip crowd. Country icons Johnny Cash, Willie Nelson, and Waylon Jennings are good examples, as is Walser, who didn't start his professional music career until age 59. Bluegrass performers such as Del McCoury, Sam Bush, and Peter Rowan have a new generation of fans, as does Charlie Louvin. Honky-tonk singers like Wayne Hancock and Dale Watson also come to mind.

Fourth is the folkie, who is attracted to alt.country because of its emphasis on the song. Iris DeMent is one. Kim Richey is too. (See Music To My

Ears, page 7.) Amy Rigby, who manages to maintain a hip country sensibility in the big city, is another. Is Lyle Lovett a folkie? Categories don't work for him.

### THE NUMBERS GAME

Is any of this music selling? Depends. According to SoundScan, these are unit sales for the current albums of some representative acts: Lyle Lovett, 298,000; Son Volt, 147,000; BR5-49, 47,000; Wilco, 42,000; Johnny Cash, 27,000; Jimmie Dale Gilmore, 26,000; and Iris DeMent, 23,000.

Many others, though, are seeing sales hovering closer to the four-figure range.

Tower Records Nashville country music buyer Mike Gionet says that alternative country is a steady seller in Nashville. "There's a good underground following here," he says. "Not a very vocal audience, but they're there."

Labels offering such product span a wide range. They include Nashville country label ventures (RCA with Lauderdale, Arista/Austin with Robert Earl Keen, Mercury Nashville with Kim Richey); Nashville indies (such as Imprint, E-Squared, Dead Reckoning, D'Ville, Rising Tide); national labels (Elektra with Gilmore and the Old 97s; Atlantic with Mammoth acts Jason & the Scorchers and the Backsliders; Geffen with Outpost/Geffen's Whiskeytown; Warner Bros. with Wilco, Son Volt, Tish Hinojosa, and DeMent); major independents (such as Rounder, HighTone, Watermelon, and Rounder spinoffs Upstart and Tar Hut); and the dozens of small indies across the country, chief of which remains the innovative Bloodshot (see story, page 5).

Oakland, Calif.'s HighTone supports a stable of such well-known alternative artists as Dale Watson, Big Sandy & His Fly-Rite Boys, Dave Alvin, Tom Russell, Buddy Miller, Julie Miller, Marty Brown, and Johnny Rodriguez. HighTone president Larry Sloven says that the changes in the field have been enormous in recent years.

"There's a proliferation of acts and records," he says. "A lot more competition. With [Jimmie Dale] Gilmore, we went to real country radio. You can't do that at all anymore."

Instead, he says, he now relies more on the acts' fan bases and public radio for support. "We send out on [promotional CDs]," he says, "and we picked up a hundred stations on Johnny Rodriguez. We're making more videos lately; I think country video is more open to nonmainstream country. Most of our artists are touring increasingly, and that's healthy."

Sloven says he is of two minds about the flurry of activity in alt.country. "I think there's a lot of records being made and a lot of hype," he says. "I don't think it'll grow until there are some hits. I called Robbie Fulks about signing, and he said he was close to signing with Geffen. He'll make more of an alternative record if he does."

On the other hand, Sloven says, there's increased interest in Europe and Australia for his acts.

Outpost, which is affiliated with Geffen, was formed early this year by three veterans of progressive music: Mark Williams, who had worked in A&R for Virgin; Scott Litt, who produced R.E.M. and "Nirvana Unplugged"; and Andy Gershon, who had worked with Smashing Pumpkins. "We were looking for different things to do," says Williams. "We hooked up

(Continued on next page)

# Triple-A, Country Outlets Warm To Roots Music

BY CHET FLIPPO

NASHVILLE—Triple-A remains alternative country's main radio ally, but, says Nashville independent radio promoter John Grimson, small- and medium-market country stations are beginning to warm to this nonmainstream music.

"These 2,000 or so radio stations are not insignificant," he says. "We are seeing grass-roots country [stations] where doors are opening to good music. These stations are not paying as much attention to the major country labels because of the backlash against mainstream country going too much into pop."

A survey of triple-A stations around the country shows support for alt.country artists. KDHX St. Louis is playing Belle Starr, Steve Earle, Jim Lauderdale, Iris DeMent, Jimmie Dale Gilmore, Dave Alvin, and Del McCoury. KPFT Houston reports that BR5-49, Rig Rock Deluxe, Lauderdale, Marshall Chapman, DeMent, and Steve Forbert are generating good response. KTOO Juneau, Alaska, is spinning BR5-49, Greg Brown, and traditionalists Vassar Clements and Carl Perkins. WLFR Atlantic City, N.J., is playing Lauderdale, Robbie Fulks, Rig Rock Deluxe, and traditionalist Doc Watson. WRSI Greenfield, Mass., is featuring Brown, Al Anderson, DeMent, Rig Rock Deluxe, Amy Rigby, Béla Fleck & the Flecktones, and Alvin.

Lauderdale cites WNCW Asheville, N.C., as his idea of a great roots radio station. "When I was there," he says, "they were playing everything from Rockpile to Tony Rice to jazz and current rock. I like that kind of diversity. I wish there was a format for George Jones, Merle [Haggard], and Buck [Owens], as well as for the more edgy stuff."

Lauderdale also cites WRLT (Lightning 100) Nashville as a commercial station that supports Nashville's nonmainstream country writers and singers.

Grimson says, though, that there is a growing trend for smaller country stations to be attracted to nonmainstream country as well.

"They're finding that this music is getting them positive response," he says. "And you see [labels like] Geffen being aggressive about the sales patterns in these markets. Curb has gotten aggressive with it, with LeAnn Rimes and Junior Brown. We hooked up with Whiskeytown with a 7-inch [single] and promoted them to triple-A and college radio . . . Rounder is servicing these stations with 'The Frontier Of Country' CD samplers, which also include artists from labels other than Rounder."

The fifth volume of "The Frontier Of Country" features songs by Alison Krauss, Del McCoury, the Stevens Sisters, Riders In The Sky, Jimmy Sturr with Willie Nelson, Al Anderson, Lucy Kaplansky, the Picketts, Carrie Newcomer, and Jeff White.

Brad Paul, VP of national promotion and publicity for Rounder Records, says that he got the idea for the Frontier series when he was working on Krauss' "Everytime You Say Goodbye" album.

"I put some of those tracks on 'CDX' [a promotional compilation]," he says, "and saw great small-mar-

ket sales come out of that. I was frustrated by the track fees for 'CDX,' so I just decided to put one out myself. I had a gut feeling it would work."

He is shipping the quarterly sampler to about 2,300 stations, with a bounce-back card inside, and he reports good response. "Triple-A is going more modern rock," he says, "but these [smaller country] stations are very receptive."

"These are decent-sized [stations in] small to medium markets that sort of surround major markets: Columbus, Ga.; Wilkes-Barre, Pa.; Sharon, Conn.; Richmond, Va.," he adds. "They can impact the larger markets. I see room for growth in this. My priority for 1997 is to tie retail in closer. Our marketing people are talking to the chains, and they're now talking to Wal-Mart about a bluegrass tie-in. I'd like to see a similar thing next year with alternative country and get the mainstream retail outlets hooked into it."

"The 'Macarena' country song [by the Groovegrass Boyz] was on 'CDX,' and it has sold well," Grimson says. "Wal-Mart is ordering it. Nashville's WRLT is broadcasting Billy Block's ['Western Beat Roots Revival'] show live, and that's a big factor."

Block reports turn-away business since the show began in February and says he is in discussions over plans to syndicate the program.

"The show has become a catalyst for the community," he says. "Two hours of live radio once a week is unheard-of. People want to be on the show, and the industry is noticing it. The owner of Lightning 100 is coming to the shows, and it's become an industry hangout. Mercury Nashville has been supporting us with funding as well."

WRLT PD Jon Peterson says that the decision to put the show on the air and support other local talent with album-cut airplay was an easy one.

"Triple-A varies greatly from market to market," he says, "but adapting it to the local scene is the key. I go to shows here, and I see professional, upscale people going aghast over Jim Lauderdale. I go to see Jack Ingram at the Exit/In, and I see Vanderbilt kids singing along with the words to his songs, and he's only had two independent albums out."

"We have a musically sophisticated audience here," he adds. "To tell you the truth, I'm kind of glad that mainstream country radio is so lame, because it gives me a window of opportunity to go after some disenfranchised listeners and bring them into our fold. This is an adult, upscale audience."

Peterson says that he sees enormous potential for the new movement. "When I see the Delevantes signing with Capitol, Robert Earl Keen signing with Arista, Jack Ingram signing with Rising Tide, and Jim Lauderdale being signed to RCA, the signs are there. Maybe we're gonna see a small changing of the guard. I think there's a whole revolution that could come out of this."

"In some markets," says Grimson, "AM radio is doing similar things with live broadcasts. People are desperate to find good music. This year, a gap has developed that has gotten wider. I work with 200 stations, and I see it growing. They're burned out on what they're getting as country music."

## MOVEMENT GATHERS SPEED ACROSS THE BOARD

(Continued from preceding page)

with Geffen, and it frees us to be creative."

Whiskeytown is Outpost's first alt.country signing. "It's not a big stretch for me," Williams says. "There are parallels between alternative and roots country. Both tap into human emotion and the feeling of being alienated from the mainstream. I love the combination of early Replacements and Gram Parsons."

Dead Reckoning, a Nashville-based flagship of the DIY movement, is almost 2 years old and seems to be thriving. Distributed through its inspiration, Rounder Records, Dead Reckoning is owned and run by artists Kieran Kane, Kevin Welch, Tammy Rogers, Harry Stinson, and Mike Henderson. Kane says that if there is any example to be made by Dead Reckoning, it's that "we just have to find different ways to sell records. We look to triple-A. Mike Henderson is doing well there. I didn't know initially what to expect from that world—here are PDs who take your calls and even call you back!"

Kane says that Dead Reckoning has been looking to international markets. "We look for every avenue we can find," he says. "It's real important to build a base in Europe. We manufacture in England and sell competitively in Europe and have people there on a day-to-day basis. My record is 2 years old, and we just released a new single off it in Ireland and France, and we have people on the ground there working it. We've also gone after and gotten VH-1 shows in Europe."

Kane says that two factors have kept Dead Reckoning out of trouble: keeping overhead low and building a catalog. Essentially, he says, given the nature of its varied roster, "we're not in competition with anyone."

Jeff Cole's Doolittle Records in Austin is an example of a small niche label finding its place. Cole dropped out of the University of Texas' electrical engineering program to attend the Berklee College of Music and decided to start a label in Austin, mainly to build his production reputation around town.

Cole sold his idea to the sixth group of investors he approached and began learning the label business. His first artists, Prescott Curlywolf and Hamell On Trial, were picked up by Mercury after releasing their first Doolittle albums, after Cole approached Mercury about distribution. Now the indie's titles are distributed through Winter Harvest in Nashville.

When he heard Slobberbone, he pursued the group immediately. "It was rock'n'roll that transcended country," he says. "It's very organic music. We've now got a very grass-roots focus for them: get a van and get them out on the road. Anybody can put out a record; we're developing an act."

Heinz Geissler founded Watermelon eight years ago in Austin as a fluke and has seen it become one of the most respected labels in the world. The roster is a diverse group of artists who reflect the world of roots music. Among them are Don Walser, Alejandro Escovedo, Steve Young, Darden Smith, Timbuk 3, Webb Wilder, the Derailers, and Vince Bell.

Business, he says, is good over the long haul, but the label is sharing the entire industry's downturn. He says that Walser is the label's best seller, racking up sales of 40,000-plus for the

"Rolling Stone From Texas" album, although he does not do well in Europe, in comparison to an artist like Bob Neuwirth. Sales for one current artist these days, he says, are good at 10,000-plus CDs, but most are in the 5,000-10,000 range. Watermelon's distribution is through REP in Minneapolis.

Triple-A radio has been the best outlet for Watermelon's music, but Geissler says that once the major labels discovered triple-A as a promotional weapon, the indies began getting frozen out.

### THE INDUSTRY SHORTHAND

No Depression, around which the current alt.country movement has rallied, is a lively, well-written, knowledgeable, focused publication with an influence well beyond its modest circu-



LAUDERDALE



WALSER



KANE



DeMENT

lation of 7,000. As one example, Doolittle's Cole says that Slobberbone sold 500 CDs by mail order in Italy after an article appeared in the magazine's pages. As another, No Depression is now an industry shorthand term used to describe such acts.

The magazine is in many ways the prototypical peer-group publication that comes along once in a generation and attracts and defines its collective audience of readers, in much the same way that the young rock magazines Rolling Stone, Crawdaddy, and Creem did decades ago. Peter Blackstock and his partner Grant Alden publish No Depression from Seattle.

Blackstock was a music columnist and copy editor for The Seattle Post-Intelligencer when he felt the need to get involved with the new alternative country scene. He grew up in Austin and had become accustomed to the fertile alternative music scene that has flourished there for decades, and rediscovered country music in the form of Uncle Tupelo, the seminal St. Louis group.

The idea for the magazine, he says, grew out of an online chat group. Following is an excerpt from No Depression's "manifesto" in its first issue:

*"No depression: 1. A song from the 1930s written by A.P. Carter of the Carter Family. 2. The title track to Uncle Tupelo's 1990 debut album. 3. The name of a discussion board on America Online. 4. A bimonthly magazine.*

*A declaration: We declare, first, that there is such a thing as alternative country music. There has to be when new country radio busily presents Billy Ray Cyrus and Garth Brooks as superstars and declines to even notice Willie Nelson, George Jones, and other still living, still vibrant legends of the genre. We claim them as our spiritual ancestors and Gram Parsons as our unholo ghost, minister to the shotgun wedding of country music and rock n roll, long before the Eagles crashed the reception. We declare, second, that country music has taken to heart the lessons of punk rock and has caught the DIY spirit at a grass roots level. Witness the artist-driven Dead Reckoning and E-Squared labels, witness thriving country bands—whose aspirations do not include absorption into the Nashville machine—in Minneapolis, Chicago,*

*North Carolina, Austin... all over the place."*

No Depression's subscriber base is about 1,000. Sales are mostly in record stores and some bookstores, such as Davis-Kidd Bookstores and Mosko's newsstand in Nashville. The strongest sales market, according to Blackstock, is Chicago, with Nashville and Austin close behind, followed by Raleigh/Durham, N.C., and Minneapolis, and then New England, California, and St. Louis.

The modern alt.country scene that inspired No Depression, he says, began with a now defunct St. Louis band. "For a lot of people, myself included, Uncle Tupelo was the starting point for younger people, just out of college, mid-20s-aged kids, to go back and discover country music, from what Uncle Tupelo was doing in combining country music and rock music. It made people go back and find a lot of other things that were there."

The band's first album, "No Depression," was released in 1990. "Early on," Blackstock says, "they were more hard garage rock, but they had these country influences showing through. The third record was more acoustic, more purist country. The last record was more of a reflection of what the band really was."

The band's breakup, he says, was due to the fact that Jeff Tweedy and Jay Farrar had different musical visions; that they founded different bands—Wilco and Son Volt—showed that each needed his own band.

Even though Uncle Tupelo and its spin-off bands have had a certain influence, Blackstock says, "most of the bands that I know, even the younger bands that we cover in the magazine, were around before that. Uncle Tupelo did influence some; Whiskeytown, I think, is a good example. I get a lot of records [on which] I can see the influences of Uncle Tupelo, but [also] going back before that to Jason & the Scorchers and Rank & File. I see it as continuous cycles, going back to Gram Parsons."

Blackstock sees some overlap between alternative rock and alt.country now. "A lot of those people got really turned off when alternative rock became so co-opted by the mainstream, and there was such a rush of copycat bands," he says. "And also because so many of these alternative bands now are based on such a loud and hard sound and not so much on songwriting. The music we're covering is based on good songwriting."

As one of the most prominent artists of the genre, Jim Lauderdale has been around the block a time or two in his career, which started in the Rolling Stone mail room in the late '70s. The North Carolina-born writer and singer's songs have been mainstream country hits for the likes of George Strait, Patty Loveless, Vince Gill, and Mark Chesnut, but his solo efforts, two Atlantic albums, have been critical, but not commercial, hits.

His much-praised 1996 album, "Persimmons," for Upstart, is a quiet masterpiece, but he's going to give Nashville a shot and record an album for RCA Nashville in 1997, co-producing with Blake Chancy.

"I'd like to make this a classic-sounding country album," Lauderdale says. "I've been writing with Harlan [Howard] and Melba [Montgomery]

and Bobby Braddock [of 'He Stopped Loving Her Today' fame]. I've got a few things left of center also. I've got stuff I feel is hit material. The way the system has been, my songs can be hits, but I can't be. But I think a change is gonna come. A new crowd is out there.

"In my travels, it's exciting to see a movement, to run into people who are into a mixture of traditional country, rockabilly, and because of whatever these kids have grown up listening to,

a real mix. There's a real appreciation. I play mostly rock clubs, but the audiences are a mix of the alternative crowd and the real country crowd, young and old, and I like that."

Lauderdale says RCA intends to take his record to mainstream country radio stations. "I think they will be receptive," he says.

Lauderdale has been in the process of moving to Nashville from Southern (Continued on next page)



by Geoff Mayfield

**D**REAMING OF A LATE CHRISTMAS: The pattern of a nerve-wracking holiday selling season is again reflected in Market Watch (see page 84), as album sales are up over last week's numbers but down from the comparable 1995 week. Consequently, 1996's year-to-date lead over 1995's album numbers is even slimmer now than it was a week ago, a scenario that presents the very real possibility that the category's sum could end up flat, or even down a tad, when strains of "Auld Lang Syne" close out the year.

Optimists will note that music is a gift item that shoppers buy late. Pessimists will counter that although numbers for the last two weeks of the year will continue to climb over prior-week sums, this year's crop of hits will have a tough time overpowering last year's top sellers.

No Doubt continues to lead the pack, as its recent "Saturday Night Live" appearance helps deliver a 100,000-gain over the previous week, which boosts its tally to 329,000 units. That's a handsome accomplishment for a developing act, but during the same week in '95, chart-topper Mariah Carey and the first Beatles "Anthology" each surpassed 400,000 units, while the next three titles on the chart exceeded 300,000 units and two others topped 200,000 units. By comparison, No Doubt has the only album on this week's chart in the 300,000-unit range, while the next three—from Celine Dion, Whitney Houston, and Bush—are the only other ones that are north of 200,000.

You'll also find soft numbers on the catalog front. Kenny G's position atop Top Pop Catalog Albums is a familiar sight, as his Christmas title was No. 1 on that list at this time last year—but now he leads with 183,000 units, down from the 328,000 he rang during the comparable '95 week. At No. 2, with 150,000 units, is Mannheim Steamroller's 1995 holiday album, selling less than half of what it did during the same week a year ago. Carey's "Merry Christmas" was merrier then with 151,500 units, compared with this week's 103,000.

**T**EE VEE: Jay Leno guests Julio Iglesias and Lyle Lovett each bullet this week, the former on The Billboard 200 (116-108, a 40% gain) and the latter on Top Country Albums (56-51, a 42% gain), while Leno competitor David Letterman and Rosie O'Donnell help ignite a rally for Neil Diamond. In a week that included visits on those two talk shows, along with other press stops and strategically timed advertising, Diamond's boxed set wins this week's Pace-setter with an 88% gain (168-122).

Letterman's "Late Show" also took the unusual tactic of booking a single act on consecutive nights, which helps Counting Crows count a 49% increase (31-28). The Crows' subsequent sum, 87,000 units, is the highest that the band's "Recovering The Satellites" has scanned since its second week on the market. Remember, too, that No Doubt's aforementioned Greatest Gainer trophy stems from a Dec. 7 stop on "Saturday Night Live."

Meanwhile, George Winston's "Linus & Lucy—The Music Of Vince Guaraldi" has shown gains for five straight weeks, an incline that has been assisted by a special that has been making the rounds on public TV stations since the start of this month. Winston's perennial holiday seller "December" also makes its annual visit to Top Pop Catalog Albums, as a 43% gain brings him on the list at No. 45.

**H**O, HO, HO: Lava/Atlantic wonders if it has found the next Mannheim Steamroller in Trans-Siberian Orchestra. Sales of its quirky "Christmas Eve And Other Stories" more than triple, to 19,000 units, with more than 25% of those sales in New York alone, thanks mostly to airplay on WPLJ. The title has also swelled from around 50 pieces a week to more than 2,000 in Philadelphia, and it is the No. 12 seller in the Tampa Bay, Fla., market. It jumps 27-3 on Heatseekers, while entering Top Christmas Albums at No. 35 and The Billboard 200 at No. 134.

**N**O REST FOR THE WEARY: Because Broadcast Data Systems and SoundScan provide nonstop data, Billboard no longer freezes charts during the holidays. Charts from the unpublished week are available to subscribers of Billboard Information Network and Billboard Online and are available for a fee from our research department, which can be reached at 212-536-5054 or via E-mail at silviop@pop.interport.net. In the meantime, Between the Bullets wishes its readers a happy new year and extends big thanks to staffers Silvio Pietroluongo and Jan Perry and interns Keith Caulfield and Danielle Lee for column research provided throughout 1996.

## MOVEMENT GATHERS SPEED ACROSS THE BOARD

(Continued from preceding page)

California. "It's an exciting time to be here," he says. "I think Nashville is like those other music scenes now: a unique place, especially for collaboration. I think there'll be some good change coming out of all this."

### A VITAL SCENE

Paul Burch is poised at a similar spot in a different way. Perhaps the most respected bandleader in the Nashville alt-country scene, Burch moved here two years ago from Boston and immediately fell in with the Greg Garing/BR5-49 axis of Lower Broadway.

Playing nightly marathon sessions at Tootsie's Orchid Lounge and Robert's Western World, among other downtown dives, Garing, BR5-49, and Burch immediately galvanized a vital scene around the swirling mix of retro, trad, and modern classic country. Burch began putting a band together and honing his sound.

"I had seen Uncle Tupelo open for Michelle Shocked," he says, "and I was sort of impressed because they sounded a lot like what we were doing."

While not as flamboyant as Garing or BR5-49, Burch is in many ways more substantial as a writer, performer, and bandleader (he also plays drums in the quirky Nashville group Lambchop).

He has quietly assembled what may well be the most solid alt-country band. His WPA Ballclub band plays with an almost casual sense of atmosphere and timelessness: They could just as easily be backing up Ernest Tubb or Bob Wills or Hank Williams.

Burch's debut album, "Pan-American Flash" (released in Europe in December on Dixiefrog Records, a French roots music label), is a free-flowing blend of 13 Burch original songs and establishes him as a leader in marrying country's roots tradition with a modern sensibility.

Burch admits that he's not the best self-promoter in town, which is why he almost got overlooked in the wake of the BR5-49 media frenzy and ended up on a French label, still looking for a U.S. distributor.

"When I first went around to the Nashville labels, I got sort of frustrated and enlightened at the same time," he says. "I realized that my time could be better spent trying to write and get as much work done as I possibly could. I've taken my tapes to a lot of people, and the impression I get is that the middle [of the country music market] is so heavy right now with acts that sound alike that most of the labels are waiting for that to collapse so that the people they're watching on the fringes can have a chance. That happened with Lyle Lovett, I think."

"Initially, I met the owners of Dixiefrog at Tootsie's," he continues. "And they liked what they heard. We went into the studio here and recorded side one in one night and side two in another night, recording live." He says, in true DIY tradition, the recording costs for this extraordinary-sounding album were about \$1,000, with time donated by almost everyone involved.

"I record live, with very few overdubs, with a group that's real familiar with one another. I'm starting on the next one, and I want to have two albums out before I even think about touring, so I want to concentrate on recording."

### A SECOND CAREER

Big-second yodeler Don Walsler, Watermelon's best-selling act, began his second career as a professional musician two years ago at the age of 59 when he retired as an auditor for the

Army National Guard. He had loved music since performing in west Texas with Buddy Holly decades ago but performed since mainly as a hobby, playing the pure Texas country music with which he had grown up.

He tried Nashville once, in 1964, when he cut the single "Rolling Stone From Texas," which was roundly ignored, and went back to the day job. Now he's championed by such bands as the Butthole Surfers, for whom he played an album release party.

Walsler, while appreciating the notice he is getting from today's audience, says he wishes his contemporaries like Merle Haggard were still getting respect from country radio. "Hell, I'm an old guy, and I don't expect to get rich or anything like that, but I want to see traditional country music preserved with young bands that want to play it. And they're suffering out there, beatin' the bushes and playin' the music and just barely gettin' by."

"It's like if you build a fruit salad and leave out the oranges, then nobody knows what oranges taste like, you know?" he continues. "And it's the same way with country music. If you don't put 'em in the mix, then people don't know what it sounds like. And I guarantee you: There's millions of 'em out there turnin' their radios off."

"I've been the length of this country and . . . I play mostly in the mosh pits and stuff, the alternative rock clubs and stuff like that, [and] I believe in listening to the people, and everywhere I play I'm being told, 'We don't listen to the radio anymore.' But they're hungry for more of my stuff; so if they're hungry for my stuff, they're bound to be hungry for Merle Haggard and the guys that play traditional country music and the young ones that are comin' on, too."

"You see the kids who bring their mothers and dads to the shows and their grandparents. The kids are dancin' and havin' fun, and you look over at the grandparents and you see a tear comin' down a cheek for a 40-year-old song they haven't heard in forever, and it's bringin' back a lot of memories. And I think the kids are turned on by our music because it's pure and it comes from the heart. Used to, that's where all country music was."

### INSPIRED FRENZY

Brent Best, writer and singer for Denton's pedal-to-the-metal, drink-up alt-country band Slobberbone, is shy when he's congratulated on writing the best 10½-minute ballad in recent music history, "16 Days." "We try not to advertise that," he says.

Indeed, the band thrives on its inspired frenzy; in the tradition of the Del Fuegos, it brings rock and country together in a head-on collision. Best says his musical instincts were confirmed earlier this year when Slobberbone went on the road to open for Jason & the Scorchers, and the audiences gave Slobberbone a thumbs-up.

"There is a specific audience for country rock now that wasn't there in such numbers before," Best says. "It was never intentional to us to fuse country and rock—we were just trying to get to the meat of music, and real country music and real rock'n'roll lend themselves to that fusion. There's an emotional core there. That's where the roots come from."

Best says that there's an instinctive urge to shy away from the label "alternative country." "You're shortchanging a band like Jason in calling them

that, because it implies that they're a country band. When we played [an industry showcase], and some major labels came up to us and said, 'We're real excited about this country rock thing,' it made us back off. When we were just starting to get noticed, we were voted best punk band and best country band in the same poll. So?"

Amy Rigby, whose poignant Koch album "Diary Of A Mod Housewife," was produced by Elliot Easton, is one of the most praised writers and performers working in alt-country today but, like most of its practitioners, still has a day job.

In her case, she works as a temp in New York and perfectly captures the world of the cosmopolitan female bohemian coming to grips with adulthood and motherhood. Her self-penned liner notes are her personal manifesto and speak volumes about many others who share her plight:

*"I've been a mod housewife since 1993, when I decided I was not going to get down on my hands and knees and scrub the bathroom floor unless I could get up onstage and sing about it. I didn't want to fight about sex and laundry with my husband unless I could turn it into a song. Somehow, going to work at a crappy job made more sense if I could look at it . . . research . . . A mod housewife will wear a thrift shop miniskirt at 35, varicose veins or no. She still wants to rock, and still knows how. She understands compromise, but she's not . . . ready . . . to . . . give in . . . yet."*

Rigby began performing in the mid-'80s with the Last Roundup, which cut one album for Rounder Records.

"We called ourselves 'urban honky-tonk' then," she says, "and we learned how to play our instruments as we went along. That's when I started writing." The band came to Nashville and recorded what Rigby calls its "lost album" at famed Sun Records alumnus Jack Clement's studio.

"We toured and opened for Bill Monroe," she says, "and for Dwight Yoakam and Doc Watson, and we played the Ernest Tubb Midnight Jamboree." After things played out, she formed the Shams, a female vocal trio, and recorded two albums for Matador.

"My songs then," she says, "were mostly about being an East Village woman. After eight years, I started playing shows on my own. My songs no longer suited the Shams."

She began working on "Mod Housewife" three years ago, writing alt-country songs like the delightful "Beer And Kisses," which she performs as a duet with John Wesley Harding. The album, with 12 original Rigby songs, is a critical success.

"The press has been amazing," she says, "but radiowise and saleswise, that's another thing. I guess [I have] respectable sales for an indie no one ever heard of. I think if someone covered one of my songs, I would be considered a country songwriter, but I don't know what to call myself. One magazine said, 'Amy Rigby, the songwriter of the year, is in reality a temp worker.' Made me a little weepy. I'm doing a little bit of touring, and I'm trying to work my way back to Nashville."

Like many writers in the field, she has signed with Bug Music for publishing. Dave Durocher of Bug Music in Nashville says that the company is committed to supporting alt-country writers.

"We have Marty Brown on High-Tone now; [his label debut is] a very

important record," he says. "We have Bob Woodruff on Imprint—[whose album] sounds like a Nick Lowe country record. Greg Garing has finished his album for Paladin/Revolution, with David Kahne producing. It's very different—trip-hop meets bluegrass. It has fiddles and mandolins and bluegrass singing, along with a lot of grooves and rhythms and sampling. We have Robert Earl Keen finishing his debut album for a major label [Arista/Texas, which changed its name to Arista/Austin]. And the Johnny Cash album for American is charting now [on Billboard Top Country Albums]. So there is hope out there."

He cites Bug's placement of the Keen song "Copenhagen" on Jeff Foxworthy's "Crank It Up—The Music Album" as a positive step. In addition, he says, major labels are increasingly looking at alt-country. "We have Malcolm Holcomb, an Appalachian poet from North Carolina, that Geffen is looking at," he says. "The major Nashville labels aren't looking so much, but others are. I wish somebody would take one thing and take it all the way. I think that's what it will take."

Otherwise, Durocher says, triple-A radio and touring are the primary means of promoting alt-country acts.

### ON THE VERGE

Jack Emerson (co-founder with Steve Earle of Nashville's E-Squared Records) is a pioneer in non-mainstream country, having worked with definitive groups Jason & the Scorchers and the Georgia Satellites, among others.

One E-Squared act, Knoxville's V-Roys, is touring behind its first album, and Earle is in the studio with a young group, Six String Drag. Emerson is optimistic.

"We're on the verge of some kind of change," he says. "This movement has the potential like Nirvana did. When Nirvana finally kicked through, it opened the door. It may not be that dramatic here, but it may happen. We've got Time Warner investing in us, and we're going to rerelease Steve's 'Train A Comin'' album on Warner Bros. [The V-Roys' album is distributed through the Alternative Distribution Alliance]."

"Part of the problem is a very simple one with distribution: From a retail standpoint, everything has to be coded and put in bins," he adds. "Do you code it 'rock' or do you code it 'country' or what?"

Mark Williams of Outpost agrees: "Until buyers of this type of music get educated to another way of understanding country music's roots, this will get coded as rock at retail, because what's being played on country radio discourages it from being considered country."

"I know the audience is out there," he adds. "It only takes one breakthrough."

No Depression's Blackstock is optimistic about the future. "I think there will be slow and steady growth," he says. "One song will be a huge hit."

HighTone's Sloven, while noting an overall U.S. music industry sales slump, points to other markets. "We're building a big business in Australia," he says. "[There is] a lot of Dale Watson and Buddy Miller interest there and a small but steady business in New Zealand. I don't know about the future, but I'll keep putting this music out."

Doolittle Records' Cole also believes that the future is strong. "My main concern," he says, "is that what happened to alternative rock not happen to alternative country."

Joe McEwen, senior VP for A&R at Warner Bros., originally signed Uncle Tupelo to the company and set many things in motion for the genre. But he declines to predict the future for it or any genre. Of the spread of alt-country, McEwen says, "All of a sudden, there are a lot of groups. Anything that's not part of the formula is always good."

Nashville attorney David Wykoff, who represents acts including BR5-49, Buddy Miller, and Robbie Fulks, brings up an interesting point. "If Capitol Records did a demographic on who's buying their reissues," he says, "the Merle Haggard records and so on, my bet is that the buyers are under age 35"—the audience, in short, he says, for alt-country.

"This is the only place country music history exists anymore," he says. "When country radio quit playing it, the history disappeared. Here's a movement that's trying to save it."

**CASSETTES  
IN 7 DAYS!**

**300 C-12 Cassettes**  
for only \$495



**Package includes:**

- Deluxe graphic design
- Black & white inserts
- Ready in 7 days
- Major label quality
- No-Fine-Print guarantee

Call today for your FREE full color catalog:  
**1-800-468-9353**  
24 HOURS TOLL FREE  
Outside USA call 409-643-9030; FAX 409-641-3458  
<http://www.discmakers.com>

**DISC MAKERS**

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

© Copyright 1996 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher: BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January. One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$265.00, Continental Europe 215 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9ET. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, I-Chome, Nigashi-Gotanda, Shinagawa-Ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 2011, Marion, OH 43305-0211. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For subscription information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #921920. Printed in the U.S.A.

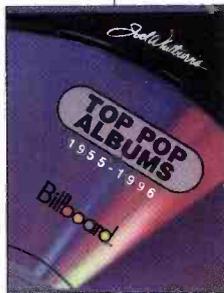
## 'Top Pop Albums'

### 4th Edition Covers 4 Decades On The Chart

Joel Whitburn chronicles 42 years of Billboard's Pop Albums chart in his new book, "Top Pop Albums 1955-1996." This 1056-page book is perfect for those who want to amplify their knowledge of music. It lists, alphabetically by artist, the 18,594 albums and 4,484 artists that hit Billboard magazine's pop albums chart from the dawn of the rock era through September of 1996.

A great amount of information accompanies each title. Pick out any album and learn:

- When it hit Billboard's pop albums chart
- How high it climbed
- How many weeks it was on the chart
- Its label and number
- All of the cuts on the album
- Which cuts hit Billboard's "Hot 100" chart
- A brief biography of the artist (hometown, birth date, real name, band members, instruments and career highlights)
- What a near-mint copy of an album or CD is worth
- If it received an RIAA certification of gold or platinum (and how many)



- Applicable notes of interest
- Whether it is a live album, a greatest hits collection, a compilation, an instrumental, a re-release, etc.

Among the 64 books published by Joel Whitburn's Record Research company since 1970, this fourth edition of "Top Pop Albums" is the biggest and most information-packed of all. New features include photos of the Top 200 artists, shading of all No. 1 albums and the highlighting of artist names mentioned in biographies or title trivia who have their own listings elsewhere in the book.

The book also contains a listing of Billboard's top Christmas albums, lists of the top 25 albums by decade, and a chronological listing of all No. 1 albums.

"Top Pop Albums 1955-1996" is now available in hardcover from Record Research for \$89.95.

For more information, please contact Record Research Inc., P.O. Box 200, Menomonee Falls, WI 53052; phone: 1-800-827-9810; fax: 414-251-9452; www.recordresearch.com.

## Film Music Ups Whitney's Chart Score

WHITNEY HOUSTON debuts in the top 10 of the Hot 100 with her seventh consecutive soundtrack single, "I Believe In You And Me." Every Houston single in the last five years has come from one of her motion pictures: "The Bodyguard," "Waiting To Exhale," and now, "The Preacher's Wife." The last Houston single to chart that did not come from a film was "My Name Is Not Susan," which peaked at No. 20 in September 1991.

"I Believe In You And Me" is a remake of a **Four Tops** song from 1982. Written by **David Wolfert** and **Sandy Linzer**, it appeared on the group's Casablanca album "One More Mountain." Wolfert has charted as a songwriter before, with **Dolly Parton's** "Heartbreaker" and **Barbra Streisand's** "Songbird," both from 1978. Linzer has a long list of Hot 100 credits, dating back to the **Toys'** "A Lover's Concerto" in 1965. That song and **Spinners'** remake of the **Four Seasons'** "Working My Way Back To You" were No. 2 hits for Linzer. If Houston's latest goes to No. 1, Linzer will have his first chart-topping song, more than 30 years after his first chart entry.



by Fred Bronson

**ROSEMARY AND TIME:** When **Rosemary Clooney's** "White Christmas" (Concord Jazz) debuted on The Billboard 200 last week at No. 186, her album chart span expanded to 39 years and five months, notes **Dave McAleer** via fax from London. Clooney's only other album to chart in the rock era is "Ring Around The Rosie," which debuted in July 1957.

**THE TRACKS OF MY YEARS:** During the course of a year, I listen to a couple of thousand new CDs, and it has become a December tradition to look back at my favorite music of the past 12 months. My top 10 albums of 1996 are listed on page YE-23. I find it difficult to confine my choices to 10, however, so from a very rich year in music, here is

a list of my next 10 favorites: various artists, "Growin' Up Too Fast" (Mercury Chronicles); **Pet Shop Boys**, "Bilingual" (Atlantic); various artists, "The Doo Wop Box II" (Rhino); **Chris Isaak**, "Baja Sessions" (Reprise); **Tomas Ledin**, "T" (Anderson Sweden); "Lisa Del Bo" (Columbia/Belgium); **Patty Duke**, "The Best Of Patty Duke—Just Patty" (EMI); **Frazier Chorus**, "Wide Awake" (Pure); original cast, "Martin Guerre" (DreamWorks); and **Mickey Hart**, "Mickey Hart's Mystery Box" (Rykodisc).

And because so many album tracks were not released as singles this year, I've also compiled a list of my top 10 tracks of 1996: **LeAnn Rimes**, "One Way Ticket (Because I Can)" (Curb); **emmet swimming**, "Arlington" (Epic); **Natalie Merchant**, "One Fine Day" (Columbia); **For Real**, "I Do" (Play-Tone/Epic Soundtrax); **Wilco**, "Outta Mind (Outta Sight)" (Reprise); **Linda Ronstadt**, "Angel Baby" (Elektra); **Bryan Ferry**, "Dance With Life (The Brilliant Light)" (Reprise); **Amparo Sandino**, "Dejame Volar" (EastWest); the **Newsboys**, "Reality" (Virgin); and **Cowboy Mouth**, "How Do You Tell Someone" (MCA).

**THE SINGLES GUY:** My love affair with singles goes back to my preteen days, so the year wouldn't be complete for me without compiling my top 10 singles: **One More Time**, "Den Vilda" (Columbia Sweden); the **Cardigans**, "Lovefool" (Stockholm/Mercury); **Alisha's Attic**, "Alisha Rules The World" (Mercury U.K.); **Maxine & Franklin Brown**, "De Eerste Keer" (CNR Netherlands); the **Divine Comedy**, "Something For The Weekend" (Setanta); **Anna Mjöll**, "Sjúbíddú" (Tónaljón Iceland); **Jann Arden**, "Insensitive" (A&M); **Me & My**, "Baby Boy" (EMI Denmark); **Robert Miles** featuring **Maria Naylor**, "One And One" (Arista); and the **Cranberries**, "When You're Gone" (Island).

## Another Milestone For Billboard Online

Billboard Online, the Internet home of Billboard magazine, has gone platinum! The site recorded 1-million "hits" during the week of December 1, our best week yet.

Billboard Online (www.billboard.com) includes free daily updates of music news; great trivia from **Fred Bronson**; weekly chart highlights from **Billboard** (with music samples from the Music Previews Network); new release schedules from the **ICE** newsletter; and lots of other free and timely information about the music

business. This week, the site also features a special year-end package, with chart highlights and "top-10" lists of favorite 1996 albums.

Billboard Online also includes a subscriber section which provides electronic access to the current **Billboard** as well as a fully searchable archive of **Billboard** charts and editorial and other important industry databases. For subscription information contact **Sam Bell** at 212-536-1402/800-449-1402 or E-mail sbell@billboard-online.com.

## UPCOMING LIVE CONCERTS

Friday, Dec. 20	Three Of Hearts
Friday, Jan. 17	Strunz & Farah
Monday, Dec. 23	Monkey Business
Friday, Dec. 27	Dread Zeppelin
Saturday, Dec. 28	Elijah
Sunday, Dec. 29	Dave Mason/Vonda Shepard
Tuesday, Dec. 31	Sandra Bernhard
Friday, Jan. 3	The Groove
Saturday, Jan. 4	Polyester Players
Sunday, Jan. 5	L.A. Guns
Wednesday, Jan. 8	Flashback
Thursday, Jan. 9	The Heist

Billboard Live, 9039 W. Sunset Blvd., West Hollywood, Calif.; call 310-786-1712 for details.

**International Latin Music Conference & Awards**  
Hotel Inter-Continental, Miami • April 28-30, 1997

**Fourth Annual Dance Music Summit**

Chicago Marriott, downtown Chicago • July 16-18, 1997

**1997 Billboard/Airplay Monitor Radio Seminar**

Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997

For more information, contact **Maureen Ryan** at 212-536-5002.

Visit our Web site at <http://www.billboard.com>

Contact **Sam Bell** at 212-536-1402/1-800-449-1402.

E-mail: sbell@billboard-online.com

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	649,590,000	671,374,000 (UP 3.4%)
ALBUMS	556,699,000	556,807,000 (UP 0.02%)
SINGLES	92,891,000	114,567,000 (UP 23.3%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	365,891,000	401,932,000 (UP 9.9%)
CASSETTE	189,929,000	153,466,000 (DN 19.2%)
OTHER	879,000	1,409,000 (UP 60.3%)

### OVERALL UNIT SALES THIS WEEK

25,496,000
<b>LAST WEEK</b>
20,274,000
<b>CHANGE</b>
UP 25.8%
<b>THIS WEEK 1995</b>
27,447,000
<b>CHANGE</b>
DOWN 7.1%

### ALBUM SALES THIS WEEK

22,815,000
<b>LAST WEEK</b>
17,793,000
<b>CHANGE</b>
UP 28.2%
<b>THIS WEEK 1995</b>
24,961,000
<b>CHANGE</b>
DOWN 8.6%

### SINGLES SALES THIS WEEK

2,681,000
<b>LAST WEEK</b>
2,481,000
<b>CHANGE</b>
UP 8.1%
<b>THIS WEEK 1995</b>
2,486,000
<b>CHANGE</b>
UP 7.8%

### ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	17,335,000	13,317,000	UP 30.2%	17,771,000	DN 0.2%
CASSETTE	5,440,000	4,441,000	UP 22.5%	7,096,000	DN 23.3%
OTHER	40,000	35,000	UP 14.3%	94,000	DN 57.4%

ROUNDED FIGURES

FOR WEEK ENDING 12/15/96

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



**W**e would like to extend our most sincere thanks to our artists, our LaFace family & Arista / BMG staff for an Incredibly Amazing year..

## **Billboard:**

Hot R&B Single - **Toni Braxton**

Top New Pop Artist - **The Tony Rich Project**

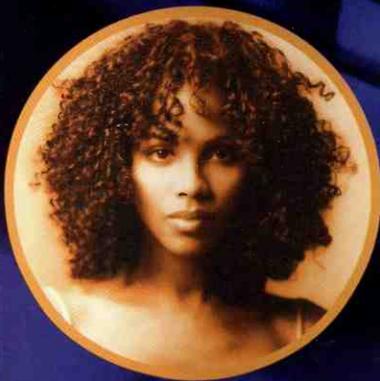
Top R&B Label - **LaFace Records**

Hot R&B Singles Label - **LaFace Records**

**\*\*R&B Airplay Monitor:**

Hot R&B Adult Artist - **Toni Braxton**

*Antonio "LA" Reid & Kenneth "Babyface" Edmonds*



Just an R&B label.  
 Just a rap label.  
 Just a hard rock label.  
 Just an alternative label.  
**Just the beginning.**

Two years ago, the Elektra Entertainment Group began to rebuild. As we worked to establish a new identity that would honor our heritage but move aggressively into the future, there was a lot of talk in the industry about what kind of label we would become.

**We'll tell you what kind.**

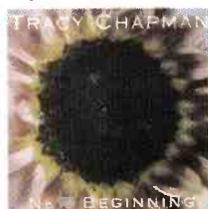
The kind that has nearly doubled its market share in two years. The kind that spent four weeks this summer as the #1 label in the country. The kind whose young country label, Asylum, has exploded with two platinum albums from Nashville's newest star and has more on the way. The kind that took only two years to reach a three-year goal of 50% sales growth. The kind that struck gold or platinum over thirty times this year.

**That's the kind of label we've become.**

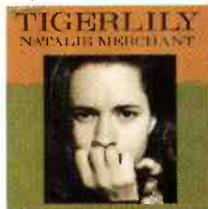
Triple Platinum.



Triple Platinum.



Triple Platinum.



Double Platinum.



Platinum.



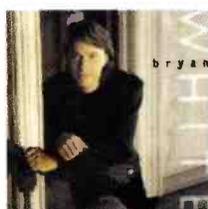
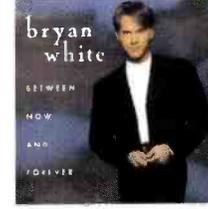
Platinum.



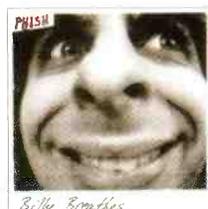
Platinum.



Platinum.



Platinum.



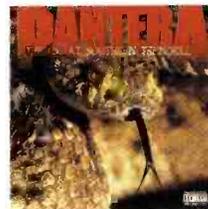
Gold.



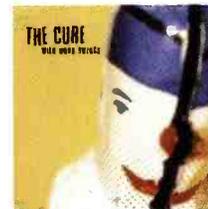
Gold.



Gold.



Gold.



Gold.



Gold.



Gold.

**Just deal with it.**



**ELEKTRA ENTERTAINMENT GROUP**

www.elektra.com

©1996 Elektra Entertainment Group, a division of Warner Communications Inc. A Time Warner Company.