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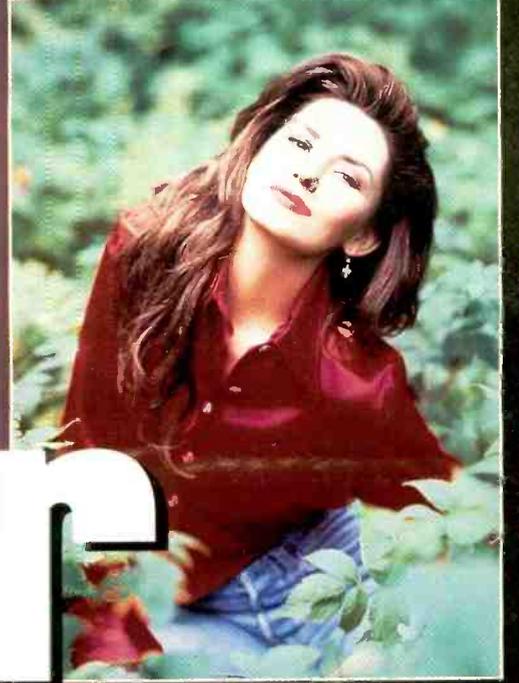
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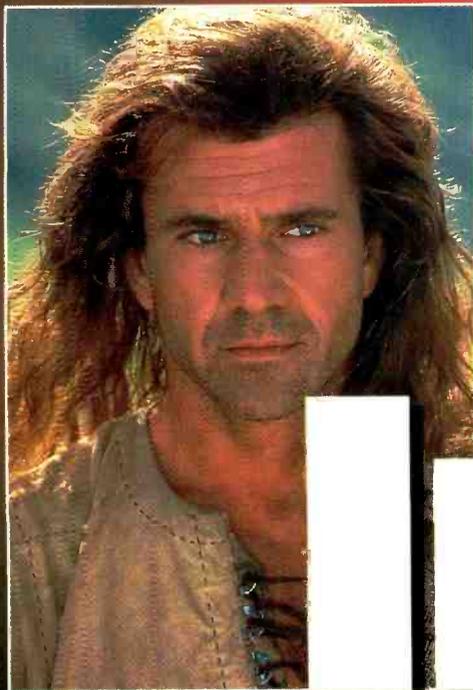
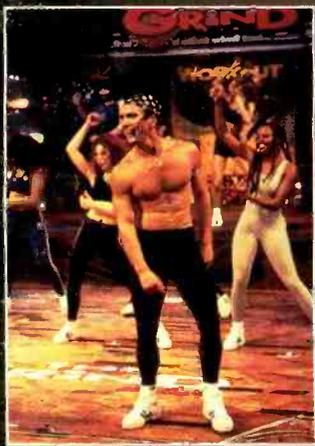
Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • JANUARY 11, 1997

1996



The Year

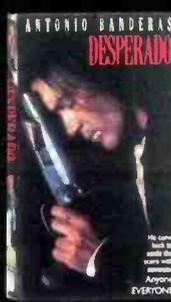
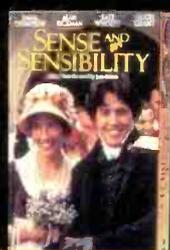
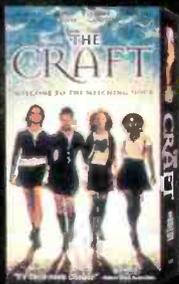


In Video

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CLOCKWISE FROM TOP LEFT: BABE, THE BEATLES, MICHAEL JORDAN, SHANIA TWAIN, "CINDERELLA," STEVIE RAY VAUGHAN, "BRAVEHEART," "THE GRIND WORKOUT"



COLUMBIA TRISTAR

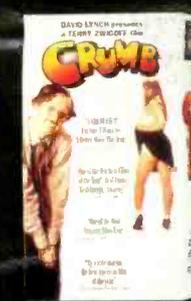
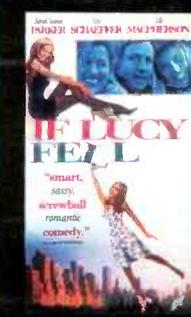
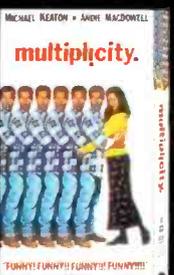
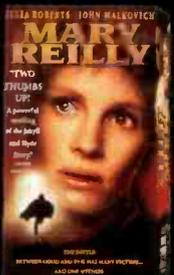
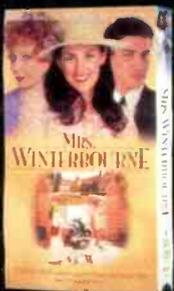
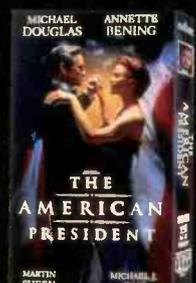
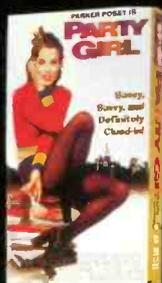
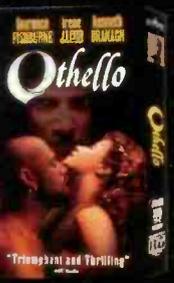


HOME VIDEO

JUST A FEW OF THE REASONS WHY COLUMBIA TRISTAR HOME VIDEO IS THE #1 RENTAL LABEL OF 1996.

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CONGRATULATIONS!



Billboard

NEWSPAPER

IN MUSIC NEWS



Rhino Expects Touring To Drive New BeauSoleil Set

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 11, 1997

Market Expands For Indie Folk Labels

Growing Customer Base, Promotion Push Eclectic Genre

BY TERRI HORAK

NEW YORK—As interest in roots music continues to grow, a number of independent labels with rosters that

experience as niche marketers, these labels are reporting growth, despite the troubled sales climate of 1996.

"We're not immune to industry trends, and we're seeing older titles re-

industry, we can make faster and, hopefully, smarter moves."

Bob Feldman, founder/president of Minneapolis-based folk label Red House Records, says this fiscal year,



BROWN



POPA CHUBBY



O'BRIEN

feature acoustic-oriented singer/songwriters and instrumentalists are finding themselves well positioned to expand in a market they helped create.

Relying on strong rosters and their

Consensus Reached At WIPO Conference

BY JEFF CLARK-MEADS

LONDON—The international record industry is beginning the new year with the framework in place for the protections it needs in the digital era.

A late-night session of the World Intellectual Property Organisation (WIPO) diplomatic conference at the end of December completed two treaties that provide important advances in rights for songwriters, artists, and labels.

But while the treaties have been warmly welcomed by both the Recording Industry Assn. of America (RIAA) and the International Federation of the Phonographic Industry (IFPI), the organizations say that the challenge

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SEE PAGE 79

turned. But we've actually been experiencing stronger sales on our new releases, and sell-through is occurring more rapidly," says Sugar Hill Records founder/president Barry Poss.

Poss adds that his label has reached a comfortable size that gives it ample flexibility to operate in a difficult marketplace. "We're large enough to engage in retail practices that make sense but small enough to make quick marketing decisions, and that's helped us. Regardless of what goes on in the

which ends in February, is turning out to be the best yet for the 12-year-old label.

Although Red House, like many indie labels, was struck by high returns in the first half of 1996 (Billboard, May 25, 1996), Feldman says, "Our mail order has gone through the roof. It's just been amazing, and it was one of the things that helped us when cash flow was tough."

Audiences nationwide are increasing. (Continued on page 15)

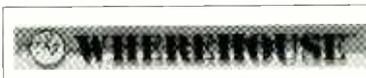
A REBORN WHEREHOUSE LOOKS TO FUTURE

BY ED CHRISTMAN

WILMINGTON, Del.—On Dec. 13, 1996, Jerry Goldress, Bruce Ogilvie, and Tony Alvarez—respectively, the past, present, and future CEOs of Wherehouse Entertainment—sat quietly, listening to the proceedings in a downtown courtroom here as nearly 40 lawyers, investment bankers, and other interested parties discussed the fate of the Torrance, Calif.-based chain.

Following a more than 18-month bankruptcy process, Dec. 13 was the last day that outside forces would control the destiny of Wherehouse. At the end of the day, Judge Helen Balick verbally confirmed the Wherehouse reorganization plan,

which sets the stage for the chain to emerge from Chapter 11 with a new owner in Cerberus Partners and a new CEO in Alvarez. The official date for Wherehouse's emergence from Chapter 11 is Jan. 31.



With the reorganization process behind it, Wherehouse is poised for a great future, according to Alvarez, who officially becomes chairman/CEO of the chain Jan. 31. Due to its successful navigation of the bankruptcy process, "Wherehouse probably has the strongest balance sheet in the [music retail] industry," he says. "We have no debt, we have

Kamen Foundation Takes Cue From 'Mr. Holland'

BY MELINDA NEWMAN

NEW YORK—Determined to help children who may not have the advantages he had in school, composer Michael Kamen has formed the Mr. Holland's Opus Foundation.

Named after "Mr. Holland's Opus," the 1995 hit movie for which Kamen wrote the score, the foundation plans to provide musical instruments to schoolchildren. In the movie, Richard Dreyfuss plays the title character, an inspirational music teacher. In the spirit of the film, the nonprofit organization plans to award a Mr. Holland's Opus Foundation teacher-of-the-year honor annually.

Kamen's motivation for starting the foundation came from a recent

visit to the site of his musical birth—his high school, New York's LaGuardia High School for the Performing Arts.

Instead of the well-stocked programs that he remembered, he heard stories of Board of Education budget cuts that had left the school short on teachers and with a severely restricted musical curriculum.

"Then they led me to a room that was filled to the roof with broken trombones, clarinets—all these instruments broken and beaten out of shape," Kamen recalls.

He was understandably appalled by what he saw, especially in contrast with his fruitful times at the school. "I was raised in an era where the school sys-

(Continued on page 36)



PGD Restructures Catalog Operations

BY ED CHRISTMAN

NEW YORK—In an attempt to further buttress its catalog sales, PolyGram Group Distribution (PGD) has created the PolyGram Catalog Development Group, which will oversee the company's catalog titles, the Special Markets Group, and the Chronicles line.

(Continued on page 89)

PolyGram

IN RETAIL NEWS

Music Proves Profitable For U.K. Supermarkets

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Exercise Video Mkt. Is Getting Back In Shape At Retail

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SMITH



Contact Your Sales Representative Today!!

The world music market's focus is on Asia Pacific. In 1997 Billboard continues to bring you all the news from this high-growth territory, in the only "Magazine Within a Magazine"...

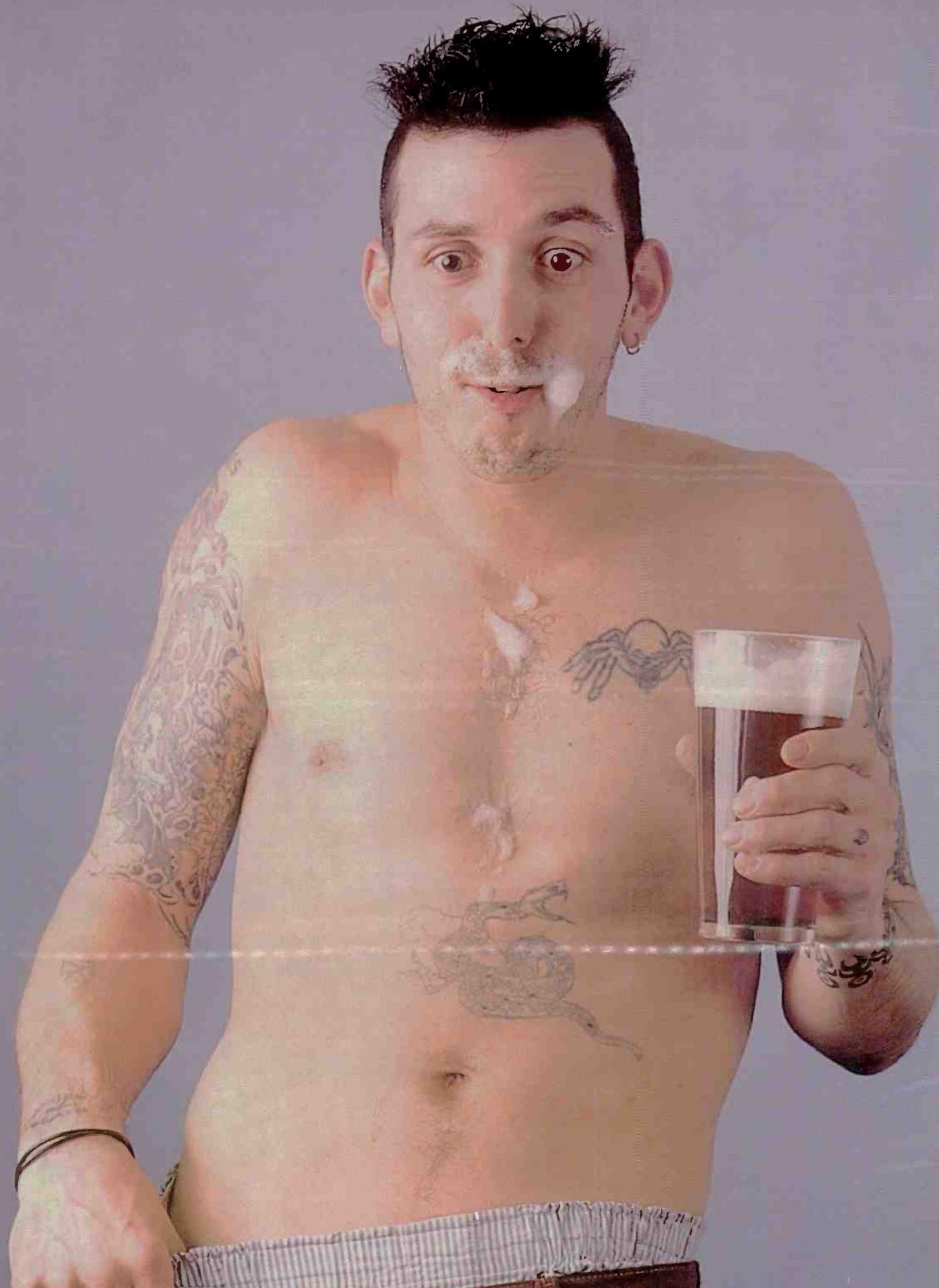
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WORLD MUSIC ★ RIVERDANCE • BILL WHELAN • CELTIC HEARTBEAT

U.K. Supermarkets Make Inroads In Music Chains Expand Profile As Home Entertainment Retailers

BY JOHN FERGUSON

LONDON—U.K. supermarkets are poised this year to continue their aggressive expansion into the music retail market.

Trend-setting U.K. supermarket chain Asda, which announced a 40% increase in music sales in its latest financial results, aims to build on the growing success of its entertainment sections with a major refit of its in-store departments this year.

And Asda is just one of several supermarket chains that are determined to consolidate their position in the home entertainment market in Britain. Last autumn, 300 of Tesco's supermarkets were outfitted with "top 75" music racks (Billboard, Sept. 21, 1996), while another chain, Safeway, will this year roll out similar audio sections in all 380 of its stores.

The trend has been mirrored by food merchants in continental Europe (Billboard, Sept. 12, 1996). In France, for example, hypermarket and supermarket giants, including Carrefour and Auchan, are estimated to hold close to 55% of the total music market.

The Leeds, England-based Asda has pioneered the stocking of music in supermarkets and is the only supermarket group to have joined retail body the British Assn. of Record Dealers. In its interim results (released Dec. 19) for the 28-week period ended Nov. 9, the group reported a 15.8% increase in pretax profits to \$265 million (160.1 million pounds), and although there was no breakdown of music sales, chief executive Allan Leighton reports that music sales have risen by 40%.

Steve Gallant, Asda's category controller for entertainment, claims the chain's music departments continue to enjoy strong growth at levels above the industry average. Asda carries entertainment sections in 195 of its 205 supermarkets; it plans to open five supermarkets in the spring. According to Gallant, one of the main priorities for 1997 will be a revamp of the music and video departments. "We have been [testing] a new design and have put it into three of the new stores and three existing stores. We are evaluating that but hope to roll out next year."

The revamp will include new fittings, point-of-sale, and, in certain stores, listening posts. "They are in about 10 at the moment, but we are going to roll them out [in 1997] when we go through renewals and refits," says Gallant.

As for Asda's product mix, music and video will remain the core business. The chain has experimented with video rental in a number of outlets, but no decision has been made as to whether that will be expanded. However, Gallant is more bullish about the prospects for

CD-ROM. "We are having a pretty good Christmas on CD-ROM, so we will be looking to put that offer into more stores next year. About 20 carry CD-ROM games at present," he says.



Another area Gallant is keen to build is exclusive product lines. In July, Asda linked with BMG U.K. for an exclusive collection of titles for the supermarket; that was followed with another 12 double albums in October. "We are going to be looking to do more of these projects with other people in the future," he adds.

Last autumn marked Asda's first foray into co-op television advertising with major record and video companies, and Gallant declares himself pleased with the results. He says, "Most of the suppliers we have dealt with have been happy with the results. In the new year, we will evaluate the campaigns and go back to the trade and let them know we are in the market for co-op activity all year round."

However, not all of Asda's marketing has found favor in the industry, and the chain attracted flak for a weeklong promotion in which it removed value-added tax from all CDs and videos. The pricing policies of all leading supermarkets continue to be attacked by traditional retailers; in November, Tower U.K. opened a temporary fruit and vegetable stall at its London flagship to highlight what it regards as the damaging discounting being

(Continued on page 89)

New Congress To Address Industry's Unfinished Business

BY BILL HOLLAND

WASHINGTON, D.C.—Most of the music industry-related issues to be addressed by the 105th Congress when it convenes this month after Inauguration Day will be tough, unfinished business.

High on the industry's priority list will be the passage of the administration's copyright-related National Information Infrastructure bill, which only slightly modifies copyright law but further defines and interprets existing law in light of the interactive digital age.

That legislation is sure to be reintroduced early in the session. Last year, several obstacles and tacked-on amendments dealing with other issues prevented passage.

The reintroduced bill, say sources, will probably initially be limited to three key features, all supported by the recording industry and other copyright-intensive industries.

First, it will clarify that under existing law, a copyrighted work can be distributed by digital transmissions. Second, it will offer protection against circumvention of copyright-management systems. Third, it will provide protection against alteration or removal of copyright-management in-

formation.

In October 1996, a major obstacle to passage was removed through an agreement between educators and copyright owners over the issue of fair use of copyrighted multimedia projects in schools and universities.

The biggest remaining impediment to passage comes from hardware companies and online providers. Both camps are seeking liability exemptions: Hardware companies say that they could be sued because legitimate-use machines could be put to unlawful use by consumers; online service providers are worried that they might be liable for online customers' infringing uses, which are beyond their control.

"It's going to be a big fight, our No. 1 big issue," says Hilary Rosen, president/COO of the Recording Industry Assn. of America. "We are going to try and persuade members that the marketplace should take care of these issues and also show them that right now there's not a big problem with the current law, to such an extent that carved-out liability exemptions are needed."

In last year's legislation, several unrelated copyright issues were attached to the bill: a copyright-term extension bill, which would

(Continued on page 99)

THIS WEEK IN BILLBOARD

THE YEAR IN VIDEO

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ON THE MOVE IN EUROPE

The European music market poses serious challenges, including stagnant business in Germany and France, but PolyGram Continental Europe president Rick Dobbis says his company is making the necessary changes. International editor in chief Adam White reports.

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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

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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

Los Angeles

5055 Wilshire Blvd.

Los Angeles, CA 90036

213-525-2300

fax 213-525-2394/2395

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

3-3262-7245

BILLBOARD ONLINE:

http://www.billboard.com

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

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Commentary

Parallel Import Consensus Within Reach Weak Distribution An Obstacle For Asian Retailers

BY KEITH CAHOON

Parallel imports are an important issue for labels and retailers in Asia, as is evident from Billboard's ongoing editorial coverage ("Hong Kong Is Tackling Parallel Imports Issue," Billboard, Dec. 28, 1996). I believe that, at the end of the day, what both sides want is actually pretty similar. The following general points might help lead to a specific agreement.

- Retailers by and large do not want to import. I believe that more than 95% of the imports coming into Hong Kong are imported because they are not readily available there. If the labels do make the product readily available locally, retailers will not import it. Rarely is it cheaper for us to do so. We are dedicated to serving our customers, who are telling us they want a wide selection of product. We do not want to import major-label product; we are being forced to do so by its lack of availability from the majors.

- There are two specific cases when it can be cheaper to import.

The first is double or triple CDs or boxed sets, which most Asian labels seem to want to sell at the easy-to-calculate but difficult-to-sell price of two times that of a single disc. The labels could adopt a price point of 1.5 or 1.75 times that of a single disc, or at least keep flexible on this matter, to enjoy significantly greater sales, if less margin.

The second is midline and budget product. In some territories, we are told that there are no midlines or that a specific item is not midline, even if the opposite is the case in the U.K. or the U.S. Labels should try to be consistent on an international basis as to which items are midline. Also, we should be allowed to make a reasonable profit on midlines. We are often asked to accept unreasonably low margins, as thin as 10%. For developing markets, there is a real advantage to marketing midlines. If the labels, for their own reasons, insist on selling midline product at full price, they shouldn't ship it to us with stickers that clearly identify it as midline product, as is usually the case.

- In many territories, we are given targets by suppliers to obtain certain levels of discount. It is frustrating to miss your targets because you are getting poor fill—in many cases, less than 50%. The labels are operating well below their potential. Retail can't sell goods it can't obtain. We hope that major and independent distributors will dedicate themselves to carrying deeper catalog and giving new artists a chance. At one time, EMI in Singapore told us that its policy was not to carry jazz; never mind that it has Blue Note, one of the greatest jazz labels in the world.

We want to sell jazz and classical, as well as megahit pop, and we hope the majors will put effort into these genres as well. We have established that there is a market for such music in Asia. Also, if a pop artist is enjoying large sales in the U.S. or the U.K., we think his or her label

should at least give the product a try in Asia. In the past, we have pleaded for labels to carry multiplatinum artists like the Smashing Pumpkins and Stone Temple Pilots and been refused on the grounds that "that type of music isn't popular here."

Over and over, we ask to buy product and are turned down, being told that it

'If distribution in Asia can be improved, this parallel import "problem" will pretty much take care of itself'

Keith Cahoon is managing director of Tower Records Far East, which operates retail stores in Japan, Korea, Taiwan, Hong Kong, Thailand, and Singapore.

isn't worth the bother, even though we are buying said goods on a one-way basis. We ask only that labels make catalog and new-artist product available, not that they spend money promoting it if they think it is not worthwhile. When they do spend money on advertising or promotion, we hope they try more to coordinate marketing and distribution.

Our typical procedure is to turn in orders to the majors two months before opening a store. In Hong Kong, Taiwan, and Thailand, we have had fill from the majors of 25% or less. Many times, distributors/labels run advertising for which they have no stock before and during the time the ads run. It is common to have a major act play dates in the given country, while at the same time, there is no stock of its CDs. Billboard's top five albums can be out of stock for months at a time. This is everybody's loss.

None of the majors in any of the Asian territories has what I call a "meaningful" catalog. Some have catalogs, but these represent what is available in other countries, not their own. Mostly, we operate from stock lists that are obsolete minutes after they are made.

In some countries, we are asked to send our buyers to the distributor's warehouse because distributors don't want to bother writing down all the titles they have. If the majors would print catalogs of what they carry in a given territory and dedicate themselves to keeping those items always on hand, we would not need to import those.

Most companies have "indent services." None of them is very good; mostly, it seems, due to internal politics. The majors do a much better job of supplying U.S. and U.K. one-stops and exporters than they do of servicing their own "indent" operations. Waiting six to eight weeks for spotty fill is not satisfying or

practical.

Please don't say that we have to order 25 copies per title, as we often hear now. We are buying on a one-way basis; you are not spending any money on marketing. Please accept our modest orders and allow us to build markets step by step.

We are hoping that the majors make set lists of what they can or will indent and dedicate themselves to filling orders within two weeks and that they allow us to bring in the minor items they do not want to go after. Historically, imports have played a large role in breaking new music in new territories.

And 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.

I ask all the labels to look at PolyGram. In Korea, Hong Kong, Taiwan, and Singapore, it is well ahead of all other labels. Our purchases from PolyGram in the region are far larger than those from any other major, and it has by far the best distribution. The two facts are related.

- Piracy is a far more serious problem than parallel imports. It directly damages the industry by robbing the labels and their artists of income from music sales, and it is widespread in Hong Kong. The main outlets for pirate retail are well known: Mongkok, Sham Shui Po, Causeway Bay, and Tsim Sha Tsui.

Why isn't the International Federation of the Phonographic Industry (IFPI) going after these people? If piracy cannot be controlled in Hong Kong now, what are the chances of it being controlled after China takes over in 1997? Stores that openly sell bootleg product in Singapore, Taiwan, Thailand, and Indonesia are still able to receive favorable terms from the majors and little or no attention from the IFPI. Why is this?

- Tower wants to buy local. The labels say they want to sell local. Yet it is no secret that the majors have knowingly sold large quantities of hit product out of Hong Kong and Singapore into Europe and developing Asian markets. Usually, the exporters that ship this product are rewarded with large discounts, given the volume of their purchases for export. I have been offered such goods directly by managing directors of major labels.

It is hypocritical, to say the least, of the majors to be doing this. The majors seem to agree with retail that there are places where importing makes sense and can be beneficial to all. If distribution in Asia can be improved, the parallel import "problem" will pretty much take care of itself, and the labels and the retailers will bring this controversy to a happy end.

The labels think they have a parallel import problem; the retailers feel the problem is poor distribution and supply. They are the same problem. I hope for all concerned that it can be peacefully resolved.

Sunny And Share

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UPCOMING

Billboard



FRANCE

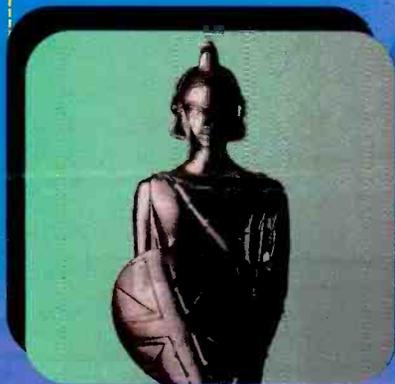
Issue Date: Feb. 8

Ad Close: Jan. 14

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

Contact:

Francois Millet
33-1-4549-2933



BRITS AROUND THE WORLD

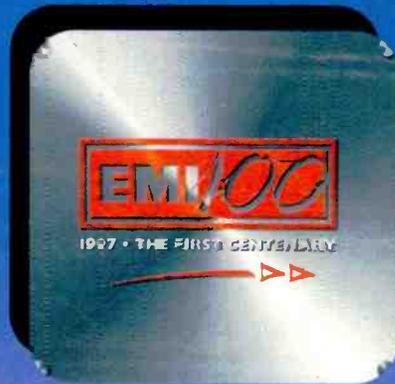
Issue Date: Feb. 22

Ad Close: Jan. 21

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

Contact:

Catherine Flintoff
44-171-323-6686



EMIVUK 100TH ANNIVERSARY

Issue Date: Feb. 22

Ad Close: Jan. 28

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

Contact:

Catherine Flintoff
44-171-323-6686



CHILDREN'S ENTERTAINMENT

Issue Date: Feb. 22

Ad Close: Jan. 28

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

Contact:

Jodie Francisco
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WORLDWIDE SPECIALS & 1997 DIRECTORIES



**DON WAS - 20 YEARS
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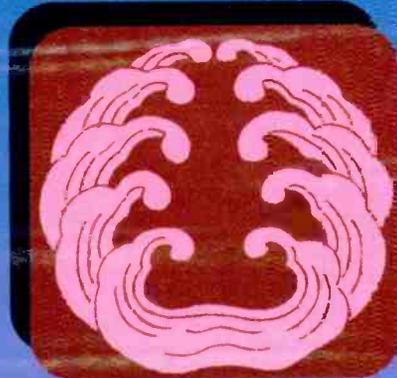
Issue Date: March 1

Ad Close: Feb. 4

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

Contact:

Pat Rod Jennings
212-536-5136



ASIA PACIFIC I

Issue Date: Mar. 1

Ad Close: Feb. 4

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

Contact:

Clinch-Leece
Singapore: 65-338-2774
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1997 Record Retailing Directory

**Publication Date:
March 22, 1997**

Ad Close: Jan. 22

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

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IFPI Asia Revamp To Put Focus On Chinese Piracy

BY JEFF CLARK-MEADS and GEOFF BURPEE

LONDON—The international record industry's anti-piracy resources in the Far East are set to be reapplied this year to allow for increased concentration on the problems in China.

Proposals for a major restructuring of the International Federation of the Phonographic Industry (IFPI) in Asia will be presented to regional directors this month. Any new moves are likely to be similar to the reorganization in Thailand and Malaysia, where anti-piracy responsibilities were transferred from the international body to the respective national groups in the fall.

IFPI director general Nic Garnett explains the group's need to reappraise its Asian activities by saying, "Because China has become such an all-consuming operation for us, we have to look at how we can reorganize so that we don't neglect the rest of the region."

In effect, IFPI is aiming to ensure that domestic anti-piracy issues are not forgotten while Southeast Asia regional director J.C. Giouw concentrates on the international issues generated in large measure by Beijing.

Garnett adds, "A number of markets in Asia have now reached a stage of maturity where national groups must take on more responsibility."

In Thailand and Malaysia, they have already done so successfully. In September, the Recording Industry of Malaysia (RIM) assumed full control of the anti-piracy operations for which it had previously had a large but only partial responsibility. Giouw says the mature nature of RIM's involvement in its home market meant that the regional IFPI was confident the Malay organization was prepared to carry out its role as an autonomous unit. "RIM is very willing to take on the responsibility," Giouw says. "They do the chart

(Continued on page 104)

Test Chart Sparks French Debate Over Compilations

BY EMMANUEL LEGRAND

PARIS—The controversial issue of whether artist compilations should be included in the official album charts is once again dividing the French music industry.

At present, the top 50 albums listing excludes compilations, and a separate top 25 chart shows single-artist and multi-artist compilations. However, several record companies are lobbying to have single-artist compilations treated in the same way as new releases.

Industry body SNEP, which owns the rights to the charts, has been fueling the debate by showing labels what the top 50 chart would look like if compilations were included. The charts are compiled by Tite-Live and IFOP, based on a sample of 20% of France's total retail accounts.

SNEP emphasizes that the sample chart with compilations is for labels' information only. "It is a test period, and nothing conclusive has been decided so far," says a SNEP source.

Nonetheless, PolyGram Disques

president Pascal Negre is strongly in favor of the inclusion of compilations. He has been backed by SNEP president Patrick Zelnik.

"All the major territories—the U.S., U.K., and Germany among them—have [single-artist] compilations in the charts. So why not France?" says Negre. "A 'best of' album can be an important moment in the career of an artist. At PolyGram, for example, we released Florent Pagny's compilation as a new release in September 1995. It included a couple of new songs, and we have sold so far 1.3 million units. I don't see any reason why this album should not be listed in the regular charts instead of being charted between two dance compilations."

The current system has its supporters, though, including Sony Music France president Paul-Rene Albertini, who contends that introducing single-artist compilations to the charts would limit new artists' exposure.

Independent labels are also against the change because they fear it will limit

(Continued on page 105)

U.K. Pop Facility Receives Final Funding

LONDON—A \$23 million showcase for the British music industry is set to become a concrete reality within 18 months.

The National Centre for Popular Music in the northern English city of Sheffield was given the final \$14.7 million of its funding by the U.K. government's Arts Council on Dec. 19. Now, according to creative director Tim Strickland, it is on course to open in summer 1998.

The scheme had already received \$2.5 million from the Arts Council and nearly \$3 million from the European Union's Regional Development Fund. The final sum from the Arts Council completes the center's financial package, which has also been augmented by sponsorships and borrowing from

banks.

When complete, the 4,500-square-meter project in the heart of Sheffield will use the latest interactive technology to entertain and educate visitors on all aspects of music (Billboard, July 20, 1996). Strickland stresses, though, that it will not be "object-based." Rather, he says, the interactive exhibits will inform visitors about such subjects as the history and technology of popular music and the social context of various genres.

"It will give people a flavor of where music has come from and where it is going," Strickland says. "It will show them what people in society were doing at a time when particular forms of music developed."

The center aims to attract 400,000

Sony Strategizes For Spring DVD Launch

Early Adopters Targeted For High-End Hardware

BY SETH GOLDSTEIN

NEW YORK—Sony is targeting early adopters as the first buyers of the DVD player it plans to introduce this spring.

Unlike other hardware manufacturers—such as Toshiba and Thomson Consumer Electronics, which have trumpeted a line of DVD players starting at \$500-\$600—Sony will limit itself to a single machine priced considerably higher. And the Japanese consumer electronics giant has cautious goals for

DVD in 1997, assuming the format overcomes the copy-protection obstacles that torpedoed the much-publicized 1996 launch.

John Briesch, president of Sony Electronics Consumer A/V Group, estimates that a maximum of 500,000 DVD players will be sold this year. At an industry forum in New York in November, Panasonic predicted sales of 1 million units; others have gone as high as 3 million-5 million.

"It's going to take time," cautioned

Briesch during a late-December meeting held to outline Sony's DVD strategy.

Details regarding prices, technical specifications, and the titles Sony will deliver are to be announced at the Consumer Electronics Show (CES) in Las Vegas Thursday (9)-Jan. 12. CES will also serve to introduce Sony's DVD marketing team, headed by former Pioneer Electronics senior VP Mike Fidler.

Sony will be one of many CES exhibitors touting the format. Toshiba, Thomson, Panasonic, Pioneer, and Philips are among those expected to show DVD models, emphasizing video playback. In addition, audio suppliers, including Denon, Kenwood, and Yamaha, will be on hand.

After last year's stumbles, vendors aren't committing to firm launch dates. DVD is supposed to arrive in the first six months of 1997, with the breadth of the rollout dependent on the number of studio titles—still a big question mark going into CES. The price of the simplest players, meanwhile, may balloon from \$500 to \$600 as manufacturers struggle to cover costs. "Where they'll come in, no one knows," says one trade observer.

There is considerably more certainty about the immediate availability of DVD-ROM for the computer market.

(Continued on page 105)

Music Industry Lagging In DVD Development

BY BRETT ATWOOD

LOS ANGELES—Unless it moves swiftly to develop content that takes advantage of DVD, the music industry may be the last to benefit from the advanced audio capabilities of the high-capacity format, according to industry executives slated to discuss the state of DVD-audio at a panel during the Consumer Electronics Show (CES), held Thursday (9) through Jan. 12, in Las Vegas.

While the computer and home video industries are ready for the U.S. rollout of the first generation of DVD players and DVD-ROM drives in the first quarter of this year (see story, this page), the music industry is lagging behind in the development of DVD-audio and has yet to establish a standard for releases in the format.

"We must figure out how best to invest wisely in this new opportunity," says TMH Corp. president Tomlinson Holman, who is co-chairman of the Audio Engineering Society Standards Committee (AESSC) SC-02-M task force on high-capacity digital audio. Holman is to appear on the panel "Understanding The Audio Applications Of DVD," to be held Friday (10), along with AESSC co-chairman John Earle, founder of JME Consulting; Bob Stuart, chairman and technical director for Meridian; and David Kawakami, director of new business development for Sony.

The AESSC aims to educate the music industry about its options for utilizing new advanced audio systems, such as DVD-audio. At press time, the group, which was formed in early 1996, was planning to develop a specific pro-

(Continued on page 97)



Sparrow's Heavy Metal Success. Sparrow Communications Group, a division of EMI Christian Music Group, celebrates the label's record-breaking Recording Industry Assn. of America (RIAA) certifications. Six albums on the label's roster were certified gold in 1996; according to the RIAA, that is the most certifications a Christian music company has received in one year. The albums are "WOW 1996," featuring various artists; Carman's "R.I.O.T."; Andy Griffith's "I Love To Tell The Story" and "Precious Memories"; BeBe & CeCe Winans' "Relationships"; and "Amazing Grace: A Country Salute To Gospel," featuring various artists. Shown, from left, are Bill Hearn, president/CEO, EMI Christian Music Group; Charles Koppelman, chairman/CEO, EMI-Capitol Music Group North America; Sir Colin Southgate, chairman, EMI plc; and Peter York, president, Sparrow Communications Group.

31st MIDEM To Focus On Emerging Music Markets

BY JEFF CLARK-MEADS

LONDON—New music, new markets, and new technologies will be the main themes of this year's MIDEM, according to the man at the helm of the show.

The 31st running of the event, in Cannes Jan. 19-23, will also, for the first time, be part of a triumvirate of MIDEM shows and will share the world stage with the 3-year-old MIDEM Asia and the Miami-based MIDEM Latin America and Caribbean

Music Market, which is to be launched in September.

Reed MIDEM Organisation chief executive Xavier Roy says, though, that the original MIDEM remains "unique in its field." He adds, "I think a large part of our success lies in the fact that we are always open to new possibilities and developments of relevance to the music industry."

That attitude has led not just to the launch of the Asian and Latin shows, but to a recognition of the changing world order at the flagship event in Cannes.

The emergence of the Latin American market will be a particular highlight during the Cannes event, and, says Roy, through the impact of MIDEM Asia, a growing number of exhibitors and delegates from the Far East will be present in the French town.

Further, he states, total registrations from across the world are higher than they were at this time last year, putting MIDEM '97 on course to exceed last year's attendance of 10,865 participants from 3,611 companies representing 70 countries.

A theme of the delegates' meetings and conferences this year, says Roy, will be new music, and he cites techno, dance, Euro pop, and jungle. The dance theme will be enhanced by the Dance D'Or 2 Awards, organized by AB Productions and French broad-

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Artists & Music

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

BeauSoleil Rings In 20th Birthday With Rhino Set

■ BY JIM BESSMAN

NEW YORK—"L'Amour Ou La Folie," BeauSoleil's fifth album for Rhino since coming to the label in 1990, celebrates the pre-eminent Cajun band's 20th anniversary—sort of.

The disc, which will be released Jan. 14, was originally meant to be a compilation of songs recorded but not released by the group since its inception in 1975. That concept, according to founder Michael Doucet, has been shelved for now, perhaps until the band's 25th anniversary.

"We had almost 40 songs on hand, and then we came up with some different ideas and cut new stuff which gave everybody room to express their own personalities more," says Doucet, BeauSoleil's fiddler/vocalist/songwriter, of the revised approach. His bandmates are his brother and guitarist/vocalist David Doucet, accordionist Jimmy Breaux, bassist Al Tharp, percussionist Billy Ware, and drummer Tommy Alesi.

"This is the best 'cross-section record' yet in showcasing everybody's different qualities and tastes," adds Doucet, who produced "L'Amour Ou La Folie," which translates from Cajun French as "love or folly."

"We also invited some of our friends from over the years who enjoy this music [to play on the album]."

Past guest Richard Thompson, as Doucet notes, "goes without saying" as an invitee and plays acoustic guitar on "Charivari" and electric on the title track—both Doucet originals. Another old friend, Texas Tornado Augie Meyers, plays piano on "Can't



BEAUSOLEIL

You See," which he wrote and Doucet translated into "Tu Vas Voir." (On BeauSoleil's 1989 Rounder album "Bayou Cadillac," the band turned in a Cajun French version of Meyers' "Hey Baby, Que Paso," translated into "Hey Baby, Quoi Ca Dit.")

Also joining Meyers on "Can't You See" are guitarist Bessyl Duhon, an original member of BeauSoleil who was also with the swamp-pop band the Riff Ruffs and now plays accordion with Grand Ole Opry Cajun star

(Continued on page 104)

Morissette Tops RIAA '96 Certs With Debut Set

LOS ANGELES—Alanis Morissette, to no one's surprise, racked up the biggest sales of 1996 in year-end certifications from the Recording Industry Assn. of America (RIAA).

While Morissette's "Jagged Little Pill" (Maverick/Warner Reprise/Warner Bros.) was a bonanza for the industry, the trade group reported that certifications in '96 were down in most album categories compared with 1995 tallies.

In December, the soundtrack for "The Bodyguard" (Arista), featuring Whitney Houston, hit the 16 million mark, putting it among the top five best-selling albums ever.

"Jagged Little Pill," released in 1995, was certified for sales of 10 million units in 1996 alone. The album, which is certified for a total of 14 mil-

(Continued on page 103)



MORISSETTE

Set Compiles Santa Barbara Acts Unsigned Bands Get Heard On Reset

■ BY DOUG REECE

LOS ANGELES—After mining the club scene in the California coastal tri-county area of Santa Barbara, Ventura, and San Luis Obispo over the past year, on Jan. 1, Carpinteria, Calif.-based Reset Records released three volumes of "Live Bands From The Santa Barbara Area."

Culled from the label's other endeavor, a leased-access daily television show called "Locals Only," the albums' tracks highlight live music from 25 unsigned area bands, including Enok, Truth About Seafood, and Papa Nata.

The first two discs will focus on melodic pop tracks, while volume three consists of punk and hard-rock sounds.

The discs, which are being sold individually, are available at kiosks maintained by Reset in 11 tri-county Wherehouse stores. The albums will be promoted on "Locals Only" and at Reset's World Wide Web site (<http://www.resetrecords.com>).

Like the retailer, local mainstream rock station KTYD is a title sponsor of



the televised music show and has an involved history with Reset.

Station midday jock Jeff Hanley, who hosted KTYD's local music program for several years, credits "Locals Only" co-producers and Reset co-owners Ian Stewart and Dennis Dragon (a former member of the '80s L.A. band the Surf Punks) with breathing vitality into the area's music scene.

Hanley says, "They really seem to be everywhere, recording local acts, and it's that aggressive style that is giving

(Continued on page 105)

Waits Wins Latest Suit Over Commercial Use Of His Songs

LOS ANGELES—On Dec. 16, singer/songwriter Tom Waits won another court decision here in his ongoing campaign to keep his compositions from being licensed for television commercials by his former music publisher.

Superior Court Judge John P. Shook prohibited Third Story Music, a Los Angeles firm operated by brothers Herb and Martin Cohen, from licensing any of Waits' songs from the 1982 Zoetrope Productions film "One From The Heart" for use in commercials for national or multinational use.

In late 1993, Third Story licensed the medley "Opening Montage/Once Upon A Town" from the movie for use in a Suchard Chocolate commercial in Argentina, for a fee of \$100,000.

Shook's decision came in a court case that combined an action filed by Third Story against Waits in May 1995 and a counterclaim by Waits against Third Story and Herb Cohen, Waits' former



WAITS

manager, filed the following month.

The judge's finding in Waits' favor made specific reference to a related court decision involving an exchange of suits between the musician and the publisher in 1993.

In that case, the singer claimed that Third Story had violated a 1980 amendment to his 1977 publishing agreement that prohibited commercial exploitation of his material by licensing the song "Heartattack And Vine" for a U.K. Levi's jeans commercial and the song "Ruby's Arms" for French ads for Williams' Gel shaving cream (Billboard, April 17, 1993). Third Story countered, saying it was within its rights in granting the foreign licenses (Billboard, May 1, 1993).

In August 1994, Superior Court Judge Harvey A. Schneider rendered a decision in those actions, stating that Waits' contract forbade the licensing of his songs for national or international commercials. Waits was awarded income made by the publisher from the two ads and \$20,000 for the "embarrassment and humiliation" suffered from the songs' use in the ads, but

(Continued on page 103)

Velvets' Set 'Loaded' With New Music Rhino's 2-CD Release Includes 17 Unreleased Tracks

■ BY CHRIS MORRIS

LOS ANGELES—Velvet Underground fans will be the beneficiaries of a cornucopia of unreleased material on Feb. 18, when Rhino Records releases "Loaded (Fully Loaded Edition)," a comprehensive two-CD version of the group's classic fourth studio album, originally released in 1970 on the Atlantic subsidiary Cotillion Records.

The set will incorporate some features originally included on Polydor Chronicles' 1995 Velvets boxed set "Peel Slowly And See" (Billboard, Aug. 19, 1995): the full-length version of the original album, which included complete versions of three previously edited songs, and six outtakes and demos from the "Loaded" era.

But "Loaded (Fully Loaded Edition)" also contains an additional 17 previously unreleased tracks. The second disc of the set leads off with a complete "alternate album," comprising variant mixes, demos, and early versions of the "Loaded" songs in their original running order.

"Loaded," which was co-produced by Geoffrey Haslam, Shel Kagan, and the band, occupies a unique place in the Velvet Underground's discography. Its bright, radio-friendly sound is in marked contrast to the confrontational style of the New York group's first

two albums, "The Velvet Underground & Nico" (1967) and "White Light/White Heat" (1968), and to the subdued yet brooding semi-acoustic format of its self-titled third album (1969).

The Velvets' bassist/guitarist/keyboardist, Doug Yule—who recorded "Loaded" with guitarist/singer/songwriter Lou Reed, the group's leader,



VELVET UNDERGROUND

and guitarist Sterling Morrison—says today that Steve Sesnick, the VU's manager, was pointing his act in a more overtly pop direction.

Yule says, "It was put into that sort of AM/hit-FM kind of format—three to five minutes max, and very 'up' kind of stuff."

Sessions for the album proceeded quickly but not easily, since Mau-

reen "Moe" Tucker, the Velvets' drummer, did not participate in the recording, for she was pregnant at the time. Others—including Yule himself, his brother Billy, session man Tommy Castanaro, and even engineer Adrian Barber—filled the percussion chair.

Yule says, "The one thing, looking back, that I see as the major mistake that we as a group made was when Sesnick said, 'Maureen can't play on this album because she's pregnant.' We should have said, 'Oh, well, then, we'll wait and do the album when she's ready.'"

By the time "Loaded" was completed, the band was splintering. Reed quit the group abruptly on Aug. 23, 1970, a month before the album's release, after a show at Max's Kansas City in New York. ("I didn't know until an hour before we were gonna play that Lou had quit," Yule says.) Reed publicly denounced the record upon its release.

The album failed to make the charts in 1970. However, "Loaded" produced two bona fide classics, the Reed-penned "Sweet Jane," which featured an indelible, much-copied guitar lick, and the anthem "Rock And Roll," among a finely wrought selection of pop-savvy tunes.

Rhino A&R manager Patrick Milligan, who co-produced "Loaded (Fully Loaded Edition)" with engi-

(Continued on page 14)

Reggae's Conscience Evoked At Seventh Ghetto Splash

An image of music's healing powers is engraved forever in the minds of millions: Singing and "skank-jogging" in a trance of ecstasy at the 1976 Smile Jamaica concert, reggae singer Bob Marley linked and held up the hands of two men standing beside him onstage. They were Michael Manley and Edward Seaga, fierce combatants for the prime ministry during Jamaica's notoriously bloody 1976 election.

Twenty years later, with violence once again escalating in Jamaica and a national election due in a year and a half, reggae remembers.

In October 1996, a letter went out to key members of Jamaica's music

industry. It described a dawn meeting held Oct. 22 at producer/label owner Augustus "Gussie" Clarke's Anchor Recording Studio in Kingston. Ninety-six members of the "Music Fraternity" had signed "The Music Fraternity: Bill Of Life," pledging to produce and promote lyrics that "will help create the type of country we want to live in and wish our children to grow up in."

Drawn up by Clarke, producer/label owner Michael "Mikey" Bennett, and radio personality Laechim Semaj, the bill states, in part, "by omission and/or commission, we are partly to be blamed for the current

(Continued on page 23)

MCA Sues Over Hendrix Rights Alleges Contract Violations By 4 Firms

BY CHRIS MORRIS

LOS ANGELES—Claiming damages in excess of \$25 million, MCA Records has filed suit against four music companies in Superior Court here, charging that the firms breached contracts to sell various rights to the music of the late guitarist Jimi Hendrix to MCA and misrepresented their rights to the label.

The action, filed Dec. 13, names as defendants Bella Godiva Music Inc., the New York company that administers Hendrix's music publishing; Interlit Ltd., a Virgin Islands-based holding company; Bureau Voor Muziekrechten Elber B.V. in the Netherlands; and Are You Experienced Ltd., producer Alan Douglas's company.

The MCA suit is the latest chapter in a long-running legal wrangle regarding rights to album masters and other assets related to Hendrix, who died in September 1970.

In April 1993, James A. "Al" Hendrix, the musician's father, filed suit in federal court in Seattle against Bella Godiva, Interlit, Elber, and Are You Experienced, as well as the elder Hendrix's former attorney, Leo Branton. Al Hendrix sought to gain control of his son's legacy and charged that Branton had wrongfully transferred the Jimi Hendrix assets to the co-defendant companies (Billboard, May 1, 1993).

In July 1995, a settlement was reached in the case, and the defendants effectively transferred ownership of all Hendrix materials to Al Hendrix and other members of the Hendrix family (Billboard, Aug. 5, 1995).

According to the MCA suit, in 1993 the label purchased "virtually all record, publishing, merchandising, and video rights to the works of Jimi Hendrix" from the defendant companies. MCA then "expended enormous effort and resources to rekindle interest in and appreciation for this unique artist."

The label went on to release several Hendrix albums, including reissues of the guitarist's first three albums, a hits compilation, and new collections that included "Woodstock," featuring his complete set from the 1969 festival, and "Blues."

MCA says that after Al Hendrix learned of the label's acquisition and filed his suit, the defendant firms "reconfirmed to MCA that they had complete right, title, and interest in Hendrix's works and that the Hendrix family's claims were without merit."

However, the purported rights holders later settled and conveyed their rights to the Hendrix family. Faced with this change in ownership—and left with no clear title to Hendrix's music, since its rights hinged on sale agreements essentially voided by the

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SOAR Bows Native American Christian Label Red Sea Imprint Hopes To 'Legitimize' Fledgling Genre

BY DEBORAH EVANS PRICE

NASHVILLE—Tom Bee, founder/president of Albuquerque, N.M.-based Sound of America Records (SOAR), will launch a Native American Christian label, Red Sea, Jan. 15.

The debut releases from the label are due this spring and include an album by rockers Generation Exodus and a duet set, "Prayer Warrior," from Bee and his son Robby. A Christmas album is also on the '97 slate.

Red Sea (short for Red Educated Disciples Sharing Emmanuel's Anointing) will join the SOAR family of record companies, which encompasses four other labels specializing in music made by Native American artists—ranging from rap, rock, and new age product to traditional Native American sounds.

Since launching SOAR in 1988, Bee has developed Natural Visions, a label featuring instrumental, world, and new age music with a roster that includes Douglas Spotted Eagle, Cielo, Brulé, Standing Deer, and Samantha Rainbow; Warrior, a rock/rap label that is home to actor Russell Means, Robby Bee & the Boyz Of The Rez, and Tiger Tiger; and Dakotah, a children's label that has released two titles with material written by Paul Goble and narrated by Bee.

The SOAR label features traditional artists such as Earl Bullhead, Cornel Pewewardy, Grayhorse Singers, and

Cathedral Lakes.

Bee's enterprises also include a recording studio and Sound of America Record Distributors, which handles SOAR and its affiliated labels, as well as product for several other labels. SOAR Distributors, for instance, is distributing Robbie Robertson's Capitol album "Music For The Native Ameri-



TOM AND ROBBY BEE

cans," as well as a Virgin album titled "Sacred Spirits." It also distributes albums by Robert Mirabal and Bill Miller for Warner Western, the western music division of Warner Bros.

SOAR's distribution network covers bookstores, trading posts, galleries, museums, airports, and Native American gatherings, as well as mainstream music chains such as Musicland and Blockbuster. Bee acknowledges that the Christian bookstore community is a different ball game and says that for

the Red Sea imprint he will be looking to team with a company that specializes in distribution to that market. He plans to visit Nashville during the annual Gospel Music Week in late April in order to talk to members of the Nashville Christian music community about his new venture.

Bee is a veteran writer/producer whose experience includes recording for Motown as part of an act named Xit, short for "Crossing of Indian Tribes." During his association with Motown as a writer/producer, he worked with Smokey Robinson and the Jackson 5. "(We've Got) Blue Skies," penned by Bee, was a cut on the Jackson 5's double-platinum "Maybe Tomorrow" album.

After a stint in Los Angeles, Bee returned to his native New Mexico and launched SOAR. "I started this label out of the garage of our home on a wing and a prayer," he recalls. "I hocked a Rolex watch, maxed out a credit card, and here I am. That's the American dream."

Developing that dream hasn't been easy, but Bee says it has been worth it. "The most challenging thing has been getting people to accept the music in the mainstream . . . as music and not just 'tom-tom' music, Indian music, but as a legitimate genre," he says.

Bee says that he was dissatisfied with the quality of Native American product previously available and that

(Continued on page 105)

Warner Bros. Sues The Goo Goo Dolls

NEW YORK—In an ongoing dispute involving platinum-selling rock act the Goo Goo Dolls, Warner Bros. Records is suing the Buffalo, N.Y.-based band for breach of contract.

In an action filed in U.S. District Court for the Southern District of New York, the label claims that the Goo Goo Dolls are attempting "to repudiate [their] contractual obligations to Warner Records" by entering into discussions with other record companies for their recording services.

Although the Goo Goo Dolls are not signed directly to Warner Bros., their breakthrough album, "A Boy Named Goo," is distributed by Warner through a special arrangement with the Goo Goo Dolls' label, Metal Blade Records of Simi Valley, Calif.

On Nov. 26, 1996, the Goo Goo Dolls sued Metal Blade for nonpayment of royalties and failure to provide an accounting of the band's royalties. They also accused Metal Blade of exploiting the band's naiveté by forcing them to sign an unfair contract.

Concurrent with their lawsuit against Metal Blade—which named neither Warner Bros. nor Goo Goo Dolls publisher Virgin Music—the band released a statement saying that it would "enter into discussions with other record companies and music publishers."

In its lawsuit, Warner claims that the Goo Goo Dolls "agreed to confer their exclusive recording services on Warner Records in the event that the agreement between Metal Blade and defendants was terminated or repudiated."

In a letter dated Dec. 3, 1996— included as an exhibit in the lawsuit— Warner Bros. officially rejected the Goo Goo Dolls' claim that they were free to render their recording services to any entity other than Warner Bros. That letter also claims that Warner was prepared to pay royalties to the Goo Goo Dolls in the event that a court deemed the band's contract with Metal Blade unenforceable.

Warner Bros. is seeking unspecified money damages and an injunction prohibiting the Goo Goo Dolls from negotiating with record companies other than Warner Bros. or Metal Blade.

Neither the Goo Goo Dolls nor representatives at Warner Bros. could be reached for comment at press time.

PAUL VERNA

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bob Merlis is promoted to senior VP of worldwide corporate communications for Warner Bros. Records in Los Angeles. He was senior VP/director of media relations.

Leigh Ann Hardie is promoted to VP of artist development for Sparrow Communications Group in Nashville. She was director of artist development.

Rykodisc in Salem, Mass., promotes Peter Wright to GM of Rykodisc USA and names Ron Decker product manager and Chris Gray product manager, primarily for the Hannibal imprint. They were, respectively, executive manager, product manager for Beggars Banquet Records/Thirsty Ear



MERLIS



HARDIE



WRIGHT



CARFORA

Recordings, and an intern at the label.

Lori Carfora is appointed director of creative services for Rhino Records in Los Angeles. She was production manager for Geffen Records.

Meg MacDonald is promoted to promotions director for Vanguard

Records in Los Angeles. She was publicity director.

RELATED FIELDS. The Arbitron Co. in New York promotes Scott Musgrave to VP of sales, radio station services, and Linda Dupree to VP of

sales, advertiser/agency services. They were, respectively, marketing manager, radio station services, and Eastern manager, advertiser/agency services.

PM Entertainment appoints Kelly Stephens Midwest regional sales director in St. Louis and Linda Chan Western regional sales director in Los Angeles. They were, respectively, product manager for Turner Home Entertainment at Sight & Sound and a home video staffer at Fries Entertainment.

John Monforte is named director of audio and lecturer in the school of music at the University of Michigan

media union in Ann Arbor. He was an assistant professor and director of recording services in the music engineering technology program at the University of Miami.

Loreyne Alicea is appointed director of marketing for Group W Satellite Communications in Miami. She was direct marketing region head at the American International Group.

Lewis H. de Seife is named director of trade marketing at CRN International in Hamden, Conn. He was director of marketing and promotions for Jami Marketing Services.

Anticipation Builds For Silverchair Set

Epic Bides Its Time Releasing 'Freak Show'

BY DOUG REECE

LOS ANGELES—After the startlingly rapid success of "Frogstomp," the 1995 debut album by Australian teen sensation Silverchair, Epic Records has prepared the band's sophomore set, "Freak Show," with a far more deliberate marketing strategy.



SILVERCHAIR

John O'Donnell, director of the Australian label that signed the act, Murrumbidgee Records, says that the plan for "Freak Show," which bows worldwide Feb. 4, has been carefully plotted since its completion last summer. O'Donnell says that during the ensuing months, the label squared away album art and fine-tuned marketing and sales details.

"The album was recorded in June, which essentially meant that we could have rushed to release it in 1996 or put it out early in 1997," he says. "All around, the extra time has been used very well."

Epic Records Group senior VP of sales Jim Scully says that the label has had a good reason to bide its time.

"This is probably the strongest release for the [first] quarter, and we wanted to make sure that we had enough time and energy to release it properly," says Scully.

"This is a young group, and there's a lot of interest in them, but we're going to be cautious," he adds. "We're

not trying to put a million albums out there, because we first want to make sure the band is in front of the consumers' faces."

"Frogstomp," which peaked at No. 9 on The Billboard 200 only three months after its release and has sold more than 1.7 million units in the U.S., according to SoundScan, has undoubtedly set a high standard for Epic.

Hastings Books, Music & Video senior music buyer Skip Young says that the Amarillo, Texas-based chain is awaiting the release "with much anticipation."

"We're excited about it, and I think that kids are, too," says Young. "The last album just kept selling well, and I don't think the band was even able to tour here because of their school schedule."

Epic senior VP David Massey says that while the label is sensitive to the fickle tastes of radio and a volatile

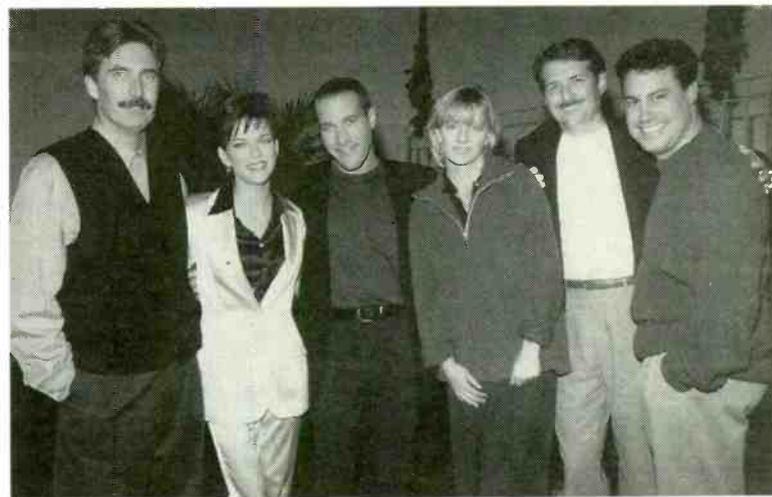
retail environment, it is confident that the market will respond enthusiastically to "Freak Show."

"We're not daunted at all [by the success of 'Frogstomp']," he says. "We are quietly confident that this is the album that is going to take them to the next level. The feedback we're getting from press and radio is that it's like the band has skipped its second album and this is its third."

Indeed, though "Freak Show" contains a fair amount of straightforward, familiar grunge elements, such as on the wailing refrain to "Lie To Me," Silverchair surprises with appealing symphonic elements on the rock ballad "Cemetery."

Silverchair drummer Ben Gillies says the new sounds came about after the band members found that a few of

(Continued on page 33)



Brick By Brick. Instrumentalist Jim Brickman takes a break from recording his new album, "Picture This," slated for release Jan. 28 on Windham Hill Records. The album's first single, "Valentine," features a vocal by country artist Martina McBride. Shown, from left, are Ron McCarrell, VP of marketing, Windham Hill/High Street; McBride; Brickman; McBride's manager, Kim Blake; Steve Vining, president of Windham Hill/High Street; and Brickman's manager, David Pringle.

A Final Reflection On A Departed Year: What They Said At The Billboard Awards

WITH ONE LONG, LOVING look back at 1996, we revisit December's Billboard Music Awards one last time to glean tidbits from those artists who helped make last year memorable.

Tony Kanal of No Doubt said the band has just completed work on its fourth video from the "Tragic Kingdom" album, for the song "Excuse Me Mr." Despite touring almost nonstop since the album's release in early 1996, Kanal said he's not yet weary of performing live. "We're definitely not tired of playing these songs," he said. "Touring the world has been a treat for us. The best places we've played have been Japan, Australia, New Zealand, and Indonesia." Although the band is "already thinking about its next album," Kanal said, "we have a lot more touring in U.S. as headliners. There are so many places in the rest of the world, like India and China, that we haven't played yet." All that touring is clearly paying off: The band's album finally reached No. 1 on The Billboard 200 49 weeks after it debuted.

Carmen Electra has wrapped taping of her first season as the host of MTV's "Singled Out." "I love it," she said. "It's so much fun, and I get to be silly and playful. I'm kind of like a cheerleader for the kids who are all excited and ready to find a date." After she completes work on a calendar, the artist formerly signed to Paisley Park plans to go into the studio and record some demos, with her boyfriend, B-Real of Cypress Hill, producing.

Toni Braxton is an obvious candidate for movie stardom, but "not right now," she said. "I'm really nervous about the second album. I'm interested in scripts, though." Braxton, who kicked off a tour with label-mate Kenny G in mid-December, said of projects she'd like to pursue, "I've always wanted to do a duet with R. Kelly. Maybe we'll do a remix or something like that together." ... Speaking of movies, R. Kelly said he plans to continue to pursue work in films. "I'm hoping to get into some movies and some things like that—soundtracks, some scoring, and also some acting." Kelly said contributing music to the hit film "Space Jam" was a thrill. "It was inspirational. It was nice for the kids, and it was something I've always wanted to do."

Meanwhile, there are plenty of other artists who want to work with Braxton. Keith Sweat, currently riding high on both the Hot R&B Singles and Hot 100 Singles charts with "Nobody," his duet with

Athena Cage of Kut Kloze, said he wouldn't mind pursuing other partnerships with female singers. "I'd love to work with Toni Braxton or Mariah [Carey]. There's quite a few female artists I'd like to duet with" ... Dr. Dre said he will release a solo project by Dawn Robinson of En Vogue on his new label, the Aftermath. Dre was in high spirits about the performance of his imprint's first album, "Dr. Dre Presents ... The Aftermath," which bowed at No. 6 on The Billboard 200 for the week ending Dec. 14. "It's real hot," Dre said. "It's going too good for a new label with all new artists."

Donna Lewis is experiencing the first blushes of fame following her huge hit "I Love You Always Forever." "I'm just starting to get recognized," she said. "When I'm at the airport, people see me and say, 'You're the one who did that song!' That's why I've taken to carrying this," she added, picking up a leather cap. "It covers a multitude of sins in case I've just run out" ... "Mr. Las Vegas," Wayne Newton, compares his Vegas audiences with those that see him perform in Branson, Mo. "Branson is what Las Vegas was in the early '60s. They have a very seasonal demo. It's senior citizens until school is out. Then it's families for summer. The seniors in Branson are the party animals of the world. In Vegas, they aren't in as large groups, there aren't 50 or 90 of them on a tour." Newton, who has a new album coming out in February, has just wrapped another movie, "Vegas Vacation," the latest in the National Lampoon series with Chevy Chase and Beverly D'Angelo.

Commenting on the reason he chose "Sometimes When We Touch" and "When I Need You" for his new album, "If We Fall In Love Tonight," Rod Stewart said, "Usually I choose my own covers, but this time both of the songs were suggested to me by very good friends, and they were right on the money. Both have strong [elements] of R&B in their melodies and have feel-good lyrics. So they're just the kind of emotional [songs] I like to record" ... Dave Koz, whose new album, "Off The Beaten Path," is a mainstay on the Top Contemporary Jazz Albums chart, said he is filming a PBS special in Hawaii in January. The concert will air in March.

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

A&M Aims For Extreme Fans With Bettencourt's Solo Set

BY CARRIE BORZILLO

LOS ANGELES—Gary Cherone's appointment as Van Halen vocalist has renewed interest in the band he formerly fronted, Extreme. So now is probably the perfect time for Extreme guitarist Nuno Bettencourt to capitalize on that interest and go solo.



BETTENCOURT

Bettencourt, who now goes by his first name only, will release his solo debut, "Schizophonic," Feb. 11 on A&M Records.

Extreme was one of the many rock bands formed in the '80s that found the mid-'90s musical climate not so warm, even though its biggest hit, the acoustic duet "More Than

Words," reached No. 1 on the Hot 100 Singles chart in 1990. That song was on the double-platinum "Pornograffitti."

The two albums that followed, "III Sides II Every Story" and "Waiting For The Punchline," both on A&M, didn't fare as well, and Extreme broke up.

Now, Bettencourt is back, this time as a front man, with a fresh take on rock'n'roll and an album that is a bit of a departure from the band that produced revved up, funk-inspired rock with shout-along choruses.

With distorted vocals, introspective—and at times very dark—lyrics, and not much of the guitar wizardry for which Bettencourt is well known, "Schizophonic" has a good shot at attracting an audience that might not have been Extreme

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SHURE MICROPHONES



PJ Harvey

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Mercury Looks Beyond Cultists For Redd Kross' 'Show World' Set

BY DAVID SPRAGUE

NEW YORK—For most of its existence, Redd Kross has been the archetypal "insider" band, revered by critics and fellow musicians but unable to break through the ceiling of a small-but-dedicated cult audience. Even so, the quartet and its label, This Way Up/Mercury, have plenty of confidence that the seventh time will be the charm when "Show World" is released Feb. 11.

"We're approaching our setup with the knowledge that there are very dedicated Redd Kross fans out there in tastemaker positions, and we're working hard on reaching them," says Madelyn Scarpulla, Mercury director of marketing. "It's also important to reach the hardcore fans out there, so we're working with the Redd Kross fan club and working with the fan-run Web sites as well."

"Show World" is the band's first full-length release since 1993's "Phaseshifter." (The wryly titled, limited-edition "2500 Redd Kross Fans Can't Be Wrong" was issued on Sympathy for the Record Indus-



REDD KROSS

try in 1994.) In some ways, the new set is Redd Kross' most conventionally poppy.

"We took a little more time writing the songs for this album, because we had the luxury of being allowed to work at our own pace," says bassist/vocalist Steven McDonald. "We started work in '95 and things just didn't work out, so we took a break, refreshed ourselves, and came back ready to go."

McDonald and his brother Jeff,

who also does vocals, have been the only constant in the band they co-founded in 1980, when they were 12 and 14, respectively. At its inception, Redd Kross—which initially spelled its name in the same manner as the charitable organization until a lawsuit forced a change—played typically thrashy punk rock in the manner of its neighbors in Los Angeles' South Bay.

"We were totally into bands like Black Flag, but we never thought it was a contradiction to want to put on a real show," says McDonald. "So when punk rock started getting very limited and serious, we went the other direction."

That sea change was evident in records such as 1984's "Teen Babes From Monsanto" and appearances in such no-budget flicks as "Desperate Teenage Lovedolls," both of which cemented Redd Kross' reputation for nonstop fun.

"I think they definitely fill a void, since there's really no band doing quite what they do," says Dave Swanson, manager of the Cleveland-based My Generation store. "They've got personality that

comes through in the music as well as the presentation, which, in my opinion, is why they've always done well in stores I've worked in."

In order to expand upon the existing audience, Scarpulla says, Mercury will work an initial single, "Stoned," to modern rock radio beginning Jan. 13.

The promotional CD will come with a lyric sheet, which Scarpulla says is the label's way of heading off questions about the subject matter.

"If you look at the lyrics, it's clear that it's an anti-drug song," she says. "We just wanted to be sure that was evident to everyone."

Redd Kross, which is signed to This Way Up worldwide (in Europe, the label is distributed through Island) and managed by John Silva at Gold Mountain, will embark on a tour in support of "Show World" in the spring. The band is booked by

Bob Lawton of Twin Towers/International Creative Management.

"This Way Up's U.K. division is really giving us a leg up in terms of promotion to retail and radio," Scarpulla notes. "They have a great array of tools, from rare B-sides to interesting packages of singles, and we'll be importing a bunch to send to supporters in those areas."

Mercury's retail campaign will utilize promotional materials designed to capitalize on the band's unique visual flair. Redd Kross will also be doing a number of in-stores, including a late-night event at Tower Records' Sunset Boulevard store in Los Angeles on the eve of the release of "Show World."

"Hey, we end up spending a lot of our time hanging out in record stores anyway," says McDonald. "We may as well get some work done while we're there."

VELVETS' SET 'LOADED' WITH NEW MUSIC

(Continued from page 11)

neer Bill Inglot, says, "It's their most poppy album, and I think it was a conscious effort on their part, being on a new label [Atlantic/Cotillion] and everything, to say, 'OK, we're going to take what we've done before and kind of reshape it into something that's a little more accessible,' or, 'We're gonna give this record company some hits.'"

"At the time, those things were probably still a little too left-of-center for most people to pick up on, but in retrospect . . . this could almost be a Big Star album or something," Milligan says.

The wealth of previously unused material on the Rhino set was unearthed by Inglot while he was researching the Polydor Chronicles boxed set, which contained complete versions of the Velvets' Verve, MGM, and Cotillion albums.

"It wasn't really brain surgery to find this stuff. It's not like these things were buried under Ahmet's ashtrays or anything like that," says Inglot, referring to Atlantic Records founder Ahmet Ertegun. "It was just that no one had ever really looked for it. The reason this stuff was never [bootlegged] was that it was never mixed down, or if it was mixed down, the mixes didn't survive over time. 'Neglected' is the perfect word."

The newly discovered material reflects a wealth of influences beyond the pop and doo-wop styles so prevalent on the original version of the album.

The "alternate album" includes a distorted, compactly edited take of "Head Held High" that Inglot compares to the work of the early Who; an early version of "Sweet Jane" that lacks its signature chunky guitar figure; a primitive "Lonesome Cowboy Bill" with an introduction that could have been lifted from the Monkees' "Last Train To Clark-

sville"; and a Dylanesque acetate version of "I Found A Reason."

Milligan says the decision to present an "alternate album" on the second disc arose naturally as he reviewed the newfound tapes.

"I was seeing that there was pretty much alternate versions of everything that was on the album," Milligan says. "Trying to find a way to make a cohesive package out of this, it occurred to me, 'Well, since there's enough for two discs, why not organize it this way, where you've got an alternate version of the album, and then bonus tracks on each disc?' It just sort of came about because the material was just there."

Yule says the alternate version comes closer to capturing the live sound of the band.

"The new version I think I like better, actually. They appeal to me more, because they feel more like the band . . . The general feel of the raw tracks before they were compressed and compacted was much better, much more natural. Looking back on that, I wish that that had gotten out, which now it will."

"Loaded (Fully Loaded Edition)" also includes "Loaded"—era versions of songs that Reed would rerecord for his first three RCA solo albums, "Lou Reed," "Transformer," and "Berlin."

Inglot says, "[The original Velvets versions of] 'Ride Into The Sun' and 'Ocean' are brilliant, and you wonder why they didn't make it into the record. It's interesting to see those kind of baby pictures that showed up on Lou Reed albums."

"Loaded (Fully Loaded Edition)," which is priced at \$19.98, will be released in a slim-line jewel box containing a booklet featuring unseen session photos and notes by Rolling Stone senior editor David Fricke, who also annotated the

Chronicles boxed set.

Rhino product manager Jim Hughes says, "We've developed special packaging. It's lenticular packaging that's enhanced the original artwork by Stanislaw Zagorski."

The original artwork featured Zagorski's drawing of smoke—colored pink in the U.S. version and green in a Dutch edition—belching from a New York subway station; on the Rhino package, the smoke will appear to change color and rise from the station.

Regarding the marketing of the set, Hughes says, "We're going to have a teaser postcard going out to key retail and press and radio in January, which is going to be highlighting all the unreleased material. Our promotion department is going to be servicing the release to specialty-show DJs, classic rock, triple-A, alternative, and public stations as well . . . Press has always [loved] the Velvet Underground, and with all the historical importance of the unreleased material, we're expecting pretty heavy coverage."

Hughes adds, "We're looking at one of those rare releases that appeals both to casual fans and collectors. You've got 'Sweet Jane' and 'Rock And Roll,' the hits, for the casual fans, and then you've got the unreleased material for collectors. There's really something in it for everybody."

Dave Crouch, GM of the Rhino Records retail outlet in L.A., says "Loaded (Fully Loaded Edition)" will perform especially well at independent stores.

"Any independent record store that has ever sold a Stooges or Velvets or Television record will go bonkers over this set," Crouch says. "I project it'll be in our top 10 for two or three months."

amusement business						BOXSCORE
						TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
PAUL WINTER CONSORT DIMITRI POKROVSKY FORCES OF NATURE NOIRIN NI RUAIR THERESA THOMPSON	Cathedral of St. John the Divine New York	Dec. 12-14	\$357,467 \$65/\$38/\$28	18,076 12,600, four shows, three sellouts	Paul Winter Consort	
METALLICA KORN	Selland Arena Fresno, Calif.	Dec. 19	\$271,740 \$75	9,207 9,755	Avalon Attractions	
TRAGICALLY HIP RHEOSTATICS	Halifax Metro Centre Halifax, Nova Scotia	Dec. 7	\$216,172 (\$231,832 Canadian) \$22.59	9,557 sellout	Fogel-Sabourin Prods.	
KENNY G TONI BRAXTON MARTY CONDITON	Selland Arena Fresno, Calif.	Dec. 22	\$211,955 \$45/\$35/\$30	7,690 9,512	Larvic Inc.	
STONE TEMPLE PILOTS LOCAL H	Pepsi Coliseum Indianapolis	Dec. 7	\$208,780 \$25	8,500 sellout	Sunshine Promotions	
TRAGICALLY HIP RHEOSTATICS	St. John's Memorial Stadium St. John's, New- foundland	Dec. 3-4	\$199,606 (\$269,468 Canadi- an) \$27.59	8,835 9,500, two shows	Fogel-Sabourin Prods. Trouble at the Hen- house	
HOOTIE & THE BLOWFISH	Rose Garden, Port- land, Ore.	Nov. 25	\$196,433 \$27.50	7,215 8,200	Bill Graham Presents	
VINCE GILL MADISON SYMPHONY ORCHESTRA	Dane County Expo Center Madison, Wis.	Dec. 5	\$195,722 \$29/\$24	8,036 sellout	Frank Prods.	
SMASHING PUMPKINS	Nashville Municipal Auditorium Nashville	Nov. 20	\$194,550 \$25	8,472 sellout	PACE Concerts Cellar Door	
MANA KING CHANGO	Sports Palace Mexico City	Nov. 28	\$148,522 (\$1,168,860 pesos) \$26.84/\$6.71	12,830 15,312	Showtime	

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INDIE FOLK LABELS

(Continued from page 3)

ingly receptive to a wide range of acoustic-oriented styles, from the edgy folk of Ani DiFranco to the acoustic guitar sounds of Adrian Legg.

In addition, independent labels are finding that artists like Legg and Popa Chubby, who previously had deals with majors, are frequently opting to sign with indies.

As roots music finds new fans and existing fans deepen their interest, indie label executives expect consumers to continue seeking product, allowing catalog titles to retain their longevity. "I find that consumers are getting much more educated," says Feldman. "They're tired of hype and commercial radio, and they want something more honest."



Motivated music buyers have long been the lifeblood of independents. Aided by the growth of roots music radio formats over the past two years,

the boundaries between the various styles of music are blurring, and eclectic artists are gaining exposure among new types of fans.

Leading titles this year from Sugar Hill artists who pioneered the acoustic roots music trend include "Red On Blonde" from Tim O'Brien, "Yonder" from Peter Rowan and Jerry Douglas, and "Glamour & Grits" from Sam Bush.

Sugar Hill staple singer/songwriter Robert Earl Keen and pop-rocker Marti Jones—whose latest album, "My Long-Haired Life," was produced by husband Don Dixon—are also doing well for the label, Poss says.

"It's interesting that at the time when the customer base is growing, the one obvious place for them to go is the most difficult place for them to find a lot of the music. As the larger chains reduce their catalog inventories for a lot of specialty musics, there's no question that people will find a way to get it, and we will find ways to reach the people," Poss says.

He adds that some retail chains remain viable for folk- and bluegrass-oriented music. The Disc Jockey and Wal-Mart chains ran bluegrass promotions last year (Billboard, Aug. 31, 1996, and Nov. 2, 1996, respectively), while others have been open to working with the label at events, he says. But he stresses that sales growth at the chain level can no longer be the only goal for roots-oriented indies.

Independent retailers, however, remain a staple for selling product from acoustic-based singer/songwriters and instrumentalists.

Independent retailer John "Cody" Sokolski, owner of Campaign, Ill.-based Periscope Records, says his customers respond to "genuine music that sounds like it's made by real people, not machines. From what we sell, people respond to the music and want to make free choices based on the music, not a tie-in with an Arnold Schwarzenegger

(Continued on next page)



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MARKET EXPANDS FOR INDIE FOLK LABELS

(Continued from preceding page)

movie."

Singer/songwriter Greg Brown has long been the cornerstone of Red House's 100-title roster. And Feldman says that the label is now getting opportunities to work with artists who would have previously gravitated toward the majors.

"A lot of artists are finding dissatisfaction with large, multinational labels," Feldman says. "They want the intimacy and support of a label like ours. We try not to put out more than 12-15 records a year."

1997 releases for the label include albums from English guitar masters Legg and Martin Simpson.

Red House is now large enough to afford to run four-color ads and hire independent promoters, but it's not just large indies that are benefiting from nurturing niche artists and their audi-

ences.

Smaller labels, such as 1-800-Prime-CD, have taken a cue from their larger brethren and are finding ways to boost nonretail sales. A direct-mail piece to 1,500 music buyers yielded 100 orders for Prime-CD



product in the first week. "If we can turn that into 2,000, the profit is close to \$20,000 for us," says David Seitz, Prime-CD founder and president. "If we can do that, it really affects what we can do for an artist."

The label has had its greatest success with rock/bluesman Chubby, whose latest album, "Hit The High Hard One," has shipped 10,000 copies since its fall release. Other Prime-CD artists breaking out

group, is trying to organize an inter-label sampler.

Seitz says he is trying to generate cooperation between labels in his special-interest group in order to help ease the burden of promotion, including sharing contact information and costs for promotion and advertising.

"It started basically because a lot of us are stronger in certain regions. I'm not saying everyone in the group is with me on this, but I think the labels that participate will get the edge. We all have our markets, and if we help each other reach them, then we're all better off," Seitz says.

Jim Olsen, president/founder of Signature Sounds, a label that specializes in musicians based around its Northhampton, Mass., home base, supports the pooling of resources for independents within

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LABEL SAMPLERS

Prime-CD has also had success with a label sampler, an idea "totally stolen from Bob Feldman at Red House," Seitz says. In lieu of co-op advertising, the label has found it to be more cost-effective to produce and give away samplers with a purchase either at a store or through mail order.

Red House issued its "House On Fire" sampler in August 1995 and is working on the second volume. "I wish I did it earlier," Feldman says. "The music is good, and we felt confident in taking the money, which is more than we wanted to spend on advertising, and putting it into a disc that people are going to take home and play a lot."

Likewise, Evanston, Ill.-based Waterbug Records, which drew national acclaim as the early label of Dar Williams, says samplers pay off. "It was the smartest thing we've done so far. It's in the black as a project, and the phone's been ringing with people looking to order CDs," says singer/songwriter Andrew Calhoun, who is the founder and president of Waterbug.

Waterbug artists, who chipped in to make the sampler, sell the disc at shows for \$5, and the label offers a free copy with every mail order.

Samplers have proved to be so effective for small labels that Seitz, who is chairman of the National Assn. of Independent Record Distributors and Manufacturers' folk/bluegrass special-interest

the special-interest group.

Signature Sounds signed a distribution deal with Koch International in September 1996 and has just released its first sampler, which will be included in the February issue of roots music magazine Dirty Linen.

The artist-oriented nature of independent labels is especially evident with the growth of artist-run labels (Billboard, Nov. 4, 1995), but companies like Nashville-based Compass and San Rafael, Calif.-based Acoustic Disc also have the advantage of knowing their audience. These imprints underscore the importance of label identity.

Craig Miller, co-founder and head of business affairs at legendary mandolinist David Grisman's label Acoustic Disc, explains the prevailing attitude.

"It's important for us to choose projects that we feel will be special. We're never fighting the idea of selling ice to Eskimos. Even if you have no idea what a title is, we know you're going to love it, and as a result, we have a core group of radio and press people who virtually love everything we put out," Miller says.

Garry West, co-founder of Compass with noted banjoist Alison Brown, with whom West plays, echoes the spirit that is driving the genre in general. "We try to do music that matters, and we're looking for things that last and have artistic integrity. And we want it to come from someone who knows where they're going with their career and has the fire in their gut to make it work with us as a team."

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			JANUARY 11, 1997	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	1	11	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN
2	3	14	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
3	6	14	THE CARDIGANS STOCKHOLM 533117/MERCURY (10.98 EQ/16.98)	FIRST BAND ON THE MOON
4	2	14	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
5	4	23	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
6	9	6	DRU HILL ISLAND 524306 (10.98/16.98)	DRU HILL
7	7	14	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
8	5	7	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
9	12	16	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
10	8	29	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
11	13	4	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98)	ONE FIERCE BEER COASTER
12	21	21	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
13	24	18	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
14	14	21	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLE THIS RECORD
15	16	46	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
16	17	19	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
17	19	24	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
18	34	20	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
19	15	17	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
20	39	12	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
21	10	12	SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98)	O HOLY NIGHT!
22	25	9	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
23	35	50	ENRIQUE IGLESIAS FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
24	11	5	KITARO DOMO 71014 (10.98/16.98)	PEACE ON EARTH
25	29	6	BARENAKED LADIES REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE

26	—	18	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
27	31	9	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
28	26	14	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
29	30	4	OUT OF EDEN GOTEE 4502 (17.98/24.98)	MORE THAN YOU KNOW
30	23	9	ANOINTED WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
31	20	27	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
32	38	34	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
33	33	58	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
34	—	6	DESCENDENTS EPITAPH 86481* (9.98/14.98)	EVERYTHING SUCKS
35	18	22	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
36	22	13	SUSAN ASHTON SPARROW 51458 (9.98/15.98)	A DISTANT CALL
37	50	24	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
38	—	12	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
39	45	8	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
40	—	8	CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/15.98)	WISEBLOOD
41	—	29	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
42	—	4	TRICKY ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
43	48	6	MXPX TOOTH & NAIL 1060*/DIAMANTE (7.98/13.98)	LIFE IN GENERAL
44	28	12	RAY BOLTZ WORD 67867/EPIC (10.98 EQ/15.98)	NO GREATER SACRIFICE
45	—	18	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
46	37	7	STEVE GREEN SPARROW 51585 (9.98/14.98)	THE FIRST NOEL
47	27	12	CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
48	—	28	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
49	47	4	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE
50	40	49	POINT OF GRACE WORD 67049/EPIC (7.98 EQ/11.98)	THE WHOLE TRUTH

POPULAR UPRIISINGS

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

JOIN THE CLUB: Mercury is preparing to release the debut album by O.M.C. (O tara Millionaires Club), after the album's title track, "How Bizarre," became a No. 1 single in several countries, including Australia, Sweden, Canada,



Lady's Night. "This Is Your Night," the title track from Tommy Boy recording artist Amber, is receiving radio support from WIOQ Philadelphia, WXJM Cleveland, and WFLZ Tampa, Fla. The second single from the Dutch artist, "Colour Of Love," was serviced Nov. 19 and will be followed by the release of the album Jan. 28. Amber took a short break from European performances for several U.S. club dates at the end of December.

da, and the the act's home market, New Zealand. The album is set to bow Feb. 25. The single, which will be released to modern rock sta-

tions at the end of the month, is typical of the soft, graceful pop found throughout the album. Crisp horns and log drums accent the band's modern, mellow sound.

O.M.C. founder **Pauly Fue- mana**, the only permanent member of the band, says previous musical efforts proved unfruitful.

"I was working on another project, and the other guys decided they wanted to get more into the heavy, hardcore hip-hop thing," he says. "It just wasn't what I was into."

"My father was in a group called the **Pity Boys** that played American '50s music, plus I was into a lot of things, like **Los Lobos**," he adds. "I just love that whole style and vibe."

Fuemana, who is touring in Australia, will return there in February to do press appearances. The artist plans on relocating to Los Angeles while Mercury promotes the album in North America.

NEW OLD FACES: Several of this quarter's new albums feature acts best known for their behind-the-scenes production and songwriting work.

Sub Pop will release "The Full Sentence," the second



Axe To Grind. "Gravity," the first single from guitarist Nuno Bettencourt's solo debut "Schizophonic," will be serviced to rock radio Wednesday (8). The artist, a former member of the disbanded Extreme, will perform at the Jan. 17 National Assn. of Music Merchants conference, followed by a tour beginning in March. Bettencourt will be featured in upcoming issues of Musician, Guitar Player, and Guitar World magazines.

album from **Pigeoned**, Jan. 21. One-half of that group, Northwest mainstay **Steve Fisk**, has produced such acts as **Nirvana**, **Screaming Trees**, and **Soundgarden**. **Kim Thayil** from Soundgarden, **Jerry Cantrell** from **Alice In Chains**, and former **Pearl Jam** member **Matt Chamberlain** are among the many Seattle-based musicians who contributed to the album.

Recording artist **John Jennings** will release his self-produced solo Vanguard Records set "Buddy" on Tuesday (7). Jennings, who has served as a producer, guitarist, and songwriter for the likes of **Lyle Lovett** and **Indigo Girls**, is best known for his work with **Mary Chapin Carpenter**, with whom he has co-produced several albums.

Chip Taylor's August 1996 Gadfly release "Hit Man" recapped the songwriter's biggest titles, such as "Wild Thing," "Try (Just A Little Bit Harder)," and "Angel Of The Morning." Taylor has a new album of original material due on Gadfly in March.

HERDING MTV: "Van Halen," the heavily played modern rock single from Arista act **Nerf Herder's** self-

titled debut (Billboard, Dec. 7, 1996), has been added to MTV.

ROADWORK: Red House Records artist **Lucy Kaplansky**, who recently finished a series of dates opening for **John Gorka**, continues touring the Northeast in January. Her album "Flesh And Bone" was released Oct. 15.

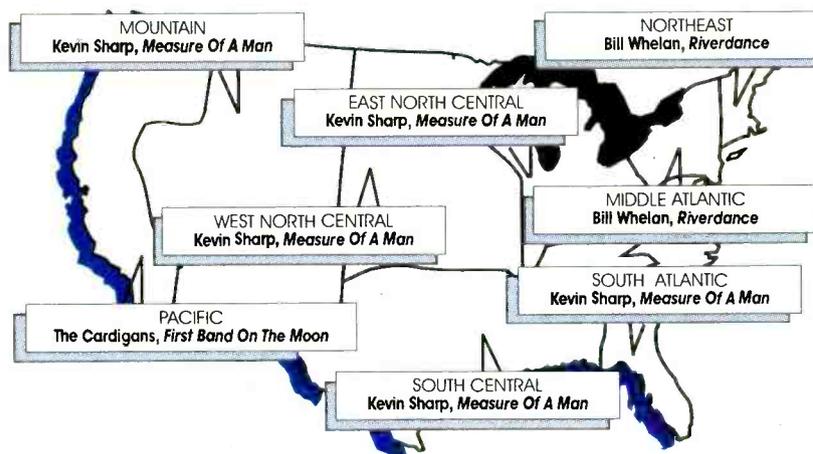
EastWest hard rock act **Sick Of It All** will play West Coast club dates in January.



Hype Hype. The self-titled debut album by Giant country duo Regina Regina bows Jan. 28. The act's first televised performance will air on TNN's "Prime Time Country" program the following day. Regina Regina is listed as one of the top 10 new acts of 1997 in the January issue of Country America magazine. Radio received the act's first single, "More Than I Wanted To Know," Dec. 16.

The band's album "Built To Last" bows Feb. 11.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. The Cardigans First Band On The Moon	1. Kevin Sharp Measure Of A Man
2. Bill Whelan Riverdance	2. Gary Allan Used Heart For Sale
3. Kevin Sharp Measure Of A Man	3. Trace Adkins Dreamin' Out Loud
4. Merrill Bainbridge The Garden	4. Merrill Bainbridge The Garden
5. Enrique Iglesias Enrique Iglesias	5. Paul Brandt Calm Before The Storm
6. Republica Republica	6. Michael Salgado De Buenas Raices
7. Dru Hill Dru Hill	7. Cledus "T." Judd I Stole This Record
8. Local H As Good As Dead	8. Dru Hill Dru Hill
9. Bloodhound Gang One Fierce Beer Coaster	9. Kenny Chesney Me And You
10. Descendents Everything Sucks	10. David Kersh Goodnight Sweetheart

White's Multifaceted 'Spirit' Hip-Bop/Silva Screen Eyes Many Formats

BY J.R. REYNOLDS

LOS ANGELES—Executives at Hip-Bop/Silva Screen hope that "Renderers Of Spirit," drummer Lenny White's sophomore set for their label, strikes a chord with consumers who favor eclectic-themed albums. The artist, meanwhile, simply hopes that the set will find a home among listeners who like quality music.

"Renderers Of Spirit," scheduled for domestic release Feb. 18, features sparkling tracks that span styles ranging from solid jazz fusion to easy-listening R&B. Although such diversity is a boon for broad-minded consumers, it often poses difficulties for marketing departments.

Hip-Bop/Silva Screen president (international) Yusuf Gandhi says, "The most challenging thing about working a Lenny White album is determining which radio format to target in America. Programmers here tend to want to pigeonhole you into one format, and sometimes that makes things tough, marketing-wise. Internationally, there are fewer constraints, and stations are more willing to program diversity."

"Renderers Of Spirit" will be released in Europe Feb. 11 and a week later in Australia and the Far East, except in Japan, where it was released Dec. 21, 1996.

The 11-track collection contains original compositions by White and interpretive covers of various classics, such as Burt Bacharach and Hal David's "Walk On By" and Christopher Cross' "Sailing." The common thread that binds each tune is White's musically diverse influences, which include contemporary jazz—from his years of work with such icons as Miles Davis and Chick Corea—and more traditional styles from such straight-ahead talents as Freddie Hubbard and Joe Henderson.

Guest artists featured on "Render-

ers Of Spirit" reflect White's status in the business and include Stanley Clarke, Michael Brecker, George Duke, Geri Allen, and Javon Jackson. He describes them all as close friends, and this assists him in the creative process.

"As an artist, I have to keep pushing the envelope, instead of remaining in a box that critics tend to put musicians in," says White of his diverse musical approach. "I feed off of playing a lot of different kinds of music, and there's so many [intimate] kinds of things that you can do when you're recording with friends and have the kind of [digital] technology that you have today."

In an effort to explain his resistance to musical conformity, White issues the following poetic message in his album's liner notes:

"With ulterior motive, we ask why?/Constantly taken to new heights, some ride in awe, while others watch with envy./Inspiration bears a full palate, and is not wasted on one flavor, but again we question why, and fall short of the uplifting, why not?/To be in tune brings on the unexplained, when in tune we define ecstasy, bliss, understanding. What kind of music? Inspirational, inspired by whatever./Diversity rules. Explanation, simple./We are Renderers of Spirit."

"When you're recording in the studio, you're documenting where you are in your career," says White. "And when you're in touch with your creative spirit, you have a better chance of drawing in your audience, so I record whatever kind of music I'm inspired by at the time to help capture that spirit, instead of what somebody thinks I ought to be playing."

No single will be serviced from the project. However, a three-track sampler that is scheduled to feature "Whew! What A Dream," "Walk On By," and "Pick Pocket" will be serviced to approximately 500 jazz/AC programmers and stations that feature "quiet storm" shows.

The label hopes it can send White on a promotional tour that will include retail visits, beginning in March.

"Because he's on the road a lot, it's hard to have him for those kinds of things, but we're hoping to do a little of it for this album," says Gandhi.

The executive says that more promotional visits would have helped sales of "Present Tense," White's 1995 debut Hip-Bop set, which sold 17,000 units, according to SoundScan. "Stores that featured that album at listening posts did quite well for us," says Gandhi. "We had good sales in Detroit and Washington, D.C., where radio really supported the record."

No domestic touring schedule has been announced for White, who has no manager or booking agent. However, Hip-Bop's Japan distributor, Omagotaki, is testing the market there for an upcoming tour.



Gang Stops By. MCA execs flank debut artist Rahsaan Patterson, who issued a dynamic showcase performance at the Los Angeles Pacific Design Center in December. Pictured, from left, are MCA black music president Ken Wilson, MCA urban promotion VP Stanley Winslow, MCA Music Entertainment Group president Zack Horowitz, MCA black music senior director Madeline Randolph, Patterson, MCA black music marketing and public relations VP Ashley Fox, MCA marketing and sales senior VP Jayne Simon, MCA executive VP Abbey Konowitch, and Uni Distribution executive VP/GM Jim Urie.



WHITE

On Tap In '97: More Groundbreaking Soul, Tony Toni Toné, Jam & Lewis, En Vogue

PREDICTIONS: Although a cloud hangs over the music industry as retail continues to weather a deep sales trough, we can at least expect sunnier days musically from the R&B sector this year.

In 1996, radio played an increasing number of songs by R&B acts whose albums feature an array of soul. And while most singles from these artists admittedly did not depart radically from the mainstream R&B sound heard on ebony frequencies, they served as sort of "creative loss leaders"—enticing consumers to purchase albums rich with rhythm alternatives.

And as consumers' tastes for such richly textured music grow, so should the opportunities for an increasing number of artists to bare their creative teeth.

Examples of sets that featured trendsetting music in '96 include "Groove Theory," "Maxwell's Urban Hang Suite," and "Solo." While D'Angelo's longplayer "Brown Sugar" saturated the R&B airwaves last year with its soulful singles, perhaps the most notable album that's helping to steer a more creative hip-hop course is "The Score" by the Fugees.

Early creative woodshedding credit on the hip-hop side goes to Arrested Development's 1992 album "3 Years, 5 Months & 2 Days In The Life Of..." and Digable Planet's "Reachin' (A New Refutation Of Time And Space)," which was released a year later. Those critically acclaimed albums helped plant seeds in the minds of general consumers regarding acceptance of hip-hop's most organic music form.

It should also be noted that the Fugees' 1994 debut, "Blunted On Reality," also served as an excellent grass-roots setup for its follow-up commercial juggernaut. Credit Ruffhouse/Columbia execs for sticking in there during the act's developmental stage.

Back on the R&B side, look for Tony Toni Toné to help carry the creative torch to consumers to perhaps an equal degree as the Mercury trio's fourth album, "House Of Music," begins picking up steam in the new year.

Talk about artist development: "Who?," the trio's 1988 debut, was certified gold; its sophomore follow-up, 1990's "Revival," scored platinum status; and its

third set, 1993's "Sons Of Soul," went double-platinum.

In the process, the act has had 11 top 10 hits on the Hot R&B Singles chart, including "Little Walter," "The Blues," "Feels Good," "It Never Rains (In Southern California)," and "Whatever You Want," which all reached No. 1.

PRODUCERS TO WATCH: Although Jimmy Jam and Terry Lewis were quieter on the charts in 1996 than in recent years, expect some chart-topping fireworks from this prolific production duo. Armed with their new Universal joint-venture deal and label-approved production "license to kill" (Billboard, Dec. 7, 1996), the talented tandem should more than prove their worth during the next 12 months.

Of course, Kenneth "Babyface" Edmonds should continue his winning ways, especially since he's become a major pop player. But it's the producer's journeyman protégé, Keith Andes, who bears watching as the year

develops.

Managed by Face, in association with Mecca Don Entertainment *wunderkinder* Roget Romain and Max Gousse, Andes has used his soundboard ears and lyrical pen strokes to create such hits as Az Yet's "Last Night" and Johnny Gill's "Let's Get The Mood Right." He's involved in production work on upcoming albums for After 7, En Vogue, and Michael Speaks.

Groove Theory artist/producer Bryce Wilson is another rising star whose magnitude is increasing by the moment. In addition to orchestrating the creative success of Groove Theory's self-titled debut in '96, he also collaborated with Babyface to deliver Toni Braxton's "You're Makin' Me High." The song reached No. 1 on the Hot 100 Singles and Hot R&B Singles charts last year.

With that kind of juice, it's no wonder he's being courted for an associated label deal of one kind or another by the majors. In the meantime, he's continuing to chug away at production duties for upcoming projects by a diverse group of acts, such as En Vogue

(Continued on page 20)



Everything You Ever Wanted. God's Turn vocalist Inger Reid, center, is flanked by actress Anna Maria Horsford, left, and actress/singer Yvette Cason following a stirring showcase at Joseph's on the Plaza in Los Angeles.



by J. R. Reynolds

Billboard TOP R&B ALBUMS

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

JANUARY 11, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	2	5	SOUNDTRACK	THE PREACHER'S WIFE	1
*** GREATEST GAINER ***						
2	2	4	9	MAKAVELI	THE DON KILLUMINATI: THE 7 DAY THEORY	1
3	6	3	6	FOXY BROWN	ILL NA NA	2
4	3	5	28	TONI BRAXTON	SECRETS	1
5	5	6	7	SOUNDTRACK	SPACE JAM	5
6	4	1	3	REDMAN	MUDDY WATERS	1
7	7	8	18	AALIYAH	ONE IN A MILLION	4
8	8	7	8	SNOOP DOGGY DOGG	THA DOGGFATHER	1
9	10	11	17	BLACKSTREET	ANOTHER LEVEL	1
10	9	10	27	KEITH SWEAT	KEITH SWEAT	1
11	11	9	8	LIL' KIM	HARD CORE	3
12	13	12	14	SOUNDTRACK	SET IT OFF	3
13	15	21	16	NEW EDITION	HOME AGAIN	1
14	16	13	6	TONY TONI TONE	HOUSE OF MUSIC	10
15	18	19	9	BABYFACE	THE DAY	4
16	19	14	6	MOBB DEEP	HELL ON EARTH	1
17	14	15	13	LUTHER VANDROSS	YOUR SECRET LOVE	2
18	20	23	8	MO THUGS	FAMILY SCRIPTURES	2
19	17	16	5	VARIOUS ARTISTS	DEATH ROW GREATEST HITS	15
20	21	22	10	WESTSIDE CONNECTION	BOW DOWN	1
21	12	18	13	KENNY G	THE MOMENT	9
22	22	17	5	VARIOUS ARTISTS	DR. DRE PRESENTS... THE AFTERMATH	3
23	27	26	9	GHOSTFACE KILLAH	IRONMAN	1
24	25	20	5	KEITH MURRAY	ENIGMA	6
25	23	25	6	NPG	EMANCIPATION	6
26	28	27	6	FLESH-N-BONE	T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS	8
27	26	30	36	KIRK FRANKLIN AND THE FAMILY	WHATCHA LOOKIN' 4	3
28	33	35	12	GINUWINE	GINUWINE... THE BACHELOR	25
29	32	38	47	2PAC	ALL EYEZ ON ME	1
30	31	31	12	JOHNNY GILL	LET'S GET THE MOOD RIGHT	7
31	29	29	33	THE ISLEY BROTHERS	MISSION TO PLEASE	2
32	35	39	18	112	112	5
33	39	36	6	DRU HILL	DRU HILL	23
34	36	40	39	MAXWELL	MAXWELL'S URBAN HANG SUITE	8
35	42	33	9	E-40	THA HALL OF GAME	2
36	40	41	8	LL COOL J	ALL WORLD	21
37	43	44	17	DO OR DIE	PICTURE THIS	3
38	50	50	19	OUTKAST	ATLIENS	1
39	37	28	5	B-LEGIT	THE HEMP MUSEUM	15
40	45	42	9	AZ YET	AZ YET	18
41	24	24	8	VANESSA WILLIAMS	STAR BRIGHT	24
42	38	34	31	ANN NESBY	I'M HERE FOR YOU	27
43	46	47	76	BONE THUGS-N-HARMONY	E. 1999 ETERNAL	1
44	47	43	8	TELA	PIECE OF MIND	18
45	41	37	13	CURTIS MAYFIELD	NEW WORLD ORDER	24
46	30	32	4	VARIOUS ARTISTS	CHRISTMAS ON DEATH ROW	30
47	52	58	27	NAS	IT WAS WRITTEN	1
48	55	54	9	DA BRAT	ANUTHATANTRUM	5
49	57	48	8	RICHIE RICH	SEASONED VETERAN	11

50	48	55	65	MARIAH CAREY	DAYDREAM	1
51	34	51	14	NATALIE COLE	STARDUST	11
52	49	45	29	JOHNNIE TAYLOR	GOOD LOVE!	15
53	53	49	6	SHAQUILLE O'NEAL	YOU CAN'T STOP THE REIGN	21
54	54	53	14	MINT CONDITION	DEFINITION OF A BAND	13
55	58	61	46	FUGEES	THE SCORE	1
56	67	74	12	702	NO DOUBT	37
57	60	59	59	R. KELLY	R. KELLY	1
*** PACESETTER ***						
58	69	69	14	THE ROOTS	ILLADELPH HALFLIFE	4
59	51	46	7	CHAKA KHAN	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
60	61	56	5	FUGEES	BOOTLEG VERSIONS	50
61	62	63	30	VARIOUS ARTISTS	SO SO DEF BASS ALL-STARS	9
62	59	62	9	VARIOUS ARTISTS	MTV PARTY TO GO — VOLUME 10	50
63	68	76	86	2PAC	ME AGAINST THE WORLD	1
64	75	83	31	LOST BOYZ	LEGAL DRUG MONEY	1
65	64	71	27	QUAD CITY DJ'S	GET ON UP AND DANCE	23
66	63	60	61	VARIOUS ARTISTS	JOCK JAMS VOL. 1	33
67	74	67	10	ORIGINOO GUNN CLAPPAZ	DA STORM	10
68	65	70	11	ASHFORD & SIMPSON	BEEN FOUND	49
69	77	65	36	SWV	NEW BEGINNING	3
70	73	66	20	AKINYELE	PUT IT IN YOUR MOUTH (EP)	18
71	72	79	108	KIRK FRANKLIN AND THE FAMILY	KIRK FRANKLIN AND THE FAMILY	6
72	80	73	9	ALFONZO HUNTER	BLACKA DA BERRY	46
73	RE-ENTRY	4		VARIOUS ARTISTS	MCA MASTER MIX NON-STOP DANCE	64
74	76	68	14	THE DAYTON FAMILY	F.B.I.	7
75	56	57	4	VARIOUS ARTISTS	12 SOULFUL NIGHTS OF CHRISTMAS — PART 1	56
76	44	52	5	VARIOUS ARTISTS	SLOW JAMS CHRISTMAS VOLUME 1	44
*** HOT SHOT DEBUT ***						
77	NEW	1		VARIOUS ARTISTS	ALL THAT: THE ALBUM	77
78	84	85	30	DONELL JONES	MY HEART	30
79	88	95	54	LL COOL J	MR. SMITH	4
80	95	82	12	JERU THE DAMAJA	WRATH OF THE MATH	3
81	91	93	22	A TRIBE CALLED QUEST	BEATS, RHYMES AND LIFE	1
82	90	90	3	BIG NOYD	EPISODES OF A HUSTLA	82
83	83	84	57	SOUNDTRACK	WAITING TO EXHALE	1
84	70	72	4	PATTI LABELLE	GREATEST HITS	58
85	RE-ENTRY	31		MONIFAH	MOODS... MOMENTS	4
86	92	97	11	XZIBIT	AT THE SPEED OF LIFE	22
87	81	87	26	CRUCIAL CONFLICT	THE FINAL TIC	5
88	78	91	111	SADE	THE BEST OF SADE	7
89	85	89	18	MONTELL JORDAN	MORE...	17
90	87	94	73	AL GREEN	GREATEST HITS	34
91	79	78	12	KANE & ABEL	THE 7 SINS	29
92	89	81	16	SOUNDTRACK	HIGH SCHOOL HIGH	4
93	94	99	9	BEBE & CECE WINANS	GREATEST HITS	80
94	71	80	17	TINA TURNER	WILDEST DREAMS	26
95	RE-ENTRY	2		MAC DRE	MAC DRE PRESENTS THE ROMPALATION	95
96	93	—	15	MC LYTE	BAD AS I WANNA B	11
97	98	—	70	MONICA	MISS THANG	7
98	RE-ENTRY	27		JAY-Z	REASONABLE DOUBT	3
99	RE-ENTRY	140		WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS)	8
100	RE-ENTRY	36		IMMATURE	WE GOT IT	14

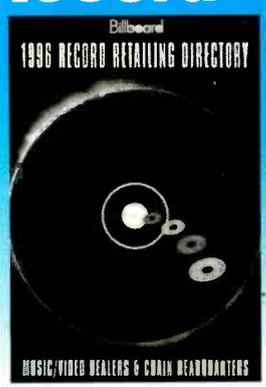
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Studio Work. Qwest vocalist Tamia sits amid industry members during a break from recording her much-anticipated album debut, due this year. Pictured around her, from left, are producers Sam Sapp and Tim Shider, Qwest A&R/Quincy Jones Publishing executive Jay Brown, Qwest Records executive VP Mark Persaud, and engineer Commissioner Gordon.



Goodfellaz Reign With The Queen. Avatar/Polydor's Goodfellaz hang with Motown rapper Queen Latifah during a recent industry event. The trio's current single is "Sugar Honey Ice Tea." Pictured, from left, are band member Angel Vasquez, Latifah, and band members DeLouie Avant Jr. and Ray Vencier.

BUBBLING UNDER TM HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	2	7	RUFF RIDE	FRAZE (BEFORE DAWN/TOUCHWOOD)	14	—	5	HOLDIN' ON	GEORGE BENSON (GRP)
2	4	3	WAITING FOR A GIRL LIKE YOU	4 U (RIP-IT)	15	9	7	PHENOMENON	ONE AND ONE (NEXT PLATEAU)
3	5	5	TEAR DA CLUB UP	THREE 6 MAFIA (BRUTAL/PRIORITY)	16	24	4	THAT'S RIGHT	DJ TAZ (SUCCESS)
4	6	3	BACK OF THE CLUB PART 2	OTR CLIQUE (ALL NET)	17	23	11	HOW MANY EMCEES - THE DJ EVIL DEE '96 REMIX	BLACK MOON (WRECK/NERVOUS)
5	3	6	EVERYBODY'S TALKIN'	AL TARIQ (KOOL FASH) (CORRECT)	18	19	2	WE GOT IT	JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
6	—	3	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)	19	18	2	LONELY AT THE TOP	PARLAY (FULLY LOADED)
7	10	12	RISE	SANDRA ST. VICTOR (WARNER BROS.)	20	—	21	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL)
8	21	15	MY KINDA N*GGA	HEATHER B. FEAT. M.O.P. (PENDULUM/EMI)	21	—	8	LOWER EASTSIDE	DELINQUENT HABITS (PMP/LOUD)
9	7	3	SEX	GRAY (CORRECT)	22	16	13	STOMP	QUINCY JONES FEAT. THE CAST OF STOMP:THE YESNO PRODUCTIONS (WESTMANNED BROS.)
10	8	22	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)	23	—	11	BOUNCE TA DIS	BIG U & THE MADHOUSE CREW (ALEXIA/STREET PRIDE)
11	13	11	INDESTRUCTIBLE	REIGN (H.O.L.A. RECORDINGS/ISLAND)	24	12	5	MASTA PLAN	THE LOST TRIBE OF HIP-HOP (RENEGADE/RAGING BULL)
12	—	7	EMOTIONS	TWISTA (CREATORS WAY)	25	17	2	MR. BIG STUFF	GRANDMASTER MELE-MEL & SCORPIO (STR8 GAME/BBM)
13	14	12	THE HEIST	DA 5 FOOTAZ (G FUNK/DEF JAM/MERCURY)					

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

R&B

THE RHYTHM & THE BLUES

(Continued from page 18)

(there's that name again), Mary J. Blige, Des'ree, and Zhané.

While we're on the subject of diversity, producer **Doug Rasheed** has seemingly been involved creatively with everything and everyone—from session work on Sting's "This Cowboy Song" remix (on bass, but he can also play guitar and keyboard) to producing 2Pac's "Only God Can Judge."

Rasheed's most commercially celebrated production work came in 1995 with **Coolio's** Grammy-winning "Gangsta's Paradise," which sold billions as the theme song to the film "Dangerous Minds"; the track was also reincarnated for vocalist **L.V.'s** debut solo set.

Other projects that Rasheed worked on include remixing **Brandy's** "Sittin' Up In My Room" and co-producing **Montell Jordan's** "Somethin' 4 Da Honeyz," which was released in 1995.

Look for the boardman's production on the **Bee Gees'** upcoming cover of the classic "Still Waters Run Deep."

SINCE EN VOGUE has already been mentioned twice here, and good things are said to come in threes, it must be noted that the act's current hit, "Don't Let Go," from the "Set It Off" soundtrack, was produced by **Organized Noise**. Nine of the songs worked on by the creatively fertile producer collective reached Hot R&B Singles.

Pop and R&B stations are banging "Don't Let Go" to death, and rightly so: The single features delicious harmonies, a well-defined melody, and an incredibly recognizable hook. It's just the sort of song to begin creating a buzz for the quartet's upcoming EastWest album, due later this year.

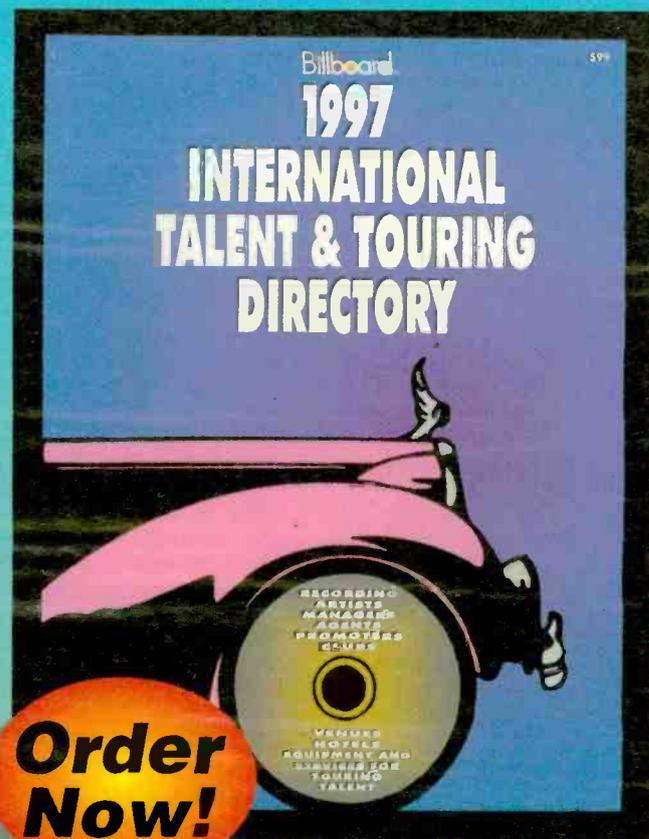
With five No. 1 hits to its credit, and with the firepower producers who are being tapped for its album, including **Denzil Foster** and **Thomas McElroy** (plus the marketing and promotion muscle undoubtedly slated by the label), **En Vogue** could very well join **New Edition** in the comeback kids club, since the former hasn't recorded a project together since 1993.



One In A Million. Atlantic recording artist Aaliyah, right, stands with director Paul Hunter on the set of the vocalists' latest video, "One In A Million."

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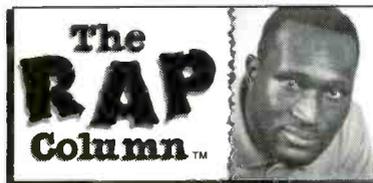
Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	14	NO TIME (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	LIL' KIM FEATURING PUFF DADDY 9 weeks at No. 1
2	2	2	7	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	MC LYTE
3	3	3	6	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") (C) (D) (T) BUZZ TONE 53263/PRIORITY	MACK 10 & THA DOGG POUND
4	4	4	10	STREET DREAMS (C) (D) (M) (T) (X) COLUMBIA 78409	NAS
5	5	5	7	ATLIENS/WHEELZ OF STEEL (C) (D) (T) LAFACE 24196/ARISTA	OUTKAST
*** GREATEST GAINER ***					
6	8	26	5	AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA") (C) (T) GEFEN 19410	LL COOL J
7	6	6	17	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	WESTSIDE CONNECTION
8	7	8	8	LUCHINI AKA (THIS IS IT) (C) (T) PROFILE 5458	CAMP LO
9	9	50	3	GET UP (C) (D) (T) UNIVERSAL 56032	LOST BOYZ
10	10	7	39	PO PIMP (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	DO OR DIE (FEATURING TWISTA)
11	11	13	4	SPACE JAM (FROM "SPACE JAM") (C) (D) (T) BIG BEAT/WARNER SUNSET 87018/AG	QUAD CITY DJ'S
12	12	16	15	DA' DIP (C) (D) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
13	13	10	31	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC & JOJO)
14	14	9	14	SITTIN' ON TOP OF THE WORLD (C) (T) SO SO DEF 78426/COLUMBIA	DA BRAT
15	15	12	7	LET'S RIDE (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 575774/MERCURY	RICHIE RICH
16	17	18	6	WHAT THEY DO (C) (D) (T) DGC 19407/GEFFEN	THE ROOTS
17	16	14	15	MUSIC MAKES ME HIGH (C) (M) (T) (X) UNIVERSAL 56022	LOST BOYZ
18	18	11	4	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201/MERCURY	REDMAN FEAT. K-SOLO
19	19	17	9	YOU COULD BE MY BOO (C) (D) RAP-A-LOT/NOO TRYBE 38571/VIRGIN	THE ALMIGHTY RSO FEAT. FAITH EVANS
20	23	20	7	THE FOUNDATION (C) (D) (T) LOUD 64708/RCA	XZIBIT
21	21	21	28	LOUNGIN (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J
22	20	15	3	STRESSED OUT (T) (X) JIVE 42420*	A TRIBE CALLED QUEST FEAT. FAITH EVANS
23	24	23	19	CAN'T KNOCK THE HUSTLE (C) (M) (T) (X) FREEZE/ROC-A-FELLA 53242/PRIORITY	JAY-Z
24	28	28	25	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	OUTKAST
25	27	24	17	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (C) (D) INTERSCOPE 97008	WARREN G FEAT. ADINA HOWARD
26	26	—	2	LOVE ME FOR FREE (T) ZOO 34266*/VOLCANO	AKINYELE
27	22	19	5	RUNNIN' (C) MERGELA/SOLAR 70134/HINES	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
28	25	22	4	SOUL ON ICE (C) (T) PRIORITY 53258	RAS KASS
29	31	32	24	ALL I SEE (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	A+
30	32	33	19	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (V) (X) LAFACE 24157/ARISTA	SOUTHSYDE B.O.I.Z.
31	30	25	7	SUKI SUKI NOW (C) (T) (X) ATTITUDE 17029	D.J. TRANS
32	29	34	23	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	THE 2 LIVE CREW
33	44	42	11	THERAPY (C) (D) (T) DUCK DOWN 53250/PRIORITY	HELTAH SKELTAH
34	40	38	16	NO FEAR (C) (T) DUCK DOWN 53243/PRIORITY	ORIGINOO GUNN CLAPPAZ
35	33	31	7	RUFF RIDE (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	FRAZE
36	41	41	23	WU WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (C) (T) BIG BEAT 98045/AG	RZA FEAT. METHOD MAN & CAPPA DONNA
37	50	30	20	ILLEGAL LIFE (C) (M) (T) (X) PENALTY 7177/TOMMY BOY	CAPONE-N-NOREAGA
38	RE-ENTRY	13		ITZSOWEEZEE (HOT) (C) (T) TOMMY BOY 7752	DE LA SOUL
39	34	35	9	THE LUMP LUMP (C) (D) (T) LOUD 64690/RCA	SADAT X
40	37	40	21	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 24173/ARISTA	GOODIE MOB
41	36	37	5	TEAR DA CLUB UP (C) (T) (X) BRUTAL 53260/PRIORITY	THREE 6 MAFIA
42	39	49	12	THE LOVE SONG (C) (T) WARNER BROS. 17586	BUSH BABEES FEATURING MOS DEF
43	RE-ENTRY	22		IT'S A PARTY (C) (D) (T) ELEKTRA 64268/EEG	BUSTA RHYMES FEATURING ZHANE
44	42	43	13	WAKE UP (C) (D) (T) WU-TANG 53238/PRIORITY	KILLARMY
45	38	—	2	BACK OF THE CLUB PART 2 (C) (X) ALL NET 2285	OTR CLIQUE
46	35	27	6	EVERYBODY'S TALKIN' (C) (T) (X) CORRECT 10210	AL TARIQ (KOOL FASH)
47	45	45	9	FRONT LINES (HELL ON EARTH) (T) LOUD 64693*/RCA	MOBB DEEP
48	RE-ENTRY	7		I JUSWANNACHILL (C) (D) (T) WILD PITCH 19404/GEFFEN	THE LARGE PROFESSOR
49	46	44	24	FREAK OF THE WEEK (C) (T) (X) SALMON 372	DJ POLO FEAT. RON JEREMY
50	47	—	19	GETTIN' IT (C) DANGEROUS 42409/JIVE	TOO SHORT FEAT. PARLIAMENT FUNKADELIC

Wu-Tang Clan Shows How To Do It Right

AT ABOUT 1:30 in the morning on Dec. 29, the rhyme collective known as Wu-Tang Clan was the last act on a bill at the Robert Treat Hotel in Newark, N.J.

It had been a typically long evening of live hip-hop, and the crowd of hardcore brothers and stylish sistas was growing restless. But when mix-tape king DJ Clue stepped up to the mike



by Havelock Nelson

and asked, "Are y'all ready for the Wu-Tang Clan?," homefolks in the ballroom stood erect. Those mingling in the hallways, sipping and chatting, ran inside to show respect.

"It's a new Wu order; '97's ours," shouted the group's hype man, Free, before RZA, Ol' Dirty Bastard, Ghostface Killah, Method Man, and assorted loose parts of da Clan took the stage and launched into many of their greatest hits. The display, which had the audience pogoing, head-nodding, and reciting rhymes, recalled strong rap shows of yesteryear, and the release of the group's as-yet-untitled sophomore set may very well prove Free right.

The forthcoming set, a double album, according to the Wu's chief sound craftsman, RZA, is one of the most eagerly awaited collections this season. It will follow the 1.5-million-selling "Enter The Wu-Tang: 36 Chambers" (Loud/RCA, 1993) and the several successful solo sets it has spawned: Method Man's "Tical" (Def Jam, 1.1 million units), Ol' Dirty Bastard's "Return To The 36 Chambers: The Dirty Version" (Elektra, 650,000 units), Ghostface Killah's "Ironman" (Razor Sharp/Epic, 500,000 units), and Genius' "Liquid Swords" (Geffen, 700,000 units).

The new long-player was supposed to emerge Feb. 14 with the title "Valentine's Day Massacre," but it will drop later, probably in March, with a new name, according to executives at Loud.

In the four years since it made its debut with pockmarked, slightly irregular soundscapes wrapping emotionally charged, hard-edged reality rhymes (everything from the good, bad, and lovely to the ugly and crazy), Wu-Tang Clan has developed into a consistent hip-hop conglomerate by ignoring established rules of commerce. The secret of its success is its ability to expand on what has come before while staying in touch with the audience that first embraced its members' styles.

Speaking about the new album, RZA says, "About half of it is gonna be classic Wu shit. The other half is gonna be stuff you could party to. I always have the vocals up front because I think they're more important. But this time I'm gonna put the beats more up front on certain songs so people can dance."

GHETTO SPLASH '96

(Continued from page 12)

level of crime and violence in our society."

Another recent Kingston event underscores the general recovery of reggae's conscience and the music's indelible links to Jamaica's social and political climate.

On Dec. 17, Shocking Vibes (a crew and recording label featuring DJ Beenie Man and owned by producer/manager Patrick Roberts) promoted its seventh Ghetto Splash, a free concert for Kingston's inner-city residents. The concert is held, Roberts and Beenie state, to "give something back" to the disenfranchised people who support their music and to honor Roberts and Beenie's roots in the Craig Town ghetto.

Violence at the 1994 Ghetto Splash led to the cancellation of 1995's event. This year's concert, featuring more than 60 top-flight acts, was supported by the police and Metropolitan Parks and Markets. Though 50,000 people came, making it one of the most well-attended events in reggae history, Splash was incident-free in a year that, according to The Daily Gleaner, has set a record high for Jamaica's per capita murder rate.

Fittingly, Ghetto Splash '96 was held in Kingston's sprawling National Heroes Park, the first major concert in that venue since the 1976 Smile Jamaica concert. For months before this year's concert, the Shocking Vibes crew laid the groundwork for peace by

visiting inner-city neighborhoods and speaking with youth club leaders. Another key factor was the presence of 150 well-armed police. Unlike the 1976 event, when the stony-faced Manley and Seaga appeared reluctant to join hands, this year's mood was jubilant. The three candidates for prime minister—incumbent P.J. Patterson, opposition leader Edward Seaga, and Bruce Golding of Jamaica's new third party—seemed happy to step onstage together; hold hands, and raise them high in a pledge to the night's theme of "peace and solidarity." The three then took front-row seats for a unique and entertaining show.

Among the many highlights were the powerful sets of Ken Boothe and Tony Rebel and his Flames crew, Banton and Beenie's electric onstage pairing, Wayne Wonder's crystalline tenor, Bounty Killer and Richie Stephens trading off roles as DJ and singer, and the performances of new artists, such as five-man harmony group ARP, which charged the crowd with its Ladysmith Black Mambazo-meets-Jodeci-inna-Jamaica sound.

Black Entertainment Television network taped the concert for broadcast on "Caribbean Rhythms" at an unannounced future date, as did Ghetto Splash's promoters. At this time, however, they have no immediate plans for either a video or album recording of the event.

ELENA OUMANO



Soul Sisters. After taping a segment of the syndicated show "It's Showtime At The Apollo," the harmonious trio SWV posed with RCA senior VP of black music Kevin Evans, who says work on the group's third album is set to begin this month. Shown, from left, are Coko, Evans, Taj, and Lelee.

New release listings updated weekly

<http://www.billboard-online.com>



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

Three Divas Perpetuate Health Of Dance Music

DIVAS IN THE HOUSE: Given the high volume of cold tablets and cough medicine consumed backstage at New York's Lunt-Fontanne Theatre on Dec. 11, it might have been more appropriate for WKTU New York to host its landmark "Three Divas On Broadway" show at St. Luke's Roosevelt Hospital.

"I feel like *hell*," Chaka Khan said as she climbed the narrow, creaking backstage steps to her dressing room early that afternoon. "But you know, darling, all that matters is looking fierce and hitting the high notes once you step onstage—



by Larry Flick

what proved to be a richly diverse and satisfying musical event.

WKTU air personality and evening host **RuPaul**—who was also battling the flu—warmed up the room with a scant **Bob Mackie** gown (that looked like it was lifted



From left: Gloria Estefan, Chaka Khan, and Donna Summer.

and I will, even if it kills me."

As Khan sipped tea and fantasized about a vacation in London, fellow diva **Donna Summer** was tucked a few feet away in her tiny quarters, wrestling with the fact that lingering flu symptoms and doctor's orders to rest her vocal chords would keep her from performing a full set that night.

"I guess three years of constant touring have finally caught up with me," she said, solemnly fingering the petals of a rose from a bouquet on her dressing-room table. "But it feels great to still be wanted and appreciated after all of these years."

Only **Gloria Estefan**, the third diva on the evening's bill, was feeling fit—save for the exhaustion that comes with hitting the promotional ground running. On her first day back in the States after several months on tour in Europe, she found herself between two television crews, dueling over which would get her attention first. "It's all in a day's work," she said with a good-natured sigh as she freshened her lipstick before facing the cameras. "It's been so hectic that I haven't even had a chance to talk to Chaka or Donna about the show yet. But we've each been at this for so long, I'm confident that it'll come together just fine."

And it did. In fact, the rabidly appreciative audience saw nary a sign of physical ailment once the curtain rose on a stellar, dance-charged show that drew its conceptual inspiration from the opera world's famed **3 Tenors**. The absence of a Summer set was certainly missed, though it hardly hurt

right out of **Cher's** closet) and his springy new Rhino single, "A Little Bit Of Love." What a pleasure it was to see him dig into substantial material that showed off his fine baritone voice. He has long deserved better than the novelty trappings of his past recordings.

The main event was a study in contrasts. Khan whipped through an earthy set that slotted new jams like "Never Miss The Water" next to classics like "Ain't Nobody." She kept the vibe raw and funky at all times, breaking into air guitar solos at whim and blowing jazzy heat into her readings of "My Funny Valentine" and "Sweet Thing."

Estefan swung to the polar opposite of Khan, craftily condensing her flashy two-hour stage show into a 30-minute whirlwind that managed to hit every high point of her long and sterling career. A lesser talent would have been swallowed whole by the mammoth backing band, which seemed to cover every inch of the stage, but Estefan rose above it all with astonishing ease—playfully tweaking the crowd and breathlessly jiggling her lean and muscular body. Her hushed, intimate rendition of the single "I'm Not Giving You Up" was a highlight that had us wishing more people would focus on the Afro-Cuban arrangements that make her current album, "Destiny," so unique.

Sparks flew during the brief moments when the trio appeared onstage together. They tiptoed through "I'm Every Woman" and "Turn The Beat Around" with visibly nervous energy and convincingly sisterly support. Particularly striking was the palpable chemistry

between Khan and Estefan, whose vocal trade-offs hinted that a studio reunion at a later date might be a dandy idea.

Ironically, the evening's biggest jolt of excitement was not provided by one of the divas. It came via the artist formerly known as **Prince**, who unexpectedly joined the trio midway through "Turn The Beat Around." Without uttering a syllable or lowering his dark ornate shades, he nearly upstaged the singers when he picked up a guitar and cranked out a few fluid funk licks. His shy smile at the crowd's noisy reception was as charming as the kneeling bow of respect he offered Estefan, Summer, and Khan.

With the show successfully completed and the divas resuming their paths, word is running rampant that WKTU's honchos are plotting a sequel for the spring. Among the names being bandied about is **Diana Ross**. It's a nifty idea, though we're not sure that Khan is ready to relinquish her slot just yet.

"I think this would make for an excellent tour," she says, her voice spiked with adrenaline. "As a rule, I don't like to do shows where there a lot of chicks on the bill. More times than not, it leads to some sort of drama—and it's usually started by the men surrounding the chicks, if ya know what I mean. But this feels like something bigger. It feels like an event . . . like something special that people are going to talk about for a long time to come."

Once that long-desired vacation is behind her, Khan will resume promoting "Epiphany," her recently



Taking Requests. Illtown/Motown duo Zhane is hard at work in a Los Angeles studio, cutting tracks for its forthcoming album in Los Angeles. The still-untitled collection will be previewed in late January with "Request Line," a single produced by Naughty By Nature's Kay Gee. House mixes by Maurice Joshua have been completed and should begin circulating on 12-inch test pressings shortly. Pictured, from left, are Kay Gee with Zhane's Jean Norris and Renee Neufville.



On The Road. Arista act No Mercy stopped by WBBM (B-96) Chicago recently as part of its promotional tour in support of "Please Don't Go," the follow-up to the gold-selling smash "Where Do You Go." The trio performed both songs a cappella on the air. Pictured, from left, are Erik Bradley, music director, WBBM; Marty Cintron, No Mercy; Denise Lutz, promotion manager, Arista; Gabriel Hernandez, No Mercy; and Ariel Hernandez, No Mercy.

issued greatest-hits collection on Reprise. From there, she'll put the finishing touches to her first album of all-new material in three years. "It's going to blow people out," she says with a sly grin. "Revisiting the old jams has been fun, but it gets old after a while. I'm just hitting my stride as an artist."

Also plotting a new phase in her career is Summer, who is enjoying a budding pop hit with "Whenever There Is Love," a duet with **Bruce Roberts** from the Universal soundtrack to "Daylight." While mulling over offers to cut a new album, she's actively pursuing her dream of returning to the theater by writing a musical with pop tunesmith **Michael Omartian** and several others. She's tight-lipped about the piece, beyond revealing that she will tackle its leading role and that it will likely go into workshop production with the Tennessee Repertory Company this spring.

"It's a little nerve-racking," she says, settling back into her dressing room. "The hard part is being accepted and respected for doing more than what the public has come to expect from you. I love doing the dance stuff, and I always will. But I have to do more than that. I have to spread my wings and see how far I can fly."

Estefan agrees that diversity has been the key to remaining interested in making music. "I would lose my mind if all I made was the same record over and over again," she says, noting that this summer will bring her first full-out club collection on Epic. The set will feature the house-remixed singles that rendered her Billboard's No. 1 dance artist of the year, along with several new cuts. "The clubs have always been my base—I still love to go dancing when I can find the time. It's kinda cool to walk into a club and hear one of your own songs among all of the great stuff that's out there."

GROOVELINE: The furor surrounding "Evita" is about to spread to clubland, now that Warner Bros. is finally unleashing the much-antic-

ipated **Pablo Flores/Javier Garza** remixes of Madonna's "Don't Cry For Me Argentina."

The production team wisely honored the stately pop-orchestral style of the original recording, while wrapping the singer's freshly minted vocal in fluttering flamenco guitars, à la **No Mercy's** "Where Do You Go." The percussion has a festive live feel, though it may be a tad bright and NRGetic for the underground. Perhaps a harder set of remixes is in order.

Maverick continues to throw its support behind **Me'Shell Ndegéocello's** brilliant yet woefully underrated "Peace Beyond Passion" project, plucking the seductive "Stay" as its next single. Once again, clubland is called upon to pave the path for others to follow, as the label issues a two-pack of remixes that run the gamut of rhythmic styles. **Peter Daou** teams with **Cevin Fisher** for a post-production mix that drips with seductive, jazz-kissed keyboards and a muscular house

(Continued on next page)

Billboard **HOT Dance Breakouts**
 JANUARY 11, 1997
CLUB PLAY

1. DON'T STOP MOVIN' LIVIN' JOY MCA
2. INSOMNIA FAITHLESS ARISTA
3. UP TO NO GOOD THE PORN KINGS
SUBMARINE
4. GOOD FOR YOU SEIKO A&M
5. DAMAGE I'VE DONE THE HEADS
RADIOACTIVE

MAXI-SINGLES SALES

1. THE SOUND OF MY TEARS DEBORAH COX ARISTA
2. 24/7 HI-TECH MASS
3. STRICTLY RIPPING VIRUS GROOVILICIOUS
4. DA' DIP FREAK NASTY HARD HOOD
5. GET DOWN M.F. GRIMM DOLO

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

				CLUB PLAY			
				COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST		
★★★No. 1★★★							
1	1	1	9	UN-BREAK MY HEART LAFACE 24213/ARISTA 4 weeks at No. 1	TONI BRAXTON		
2	2	2	11	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA 45169	HANNAH JONES		
3	3	3	10	BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE	BT FEATURING TORI AMOS		
4	8	8	6	THE BOSS ATLANTIC PROMO	THE BRAXTONS		
5	5	5	10	SUGAR IS SWEETER FFRR/LONDON 120102/ISLAND	C.J. BOLLAND		
6	6	6	9	ANGEL EASTWEST 63990/EEG	SIMPLY RED		
7	11	11	7	NEVER MISS THE WATER REPRISE 43787	CHAKA KHAN FEAT. ME'SHELL NDEGECELLO		
8	9	9	9	REPORT TO THE FLOOR JELLYBEAN 2516	INNER SOUL FEATURING SONYA ROGERS		
9	12	12	7	LIVING IN ECSTASY WAVE 50011	FONDA RAE		
10	4	4	13	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON		
11	13	13	9	LA HABANERA URBAN IMPORT	HANDS ON YELLO		
12	17	17	7	DE LA CASA MOONSHINE MUSIC 88432	E.K.O.		
13	7	7	12	HOLDING ON TO YOUR LOVE KING STREET 1048	STEPHANIE COOKE		
14	21	21	4	GET UP NERVOUS 20216	BYRON STINGILY		
15	18	18	8	ONLY 4 U CAJUAL 252	CAJMERE		
16	20	20	7	COLOUR OF LOVE TOMMY BOY 748	AMBER		
17	23	23	6	OOH AAH... JUST A LITTLE BIT ETERNAL 43802/WARNER BROS.	GINA G		
18	16	16	8	INDESTRUCTIBLE H.O.L.A. RECORDINGS 341007/ISLAND	REIGN		
19	22	22	5	BACK TOGETHER KING STREET 1053	URBAN SOUL FEAT. SANDY B.		
20	10	10	11	ONE AND ONE DECONSTRUCTION 13268/ARISTA	ROBERT MILES FEAT. MARIA NAYLER		
21	28	28	5	PARADISE IS HERE REPRISE 43759	CHER		
22	19	19	8	BECAUSE YOU LOVED ME ARIOLA 42945	SUZANN RYE		
★★★Power Pick★★★							
23	32	32	4	ULTRA FLAVA DV8 120107/A&M	HELLER & FARLEY PROJECT		
24	26	26	5	SET ME FREE JELLYBEAN 2518	DEEP 6		
25	14	14	12	SHOUT COLUMBIA 78421	STAXX OF JOY		
26	27	27	6	YOU CAN DO IT (BABY) GIANT STEP/BLUE THUMB 3093/GRP	NUYORICAN SOUL FEAT. GEORGE BENSON		
27	36	36	4	COSMIC GIRL WORK 42785/EPIC	JAMIROQUAI		
28	39	39	4	HIGHER EPIC 78476	GLORIA ESTEFAN		
29	29	29	5	LET THE BEAT HIT 'EM COLISEUM IMPORT/PWL	SHERYL JAY		
30	25	25	10	OHNO TWISTED 55242/MCA	DANNY TENAGLIA		
31	15	15	14	CAN'T HELP IT COLISEUM IMPORT/PWL	HAPPY CLAPPERS		
32	45	45	3	LUNATIX MOONSHINE MUSIC 88435	DOC MARTIN PRESENTS BLAKDOKTOR		
33	38	38	6	LET'S GROOVE STRICTLY RHYTHM 12485	GEORGE MOREL FEATURING HEATHER WILDMAN		
34	44	44	4	HE'S ON THE PHONE MCA 55268	SAINT ETIENNE		
35	40	40	7	SHINE THE LIGHT NITEGROOVES 52/KING STREET	CEVIN FISHER		
36	24	24	14	THE CHILD (INSIDE) ARISTA 13252	QKUMBA ZOO		
37	34	34	10	THE REAL THING WARNER ALLIANCE 43789/WARNER BROS.	THE WORLD WIDE MESSAGE TRIBE		
★★★HOT SHOT DEBUT★★★							
38	NEW ▶		1	SOUL TO BARE EIGHT BALL 83	JOI CARDWELL		
39	42	42	5	HOT & WET (BELIEVE IT) LOGIC 59055	TZANT FEATURING VERNA FRANCIS		
40	43	43	7	LIVE IT COOL (JUST DO IT) PAGODA 281010	LYDIA RHODES		
41	30	30	15	FIRE UP! TWISTED 55221/MCA	FUNKY GREEN DOGS		
42	35	35	11	HOLIDAY EIGHT BALL 89	GLENN TOBY		
43	NEW ▶		1	SAY...IF YOU FEEL ALRIGHT MERCURY PROMO	CRYSTAL WATERS		
44	37	37	22	EVERYBODY'S FREE (TO FEEL GOOD) PULSE-8 IMPORT	ROZALLA		
45	31	31	13	CUBA STRICTLY RHYTHM 12472	EL MARIACHI		
46	46	46	4	TIME IS UP BYTE IMPORT	CB MILTON		
47	48	48	3	PRESSURE LOGIC 59056	THE BOMB SQUAD		
48	41	41	13	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78377/EPIC	CELINE DION		
49	NEW ▶		1	TAKE ME OVER MAXI 2049	HOUSE OF GLASS FEATURING JUDY ALBANESE		
50	NEW ▶		1	LET FREEDOM RING SVENGALI 96091	PRETTY POISON		

				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		
★★★No. 1★★★							
1	1	1	7	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA 6 weeks at No. 1	TONI BRAXTON		
2	2	2	4	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201/MERCURY	REDMAN FEAT. K-SOLO		
3	7	8	7	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	MC LYTE		
4	5	—	2	GET UP (T) UNIVERSAL 56032	LOST BOYZ		
5	4	3	3	STRESSED OUT/INCE AGAIN (T) (X) JIVE 42420	A TRIBE CALLED QUEST		
6	3	10	5	I BELIEVE I CAN FLY (X) WARNER SUNSET/ATLANTIC 42427/JIVE	R. KELLY		
7	8	7	18	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS		
★★★GREATEST GAINER★★★							
8	16	26	31	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	2PAC (FEAT. KC & JOJO)		
9	26	13	10	I FELL IN LOVE (T) (X) ROBBINS 72007	ROCKELL		
10	9	5	28	WHERE DO YOU GO (M) (T) (X) ARISTA 13273	NO MERCY		
11	13	17	15	NOBODY (T) (X) ELEKTRA 65982/EEG	KEITH SWEAT FEATURING ATHENA CAGE		
12	15	25	10	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	NEW EDITION		
13	6	6	6	THIS IS FOR THE LOVER IN YOU (T) (X) EPIC 78444	BABYFACE FEAT. LL COOL J, H. HEWETT, J. WATLEY & J. DANIELS		
14	12	4	14	NO DIGGITY (M) (T) (X) INTERSCOPE 95003	BLACKSTREET (FEATURING DR. DRE)		
15	22	11	4	OOH AAH...JUST A LITTLE BIT (T) (X) ETERNAL 43802/WARNER BROS.	GINA G		
16	24	36	16	I DON'T NEED YOUR LOVE (T) (X) UPSTAIRS 0120	ANGELINA		
17	23	21	13	PONY (T) 550 MUSIC 78354/EPIC	GINUWINE		
18	17	16	11	STREET DREAMS (M) (T) (X) COLUMBIA 78408	NAS		
19	30	—	2	LOVE ME FOR FREE (T) ZOO 34266/VOLCANO	AKINYELE		
20	14	20	7	DON'T LET GO (LOVE) (M) (T) (X) EASTWEST 63987/EEG	EN VOGUE		
21	45	42	6	PASSION (T) (X) ROBBINS 72005	K5		
22	34	18	5	AIN'T NOBODY (T) GEFEN 22229	LL COOL J		
23	18	31	12	TOUCH MYSELF (T) (X) ROWD/WLAFACE 35091/ARISTA	T-BOZ		
24	41	38	4	COLOUR OF LOVE (T) (X) TOMMY BOY 748	AMBER		
25	11	—	2	I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (M) (T) (X) ARISTA	WHITNEY HOUSTON		
26	27	40	26	THE THINGS THAT YOU DO (T) (X) MERCURY 578713	GINA THOMPSON		
27	10	12	14	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	LIL' KIM FEATURING PUFF DADDY		
★★★HOT SHOT DEBUT★★★							
28	NEW ▶		1	CAN U FEEL IT (T) (X) DV8 120099/A&M	3RD PARTY		
29	25	19	6	HIGHER/I'M NOT GIVING YOU UP (T) (X) EPIC 78476	GLORIA ESTEFAN		
30	19	29	32	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	112 FEATURING THE NOTORIOUS B.I.G.		
31	42	44	5	WHAT THEY DO (T) DGC 22227/GEFFEN	THE ROOTS		
32	33	45	18	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	AZ YET		
33	43	9	4	NOTHIN' BUT THE CAVI HIT (T) BUZZ TONE 53263/PRIORITY	MACK 10 & THA DOGG POUND		
34	29	32	18	CAN'T KNOCK THE HUSTLE (M) (T) (X) FREEZE/ROC-A-FELLA 53251/PRIORITY	JAY-Z		
35	RE-ENTRY		19	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMOS		
36	NEW ▶		1	DON'T STOP MOVIN' (T) (X) MCA 55301	LIVIN' JOY		
37	46	—	14	MUSIC MAKES ME HIGH (M) (T) (X) UNIVERSAL 56020	LOST BOYZ		
38	31	24	4	SPACE JAM (T) (X) BIG BEAT/WARNER SUNSET 85454/AG	QUAD CITY DJ'S		
39	28	15	7	ATLIENS/WHEELZ OF STEEL (T) LAFACE 24197/ARISTA	OUTKAST		
40	37	—	23	STAND UP (T) (X) DV8 120085/A&M	LOVE TRIBE		
41	21	27	8	COME SEE ME (T) (X) BAD BOY 79076/ARISTA	112		
42	RE-ENTRY		7	NEVER MISS THE WATER (T) (X) REPRISE 43787	CHAKA KHAN FEAT. ME'SHELL NDEGECELLO		
43	32	—	7	SUGAR IS SWEETER (T) (X) FFRR/LONDON 120102/ISLAND	C.J. BOLLAND		
44	38	47	3	NO SENOR (T) (X) PUMP/QUALITY 649/WARLOCK	JONNY Z		
45	35	14	6	LAND OF THE LIVING (T) (X) CHAMPION 324/RCA	KRISTINE W		
46	36	22	25	DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 186/TOMMY BOY	JOCELYN ENRIQUEZ		
47	RE-ENTRY		3	ULTRA FLAVA (T) (X) DV8 120107/A&M	HELLER & FARLEY PROJECT		
48	48	23	3	IT'S JUST ANOTHER GROOVE (T) (X) SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ		
49	RE-ENTRY		17	KEEP PUSHIN' (T) (X) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!		
50	40	30	8	FRONT LINES (HELL ON EARTH) (T) LOUD 64693/RCA	MOBB DEEP		

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

DANCE TRAX

(Continued from preceding page)

beat. Fisher is in typically fine form, while Daou brings a sophistication to the track that leaves us wondering why he doesn't spend more time in the studio.

The jeep generation is offered an appropriately grinding groove, courtesy of SoulShock & Karlin's slow and moody hip-hop interpretation. The pleasant jolt of this package comes via an effectively trippy drum & bass reconstruction by Bentley, Guez & Snow. The trio masterfully plays with the mind by swerving from hard, staccato beats

into plush keyboards within a split second—all while perfectly weaving Ndegeocello's breathy vocal into the mix. Very nice, indeed.

The venerable Cutting Records has yet another Latin-leaning cutie with "Let's Dance (Baila)" by Fun City, aka New Jersey producer John Kano. He does a fine job of combining the purity of salsa with the aggression of deep house, adding a dash of Caribbean spice here and there. The mixes range in tone from peak-hour pop froth to underground darkness. All that's missing is a

tight three-minute edit for radio, which is where this jam could easily find its greatest success.

JUICY FRUIT: Need a hi-NRG fix that is not cast from the same mold as nearly every other ditty crowding the airwaves right now? Have a taste of Peach, a refreshing new U.K. trio headed by producer/writer Pascal Gabriel. With the single "From This Moment On," it is reintroducing the kind of bright and bouncy music that made Erasure a fave during the '80s—with a strong emphasis on

traditional pop melodies.

Gabriel's name should be familiar to club historians for his work on such dancefloor classics as "Beat Dis" by Bomb The Bass and "Theme From S-Express" by S-Express. He formed Peach with musician Paul Statham and singer Lisa Lamb after growing weary of the darkness of the underground. "I reached a point where I just thought, 'Give me some pop music, I need something light,'" he says.

That resolution has given way to such yummy, sugar-coated confec-

tions as "From This Moment On," which is currently wooing punters abroad on the strength of jumpy remixes by Matt Darey. Don't be fooled, however, by the vibrancy of the music; the act's untitled album is also rife with clever lyrics that make Lamb's girlish tones all the more appealing to the ear.

Although Mute Records has the Peach project for release in the U.K. and Europe, the stateside market is still up for major-label grabs. Start dialing, folks; this is a real winner waiting to be championed here.

Arista Embarks On Gospel 'Journey' Compilation Shows Artists' Links To Genre

BY DEBORAH EVANS PRICE

NASHVILLE—Many country artists began singing in church, and there was a time when nearly every country album included a spiritual song. On "Peace In The Valley: A Country Music Journey Through Gospel," Alan Jackson, Lee Roy Parnell, Brooks & Dunn, Pam Tillis, and other Arista/Nashville acts celebrate the country/gospel connection with a collection of personally chosen tunes that include gospel classics, bluesy numbers, and little-known hymns.

The project, slated for release Feb. 25, opens with Diamond Rio's version of "Walkin' In Jerusalem," a song the group has been performing since its days at Opryland as the Tennessee River Boys. Tillis contributes "Morning Has Broken," a traditional Welsh hymn first made popular by Cat Stevens. BR5-49 recorded Hank Williams' "House Of Gold," and Jackson sings the Bobby Braddock-penned "We're All

God's Children."

The other cuts are Steve Wariner's "Why Me Lord," Tammy Graham's "Peace In The Valley," BlackHawk's "Farther Along," Brett James' "What



WARINER



JACKSON



PARNELL



GRAHAM

A Friend We Have In Jesus," Brooks

& Dunn's "I Ain't Singing That Song No More," Michelle Wright's "People Get Ready," Parnell's "John The Revelator," and Radney Foster's "Oh Sacred Head, Now Wounded."

What differentiates "Peace In The Valley" from other compilations is that many of the songs, such as "John The Revelator," "Oh Sacred Head, Now Wounded," and "Morning Has Broken," are departures from the gospel standards usually found on tribute albums.

"We let everybody pick a song that was special to them," says Arista/Nashville president Tim DuBois.

Executive producer Jim Scherer, VP (Continued on page 28)



Nashville Bands Together. Emmylou Harris joined representatives from Arista/Nashville and Sony/ATV Tree Publishing to present checks totaling more than \$350,000 to Second Harvest Food Bank of Nashville. The proceeds came from the "Mama's Hungry Eyes" tribute album to Merle Haggard. Shown, from left, are Arista/Nashville senior VP of sales and marketing Mike Dungan, album producer Bruce Bouton, Second Harvest executive director Jaynee Day, Second Harvest president/CEO Christine Vladimiroff, Harris, Arista/Nashville president Tim DuBois, project director Jeff Gwaltney, Sony/ATV Tree Publishing VP Don Cook, and Gaylord Entertainment VP of music industry relations Paul Corbin.

Travis Tritt Returns To Roots With Surprise Club Shows

NASHVILLE—In a variation on standard touring, Travis Tritt has opted to return to his roots on the honky-tonk circuit.

At year's end, Tritt made surprise appearances in San Antonio, Ft. Worth, Amarillo, and Lubbock, Texas, before laryngitis forced him to cancel remaining dates in Nacogdoches, Texas; Vinton, La.; and Oklahoma City and Tulsa, Okla.

"Travis and I were sitting around talking about how he started out in the clubs," says his manager, Gary Falcon of Falcon Management. "Travis



TRITT

doesn't get a chance to make that connection anymore, so he thought it might be fun to go back to the core audiences that he first started playing to in clubs in Texas,

Louisiana. He wanted to play, have some fun, and get a connection with some people, and end the year like that."

Falcon says Tritt has always enjoyed performing in clubs. "For the last several years, Travis would go to local nightclubs after he'd already done a two-hour show and just show up and do sets. So that was where we got the idea to just go out and do that. We might do it again, but it's hard to take the time out from a busy schedule."

The club appearances to which Falcon refers took place between dates on Tritt's current Double Trouble tour with Marty Stuart.

Falcon arranged Tritt's appearances with local clubs beforehand, asking them to keep the secret. Then, the night before the show, Tritt would call a local radio station and announce his plans to perform unexpectedly in town.

Falcon's partner John Goodman went to Tritt's first club performance at Midnight Rodeo in Amarillo and says that word-of-mouth drew a good crowd.

Stan Bryan, GM of the venue, agrees that the event was a success. He says that it drew approximately 1,200 people and that there would have been more had word gotten out sooner. Tickets for the show were \$5.

"It was amazing," Bryan says of the concert. "I've had so much positive feedback. The ticket prices were reasonable, and everyone loved the show. They really thought a lot of him, and the crowd had lots of good, clean fun."

Bryan says the club often has rising stars or artists whose careers are waning, but it had never had the opportunity to book an act of Tritt's stature. Bryan also says Tritt took time to do radio and television interviews.

The club dates caused modest sales jumps in the cities where Tritt performed. Bob Saporiti, Warner/Reprise senior VP for sales and marketing, says that because the dates were a secret, Warner Bros. didn't do any advance promotion at retail, which would have resulted in stronger sales spikes. He says the label did make sure there was product available without tipping anyone off to Tritt's surprise performances.

Saporiti says sales increases weren't the reason for doing the club dates. "The reason Travis did this tour is that he wanted to give back to the fans, and he thought he would enjoy getting back to the roots, playing in some clubs, and having fun," he says.

Falcon underscores that the tour was for fun and goodwill, not to make a profit. "The club dates weren't for money," he says. "We charged very little for expenses and kept the ticket prices at \$8 and under. . . . It's about (Continued on page 28)

Garth Still Tops On The Road; Diffie Steps In; 'Prime Time' Ratings Up

ON THE ROAD: Country touring, like all touring, was down in 1996, but the top 10 country acts are still strong draws, and Garth Brooks remains the biggest ticket seller in the world. According to Amusement Business magazine, these are the top 10 country acts for 1996 (with gross and total attendance in parentheses): Brooks (\$33,584,636; 1,843,328); Reba McEntire (\$21,580,965; 835,042); George Strait (\$17,201,806; 767,243); Alan Jackson (\$15,509,697; 715,222); Tim McGraw (\$10,575,458; 472,523); Brooks & Dunn (\$9,624,424; 478,790); Vince Gill (\$7,696,379; 334,894); Dwight Yoakam (\$3,579,872; 188,741); John Michael Montgomery (3,435,020; 156,042); and Wynonna (\$3,342,830; 154,708).

The biggest single country event of 1996 was McEntire's three shows at the Houston Livestock Show & Rodeo in March, where she drew 174,300, with a gross of more than \$2 million. Brooks continued to sell out all of his dates. As one example, his five shows in Auburn Hills, Mich., sold 104,625 tickets (sold out in 90 minutes), with a gross of more than \$1.8 million. Interestingly, for his '96-'97 tour, Brooks is holding his ticket prices under \$20. By comparison, the Eagles are the biggest grossing touring act in the world, but their ticket prices, especially outside the U.S., are significantly higher; averaging \$107 in Yokohama, Japan, and \$93 in Sydney, for example. Brooks far and away led all touring acts in total attendance (in 1996, the Eagles sold 1,061,321 tickets, and Kiss sold 1,011,701).

The Eagles' total gross for 1996 was just over \$60 million. Kiss was second, with a total of more than \$36 million, and Brooks was third, with a gross of more than \$33 million. Overall, Amusement Business reports, touring was down 16% for the year. Brooks, the Eagles, and Kiss were the only touring acts to draw more than 1 million in attendance.

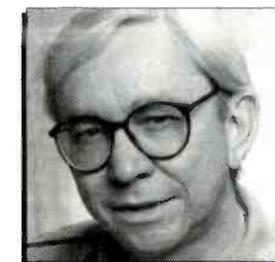
ON THE ROW: Joe Diffie's fifth annual Country Steps in for First Steps Concert is scheduled for Feb. 9 at the Opryhouse, with confirmed acts Wade Hayes, Ty Herndon, Skip Ewing, Ty England, Stephanie Bentley, and Sons Of The Desert. Actor Wilfred Brimley will also appear. Proceeds go to First Steps Inc., a preschool program for handicapped children.

TNN VP for programming Brian Hughes tells Nashville Scene that the network has turned the corner with its flagship program, "Prime Time Country." He says that ratings have gone up 22% since Gary Chapman began hosting the show in October and that the ratings have averaged a 1.1 share for the last three weeks.

"It's a consistent pattern," he says. "For women 18-34, it's up 68%, and for women 18-49, it's up 29%. Men are up 22%. We really didn't expect to see increases this early, because this was intended as a long-term project. We have a long way to go, but this is a long-term commitment. It's difficult to address the different country audiences; we have the older artists who are still important, but we also have the newer audience. Gary brings a lot of qualities to the show and gives it a diversity it hasn't had before. And he's able to do it without alienating the older audience."

Congratulations to Charley Pride, who marked the 30th anniversary of his debut on the Grand Ole Opry with appearances there Jan. 3-Saturday (4).

ON THE RECORD: Columbia/Legacy has three impressive recordings in its Country Classics series coming Jan. 28. "Tis Sweet To Be Remembered: The Essential Flatt & Scruggs," "Look What Thoughts Will Do: The Essential Lefty Frizzell 1950-1963," and "Feel Like Going Home: The Essential Charlie Rich" add much to the legacies of these pioneers.



by Chet Flippo

The advance CD most in demand on the Row these days is Jack Ingram's debut project, "Livin' Or Dyin'," produced by Steve Earle for Rising Tide. Ingram is a bootstraps artist who first attracted Nashville's interest when he sold approximately 30,000 copies of his two independent albums out of the trunk of his car at his Texas gigs. Wait'll you catch his smokin' version of the great honky-tonk song "Dim Lights, Thick Smoke (And Loud, Loud Music)."

Vern Gosdin deserves kudos for the title of his new American Harvest album, as well as for its contents. "Warning: Contains Country Music (The Great Ballads Of Vern Gosdin)" is a real keeper: Gosdin has rerecorded new versions of several of his classics; the set also includes one previously unreleased cut, "You Never Cross My Mind," and a new song, "The Number."

I want to recommend one of 1996's most overlooked sets: "Elvis: Great Country Songs." When Elvis Presley left Sun Records for RCA in 1955, RCA's first bulletin to its field reps read: "This is the hottest new name in country music," and much of Elvis' early career was spent touring with country artists. He recorded many country songs, 24 of which are included here. His last studio recording was Bill Monroe's "Blue Moon Of Kentucky," which was, of course, one of his first recordings and the song he sang on his one appearance on the Grand Ole Opry. He apologized to Monroe backstage for his treatment of the song.



Billboard TOP COUNTRY ALBUMS

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

JANUARY 11, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	25	LEANN RIMES CURB 77821 (10.98/15.98) 21 weeks at No. 1	BLUE	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
2	2	3	17	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
3	3	2	9	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
4	4	4	8	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
5	5	5	14	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
6	7	7	36	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
7	6	6	99	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
8	8	8	37	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
9	12	12	35	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
10	9	9	14	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
11	11	11	18	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
12	15	15	107	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
13	13	14	62	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
14	16	16	40	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
15	14	13	10	MARY CHAPIN CARPENTER COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
16	17	18	11	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	16
17	20	17	8	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
18	10	10	8	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT	10
19	19	19	70	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
20	18	20	58	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
21	22	22	71	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
22	21	25	31	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
23	26	26	49	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
24	27	30	18	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
25	23	21	15	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	21
26	25	29	27	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	17
27	28	27	67	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	1
28	33	34	14	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	28
29	37	38	34	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
30	31	32	49	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
31	34	35	18	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
32	24	28	68	GEORGE STRAIT ▲ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
33	38	37	29	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
34	36	36	6	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	30
★ ★ ★ PACESETTER ★ ★ ★						
35	42	44	10	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	17
36	32	33	134	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	41	42	145	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
38	43	43	15	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
39	39	40	58	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
40	35	31	14	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	21
41	44	49	76	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
42	45	45	80	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
43	40	39	8	JOHNNY CASH AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26
44	29	23	9	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	18
45	49	50	224	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
46	47	51	28	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
47	46	46	170	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
48	48	48	25	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	30
49	30	24	8	COLLIN RAYE EPIC 67751/SONY (10.98 EQ/16.98)	CHRISTMAS THE GIFT	23
50	50	47	46	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
51	53	60	36	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
52	52	53	68	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
53	55	56	117	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
54	59	57	73	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
55	54	52	27	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	21
56	60	58	20	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
57	58	54	10	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	44
58	64	65	128	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
59	57	63	145	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
60	69	67	91	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
61	66	62	280	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
62	61	55	15	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	36
63	63	66	20	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
64	62	64	99	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
65	72	70	111	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
66	71	71	36	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
67	51	41	5	VARIOUS ARTISTS ARISTA 18822 (10.98/15.98)	STAR OF WONDER — A COUNTRY CHRISTMAS COLLECTION	38
68	75	—	2	VARIOUS ARTISTS EMI-CAPITOL 54549 (10.98/16.98)	REAL LUV	68
69	65	69	43	WYONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
70	56	59	43	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
71	RE-ENTRY	56	56	CLAY WALKER ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
72	68	73	15	THREE HANKS: HANK WILLIAMS, SR., JR., III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
73	73	74	134	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
74	RE-ENTRY	27	27	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
75	74	—	52	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
JANUARY 11, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	3	PATSY CLINE ▲ MCA 12* (7.98/12.98) 248 weeks at No. 1	12 GREATEST HITS	295
2	1	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	33
3	2	GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON	46
4	6	SHANIA TWAIN ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	76
5	8	GARTH BROOKS ▲ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	38
6	5	THE TRACTORS ARISTA 18805 (10.98/15.98)	HAVE YOURSELF A TRACTORS CHRISTMAS	6
7	4	JOHN BERRY CAPITOL NASHVILLE 32663 (10.98/15.98)	O HOLY NIGHT	8
8	14	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	107
9	12	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	293
10	13	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	94
11	16	CLINT BLACK RCA 66593 (10.98/15.98)	LOOKING FOR CHRISTMAS	5
12	19	GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	60
13	18	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	120

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	21	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	291
15	20	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	13
16	25	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	12
17	22	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	11
18	23	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	10
19	9	ALAN JACKSON ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	27
20	24	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	287
21	—	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	287
22	7	KATHY MATTEA MERCURY NASHVILLE 518059 (10.98 EQ/16.98)	GOOD NEWS	14
23	10	DOLLY PARTON ● COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	41
24	—	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	8
25	—	BILLY RAY CYRUS ▲ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	79

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

COUNTRY CORNER



by Wade Jessen

HAPPY NEW YEAR: During the holiday period, seasonal songs and year-end programming usually consume spins that would otherwise be earmarked for nonseasonal releases, and Billboard's Hot Country Singles & Tracks reflects this shift, with only 21 titles showing airplay gains and no increases within the top 25. Despite the big winter chill on the radio chart, **Kevin Sharp's** country cover of the **Tony Rich Project's** "Nobody Knows" rises 2-1, with spins detected at all of our 162 monitored stations. That song rose to No. 2 on the Hot 100 in the March 23, 1996, issue for Rich and is Sharp's debut single.

Meanwhile on Top Country Albums, those who gave the gift of music apparently shopped early, with Christmas week sales falling sharply from the previous week. However, Sharp's "Measure Of A Man" holds even from the prior week, at 32,000 units (17-16); it remains No. 1 on Heatseekers for a third week and rises 110-104 on The Billboard 200.

DO NOT ADJUST YOUR SET: It isn't often that a 40-year-old title shows up on Hot Country Singles & Tracks, but the perennial holiday favorite "Jingle Bell Rock," by **Bobby Helms**, makes an encore performance on that chart. After re-entering at No. 73 during our unpublished week, Helms' song rises to No. 60, with airplay at 105 of our 162 monitored stations. The track resurfaced this year on the TVT soundtrack for **Arnold Schwarzenegger's** "Jingle All The Way" and was further boosted on the country list by airplay on ABC Radio Networks' "Christmas In America With Bob Kingsley."

Originally issued by Decca, Helms' version of "Jingle Bell Rock" peaked at No. 6 on the Hot 100 in 1957's Christmas season, and although it darted in and out of that chart periodically in subsequent years, it appeared just once on the country list, in the Dec. 23, 1957, Billboard. Earlier that year, Helms dominated the country chart for a solid month with "Fraulein," a jukebox classic that collected a total of 52 country chart weeks. Two months before Christmas that year, Helms entered the country list with "My Special Angel," which peaked at No. 1 on Dec. 9, 1957, and remained there for four consecutive weeks.

ROLL WITH IT, BABY: Based on vigorous play over the holiday period, **John Curb**, promotion VP at Curb Records, says his team will continue soliciting airplay for **LeAnn Rimes'** "Unchained Melody," which shoots 45-37 on Hot Country Singles & Tracks. "We have no choice but to continue our efforts at this point, since we have several key markets spinning in heavy rotation," Curb says. The track was initially available only as part of a premium package at Target stores, but was serviced to radio Dec. 17 (Country Corner, Billboard, Dec. 21, 1996).

Curb says a fourth single from Rimes' debut set, "Blue," has been tentatively scheduled for release Jan. 27, but may be delayed depending upon airplay activity for "Unchained Melody."

SO YOU'LL KNOW: **Collin Raye's** "What If Jesus Comes Back Like That" is allowed to remain on Hot Country Singles & Tracks (21-22) in its 21st week, despite a modest decrease in spins. As is typical with post-holiday airplay, many of the releases on that chart will post gains in the upcoming week, and **Jack Lameier**, senior promotion VP at Epic in Nashville, says he's confident that Raye's title will be among the gainers. This exception is granted only because the song racked up 11 weeks of unsolicited album play before being issued as a single.

ARISTA EMBARKS ON GOSPEL 'JOURNEY'

(Continued from page 26)

of A&R for Arista/Nashville, says the result is an album that reflects each artist's spiritual roots. "That's why we subtitled it 'A Country Music Journey Through Gospel,'" Scherer says. "It's from very new to very old. ['Oh Sacred Head, Now Wounded' reflects] Radney's Episcopalian roots. He didn't try to do something that was traditionally country. He did something that was personal to him, the same way a lot of other people did songs that meant something to them from previous experiences. I think it shows in the performances. They are very passionate about what they are singing. It's something we are really proud of because we think it has some integrity that is really heartfelt."

Parnell says that he's been a long-time fan of "spiritual" music and that he was pleased to be a part of "Peace In The Valley." The song that Parnell chose for the album, "John The Revelator," was written by bluesman Son House, who Parnell says led a dual life working as a preacher and a musician, dividing his time between the pulpit and juke joints. "He was the kind of guy who was filled with the spirit," Parnell says. "But he felt like he spent half his time working for the devil and half his time working for the Lord."

The legendary Fairfield Four sings backup on "John The Revelator," and Parnell says he loved working with them. "Listening to those guys is like hearing from God himself," says Parnell, who hopes to one day record an entire album of gospel songs.

Scherer says that the album was something he and DuBois had wanted to do for a long time. "Even before I started working here, Tim had mentioned that he always wanted to do an Arista family gospel album," Scherer says. "I thought it was a great idea, because I've heard some of the artists here—like Alan Jackson and Diamond Rio—do gospel songs in their shows, and it seemed like it would be a great fit."

The album will be distributed to the mainstream country market and the Christian retail market. At press time, Arista/Nashville was negotiating with companies in the Christian industry to lock in a distributor for that market.

"We are trying to find the right partner to do that," Scherer says. "A couple of people have approached us about wanting to do it."

The project looks to have wide-

spread appeal to both audiences. Scherer says country fans will enjoy the album. "It's a combination of hearing their favorite country artists singing their favorite gospel songs," he says, "and it really spans a large variety of music styles."

Christian music fans are also likely to buy the album. In July 1995, Sparrow released "Amazing Grace: A Country Salute To Gospel," which has sold more than 136,000 units, according to SoundScan. Scherer says that Arista/Nashville had the idea to do a country gospel album long before the Sparrow project was released but that he watched its acceptance and thinks it bodes well for the Arista set. "To see that succeed and do well—that's exciting."

Bob Elder, senior buyer for the 185-outlet Family Bookstore chain based in Grand Rapids, Mich., says that Christian country is becoming increasingly popular and that last year it was the fourth best-selling genre for Family Bookstores, behind urban contemporary, pop/rock, and alternative Christian. "The 'Amazing Grace' project real-

ly caught us by surprise," he says. "I don't think we expected to sell as much as we did. An album like this—as long as it's strongly rooted in Christian faith—will do extremely well."

Scherer says that the marketing plan is still in the works but that it will include a definite presence at mainstream and Christian retail. Plans are up in the air as to what singles might be released and to what format.

"I'm having all these people within our company come up to me, saying they are just blown away by this and that this is really, really special. I think when you have people in our marketing department saying that kind of stuff, that makes it a priority."

Parnell says that he can see the potential for success with such projects. "The two seem to go hand in hand to me," he says of country and gospel music. "I can't see any reason why it won't work. All the great artists have always done gospel albums—Elvis, Merle Haggard, Hank Williams. It ain't nothing new. It's the continuation of a tradition."

TRAVIS TRITT RETURNS TO ROOTS

(Continued from page 26)

the connection. When you get into arenas with 8,000-10,000 people, it's a lot of fun, but there's no one-on-one connection."

Falcon admits that club owners were surprised at the way the dates were approached. "I first contacted our agent at William Morris three months ago and gave them the idea," he says. "Then they had all these offers from clubs for high dollars and high ticket prices, and I said, 'Guys, you've missed the point. We want to go back and keep the ticket prices very low and not charge the club owners an arm and a leg for this.' They looked at me and said, 'We've never had anybody ask us to do this.'"

Falcon says, "People couldn't believe we were going out and doing this at our own expense. It was [difficult] convincing people that we were on the level. The rest of it—going out and doing it, showing up and playing—was the easiest part."

Though Tritt had planned 75-minute sets, he often ended up performing for more than an hour and a half. Falcon says that prior to the club dates, Warn-

er Bros. compiled a promo CD of Tritt dance mixes that it serviced to the clubs, "so it was a little bit of synergy." Also, Tritt called club owners onstage and presented them with plaques marking combined sales of 14 million units worldwide for all his albums. "The first club owner was knocked off his feet," Falcon says. "He just couldn't believe it."

Tritt performed at Midnight Rodeo clubs in San Antonio, Lubbock, and Amarillo, which hold approximately 1,600 people, and at Billy Bob's Texas in Ft. Worth, which holds 5,500. Falcon says the club tour gave Tritt a chance to perform in secondary markets that he might have missed on a major arena tour.

Tritt regretted cutting the tour short when he lost his voice, but Falcon says they may try a similar club tour in the future. "It's good for his career," Falcon says. "More than selling immediate records, it puts a general good feeling about Travis in people's minds and helps in an overall sense."

DEBORAH EVANS PRICE

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 30 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Iwag, ASCAP) HL/WBM
- 53 ALL I WANT FOR CHRISTMAS IS YOU (Songs Of Delta Boy, ASCAP)
- 59 ALL OF THE ABOVE (Ten Ten Tunes, ASCAP/Ten Ten, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI) HL
- 21 AMEN KIND OF LOVE (MCA, ASCAP) HL
- 32 ANOTHER YU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM
- 4 BIG LOVE (Warner-Tamerlane, BMI) WBM
- 72 THE BLESSINGS (Maypop, BMI/Wildcountry, BMI/Route Six, BMI)
- 63 THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE) (Edwin H. Morris & Co., ASCAP/MPL Communications, ASCAP)
- 69 DO YOU WANNA MAKE SOMETHING OF IT (Little Big Town, BMI/American Made, BMI/BMG, ASCAP/Trailer Trash, ASCAP/Slow Train, ASCAP) HL/WBM
- 66 EMOTIONAL GIRL (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI)
- 8 EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM
- 58 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
- 17 EVERY LIGHT IN THE HOUSE (Irving, BMI/Cotler Bay, BMI) WBM
- 14 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM
- 2 FRIENDS (That's A Smash, BMI/Mike Curb, BMI) WBM
- 48 GOD BLESS THE CHILD (Loon Echo, BMI/Zomba, ASCAP) WBM
- 16 HALF WAY UP (Blackened, BMI) WBM
- 34 HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM
- 7 HER MAN (Irving, BMI/Cotler Bay, BMI) WBM
- 35 HIGH LOW AND IN BETWEEN (Tom Collins, BMI) WBM
- 40 HOLDIN' (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 50 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL
- 15 I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) WBM
- 75 I'LL BE HOME FOR CHRISTMAS (Gannon & Kent, ASCAP/Edward B. Marks, BMI)
- 43 I MEANT TO DO THAT (Peermusic, BMI/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
- 6 IS THAT A TEAR (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM
- 10 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP/WB, ASCAP) HL/WBM

- 54 IT'S OVER MY HEAD (Sony/ATV Tree, BMI/Mr. Bubba, BMI) HL
- 49 I WOULDN'T BE A MAN (BMG Songs, ASCAP/PolyGram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
- 60 JINGLE BELL ROCK (Chappell & Co., ASCAP)
- 26 KING OF THE MOUNTAIN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 61 KISS THE GIRL (Walt Disney, ASCAP/Wonderland, BMI) HL
- 46 LEROY THE REDNECK REINDEER (Wilmit, BMI/Diff-tunes, BMI/Affiliated, BMI/Modar, BMI/Songwriters Ink, BMI/Sony/ATV Tree, BMI/Texas Wedge, ASCAP/Emdar, ASCAP) WBM/HL
- 47 LET IT SNOW, LET IT SNOW, LET IT SNOW (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Chappell & Co., ASCAP) HL/WBM
- 12 LET ME INTO YOUR HEART (Why Walk, ASCAP)
- 31 LIKE THE RAIN (Blackened, BMI) WBM
- 9 LITTLE BITTY (Hallnote, BMI) WBM
- 73 LOVE WORTH FIGHTING FOR (EMI April, ASCAP/K-Town, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI/Warner-Tamerlane, BMI/Mac Truk, BMI) HL/WBM
- 62 MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Bufalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
- 18 A MAN THIS LONELY (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL
- 55 MARY, DID YOU KNOW (Word, ASCAP/Rufus, ASCAP/Gaither, ASCAP)
- 23 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, BMI) WBM
- 5 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
- 25 ME TOO (Songs Of PolyGram Int'l), BMI/Tokeco Tunes, BMI/Wacissa River, BMI/EMI, BMI) HL
- 1 NOBODY KNOWS (Hitco, BMI/Jojo Shade, BMI/Longitude, BMI/D'jongsongs, BMI/EMI Blackwood, BMI) CLM/HL
- 74 O HOLY NIGHT (Public Domain)
- 3 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM
- 70 PLEASE COME HOME FOR CHRISTMAS (Trio, BMI/Fort Knox, BMI)
- 71 PLEASE COME HOME FOR CHRISTMAS (Trio, BMI/Fort Knox, BMI)
- 39 POLITICS, RELIGION AND HER (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM
- 36 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM
- 13 PRETTY LITTLE ADRIANA (Benefit, BMI) WBM
- 51 PUT A LITTLE HOLIDAY IN YOUR HEART (Wojahn Bros., ASCAP)
- 42 REDNECK 12 DAYS OF CHRISTMAS (Max Laffs, BMI/Shabloo, BMI/WarPrise, BMI/Wilson & Dipetta, ASCAP)
- 68 REMEMBER WHEN (Warner-Tamerlane, BMI/Casa Vega, BMI/Flying Dutchman, BMI/Words By John, ASCAP/WB, ASCAP) WBM
- 57 RUDDOLPH THE RED-NOSED REINDEER (St. Nicholas, ASCAP) WBM
- 20 RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
- 38 SHE DREW A BROKEN HEART (Log Rhythm, BMI) HL
- 28 SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM
- 29 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP) HL
- 64 SLEIGH RIDE (Mills, ASCAP/EMI, ASCAP) WBM
- 11 THAT OL' WIND (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM
- 19 THAT'S ANOTHER SONG (High Steppe, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM
- 44 THAT'S HOW I GOT TO MEMPHIS (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL
- 45 THAT WOMAN OF MINE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL
- 65 'TIL SANTA'S GONE (MILK AND COOKIES) (Wordy, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI) WBM
- 67 'Twas THE NIGHT AFTER CHRISTMAS (Max Laffs, BMI/Shabloo, BMI/WarPrise, BMI)
- 37 UNCHAINED MELODY (Frank, ASCAP)
- 27 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM
- 22 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM
- 52 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM
- 24 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI) WBM
- 41 WOULD I (Starstruck Writers Group, ASCAP) HL
- 33 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
- 56 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM

NOTAS

(Continued from preceding page)

label's greatest notoriety lately has come from pop stars **Enrique Iglesias**, **Marco Antonio Solís**, and the recently departed **Cristian**. The L.A. imprint has dominated the U.S. Latino radio scene for the past two years but has yet to replicate those achievements at retail. Company president **Guillermo Santiso** has wisely tried to expand the label from its regional Mexican base into the tropical, rock, Tejano, and dance markets. It is too early to judge Fonovisa's prowess in rock and dance, where it has a licensing deal with Spanish dance label Blanco y Negro, but its high-profile entries into the tropical market via **El Gran Combo** and **Willie Colón** have yet to pan out. The label has solid potential in the Tejano field, led by **Letty Guval**, **Annette Y Axxion**, and **Esmi Talamantez**.

For the third straight year, the L.A. indie will likely continue to pound radio to provide a strong market profile for selected acts, as it did last year for **Iglesias**. This year, check out **Joe Luciano's** sambafied "El Baile De La Botella" for similar success. **Santiso** has a knack for sniffing out musical trends (he rolled with *banda* music several years back), so expect "The Bottle Dance" to score at retail, too. Look for another massive multimedia push for the **Iglesias** album, due in late January.

Close ties to Univision, which is partly owned by Mexican TV station Televisa, ensure optimum TV exposure for rising stars **Ana Bárbara**, **Banda Maguey**, and **Ezequiel Peña**. The label needs to greatly reduce its plethora of releases.

• **PolyGram Latino:** The Miami-

based label helped establish **Grupo Limite** as the hottest regional Mexican act in 1996, yet it remained parked in ninth place at the end of the year, mainly because **Carlos Vives** disappeared. Young *ranchero* star **Pedro Fernández** is the only other act on the label to make a dent in radio and retail charts in 1996. Acts from the acquired Rodven label have yet to beef up chart presence, except for in various-artists packages. The appointment of PolyGram Brasil president **Marcos Maynard** as head of PolyGram Latino in the middle of the year prompted staff defections and put the label into an unproductive holding pattern.

With Maynard coming in, PolyGram is expected to continue its personnel changes while adopting a more aggressive marketing stance. Maynard is a proven winner, as exemplified by his stints at Sony Mexico and PolyGram Brasil. But unlike PolyGram Brasil, PolyGram Latino does not have a fat catalog from which to kick-start Maynard's drive for grooming new talent. In addition, Maynard needs to figure out how to revive the Rodven acts.

• **Sony Discos:** An erstwhile powerhouse of the U.S. Latin market, Sony Discos has fallen on hard times by failing to complement its stable of veteran hit-makers (**Julio Iglesias**, **Ricky Martin**, **Gilberto Santa Rosa**, **La Mafia**, **Vicente Fernández**, **Jerry Rivera**, **Ana Gabriel**) with new artists. Steps were taken to redress the situation in 1996, with Colombian singer/songwriter **Shakira** and urban salsa act **DLG**, but the label still fell from fourth to sixth in the year-end sales chart. Sony closed spinoff label **SDI** and took steps to restructure its

upper-level management by hiring **Oscar Lord**, who replaced former VP/GM **George Zamora**. The label enjoyed a robust holiday season with **Iglesias' "Tango,"** a joint-venture album with Columbia, which debuted at No. 1 on The Billboard Latin 50. Other acts showing initial bursts at retail were **Grupo Manía** and **Santa Rosa**.

After years of churning out novelty acts and gimmicky dance tunes, Lord gets his first genuine chance to show that he can develop enduring artists who can make long-term contributions to the label. Fortunately, Zamora did not leave the cupboard bare. Before he left Sony, he signed **Grupo Manía** and secured a distribution deal with Sir George Records, home of **DLG**. But until Lord can nurture acts of his own, such as recent regional Mexican signees **Los Tiranos Del Norte**, he will rely on artists from the still-strong tropical roster and from other countries, particularly Mexico, where **Alejandro Fernández** and **Fey** are popular.

• **WEA Latina:** Four star acts—**Luis Miguel**, **Maná**, **Olga Tañón**, and **Laura Pausini**—have driven sales for this small label in the past few years.

LATIN TRACKS A-Z

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

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

But lively merengue goddess **Tañón** is the lone act developed by **Sergio Rozenblat** during his tenure as VP/GM. Rozenblat shrewdly expanded **Tañón's** audience with "Nuevos Senderos," a hit pop album that would have been a bigger hit had **Tañón** not had a child with American League most valuable player **Iván González**; her pregnancy prevented her from properly promoting the album. Recently, Rozenblat hired former Sony exec **Zamora** to create tropical-rooted label **WEA Caribe**.

WEA Latina's slide from third to fifth in the 1996 year-end sales chart underscores the label's reliance on the

forementioned foursome of artists. **Miguel** is showing signs of fatigue at retail, **Maná** did not put out a new album in 1996, and **Tañón** could not properly promote her project. While **Pausini** will help **WEA Latina's** bottom line in '97, Rozenblat must find new artists to expand the label from a boutique operation to a big-time player. **WEA Caribe** allows **Zamora** a chance to shine in the area of his greatest past success: tropical music. But **WEA Latina** already has tropical acts such as upstart **salsero Luis Damón**, who is a major regional priority for **Warner Music International** this year.

Billboard

JANUARY 11, 1997

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI • GEORGE WINSTON DANCING CAT 1118A/WINDHAM HILL	NO. 1 15 weeks at No. 1
2	2	56	THE MEMORY OF TREES ▲ ² REPRISE 461D6/WARNER BROS.	ENYA
3	4	266	SHEPHERD MOONS ▲ ⁶ REPRISE 26775/WARNER BROS.	ENYA
4	3	11	THE CAROLS OF CHRISTMAS WINDHAM HILL 11193	VARIOUS ARTISTS
5	6	146	LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116	YANNI
6	5	9	PEACE ON EARTH DOMO 71014 [HS]	KITARO
7	7	10	THE CHOIRS OF CHRISTMAS GTSP 528923	JOHN TESH
8	9	114	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
9	10	194	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
10	8	88	BY HEART WINDHAM HILL 11154 [HS]	JIM BRICKMAN
11	11	344	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
12	12	96	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
13	14	30	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
14	13	6	HOLIDAY AIR NEW AGE CHRISTMAS CLASSICS PRIORITY 50932	VARIOUS ARTISTS
15	15	14	GRAVITY NARADA 63037 [HS]	JESSE COOK
16	18	17	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
17	17	36	SACRED ROAD NARADA 64010 [HS]	DAVID LANZ
18	19	35	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
19	23	27	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
20	22	130	CELTIC TWILIGHT HEARTS OF SPACE 11134	VARIOUS ARTISTS
21	16	42	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
22	21	64	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
23	25	10	RETURN OF THE GUARDIANS NARADA 64011	DAVID ARKENSTONE
24	24	38	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
25	RE-ENTRY		VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA

○ 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 © 1997. Billboard/BPI Communications and SoundScan, Inc.

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Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL		TITLE
No. 1					
1	2	6	PAT METHENY GROUP	GEFFEN 24978	3 weeks at No. 1 QUARTET
2	3	43	CASSANDRA WILSON	BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
3	1	8	ROSEMARY CLOONEY	CONCORD 4719	WHITE CHRISTMAS
4	10	158	ELLA FITZGERALD	VERVE 519804	THE BEST OF THE SONGBOOKS
5	4	14	JOSHUA REDMAN	WARNER BROS. 46330 HS	FREEDOM IN THE GROOVE
6	5	131	TONY BENNETT	COLUMBIA 66214	MTV UNPLUGGED
7	7	12	VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN	VERVE 533203	TELL ME SOMETHING - THE SONGS OF MOSE ALLISON
8	6	11	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN	VERVE 533215	THE GUITAR TRIO
9	11	20	GLENN MILLER	RCA VICTOR 68320	THE LOST RECORDINGS
10	16	60	SOUNDTRACK	PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
11	14	60	TONY BENNETT	COLUMBIA 67349	HERE'S TO THE LADIES
12	13	42	DIANA KRALL	IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
13	8	9	GLENN MILLER	RCA VICTOR 52500	THE SECRET BROADCASTS
14	18	83	SOUNDTRACK	MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
15	12	4	JOHN PIZZARELLI	RCA 66986	LET'S SHARE CHRISTMAS
16	17	36	LOUIS ARMSTRONG	RCA VICTOR 68486	GREATEST HITS
17	20	164	SOUNDTRACK	HOLLYWOOD 161357	SWING KIDS
18	9	7	DAVE BRUBECK	TELARC 83410	A DAVE BRUBECK CHRISTMAS
19	21	129	BILLIE HOLIDAY	VERVE 513943	BILLIE'S BEST
20	RE-ENTRY		VAN MORRISON WITH GEORGIE FAME & FRIENDS	VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
21	25	9	BRANFORD MARSALIS TRIO	COLUMBIA 67876	THE DARK KEYS
22	RE-ENTRY		DAVID SANBORN	ELEKTRA 61759/EEG	PEARLS
23	RE-ENTRY		HERBIE HANCOCK	VERVE 529584	THE NEW STANDARD
24	24	9	DIANNE REEVES	BLUE NOTE 38268/CAPITOL	THE GRAND ENCOUNTER
25	23	61	WYNTON MARSALIS & ELLIS MARSALIS	COLUMBIA 66880	JOE COOL'S BLUES

TOP CONTEMPORARY JAZZ ALBUMS

No. 1					
1	1	13	KENNY G	ARISTA 18935	13 weeks at No. 1 THE MOMENT
2	2	213	KENNY G	ARISTA 18646	BREATHLESS
3	5	14	DAVID SANBORN	ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
4	4	15	GROVER WASHINGTON, JR.	COLUMBIA 57505	SOULFUL STRUT
5	3	6	BONEY JAMES	WARNER BROS. 46329	BONEY'S FUNKY CHRISTMAS
6	6	19	DAVE KOZ	CAPITOL 32798 HS	OFF THE BEATEN PATH
7	7	14	KEIKO MATSUI	COUNTDOWN 17750/ULG HS	DREAM WALK
8	8	22	GEORGE BENSON	GRP 9823	THAT'S RIGHT
9	14	16	BELA FLECK AND THE FLECKTONES	WARNER BROS. 46247 HS	LIVE ART
10	10	23	PETER WHITE	COLUMBIA 67730 HS	CARAVAN OF DREAMS
11	12	19	ART PORTER	VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
12	16	55	QUINCY JONES	QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
13	13	8	AL JARREAU	WARNER BROS. 46454	BEST OF AL JARREAU
14	19	11	MEDESKI MARTIN AND WOOD	GRAMAVISION 79514/RKODISC HS	SHACK-MAN
15	11	42	THE JOHN TESH PROJECT	GTSP 532125	DISCOVERY
16	9	7	VARIOUS ARTISTS	KKSF 20	KKSF SAMPLER FOR AIDS RELIEF VOLUME 7
17	17	18	PAUL HARDCASTLE	JVC 2060	HARDCASTLE 2
18	20	64	BONEY JAMES	WARNER BROS. 45913 HS	SEDUCTION
19	18	28	ACOUSTIC ALCHEMY	GRP 9848	ARCANUM
20	23	27	NORMAN BROWN	MOJAZZ 530545/MOTOWN HS	BETTER DAYS AHEAD
21	22	20	WAYMAN TISDALE	MOJAZZ 530696/MOTOWN	IN THE ZONE
22	24	56	SOUNDTRACK	ANTILLES 529310/VERVE	GET SHORTY
23	RE-ENTRY		RANDY CRAWFORD	WARNER BROS. 45942	BEST OF RANDY CRAWFORD
24	RE-ENTRY		DOC POWELL	DISCOVERY 77037	LAID BACK
25	RE-ENTRY		BOB JAMES & KIRK WHALUM	WARNER BROS. 46318	JOINED AT THE HIP

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 available. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.



by Jim Macnie

FROM BRITAIN WITH LOVE: It's been 10 years since the ensemble known as Azimuth has released a disc, so the poetically titled "How It Was Then . . . Never Again" should please longtime fans of the group. ECM places it in the racks Jan. 28. Together since 1977, Azimuth is proud of its novel-makeup: Pianist John Taylor, vocalist Norma Winstone, and trumpeter Kenny Wheeler make sparse yet gorgeous art music.

The title track actually amends their usual sound a bit: It's a boldfaced blues tune. The release of the disc is scheduled to coincide with a weeklong stint at New York's Blue Note club Feb. 25-March 2, during which Azimuth will share the bill with the George Shearing Quintet. Zealots from outside the region might consider making the trek. Azimuth seldom tours the U.S.

Those interested in Wheeler's work can find him working an elastic *pas de deux* with pianist Paul Bley on "Touche," a Dec. 1 release from the Canadian Justin Time label. The Azimuth disc isn't ECM's only unique trio release slated for early '97: Pianist Michael Cain's "Circa" is due Jan. 14. Cain's group includes trumpeter Ralph Alessi and saxophonist Peter Epstein. The album is his first outing for ECM, and its visibility will be helped by Cain's performance at the 1997 presidential inaugural gala. The Howard Hanson Institute commissioned a piece from the composer for the event. Cain's stuff is precision-based. Let's hope the horn-wielding president doesn't try to lend a hand with the tune. Congrats to all.

THE PAST ANEW: Reissues make up a great chunk of the jazz market these days. Here's a quartet of single discs and boxed sets that stood out in 1996.

• **Slim And Slam**, "The Groove Juice Special" (Columbia/Legacy): Legacy's claim that it's investing more in the trove of great jazz it lords over has proved true. The entertainment side of jazz-influenced R&B is all over this nugget, but don't write it off to simple silliness—Slim And Slam's sense of swing is *deeeep*. Now, if only Ellington's "Piano In The Foreground" would reach Legacy's release schedule.

• **Miles Davis/Gil Evans**, "The Complete Columbia Studio Recordings" (Columbia): A package posh enough to be its own reward, and music sublime enough to woo nonjazzers into the realm of consummate boxed sets. This is just the tip of the Davis reissue campaign.

• **Dexter Gordon**, "The Complete Sixties Blue Note Sessions" (Blue Note): A master heard in an overview so thorough it brings bits of revelation to music we thought we knew inside out. Blue Note's boxed set packaging has taken a quantum leap forward, too.

• **Sam Rivers**, "The Complete Sam Rivers On Blue Note" (Mosaic): The mail-order-only imprint still dominates the reissue esthetic with its breadth and adventurousness. It takes on a revered leftie like saxophonist Rivers and offers enough quality music to make you wonder if he was more than simply intriguing, but indeed important. One suggestion: detailing the original cover art of the individual releases inside the Mosaic booklet. (Contact Mosaic at 203-327-7111.)

COMEBACK: At age 73, Rivers' music (and profile) is experiencing a resurgence. Living in Orlando, Fla., the composer has a new disc of live trio tracks out on his Rivbea label; it's titled "Concept." Also in the racks as of Dec. 3 is "Backgrounds For Improvisers" on the German FMP label; it was recorded with pianist Alexander von Schlippenbach and the Improvisers Pool, a mid-sized aggregate.

Rivers is known as a patriarch of free jazz—his New York loft space, Studio Rivbea, was the quintessential venue for experimental blowing in the mid-'70s—but his past is as varied as his notions about creativity. Though a leader for most of his life, he has played with T-Bone Walker, Miles Davis, and Dizzy Gillespie. In early December, Rivers was the guest artist at the New England Conservatory in Boston, playing in a variety of situations open to the public. On Dec. 10, there was a trio outing with bassist Cecil McBee, and percussionist Bob Moses, both of whom are teachers at the school. The next day, it was a master class that featured 11 student saxophonists playing Rivers' music for multireeds. The shows wound up Dec. 12 as Rivers conducted and played with the NEC Jazz Orchestra.

"Quite a historic week," says Allan Chase, chair of the conservatory's jazz studies program and a saxophonist himself. "The crowds were great, and there was a lot of pregig press."

Chase's latest disc is the impressive "Dark Clouds With Silver Linings" on Accurate.

A&M AIMS FOR EXTREME FANS WITH BETTENCOURT SOLO SET

(Continued from page 13)

fans. For Bettencourt, "Schizophonic" is a way to express his most personal feelings, something he says wasn't always appropriate to do in Extreme.

"These songs are a lot more personal, lyrically," he says. "I've just kept them for myself over the past two or three years. They were too close to me to not keep them for myself, and some didn't fit on any particular [Extreme] record."

Bettencourt teamed with his longtime writing and harmonizing partner Cherone to write two songs on the album—the stripped-down, acoustic "Pursuit Of Happiness" and "You."

"I miss the guys," admits Bettencourt. "I miss touring with them. But I'm sure Gary's not very lonely right now. I think it's all worked out for the best. Everyone [in Extreme] is doing something they're happy with now . . . I'm really happy for Gary. The songs [with Cherone in Van Halen] sound great."

Fortunately, the Van Halen camp supports Bettencourt, too. The official Van Halen fan club has loaned A&M its mailing list for direct marketing and is even running an article on Bettencourt in its newsletter, according to Scott Carter, director of product development at A&M.

"We're targeting the Extreme fans and Van Halen fans through Web sites and through guitar magazines," says Carter. He has already begun feeding information and music to the fan-created Bettencourt sites on the World Wide Web: <http://mars.superlink.net/user/jkramer/extreme.html>, <http://www.eecs.nwu.edu/~dbleplay/extreme.html>, and <http://www.vt.com/~extreme/extreme>.

"This album doesn't sound at all like an Extreme record," says Carter. "It's very different, but the old Extreme fans already seem to really like it and say that it's not what they expected."

The first single, "Gravity," will be serviced to mainstream rock radio

early this month. "Hopefully, we'll hit a new kind of fan with this, and new stations that never played Extreme in the past," says Carter. "I think it will be a challenge to get it on [modern rock] stations. I hope they can suspend their previous beliefs of what Nuno is."

A&M is also planning cross-promotions with Washburn, the guitar manufacturer with whom Bettencourt has a long-term endorsement deal.

Bettencourt has a new custom guitar that debuts at the National Assn. of Musical Merchants (NAMM) show in Anaheim, Calif., in mid-January, and Washburn is planning to advertise "Schizophonic" in guitar magazines and in music store displays for the guitar.

Bettencourt will perform with a full band at the NAMM show before kicking off a tour around the time of the album's street date. He's also been playing some surprise warm-up shows in and around his hometown of Boston.

Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

JANUARY 11, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	6	16	★ ★ ★ No. 1 ★ ★ ★ NOBODY KNOWS C.FARREN (J.RICHARDS,D.DUBOSE)	◆ KEVIN SHARP ASYLUM ALBUM CUT	1
2	4	8	13	FRIENDS C.PETOCZ (J.HOLLAND)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87019	2
3	1	1	16	ONE WAY TICKET (BECAUSE I CAN) W.C.RIMES,C.HOWARD (J.RODMAN,K.HINTON)	◆ LEANN RIMES CURB ALBUM CUT	1
4	3	5	17	BIG LOVE T.BROWN (M.CLARK,J.STEVENS)	◆ TRACY BYRD (C) (D) (V) MCA 55230	3
5	5	9	14	MAYBE WE SHOULD JUST SLEEP ON IT J.STROUD,B.GALLIMORE (J.LASETER,K.K.PHILLIPS)	◆ TIM MCGRAW CURB ALBUM CUT	5
6	9	11	11	IS THAT A TEAR T.LAWRENCE,F.ANDERSON (J.JARRARD,K.BEARD)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87020	6
7	8	10	21	HER MAN M.WRIGHT,B.HILL (K.ROBBINS)	◆ GARY ALLAN (V) DECCA 55227	7
8	12	13	10	EVERYBODY KNOWS G.FUNDIS (M.BERG,G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	8
9	6	2	12	LITTLE BITTY K.STEGALL (T.T.HALL)	◆ ALAN JACKSON (C) (D) (V) ARISTA 13048	1
10	13	14	15	IT'S A LITTLE TOO LATE T.BROWN (M.CHESNUTT,S.MORRISSETTE,R.SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55231	10
11	7	4	16	THAT OL' WIND A.REYNOLDS (L.REYNOLDS,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	4
12	11	12	15	LET ME INTO YOUR HEART J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	11
13	14	15	10	PRETTY LITTLE ADRIANA T.BROWN (V.GILL)	VINCE GILL (V) MCA 55251	13
14	10	3	15	THE FEAR OF BEING ALONE R.MCENTIRE,J.GUESS (W.ALORIDGE,B.MILLER)	◆ REBA MCENTIRE (V) MCA 55249	2
15	16	17	13	I CAN'T DO THAT ANYMORE S.HENDRICKS,F.HILL (A.JACKSON)	◆ FAITH HILL (V) WARNER BROS. 17531	15
16	17	18	7	HALF WAY UP J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	16
17	15	7	21	EVERY LIGHT IN THE HOUSE S.HENDRICKS (K.ROBBINS)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	3
18	19	21	6	A MAN THIS LONELY D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.L.JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	18
19	18	19	13	THAT'S ANOTHER SONG B.J.WALKER,JR.,K.LEHNING (J.P.DANIEL,M.POWELL,D.PINCOCK,J.MEDDERS)	◆ BRYAN WHITE ASYLUM ALBUM CUT	18
20	20	22	12	RUNNING OUT OF REASONS TO RUN S.BUCKINGHAM,D.JOHNSON (G.TEREN,B.REGAN)	◆ RICK TREVINO (C) (V) COLUMBIA 78331	20
21	22	23	14	AMEN KIND OF LOVE J.STROUD,D.MALLOY (T.BRUCE,W.TESTER)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	21
22	21	26	21	WHAT IF JESUS COMES BACK LIKE THAT P.WORLEY,E.SEAY,J.HOBBS (P.BUNCH,D.JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	21
23	24	24	14	MAYBE HE'LL NOTICE HER NOW D.MALLOY,N.WILSON (T.JOHNSON)	◆ MINDY MCCREARY FEAT. LONESTAR'S RICHELLE MCDONALD (V) BNA 64650	23
24	23	28	8	WHERE CORN DON'T GROW D.WAS,T.TRITT (R.MURRAH,M.A.SPRINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	23
25	25	29	8	ME TOO N.LARKIN,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	25
26	27	38	4	KING OF THE MOUNTAIN T.BROWN,L.Boone (P.NELSON,L.Boone)	GEORGE STRAIT (V) MCA 55288	26
27	35	42	5	WE DANCED ANYWAY C.FARREN (M.BERG,R.SCRUGGS)	◆ DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	27
28	33	40	6	SHE'S TAKEN A SHINE C.HOWARD (G.BARNHILL,R.BACH)	◆ JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	28
29	30	34	11	SHE WANTS TO BE WANTED AGAIN D.JOHNSON (S.D.JONES,B.HENDERSON)	◆ TY HERNDON (C) (D) (V) EPIC 78482	29
30	31	35	12	ALL I DO IS LOVE HER D.JOHNSON (S.ewing,W.PATTON)	◆ JAMES BONAMY (C) (V) EPIC 78396	30
31	34	33	19	LIKE THE RAIN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64603	1
32	32	36	19	ANOTHER YOU, ANOTHER ME R.CROWELL,B.SEALS (T.SEALS,W.JENNINGS)	◆ BRADY SEALS (C) (D) (V) REPRISE 17615	32
33	36	39	12	YOU CAN'T STOP LOVE T.BROWN,J.NIEBANK (M.STUART,KOSTAS)	MARTY STUART (V) MCA 55270	33
34	41	44	6	HEARTBROKE EVERY DAY D.COOK,W.WILSON (B.LABOUNTY,C.KING,R.VINCENT)	LONESTAR (V) BNA 64348	34
35	38	37	13	HIGH LOW AND IN BETWEEN C.CHAMBERLAIN,K.STEGALL (D.KENT,H.CAMPBELL)	◆ MARK WILLS (C) (V) MERCURY NASHVILLE 578004	33
36	37	30	14	POOR, POOR PITIFUL ME K.STEGALL,C.WATERS (W.ZEVON)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	5
37	45	60	4	UNCHAINED MELODY W.C.RIMES (A.NORTH,H.ZARET)	LEANN RIMES CURB PROMO SINGLE	37
38	46	53	4	SHE DREW A BROKEN HEART E.GORDY,JR. (J.MCELROY,N.MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	38
39	40	43	10	POLITICS, RELIGION AND HER K.STEGALL (T.MARTIN,B.HILL)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
40	47	52	5	HOLDIN' M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.GARRETT,C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	40
41	28	25	15	WOULD I K.LEHNING (M.WINCHESTER)	◆ RANDY TRAVIS (V) WARNER BROS. 17494	25
42	39	46	10	REDNECK 12 DAYS OF CHRISTMAS S.ROUSE,D.GRAU (J.FOXWORTHY,S.ROUSE,D.GRAU,T.WILSON)	◆ JEFF FOXWORTHY (V) WARNER BROS. 17526	18
43	42	45	9	I MEANT TO DO THAT J.LEO (L.G.CHATER,K.CHATER,P.BRANDT)	◆ PAUL BRANDT (V) REPRISE 17493	41
44	44	47	10	THAT'S HOW I GOT TO MEMPHIS C.YOUNG,B.CHANCEY (T.T.HALL)	◆ DERYL DODD COLUMBIA ALBUM CUT	44
45	51	49	5	THAT WOMAN OF MINE B.BECKETT (D.COOK,T.MENSY)	NEAL MCCOY (C) ATLANTIC 87045	45
46	50	56	9	LEROY THE REDNECK REINDEER J.SLATE,J.DIFFIE (S.PIPPIN,S.SLATE,J.DIFFIE)	◆ JOE DIFFIE (V) EPIC 78201	33
47	43	51	5	LET IT SNOW, LET IT SNOW, LET IT SNOW R.CHANCEY,E.SEAY (S.CAHN,J.STYNE)	◆ RICOCHET COLUMBIA PROMO SINGLE	43
48	52	50	7	GOD BLESS THE CHILD R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 578748	48
49	48	48	11	I WOULDN'T BE A MAN T.SHAPIO (M.REID,R.M.BOURKE)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	45
50	61	71	3	HOW WAS I TO KNOW R.MCENTIRE,J.GUESS (C.MAJESKI,S.RUSS,S.SMITH)	REBA MCENTIRE MCA ALBUM CUT	50
51	54	72	3	PUT A LITTLE HOLIDAY IN YOUR HEART W.C.RIMES,R.WOJAHN (R.WOJAHN,S.WOJAHN,G.WOJAHN)	LEANN RIMES CURB PROMO SINGLE	51
52	55	64	4	WHEN I CLOSE MY EYES B.BECKETT (M.A.SPRINGER,N.MUSICK)	KENNY CHESNEY (V) BNA 64726	52
53	49	54	12	ALL I WANT FOR CHRISTMAS IS YOU J.STROUD (A.STONE,T.POWERS)	◆ VINCE VANCE & THE VALIANTS WALDOXY ALBUM CUT/MALACO	49
54	53	55	4	IT'S OVER MY HEAD D.COOK (W.HAYES,C.RAINS,B.ANDERSON)	WADE HAYES (C) (V) COLUMBIA 78486	53
55	62	—	2	MARY, DID YOU KNOW B.MAHER,J.MCKELL (M.LOWRY,B.GREENE)	◆ KENNY ROGERS WITH WYNONNA MAGNATONE ALBUM CUT	55
56	57	62	11	YOU JUST GET ONE M.BRIGHT,K.BEAMISH (D.SCHLITZ,V.GILL)	JEFF WOOD IMPRINT ALBUM CUT	56
57	56	69	3	RUDOLPH THE RED-NOSED REINDEER K.STEGALL (J.MARKS)	ALAN JACKSON (V) ARISTA 13060	56
58	63	65	6	EVERY COWBOY'S DREAM M.WRIGHT (R.AKINS,R.BOUDREAU,K.WILLIAMS)	RHETT AKINS (V) DECCA 55291	58
59	58	68	3	ALL OF THE ABOVE J.STROUD,B.GALLIMORE (J.ROBBIN,C.WATERS)	TY ENGLAND (V) RCA 64676	58
60	73	—	3	JINGLE BELL ROCK O.BRADLEY (J.BEAL,J.Booth)	BOBBY HELMS (C) MCA 54293	13
61	66	63	12	KISS THE GIRL G.BURR (A.MENKEN,H.ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	60
62	64	58	18	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
63	71	—	2	THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE) J.BOWEN,R.MCENTIRE (M.TORME,R.WELLS)	REBA MCENTIRE MCA ALBUM CUT	63
64	65	75	4	SLEIGH RIDE R.LANDIS (M.PARISH,L.ANDERSON)	◆ LORRIE MORGAN BNA ALBUM CUT	64
65	67	—	6	'TIL SANTA'S GONE (MILK AND COOKIES) J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK RCA ALBUM CUT	58
★ ★ ★ Hot Shot Debut ★ ★ ★						
66	NEW ▶	1	1	EMOTIONAL GIRL K.STEGALL,C.WATERS,T.CLARK (R.BOWLES,T.CLARK,C.WATERS)	TERRI CLARK MERCURY NASHVILLE ALBUM CUT	66
67	68	—	2	'TIS THE NIGHT AFTER CHRISTMAS S.ROUSE,D.GRAU (J.FOXWORTHY,S.ROUSE,D.GRAU)	JEFF FOXWORTHY (V) WARNER BROS. 17526	67
68	60	59	9	REMEMBER WHEN J.LEO (R.VEGA,M.CLARK,J.BETTIS)	◆ RAY VEGA (C) (D) (V) BNA 64652	56
69	59	57	9	DO YOU WANNA MAKE SOMETHING OF IT B.GALLIMORE,T.MCGRAW (B.DIPIERO,T.ANDERSON)	JO DEE MESSINA CURB ALBUM CUT	53
70	NEW ▶	1	1	PLEASE COME HOME FOR CHRISTMAS M.WRIGHT,B.HILL (C.BROWN,G.REDD)	GARY ALLAN DECCA PROMO SINGLE	70
71	NEW ▶	1	1	PLEASE COME HOME FOR CHRISTMAS L.PARNELL,THE HOT LINKS (C.BROWN,G.REDD)	LEE ROY PARNELL ARISTA ALBUM CUT	71
72	72	—	2	THE BLESSINGS E.GORDY,JR.,ALABAMA (T.GENTY,R.OWEN,R.ROGERS,G.FOWLER)	ALABAMA RCA ALBUM CUT	72
73	70	61	13	LOVE WORTH FIGHTING FOR M.BRIGHT (M.BEESON,S.LEMAIRE,K.HOWELL)	◆ BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	49
74	NEW ▶	1	1	O HOLY NIGHT M.MCBRIDE (J.S.DWIGHT,A.ADAM)	MARTINA MCBRIDE I.R.S. ALBUM CUT/RCA	74
75	NEW ▶	1	1	I'LL BE HOME FOR CHRISTMAS D.COOK,W.WILSON (K.GANNON,M.KENT,B.RAM)	LONESTAR RCA ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

Billboard Top Country Singles Sales

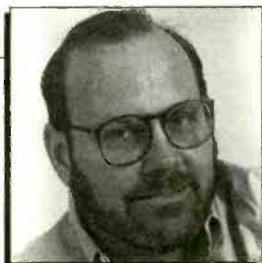
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
JANUARY 11, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11	★ ★ ★ No. 1 ★ ★ ★ LITTLE BITTY ARISTA 13048 7 weeks at No. 1	ALAN JACKSON
2	2	5	30	BLUE CURB 76959	LEANN RIMES
3	3	2	9	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
4	5	4	5	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
5	4	3	18	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
6	9	10	4	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ
7	6	6	11	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
8	7	8	17	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
9	11	12	4	IS THAT A TEAR ATLANTIC 87020/AG	TRACY LAWRENCE
10	8	7	18	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
11	12	11	25	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
12	10	9	22	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
13	14	14	30	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	15	14	BIG LOVE MCA 55230	TRACY BYRD
15	13	16	14	AIN'T GOT NOthin' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
16	15	13	23	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
17	18	24	3	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX) MERCURY NASHVILLE 578786	SHANIA TWAIN
18	NEW ▶	1	1	A MAN THIS LONELY ARISTA 13066	BROOKS & DUNN
19	21	20	13	MAMA DON'T GET DRESSED UP FOR NOTHING ARISTA 13043	BROOKS & DUNN
20	22	21	8	LET ME INTO YOUR HEART COLUMBIA 78453/SONY	MARY CHAPIN CARPENTER
21	23	18	40	MY MARIA ARISTA 12993	BROOKS & DUNN
22	19	22	10	ROCKY TOP '96 DECCA 55274/MCA	THE OSBORNE BROTHERS
23	25	25	25	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
24	RE-ENTRY	21	21	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
25	20	17	20	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER

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

Latin Notas



by John Lannert

Sultry African-American vocalist **Ruth** could spice the Tejano market. BMG still boasts the best rock acts in the biz, but their sales are tepid compared to those of artists in other genres. The label remains weak in the regional Mexican market.

• **EMI Latin:** Lead by aggressive, progressive president/CEO **José Béhar**, who last year attracted the interest of Sony jefe **Tommy Mottola**, EMI Latin has topped or shared top honors in the U.S. Latino market for the past four years. **Selena** has played a large role in the Tejano-heavy label's success, and she will likely continue to do so after EMI Latin puts out the mostly English-language soundtrack to her Warner Bros. biopic in March. EMI Latin will be the first Latino label to release a mostly English album on its own.

But that soundtrack's anticipated success will not be reflected on the Latino charts. EMI Latin has beefed up its regional Mexican profile with a distribution deal with Disa.

It is tough to predict what will happen at EMI Latin this year. **Selena's** chart impact will lessen as EMI tries to bring along another superstar. The label will remain potent in the Tejano field with *conjunto* acts **Intocable** and **La Tropa F**, although veterans **Emilio** and **Mazz** seem to have reached a sales plateau. Sales of newcomer **Bobby Pulido's** second album flattened out earlier than expected, too. **Los Tucanes De Tijuana** and new signee **Fito Olivares** are expected to provide punch in the regional Mexican arena, but promising singer **Graciela Beltrán's** sophomore album has yet to hit The Billboard Latin 50. **Béhar** hopes to break **Millie**, a gorgeous pop singer from Puerto Rico. Tropical/salsa has been a disappointing genre so far, with **Lalo Rodríguez** and **Jailene** providing little sales impact.

• **Fonovisa:** The huge roster of the indie label owned by giant Mexican media conglomerate Televisa skews heavily toward regional Mexican acts, even though the

(Continued on next page)

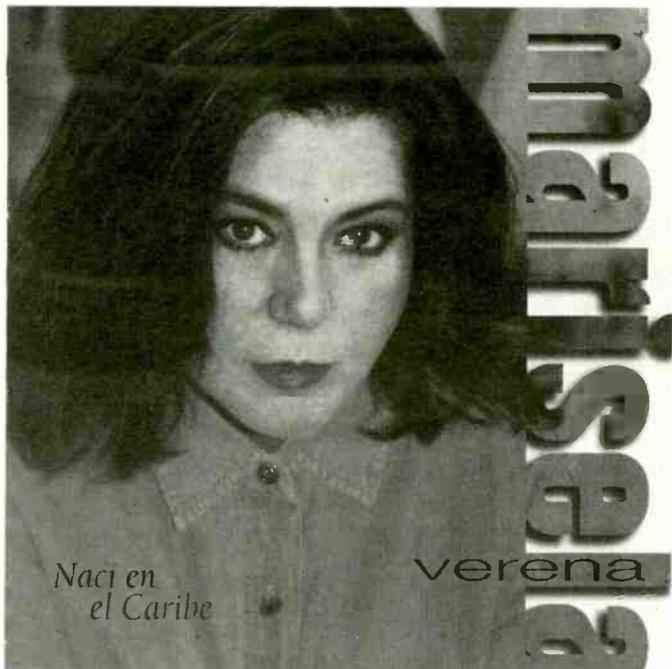
SCOUTING THE FUTURE: Pointed commentary concerning the future of various record labels is bantered about the U.S. Latino industry at the beginning of every year. With that in mind, this columnist humbly submits "scouting reports" on each of the major labels in the U.S. market, along with their strengths, weaknesses, and areas that need to be improved in 1997.

As in years past, the primary concern of most labels is establishing strong A&R departments that cover the pop, tropical/salsa, and regional Mexican genres. Laying the groundwork for a viable A&R structure is even more pressing this year, because many labels need to update their rosters with new acts.

• **BMG U.S. Latin:** For the past 18 months, this record company, which houses Ariola, RCA, and Ariola Dance, has leaned on the stateside smash "Macarena" for prominent sales and chart positions. True to its newfound success in the dance-oriented market, BMG has enjoyed success breaking rap act **Ilegales** and has landed several titles on Billboard's Hot Dance Music/Club Play chart. In addition, BMG has made headway into tropical markets, with merengue divas **Gisselle**, **Mayra Mayra**, and **Jessica**, the latter of whom was formerly a Sony Discos balladeer known as **Jessica Cristina**.

BMG has a choice opportunity to inject new blood into its mature pop roster (**Juan Gabriel**, **Di Blasio**, **Rocío Dúrcal**, **José José**, **Marisela**) with Argentinian star **Diego Torres** and recently signed Mexican idol **Cristian**.

MARISELA VERENA



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Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 98 LATIN MUSIC STATIONS AIR ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	2	2	6	MARCO ANTONIO SOLIS FONOVISA 1 week at No. 1	ASI COMO TE CONOCI M.A.SOLIS (M.A.SOLIS)
2	1	1	9	ENRIQUE IGLESIAS FONOVISA	◆ TRAPECISTA R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)
3	3	3	9	LOS TIGRES DEL NORTE FONOVISA	◆ NO PUDE ENAMORARME MAS E.HERNANDEZ (T.BELLO)
4	4	4	10	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S. LOPEZ (VALENZI)
5	6	5	14	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J.CARRILLO (ALAZAN)
6	7	7	8	LOS MISMOS EMI LATIN	NI COMO AMIGOS LOS MISMOS (M.E.CASTRO)
7	5	17	3	JOE LUCIANO FONOVISA	◆ EL BAILE DE LA BOTELLA J.TARODO, J.ALVAREZ (E.SACRAMENTO, WILLYS)
8	9	18	4	GRUPO MANIA SONY	LINDA EH H.SERRANO (E.CRESPO)
*** AIRPOWER ***					
9	15	23	5	GRUPO MOJADO FONOVISA	PIENSA EN MI L.LOZANO (D.MAIO, Z.RIBEIRO, M.SOARES)
10	11	11	8	BRONCO FONOVISA	EL GOLPE TRAIADOR BRONCO, M.A.SANCHEZ (R.LOPEZ GARZA)
11	13	9	13	ANA BARBARA FONOVISA	◆ YA NO TE CREO NADA J.AVENDANO LUHRS (M.E.CASTRO)
12	8	6	14	SELENA EMI LATIN	◆ SIEMPRE HACE FRIO J.HERNANDEZ, Q.PRODUCTIONS (C.SANCHEZ)
13	14	14	4	LAURA PAUSINI WEA LATINA	◆ LAS COSAS QUE VIVES A.CERRUTI, D.PARISINI (CHEOPE, G.CARELLA, GDES, G.DESTEFANI)
14	17	19	4	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	POTPOURRI DE QUIQUE NOT LISTED (E.IGLESIAS, R.MORALES, C.GARCIA, ALONSO)
15	10	10	9	LUIS MIGUEL WEA LATINA	◆ COMO ES POSIBLE QUE A MI LADO L.MIGUEL, K.CIBRIAN (L.MIGUEL, A.ASENSI, K.CIBRIAN)
16	16	15	6	GILBERTO SANTA ROSA SONY	NO QUIERO NA' REGALO J.LUGO, G.SANTA ROSA (P.VASQUEZ)
17	38	33	3	DANIELA ROMO FONOVISA	◆ MATAME D.VAONA (D.ROMO, DIVAONA)
18	23	38	3	LOS ANGELES AZULES DISA/EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (J.MEJIA AVANTE)
19	12	20	5	EDNITA NAZARIO EMI LATIN	◆ LLOVIENDO FLORES E.NAZARIO, K.C.PORTER (R.BARRERAS)
20	19	21	7	NOEMY FONOVISA	MENTIRAS J.CAVAZOS, F.ZUNIGA (L.FATAELLO, D.ROMO)
21	21	24	15	LOS TEMERARIOS FONOVISA	◆ CUANDO FUISTE MIA A.ANGEL ALBA (A.ANGEL ALBA)
22	32	34	8	GRUPO BRYNDIS DISA/EMI LATIN	POR ESTAR PENSANDO EN TI L.PCHAVEZ (M.POSADAS)
23	27	27	4	BANDA EL RECODO FONOVISA	COSTUMBRES G.LIZARRAGA (J.GABRIEL)
24	37	29	10	LOS REHENES FONOVISA	SECRETOS QUE NO SE CUENTAN J.TORRES, S.GUZMAN (J.TORRES, S.GUZMAN)
25	31	28	4	KARIS COMBO	ESA NENA NO ME QUIERE NOT LISTED (NOT LISTED)
26	26	30	3	PEDRO FERNANDEZ POLYGRAM LATINO	DESEOS Y DELIRIOS (CORAZON) H.PATRON (L.BARBOSA, A.L.RUBENS, ALARCON, G.CARBALLO)
27	24	32	3	ALEJANDRO FERNANDEZ SONY	MONO NEGRO PRAMIREZ (M.MONTERROSAS)
28	20	12	12	CRISTIAN FONOVISA	ESPERANDOTE D.FREIBERG (A.B.QUINTANILLA III, R.VELA)
29	29	—	2	BANDA MACHOS FONOVISA	SE LO DEJO A DIOS B.LOMELI (G.CARDENAS)
30	28	31	3	LETTY GUAL FONOVISA	TE AMARE A ESCONDIDAS LETTY GUAL, Y EXPRESSO (R.BELLESTER)
31	NEW ▶	1	1	GLORIA ESTEFAN EPIC/SONY	LA PARRANDA E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
32	39	39	3	LOS ACOSTA DISA/EMI LATIN	CONTRA EL DRAGON S.ACOSTA (R.ACOSTA, E.ACOSTA, A.LOPEZ)
33	35	—	2	BOBBY PULIDO EMI LATIN	SE MURIO DE AMOR E.ELIZONDO (H.RAMON)
34	36	—	2	RICARDO ARJONA SONY	REPUTACION R.ARJONA (R.ARJONA)
35	22	37	6	TITO ROJAS M.P.	AMIGO J.MERCEO (J.MERCEO)
36	NEW ▶	1	1	SHAKIRA SONY	ANTOLOGIA L.FOCHOA, S.MEBARAK (S.MEBARAK, L.FOCHOA)
37	30	—	5	EDDIE GONZALEZ SONY	NECESITO T.GONZALEZ (E.GONZALEZ, J.R.GONZALEZ)
38	34	36	8	LA MAFIA SONY	UN SUSPIRO M.LICHTENBERGER JR. (H.D.RODRIGUEZ)
39	NEW ▶	1	1	INTOCABLE EMI LATIN	YA VES J.L.AYALA (L.PADILLA)
40	18	16	18	EMMANUEL POLYGRAM LATINO	◆ AMOR TOTAL M.ALEJANDRO (M.ALEJANDRO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	17 STATIONS	55 STATIONS
1 LAURA PAUSINI WEA LATINA	1 GRUPO MANIA SONY	1 LOS TIGRES DEL NORTE
2 EDNITA NAZARIO EMI LATIN	LINDA EH	FONOVISA NO PUDE
3 RICARDO ARJONA SONY	2 GILBERTO SANTA ROSA	2 MARCO ANTONIO SOLIS
4 ENRIQUE IGLESIAS FONOVISA	SONY NO QUIERO NA...	FONOVISA ASI COMO TE...
5 SHAKIRA SONY	3 JERRY RIVERA SONY	3 MICHAEL SALGADO JOEY
6 GRUPO MANIA SONY	UNA Y MIL VECES	PALOMITA BLANCA
7 EROS RAMAZZOTTI ARISTA/BMG	4 TITO ROJAS M.P.	4 GRUPO LIMITE POLYGRAM
8 CRISTIAN FONOVISA	AMIGO	LATINO EL PRINCIPE
9 FRANCO DE VITA SONY	5 KARIS COMBO	5 LOS MISMOS EMI LATIN
10 LUIS MIGUEL WEA LATINA	ESA NENA NO ME QUIERE	NI COMO AMIGOS
11 KARIS COMBO	6 REY RUIZ SONY	6 GRUPO MOJADO FONOVISA
12 GLORIA ESTEFAN EPIC/SONY	7 FRANKIE RUIZ POLYGRAM	PIENSA EN MI
13 GILBERTO SANTA ROSA	RODVEN (I CAN'T GET NO)...	7 BRONCO FONOVISA
14 MANNY MANUEL MERENGA-ZOR/EMI	8 MANNY MANUEL MERENGA-ZOR/EMI	EL GOLPE TRAIADOR
15 CHAYANNE SONY	9 ALEX D'CASTRO POLYGRAM	8 PACO BARRON Y SUS
	RODVEN UN TENOR PARA...	NORTENOS CLAN DISA/EMI...
	10 JOHNNY RIVERA RMM	9 JOE LUCIANO FONOVISA
	DAME LA OPORTUNIDAD	EL BAILE DE LA BOTELLA
	11 GLORIA ESTEFAN EPIC/SONY	10 ENRIQUE IGLESIAS FONOVISA
	LA PARRANDA	11 ANA BARBARA FONOVISA
	12 GISELLE RCA/BMG	YA NO TE CREO NADA
	A QUE VUELVE	12 SELENA EMI LATIN
	13 LOS SABROSOS DEL MERENGUE M.P. LA...	SIEMPRE HACE FRIO
	14 LUIS DAMON WEA LATINA	13 NOEMY FONOVISA
	ME NIEGO A ESTAR SOLO	MENTIRAS
	15 SERGIO VARGAS BARCO/SBMG NI TU NI YO	14 BANDA EL RECODO FONOVISA
		COSTUMBRES
		15 LOS REHENES FONOVISA
		SECRETOS QUE NO SE...

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. © 1997 Billboard/BPI Communications, Inc.

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	15	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98) 14 weeks at No. 1	APPALACHIA WALTZ
2	2	329	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ³ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
3	3	122	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
4	4	11	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
5	7	147	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
6	9	15	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
7	5	4	CASSELLO/ESPERIAN/LAWRENCE ATLANTIC 80952 (10.98/16.98)	THE THREE SOPRANOS
8	8	33	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
9	12	107	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
10	6	7	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
11	10	13	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 62601 (10.98 EQ/16.98)	THE MOZART SESSIONS
12	RE-ENTRY		BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
13	NEW▶		DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
14	13	16	ROBERT SHAW CHAMBER SINGERS TELARC 830377 (10.98/15.98)	SONGS OF ANGELS
15	11	23	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE

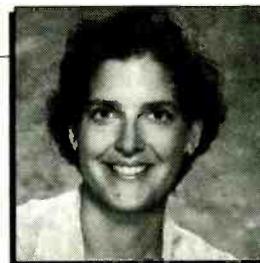
TOP CLASSICAL CROSSOVER™

1	1	9	JOSE CARRERAS/NATALIE COLE/PLACIDO DOMINGO ERATO 14640 (10.98/16.98) 5 weeks at No. 1	A CELEBRATION OF CHRISTMAS
2	3	6	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
3	7	5	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
4	2	11	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
5	5	6	KATHLEEN BATTLE & CHRISTOPHER PARKENING SONY CLASSICAL 62723 (10.98 EQ/16.98) (HS)	ANGEL'S GLORY
6	12	64	LONDON PHILHARMONIC (SCHOLÉS) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
7	6	83	VANESSA-MAE ANGEL 55089 (10.98/15.98) (HS)	THE VIOLIN PLAYER
8	8	11	VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
9	10	7	ITZHAK PERLMAN ANGEL 56209 (10.98/15.98)	LIVE IN THE FIDDLER'S HOUSE
10	RE-ENTRY		MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
11	NEW▶		THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (17.99)	ORINOCO FLOW: THE MUSIC OF ENYA
12	4	9	VARIOUS ARTISTS AMERICAN GRAMAPHONE 296 (10.98/14.98)	CHIP DAVIS' HOLIDAY MUSIK
13	11	32	DOMINGO/ROSS/CARRERAS SONY CLASSICAL 53358 (9.98 EQ/15.98)	CHRISTMAS IN VIENNA
14	14	38	VARIOUS ARTISTS LONDON 52100 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA
15	RE-ENTRY		SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY

○ 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. (HS) 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. © 1997 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 BACH: CONCERTO NOS. 1, 2 & 3 PILZ
4 VARIOUS PACHELBEL CANON RCA VICTOR	4 VARIOUS 20 CLASSICAL FAVORITES MADACY
5 VARIOUS MOZART FOR YOUR MIND PHILIPS	5 VARIOUS MOZART: SYMPHONY NOS. 35 & 38 PILZ
6 VARIOUS BACH FOR BREAKFAST PHILIPS	6 VARIOUS THE BEST OF NAXOS: VOL. 1 NAXOS
7 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	7 VARIOUS VIVALDI: VIOLIN CONCERTO PILZ
8 VARIOUS BEETHOVEN-GREATEST HITS RCA VICTOR	8 VARIOUS BEETHOVEN: PIANO SONATAS 17, 23 & 26 PILZ
9 VARIOUS BEETHOVEN AT BEDTIME PHILIPS	9 VARIOUS CLASSICAL MUSIC FOR PEOPLE WHO HATE... INTERSOUND
10 VARIOUS MOZART FOR DUMMIES EMI CLASSICS	10 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
11 VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL	11 VARIOUS CLASSICAL CHRISTMAS FAVORITES INFINITY DIGITAL
12 VARIOUS MOZART-GREATEST HITS RCA VICTOR	12 VARIOUS CHRISTMAS PIANO DREAMS LASERLIGHT
13 CARRERAS-DOMINGO-PAVAROTTI ESSENTIAL THREE TENORS RCA VICTOR	13 VARIOUS TCHAIKOVSKY: SYMPHONY NO. 6 PILZ
14 VARIOUS PUCCINI AND PASTA PHILIPS	14 VARIOUS CLASSICAL MASTERPIECES MADACY
15 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	15 VARIOUS 50 CLASSICAL MASTERPIECES MADACY

Classical
KEEPING
SCORE



by Heidi Waleson

HAPPY NEW YEAR, and may it bring hope and optimism on all counts, not least with respect to the future of classical music.

Another voice of doom pronounced the fabulous invalid's imminent demise in The New York Times just two days before Christmas. (Bah, humbug!) Ed Rothstein believes that movies have replaced Beethoven's Ninth as the narratives that speak to a universal audience and that the great artworks have lost their social role and thus, their reason for being. He portrays an industry in turmoil, with orchestras striking in response to insecurity.

In fact, members of the top orchestras have solid upper middle-class incomes (many earn those incomes right out of conservatories), something that certainly wasn't the case 40 years ago.

Opera, supposedly the most difficult art form, is drawing large audiences across the country. Young people crammed Lyric Opera Of Chicago's "Ring" last spring; I saw two terrific recent operas this season, one by the veteran Luciano Berio, another by a relative newcomer, Tobias Picker. Thousands of students flock to conservatories every year. Community music schools are expanding all over the country.

There is definitely plenty of interest. So what if it's not universal? Very little in America is. And I suspect that if one actually had the historical information to compare numbers, one would find that in total there are actually more classical recordings sold today and more people attending live concerts and listening to all kinds of classical music than there were back in that mythic time of greatness, whenever that was. Maybe not all those people are part of the priestly in-club, but they are interested. Also, classical music lost its function as the center of religious experience and as the personal entertainment of the aristocracy—and it survived. We should think about the real world and build on its possibilities.

LABEL GOES EDUCATIONAL: Here's a bulletin to warm the hearts of Rothstein, et al.: EMI Classics is

going into partnership with the Music Educators National Conference (MENC) to incorporate its interactive Classical Music for Dummies series into school music curricula. (OK, that title makes me cringe, too.) The announcement will be made to the 68,000 MENC members in April (Classical Music Month), with information as to how they can use the program in the 1997-98 school year. EMI Classics will donate 100 complete sets of the series (more than 30 titles will be available by September), and the label will finance the creation and production of a teacher's guide, to be prepared by MENC. On April 1, EMI Classics will present MENC with a \$10,000 donation, meant to support music education efforts selected by the organization.

SIGNING ON: Mezzo-soprano Waltraud Meier has signed an exclusive recording contract with RCA Red Seal. Meier, who first captured international attention singing Kundry in Bayreuth, Germany, in 1983, is best known for her Wagner roles. Her magnetic performance of Isolde's "Wie Lachend Sie Mir Lieder Singen" at James Levine's 25th-anniversary Metropolitan Opera gala was captured on the Deutsche Grammophon video of the event though not the CD; it is a better barometer of her talents than her recent Carmen at the Met. Meier's first RCA recording will be a Wagner aria program with Lorin Maazel conducting the Bavarian Radio Symphony Orchestra.

Pianist Stephen Hough has also signed on the dotted line: He celebrated his 35th birthday Nov. 22 by signing an exclusive five-year contract with Hyperion Records. The first recording under the agreement will be all of Mendelssohn's published works for piano and orchestra with the City Of Birmingham Symphony Orchestra and conductor Lawrence Foster, the same team that took Gramophone's 1996 award for record of the year. Additional recordings will include the two piano concertos of Lowell Liebermann (the second is dedicated to Hough), with the BBC Scottish Symphony conducted by the composer, and a disc of contemporary American solo piano music.

CHANGES: Professor Hans Hirsch has retired as president of Teldec Classics International. Hirsch had been with the label since its formation in 1989; he served as president since 1994. Marco Bignotti, president of Warner Classics International, has been named acting president until Hirsch's successor is appointed.

ANTICIPATION BUILDS FOR SILVERCHAIR SET

(Continued from page 13)

the songs they composed on acoustic guitar didn't translate properly in a full-on rock assault.

"Cemetery" just didn't suit drums, so we thought we would do something to make it a little more exciting, and that turned out to be the strings," he says. "And on 'Petrol & Chlorine,' it just had an Arabic/Indian feel, so we started to use some Indian instruments. I guess it came from listening to a lot of Led Zeppelin, too."

The band's songs are published by Fat Llama/Dirty Water Music.

Gillies also says that the band members, who are all 17 years old, felt more comfortable contributing their thoughts on production this time around.

"We spent a lot more time and were much more involved on this album," says Gillies. "On the last record, we were so young that we didn't know what was going on. Now that we're older, we knew what we wanted, and we knew some of the basics to getting that."

To target the act's multimedia-savvy fans, "Freak Show" contains enhanced-CD features, including a band bio, interview footage, and in-studio and live performance clips.

The act will also remain active on the Internet, where O'Donnell estimates it has 30 dedicated World Wide Web sites.

Of those, Murmur selected a site run by fan Pete Walton as the official Silverchair site. In addition to linking with Sony's site, it will begin a countdown 30 days prior to the album release date that features band diary entries and interview segments with the album's producer, Nick Launay.

The band members, who don't graduate from school until the end of 1997, will break from studying to perform in the top 20 U.S. markets during a monthlong tour in February, followed by a nationwide U.S. tour from April 13 through May 14.

Silverchair manager John Watson explains the band's tour schedule in biblical proportions.

"We're juggling around their schooling, and it's like trying to feed 5,000 with three loaves of bread," he says. "It made it more difficult, but I don't think the band is going to suffer."

The album's first single, "Abuse Me," will go to modern and mainstream rock radio Jan. 13. The label

serviced key markets with the album during the first week of November.

The band will appear on syndicated rock programs "Rockline" and "Modern Rock Live." It is also returning to MTV, where it fared extremely well last year with the clip for "Tomorrow." Videos for "Abuse Me" and "Freak" will both be in the can by the time of the album's release.

In Canada, the band is slated to perform and field questions on MuchMusic's "Intimate And Interactive" program during release week.

Epic will bolster these major efforts with fan-club mailings and fliers at concerts and board-sport events.

The label will also advertise an 800 number that will play snippets from the album.

As for the band members' youth, those involved with the project say that while they expect the usual gawking by the media, the music will eventually take center stage.

"It's one thing to be washed up at 32, but who wants to be washed up at 17?" says Watson. "The band delivered a great album, and we wanted to do justice to them by being in a position where all the pieces are in place."

Studio Action

ARTISTS & MUSIC

Time Machine Memorializes Beatles Modern Gear Creates Eerie Sonic Resemblance

BY PAUL VERNA

If one were in a tribute band that wanted to capture the sound of the Beatles on tape, one would probably gather old Rickenbacker and Gretsch guitars, a Hofner bass, Ludwig drums, Vox amps, and Neumann and Coles microphones like the ones used at Abbey Road. For extra credit, one might hunt down an REDD 37 tube console and a BTR 4-track tape machine.

Indeed, the surviving Beatles procured as much of this equipment as possible to lend a vintage flair to their new contributions to the "Anthology" projects, "Free As A Bird" and "Real Love."

Defying any such conventional approach, a West Hollywood, Fla., rock band has approximated the sound of the Beatles even more impressively than the extravagant '70s stage production "Beatlemania"—and did so using '80s and '90s solid-state technology and less than ideal recording conditions.

The band, Time Machine, comprises Gary G on vocals and bass, Stewart Winter on vocals and guitars, and Mark Jones on drums. They perform regularly in South Florida, playing mostly

covers of early Beatles, Rolling Stones, Jimi Hendrix, Van Morrison, and other '60s material.

The band's demo is a 4-track cassette recording of "From Me To You" and "Misery" that sounds uncannily like the Beatles. In fact, both tracks could easily be mistaken for close alternate versions of the familiar tunes—perhaps outtakes from "Anthology 1" or a high-quality bootleg from the same sessions that yielded the masters.

To achieve the Beatles' sound, the band set up in a small room in Gary G's house and played live to one track of a Yamaha MT-120 cassette 4-track, the music captured on nothing more than a Shure SM-57 and a Shure SM-58 summed together. Jones played a white Pearl drum kit, Winter a Washburn acoustic guitar close to the SM-58, and Gary G a Carvin bass through a Carvin 350 bass cabinet with built-in compression.

Winter then overdubbed the electric guitar onto the second track, playing an Ibanez RG-540 set to the middle pickup through a Multivox amp miked into a Sound City cabinet. He used chorus and reverb to enhance the sound.

Following the instrumental sessions,

Gary G and Winter sang together to a third track and then doubled their parts onto the fourth and final track.

For the mix, Winter, who is the band's de facto recordist and live sound engineer, panned all the instruments hard left and the vocals hard right and processed the vocals through an Alesis Microverb digital reverb unit. By running the Microverb in stereo, Winter unintentionally duplicated a favorite '60s recording technique of panning the instruments and vocals to separate sides but having the reverb of the vocals on the instrumental track.

Another trick Time Machine picked up from the Beatles was playing with variable tape speeds to achieve different tonal qualities and allow the singers to hit notes that otherwise might be unattainable. "We're all in our mid-'40s, and some of these harmonies are real high," says Winter.

Although he admits to being amazed that low-cost modern technology could achieve such a warm, vintage sound, Winter says the vocal and instrumental performances had more to do with the success of the demo than with the actual recording process.

(Continued on next page)



Reaching For The Stars. Columbia Records artist Chantal Kreviazuk takes a break from recording her debut album on the vintage Neve 8078 at Brooklyn Recording Studio in Los Angeles. Shown at the sessions, seated from left, are engineer/co-producer Matt Wallace, Kreviazuk, and producer Peter Asher. Standing in back is Brooklyn assistant engineer Tom Banghart. (Photo: David Goggin)

newsline...

THE BUILDING THAT WAS ONCE a Gothic revival church on Music Row in Nashville is now officially Ocean Way/Nashville, a joint venture between Allen Sides of Ocean Way and Record One in Los Angeles and Gary Belz of the House of Blues studios in Los Angeles and Memphis. The latest major studio in a city renowned for its top-notch recording facilities, Ocean Way/Nashville is also the first studio in North America to install a Sony Oxford OXF-R3 digital console.

"Many of our L.A. clients work in Nashville because they appreciate the caliber of musicians there," says Sides. "In the same respect, we mix a lot of Nashville albums in L.A. at Ocean Way. Clients from both cities kept asking that we open a studio in Nashville, so it seemed like a reasonable decision. Gary Belz and I have been friends for many years and shared a passion to build this studio."

Ocean Way/Nashville's Studio A features a 50-by-75-foot main room with 30-foot ceilings, four large isolation booths, and stained-glass windows. The 25-by-35-foot control room features a custom, 80-input, 64-monitor-channel, all-discrete Neve 8078 console with George Massenburg Labs automation. It also features Ocean Way monitors in a three-channel, front-surround configuration suitable for film mixing, according to a statement from Ocean Way. Studio B features a 950-square-foot recording area and two isolation booths. Its control room houses the Oxford console and the same monitoring system as Studio A. Studio C is a production space with keyboards, vocal areas, and a huge stone fireplace; its control room features a Custom API/Dimedio console.

A lavishly outfitted facility, Ocean Way/Nashville contains rooms that all have a private lounge with a full kitchen. Upstairs is a large entertainment area with a full kitchen, a billiard table, and an outdoor balcony overlooking greenery and Music Row, according to the Ocean Way statement.

AUDIO TRACK

NEW YORK

DOWNTOWN AT CHUNG KING Studios, TLC was in the Blue Room (featuring a Neve VRP72 with Flying Faders and Total Recall), tracking and mixing new material for its upcoming LaFace/Arista release. The sessions were produced by Organized Noise, engineered by Dexter Simmons, and assisted by Rawle Gittens... At Mystic Recording Studios on Staten Island, N.Y., EMI Argentina act Los Pericos was in Studio A, mixing its upcoming project with producer/engineer Fernando Kral; Steve Neat assisted. In other activity at Mystic, American Recordings group Lordz Of Brooklyn tracked in Studio A with producer/engineer Doug DeAngelis and assis-

tant Sharon Kearney; MCA Recording artist Charisse Arrington mixed in Studio A with producers Kyamma Griffin, Assim, and 40-Deuce, plus mixing engineer Peter Diorio and assistant Brenda Ferry; Fred and Rodney Jerkins were also in Studio A, producing sessions for Def Jam recording group Shorties with engineer Ben Garrison and assistants Kearney and Nikos Teneketzis; and MCA artist New Child inaugurated Mystic's Studio B by tracking his upcoming album on the 96-channel Amek Mozart console and Sony APR-24.

LOS ANGELES

MICHAEL JACKSON was in Record Plant's Studio 1 (featuring a 96-input

Solid State Logic 8000 G console), working on material with engineers Eddie DeLena and Andrew Sheps; Greg Collins assisted on the sessions. Barbra Streisand and Bryan Adams cut their duet for the soundtrack to "The Mirror Has Two Faces" at the Record Plant's Studio 3 on a 72-input SSL 4068 board with producer David Foster, engineers Humberto Gatica and Felipe Elgueta, and assistant Tim Lauber. Whitney Houston also worked on "The Preacher's Wife" soundtrack in Record Plant's Studio 3 with producer Mervin Warren, engineer Dave Reitzas, and assistant Steve Durkee. Among other stars working at the Record Plant are the Scorpions and Jon Bon Jovi.

Newcomer Denise Marsa worked on her debut album for startup indie label Key Records at DMT Studios in Van Nuys. The self-produced album was engineered by Bruce Bouillet, formerly of Racer X and the Scream. Among the guest musicians on the project are John Ernst of MTV's "Singled Out," Jimmy Page & Robert Plant tour violinist Eric Gorfain, and a rhythm section consisting of veterans Dave Chamberlain and Richard Diamond and newcomer Sam Varma... Producer/songwriter Jorge Martin tracked an R&B single at Artisan Sound Recorders featuring singer Sanetta; the session was engineered by Jon Lowry of David Lee Roth fame.

NASHVILLE

AT THE CASTLE, hard rock act Megadeth overdubbed with producer (Continued on next page)



Tip Of The IceDeBerg. New York singer/songwriter Keren DeBerg cut tracks at Quad Recording Studio in New York courtesy of Solid State Logic, which is represented at the state-of-the-art facility with a 9000 J Series board, among other equipment. Shown at the sessions, seated from left, are guitarist Gabriel Gordon, DeBerg, and engineer Michael White. Standing, from left, are producer Brian Sperber, bassist Tony Shanahan, and drummer Jay Dee Daugherty.



Ms. Rogers' Neighborhood. Queens, N.Y., band Q-South, the first signing on Times Square Records, tracked and mixed its self-produced debut album at Baby Monster in New York with co-producer Susan Rogers. Seated in the foreground, from left, are Rogers and Q-South member Eddie Kiinger; seated behind them, from left, are Q-South members Eddy Joe McCabe, Craig Abbot, and Walker; standing next to Walker is Q-South's Matt McCann; and standing in the background, from left, are Q-South manager Michael Arfin and Melanie Masterson of Times Square.

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KAMEN FOUNDATION

(Continued from page 3)

tem cared enough about the students to provide them with the tools for learning, whether it was with math books, lumber, a vat of clay, or musical instruments," he says. "That's all gone. They've obviously lost their appetite for supplying the kids with that fertile breeding ground that fuels their imagination."

Unable to change the cuts or curriculum, Kamen decided to help the only way he could—by supplying instruments. He established the foundation, which is being run by three retired schoolteachers, one of whom taught Kamen.

One of the first companies to offer assistance was Apple Computer, which has provided office equipment and set up a World Wide Web site through which schools and individuals can apply for aid.



KAMEN

For its first year of operation, Kamen wants the foundation to target between 50 and 75 schools nationwide that need instruments. In identifying schools, the foundation will work with a number of educational outlets, including the National Coalition of Music Educators.

The second step is targeting what instruments are needed. "Does a school need fiddles or an entire orchestra?" Kamen says. "Or maybe they need a computer to facilitate the work they do . . . It's not amazingly expensive to help. If we were going to outfit an entire orchestra with brand-spanking-new instruments, it would cost \$45,000. But we also know there are attics filled with old broken instruments that could be fixed and put to good use."

Kamen stresses that students do not have to be part of an established school band or orchestra to receive support from the foundation.

Each year, Kamen says, he would like to see the foundation assist another 50-75 schools. "We're going to tap into the local business community on a long-term basis to make sure that the foundation doesn't just go for one year," he says.

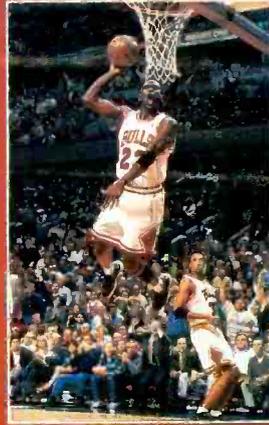
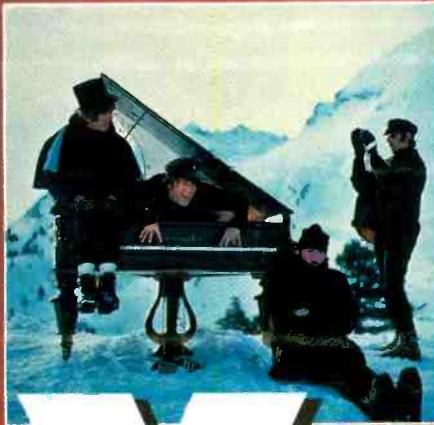
Not surprisingly, Kamen has enlisted the support of many of his famous colleagues. Dreyfuss wrote a statement that is featured on the foundation's brochure and appears in a video describing the foundation's mission that will be used for fund raising. Dreyfuss is also speaking about the foundation to music educators' programs. Friends like Bryan Adams and David Sanborn are helping in various ways, including speaking at schools, along with Kamen. Kamen is also conducting youth orchestra concerts in several cities and donating proceeds to the foundation.

"Maybe we can get groups or artists to visit the high school [they attended] and give them instruments or just see what they need," says Kamen.

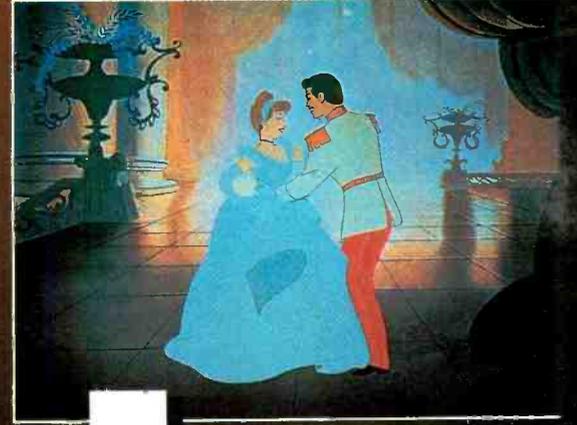
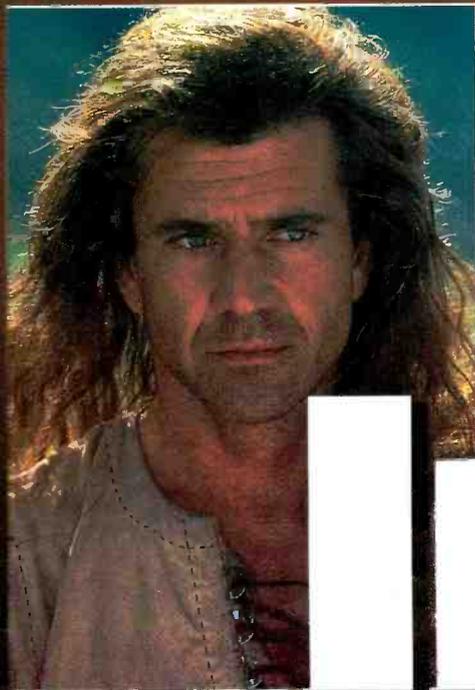
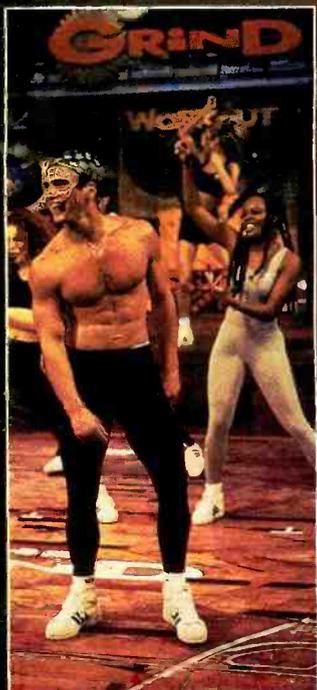
While the short-term goal is to supply instruments, Kamen knows the long-term effects of these efforts can be much greater. "If we can get instruments in kids' hands, we might keep weapons and drugs out of them," he says. "We might be able to introduce them to a world that will change their lives."

1995

Billboard



The Year



In Video

CLOCKWISE FROM TOP LEFT: BABE, THE BEATLES, MICHAEL JORDAN, SHANIA TWAIN, "CINDERELLA," STEVIE RAY VAUGHAN, "BRAVEHEART," "THE GRIND WORKOUT"

Disney

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THE YEAR **in** VIDEO

THE YEAR THAT WAS

It was marked by consolidation, record-breaking sell-through and the conspicuous absence of a much-feared format. Home Video editor Seth Goldstein analyzes the big stories of 1996 and the tale they tell about 1997...

For home video, 1996 was a year of retail consolidation, a continued strong flow of direct-to-sell-through titles and—best news of all—no format introduction.

The first two trends were nothing out of the ordinary. Industry analysts knew all along that there were too many video retailers and that, in the face of a stagnant rental mar-

ket, the weak would have to either close out or sell out.

Sell-through, meanwhile, roared ahead as anticipated, although by year's end, some studios were concerned that perhaps too much product was being shipped and that catalog prices of under \$10 for big-name movies might be devaluing more expensive titles. But the format status-quo shocked the experts.

A year ago, betting was strong that digital videodisc-players and programming—would appear in the third and fourth quarters. DVD's arrival would signal the first challenge to the VCR, which has dominated home entertainment for 20 years. It didn't happen.

WAR OF THE SATELLITES

The domino effect of technical and legislative problems kept trip-

ping up and pushing back DVD release dates set by consumer-electronic vendors, including Toshiba, Matsushita, Sony and Philips, from Labor Day right through the Christmas holidays. They weren't helped when the studios, which control the movies that will drive player sales, decided 1997 presented an even better opportunity.

Only Warner Home Video, originally teamed with Toshiba in DVD development, was ready to roll out perhaps 50 releases in 1996. A year ago, Hollywood had been expected to contribute 250 of its best.

Home video does have a hi-tech concern that might rival DVD: the impact of direct satellite systems on rental and sell-through. The roughly 2.5 million DSS subscribers, who can tune in as many as 150 channels, are cancelling cable subscrip-

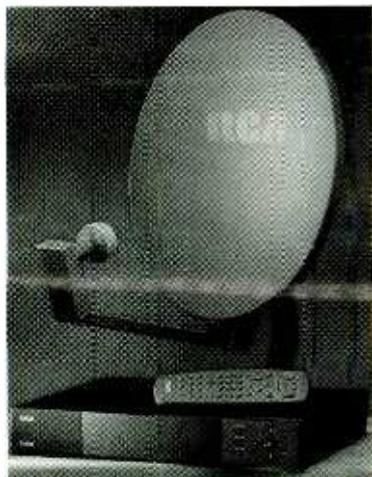
A year ago, betting was strong that digital videodisc-players and programming would appear in the third and fourth quarters. DVD's arrival would signal the first challenge to the VCR, which has dominated home entertainment for 20 years. It didn't happen.

tions, and there is some evidence that they are making fewer trips to video stores.

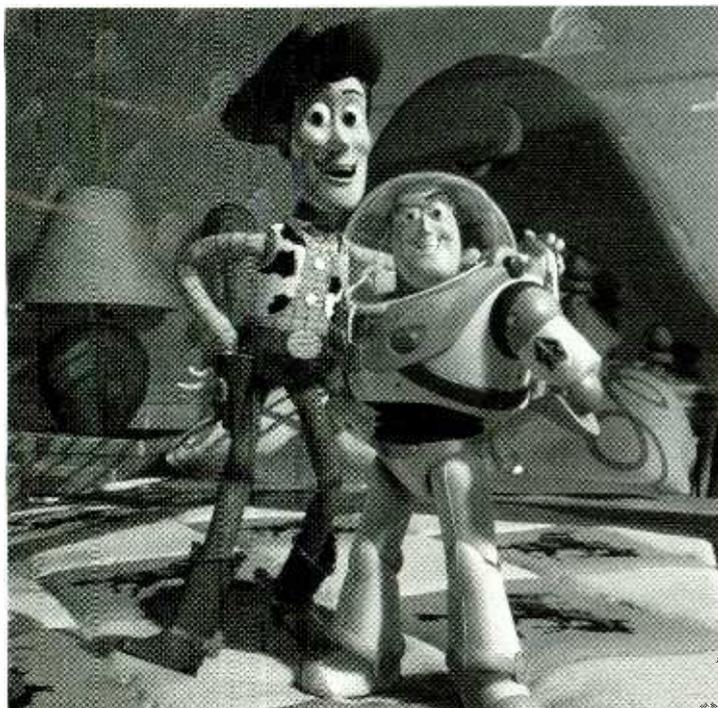
With DSS the fastest-selling new consumer-electronics product since the compact disc, the industry could be looking at a serious competitor—more so than pay-per-view or even video on demand.

The temporary damming of a new revenue stream like DVD had its good side. Vendors haven't been distracted from feeding and milking the VHS cash cow—and the cash it has generated. Tape duplicators produced an estimated 700 million cassettes last year, a 10%-to-15% increase over 1995. The volume of rental copies remained as it

Continued on page 52



DVD's high-tech rival: satellite delivery



21-million-unit topper: "Toy Story"

Top Video Sales

Pos. TITLE Distributing Label

- 1 BABE—Uni Dist. Corp.
- 2 APOLLO 13—Uni Dist. Corp.
- 3 PULP FICTION—Buena Vista Home Video
- 4 PLAYBOY: THE BEST OF JENNY MCCARTHY—Uni Dist. Corp.
- 5 THE ARISTOCATS—Buena Vista Home Video
- 6 BATMAN FOREVER—Warner Home Video
- 7 JUMANJI—Columbia TriStar Home Video
- 8 POCAHONTAS—Buena Vista Home Video
- 9 CINDERELLA—Buena Vista Home Video
- 10 HEAVY METAL—Columbia TriStar Home Video
- 11 COPS: TOO HOT FOR TV!—MVP Home Entertainment
- 12 PLAYBOY: THE BEST OF ANNA NICOLE SMITH—Uni Dist. Corp.
- 13 STAR WARS TRILOGY—FoxVideo
- 14 THE INDIAN IN THE CUPBOARD—Columbia TriStar Home Video
- 15 PLAYBOY: THE BEST OF PAMELA ANDERSON—Uni Dist. Corp.
- 16 WAITING TO EXHALE—FoxVideo
- 17 CLUELESS—Paramount Home Video
- 18 CASPER—Uni Dist. Corp.
- 19 GHOST IN THE SHELL—PolyGram Video
- 20 ALADDIN AND THE KING OF THIEVES—Buena Vista Home Video
- 21 MORTAL KOMBAT—THE MOVIE—Turner Home Entertainment
- 22 THE SANTA CLAUSE—Buena Vista Home Video
- 23 ACE VENTURA: WHEN NATURE CALLS—Warner Home Video
- 24 THE MANY ADVENTURES OF WINNIE THE POOH—Buena Vista Home Video
- 25 BRAVEHEART—Paramount Home Video
- 26 STAR TREK GENERATIONS—Paramount Home Video
- 27 PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR—Uni Dist. Corp.
- 28 THE LAND BEFORE TIME III—Uni Dist. Corp.
- 29 TWISTER—Warner Home Video
- 30 PLAYBOY: 21 PLAYMATES—Uni Dist. Corp.
- 31 PLAYBOY: STRIP—Uni Dist. Corp.
- 32 NATURAL BORN KILLERS: THE DIRECTOR'S CUT—Vidmark Entertainment
- 33 THE WIZARD OF OZ—Warner Home Video
- 34 PLAYBOY: 1996 PLAYMATE OF THE YEAR—Uni Dist. Corp.
- 35 FREE WILLY 2: THE ADVENTURE HOME—Warner Home Video
- 36 DUMB AND DUMBER—Turner Home Entertainment
- 37 THE X FILES: PILOT/DEEP THROAT—FoxVideo
- 38 OLIVER & COMPANY—Buena Vista Home Video
- 39 RIVERDANCE—THE SHOW—Columbia TriStar Home Video
- 40 PLAYBOY'S SISTERS—Uni Dist. Corp.
- 41 PLAYBOY: HOT LATIN LADIES—Uni Dist. Corp.
- 42 MIGHTY MORPHIN POWER RANGERS: THE MOVIE—FoxVideo
- 43 E.T. THE EXTRA-TERRESTRIAL—Uni Dist. Corp.
- 44 THE SOUND OF MUSIC—FoxVideo
- 45 MIRACLE ON 34TH STREET—FoxVideo
- 46 RESERVOIR DOGS—Live Home Video
- 47 HOMEWARD BOUND II: LOST IN SAN FRANCISCO—Buena Vista Home Video
- 48 COPS: CAUGHT IN THE ACT—MVP Home Entertainment
- 49 PLAYBOY'S GIRLS OF THE INTERNET—Uni Dist. Corp.
- 50 IT TAKES TWO—Warner Home Video
- 51 AEON FLUX—Sony Music Video
- 52 STREET FIGHTER II: THE ANIMATED MOVIE—Sony Music Video
- 53 PLAYBOY'S RISING STARS AND SEXY STARLETS—Uni Dist. Corp.
- 54 JAMES AND THE GIANT PEACH—Buena Vista Home Video
- 55 WILLY WONKA AND THE CHOCOLATE FACTORY—Warner Home Video
- 56 THE X FILES: CONDUIT/ICE—FoxVideo
- 57 THE BEATLES ANTHOLOGY—Turner Home Entertainment
- 58 CRIMSON TIDE—Buena Vista Home Video
- 59 PLAYBOY: WET & WILD—BOTTOMS UP—Uni Dist. Corp.
- 60 THE X FILES: FALLEN ANGEL/EVE—FoxVideo
- 61 MICHAEL JORDAN: ABOVE AND BEYOND—FoxVideo
- 62 LIVE FROM AUSTIN, TEXAS—Sony Music Video
- 63 DUNSTON CHECKS IN—FoxVideo
- 64 SABRINA (1954)—Paramount Home Video
- 65 PLAYBOY'S HARD BODIES—Uni Dist. Corp.
- 66 TOM PETTY & THE HEARTBREAKERS: PLAYBACK—Uni Dist. Corp.
- 67 BALTO—Uni Dist. Corp.
- 68 DIE HARD WITH A VENGEANCE—FoxVideo
- 69 LITTLE WOMEN—Columbia TriStar Home Video
- 70 KISS UNPLUGGED—PolyGram Video
- 71 THE AMAZING PANDA ADVENTURE—Warner Home Video
- 72 GORDY—Buena Vista Home Video
- 73 INTERVIEW WITH THE VAMPIRE—Warner Home Video
- 74 TOM AND HUCK—Buena Vista Home Video
- 75 GOOSEBUMPS: THE HAUNTED MASK—FoxVideo



"Babe": No.1 in Sales

Video Sales

HOW THE 1996 YEAR-IN-VIDEO CHARTS ARE COMPILED

The 1996 Year In Video charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period of the Dec. 2, 1995, issue through that of Nov. 30, 1996. With the exception of the Top Music Videos chart, which is based on SoundScan sales data, the final year-end positioning on these charts is based on a point system, with points awarded to each title for each week spent on the published charts. The year-end rankings reflect the accumulation of points—based on the number of weeks on the chart, plus positions attained—that each title received during the tracking period.

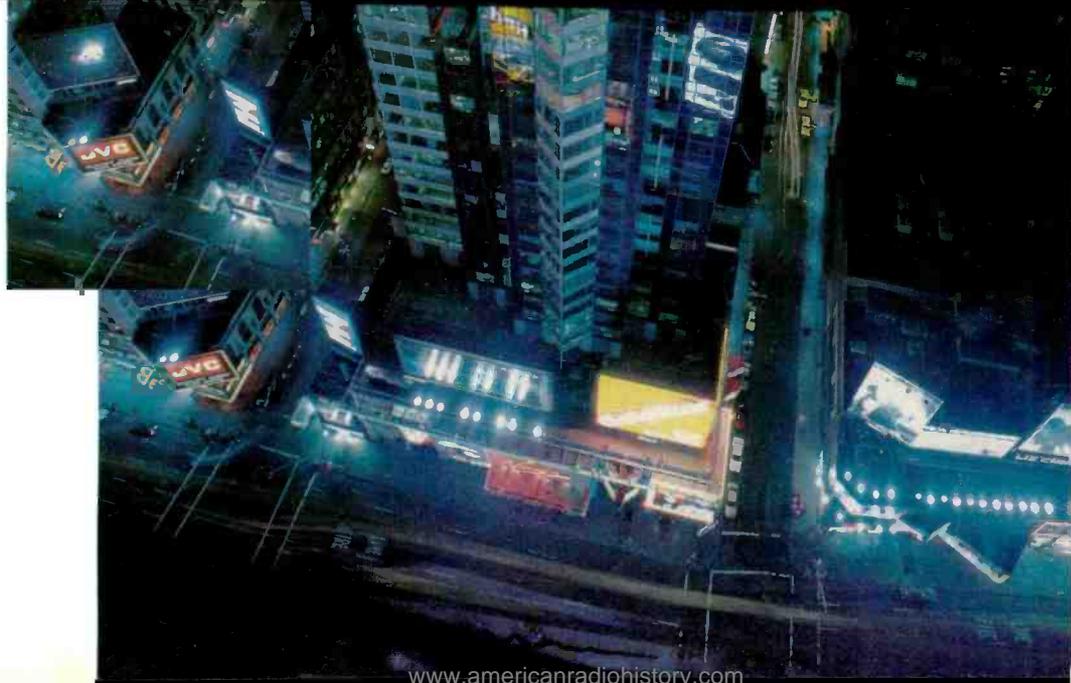
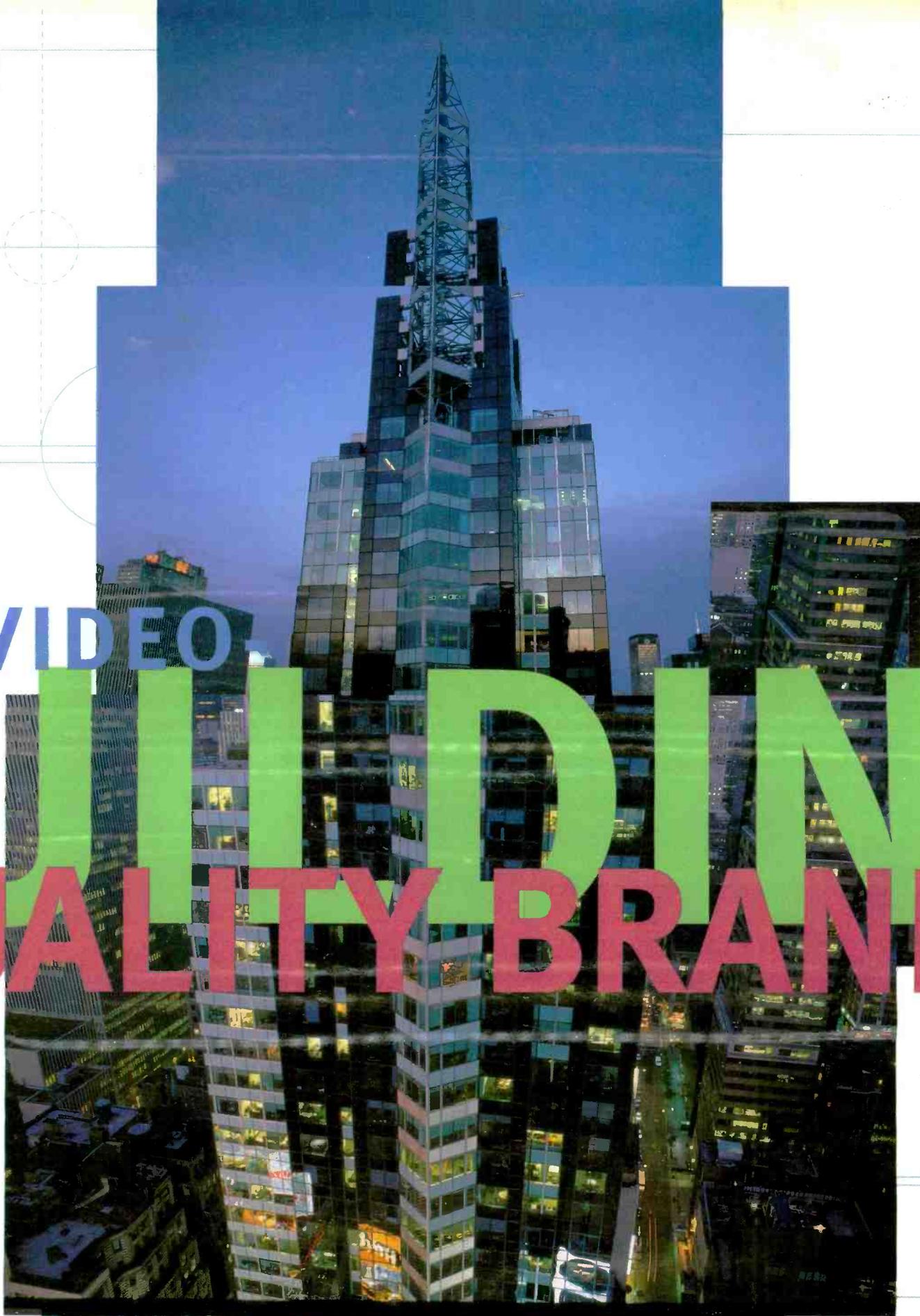
The year-end rankings for Top Music Videos are based on accumulated unit sales for each week that a title appeared on the 40-position chart, including the weeks that the chart is not published. Although Billboard prints the Top Music Video chart every other week, it is still compiled and made available to subscribers of Billboard Information Network, Billboard Online and SoundScan in the weeks it is not published.

Continued on page 50

BMG VIDEO

BUILDING

QUALITY BRANDS

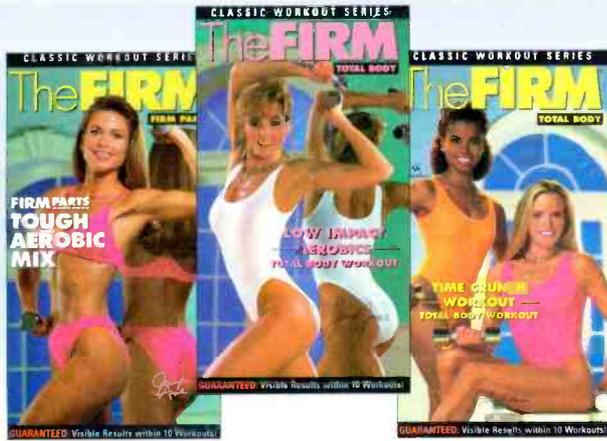


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BMG
V I D E O

The **FIRM**

Billboard's Health and Fitness Category leader '96.



Cabbage Patch Kids

Award winning stop-action animation.



BMG independents

Critically acclaimed, star-driven theatrical films.



Under construction for '97...

The Garage Club



THE YEAR **VIDEO** in VIDEO

Dark-Horse Hits

From The Jane Train To A "Killers" Cut, The Year Was Full Of Tough Sells That Sold. It's About Marketing In A Hostile Environment...

BY EILEEN FITZPATRICK

The fight for shelf space was never more intense than this past year, and retail buyers and consumers were bombarded with new choices every week. Some choices, like "Babe," "Pocahontas" and "Twister," were easy sells, but, for non-hit titles, persistent reinforcement and commitment to the product was necessary to make it a sales success. Although many non-hit titles achieved significant sales, here are a few standouts from the past year, based on marketing tough sells in a hostile environment.

"The Firm"—BMG Video

Without question, 1996 was a tough year for the exercise genre. Retail significantly cut back inventory, sales dropped by almost 20%, and consumers went back to gyms instead of their local video store to get in shape.

In the midst of the turmoil, BMG Video's "The Firm" soared. As of April, eight tapes on the market had sold in excess of 500,000 units, according to the company, and four additional titles released in September kicked in another 500,000 in unit sales.

In the Dec. 7 Top Special Interest Video Sales (Health And Fitness), "The Firm" occupied eight of the top 20 spots. Prior to the series' retail debut in January 1995, "The Firm" had built a core consumer base through a series of infomercials, but breaking them at retail in a soft market was a tough sell.

"We heard all the naysayers declaring that fitness was dead," says BMG associate director of marketing Michelle Fiddler. "But we positioned this product as a winner and went to retail with a belief in the category."

Fiddler adds that the supplier went into stores just when Time-Life was launching another direct-response campaign for "The Firm." "TV ads make everyone more com-

fortable," says Fiddler.

Instead of television ads, BMG spent its money on trade and consumer print advertising. The supplier also provided in-store P.O.P. support.

Following the line's strong sales performance, Fiddler says the supplier has been able to get new accounts to bring in "The Firm." "The product is in a consistent re-order pattern," Fiddler explains. "Many dealers tell us, 'Whatever you've got on "The Firm," sign me up.'"

With 12 titles now at retail, Fiddler says more print advertising and a mall tour is planned for 1997. "I don't think the fitness category has bounced back," she claims. "It's stabilized, and we have to make sure 'The Firm' continues to do well."

"Wallace And Gromit"—BBC Video, distributed by CBS/Fox Video

"More than anything, I think the day 'Wallace & Gromit' got lost in New York was the most effective marketing element for the series," says CBS/Fox Video VP of marketing Joan Blanski.

CBS/Fox didn't orchestrate the disappearance, but when director Nick Parks left his two sculptured stars in back of a New York City cab the day before the supplier's media event at Tavern On The Green, he inadvertently increased sales of the video. (The clay models were later returned by the cab driver.) The story hit every major news outlet in New York, and Parks, a two-time Academy Award winner for animated shorts, became an overnight media sensation.

In 1995, CBS/Fox released two

"Wallace And Gromit" titles, but it was the gift-set released last year that hit the retail jackpot. "The single titles did well, but word-of-mouth has made the



Lost and found in New York: Wallace and Gromit

gift-set skyrocket," says Blanski.

As a video brand, BBC has struggled with the cult success of "Dr. Who" and "Faulty Towers," but in 1995 "Absolutely Fabulous" made retailers take a second look at the line. Blanski says Parks' "Wallace & Gromit" is continuing to keep interest growing in the entire BBC line: "There is stronger retail interest today in the BBC line. 'Ab Fab' started it, and 'Wallace & Gromit' has kept it going."

"Pride And Prejudice"—A&E Home Video

In 1996, no author was hotter than Jane Austen, and no video company benefited more from the so-called "Jane train" than A&E Home Video. Demand for Jane Austen's "Pride And Prejudice" a six-tape set released by A&E, was so strong that the supplier had to release the series again on two tapes at the request of rental dealers. "Even at sell-through, the series is in almost every retail channel, including mass-merchant accounts," says A&E.

Continued on page 55

Top Recreational Sports Videos

Pos. TITLE Program Supplier

- 1 MICHAEL JORDAN: COME FLY WITH ME—FoxVideo (CBS/Fox)
- 2 MICHAEL JORDAN: AIR TIME—FoxVideo (CBS/Fox)
- 3 LESLIE NIELSEN'S BAD GOLF MY WAY—PolyGram Video
- 4 LESLIE NIELSEN'S BAD GOLF MADE EASIER—ABC Video
- 5 MICHAEL JORDAN: ABOVE & BEYOND—FoxVideo (CBS/Fox)
- 6 MICHAEL JORDAN'S PLAYGROUND—FoxVideo (CBS/Fox)
- 7 WAYNE GRETZKY'S ALL-STAR HOCKEY—Buena Vista Home Video
- 8 DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS—PolyGram Video
- 9 MIKE TYSON: THE INSIDE STORY—MPI Home Video
- 10 MAGIC JOHNSON: ALWAYS SHOWTIME—FoxVideo (CBS/Fox)
- 11 GRANT HILL: NBA SENSATION—FoxVideo (CBS/Fox)
- 12 100 YEARS OF OLYMPIC GLORY—Turner Home Entertainment
- 13 NFL'S GREATEST EVER: VOL. 1—PolyGram Video
- 14 DREAM TEAM 1996 GOES FOR THE GOLD—FoxVideo (CBS/Fox)
- 15 KEN GRIFFEY JR.: ADVENTURES IN BASEBALL—ABC Video
- 16 75 SEASONS: 75TH ANNIVERSARY OF THE NFL—PolyGram Video
- 17 COLLEGE BASKETBALL'S GREATEST GAMES—ESPN Home Video
- 18 NBA JAM THE MUSIC VIDEOS—FoxVideo (CBS/Fox)
- 19 WWF: RAW HITS—WarnerVision Entertainment
- 20 NBA SUPER SLAMS 2—FoxVideo (CBS/Fox)



"Come Fly With Me": No. 1 Sports video



Top Recreational Sports Program Suppliers

Pos. PROGRAM SUPPLIER (No. Of Charted Titles)

- 1 FOXVIDEO (CBS/FOX) (22)
- 2 POLYGRAM VIDEO (13)
- 3 ABC VIDEO (5)
- 4 MPI HOME VIDEO (2)
- 5 BUENA VISTA HOME VIDEO (1)

Recreational Sports

Top Health And Fitness Videos

Pos. TITLE Program Supplier

- 1 THE GRIND WORKOUT: FITNESS WITH FLAVA—Sony Music Video
- 2 THE GRIND WORKOUT HIP-HOP AEROBICS—Sony Music Video
- 3 THE FIRM: 5 DAY ABS—BMG Video
- 4 THE FIRM: LOW IMPACT AEROBICS—BMG Video
- 5 YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS—Healing Arts
- 6 THE FIRM: BODY SCULPTING BASICS—BMG Video
- 7 THE FIRM: NOT-SO-TOUGH AEROBICS—BMG Video
- 8 THE FIRM: UPPER BODY—BMG Video
- 9 CLAUDIA SCHIFFER: PERFECTLY FIT ABS—FoxVideo (CBS/Fox)
- 10 YOUR PERSONAL BEST WITH ELLE MacPHERSON—Buena Vista Home Video
- 11 PAULA ABDUL'S GET UP AND DANCE!—Live Home Video
- 12 DAISY FUENTES: TOTALLY FIT WORKOUT—WarnerVision Entertainment
- 13 ALI MacGRAW'S YOGA MIND & BODY—Warner Home Video
- 14 THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT—Paramount Home Video
- 15 CLAUDIA SCHIFFER: PERFECTLY FIT BUNS—FoxVideo (CBS/Fox)
- 16 THE FIRM: LOWER BODY SCULPTING—BMG Video
- 17 CRUNCH: TURBO SCULPT—Anchor Bay Entertainment
- 18 ABS OF STEEL WITH TAMILEE WEBB—WarnerVision Entertainment
- 19 CINDY CRAWFORD/THE NEXT CHALLENGE—GoodTimes Home Video
- 20 CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT—GoodTimes Home Video



"The Grind": No. 1 Health & Fitness video

Top Health And Fitness Program Suppliers

Pos. PROGRAM SUPPLIER (No. Of Charted Titles)

- 1 BMG VIDEO (11)
- 2 SONY MUSIC VIDEO (2)
- 3 WARNERVISION ENTERTAINMENT (12)
- 4 FOXVIDEO (CBS/FOX) (4)
- 5 HEALING ARTS (2)



Health & Fitness

#



#1 in recreational sports
for three years running...
jumping, slamming, skating,
putting, exercising, etc.

THE YEAR **V** in VIDEO

Adults Are Consumers Too

Non-family titles flew off the sell-through shelves in 1996. Why? And what does it say about shifting consumer habits?

BY CATHERINE APPLEFELD OLSON

It would seem children are the only ones who have hours to sit idly in front of the television set watching movies. But looking back at sales of direct-to-sell-through and repriced current titles, it looks like adults too had plenty of time to engage in couch-potatodrom in 1996.

The year gone by saw a swell in adult-oriented sell-through releases, ranging from FoxVideo's "Waiting To Exhale" to Buena Vista Home Video's "Pulp Fiction" to MGM/UA's "Rocky" boxed set to PolyGram Video's "The Usual Suspects." Although the trend away from rental was not a new phenomenon in 1996, the question of why 1996 witnessed so many non-family titles on retail shelves is one worth revisiting. The answer appears to be a combination of aggressive label-marketing, shifting consumer habits and the magnetic appeal of strong titles.

FoxVideo catapulted the concept of sell-through for non-family fare when it took what traditionally would have been considered a rental property and



Stallone boxing set aided the sell-through swell.

turned it into a surprise sell-through smash. "Waiting To Exhale" grabbed the attention of other labels and retailers alike, with sell-through strongman Best Buy reporting sales of 85,000 tapes thus far.

"On the outside, people would think 'Waiting' would only be a rental title," says Stephen Feldstein, VP of communications at Fox Home Entertainment. "But when you look at it as a literary property that sold millions of books and as a dramatically successful soundtrack—as well as a really appealing movie—it all works together to make it a sell-through title."

TITLES TELL ALL

"Everything fundamentally is based upon the title," says Patti Russo, video buyer for the Borders Books & Music chain. "Studios like to talk about packag-



"Fargo" segued quickly from rental to sell-through.

ing, but basically it's the title that sells itself most of the time." However, stepped-up marketing does pay off, she notes. "'Waiting To Exhale' was a surprise for me. I didn't think it would sell as

well as it did, but you have to thank Fox for its marketing efforts," says Russo.

Joe Pagano, video buyer for the Best Buy chain, also notes the importance of quality products. "We generally do quite well with these types of adult titles, but the most important factor for why there were so many successes this year is because they were good titles."

Pagano and Russo also



"Pulp Fiction": probably not for Toys R Us

echo the sentiment of other merchants who increasingly count on the availability of adult fare to set them apart from other types of retailers, such as grocery and toy stores that sell tapes. "It's the one way for 'real' video retailers to differentiate themselves from

grocery chains that tend not to carry R-rated titles," Russo says of the broadening outside of children's titles.

NON TOY-STORE STORY

"I don't think Toys R Us carried 'Pulp Fiction,'" Pagano says, noting his chain has sold about 70,000 copies of the title to date. "And because the distribution is a little narrower than, say, on a 'Toy Story,' the dynamic works well for us because there are fewer people selling the title."

Feldstein adds that labels must select which videos have sell-through written all over them on a title-by-title basis. "There is no blanket rule," he says. "Everything is dependent on what's right for that appropriate title in the marketplace at the time."

Aside from changes in the retail environment, advances on the home front also contributed to the rise in adult sell-through fare, according to Bob Sigman, president/CEO of Republic Pictures. "Clearly, one of the exciting things happening in the marketplace is larger-size televisions with better quality pictures and sound," he says. Republic's catalog includes such sell-through perennials as "It's A Wonderful Life," and "One Flew Over The Cuckoo's Nest," as well as a library of John Wayne and Roy Rogers westerns. "Anything that can stimulate the home-viewing experience is going to

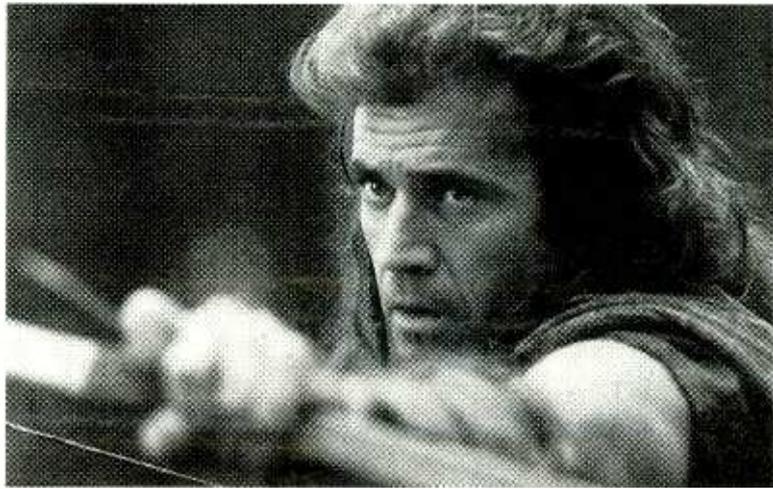
Continued on page 57

Top Video Rentals

Pos. TITLE Distributing Label

- 1 BRAVEHEART—Paramount Home Video
- 2 THE USUAL SUSPECTS—PolyGram Video
- 3 SEVEN—Turner Home Entertainment
- 4 HEAT—Warner Home Video
- 5 12 MONKEYS—Uni Dist. Corp.
- 6 GET SHORTY—MGM/UA Home Video
- 7 CRIMSON TIDE—Buena Vista Home Video
- 8 CASINO—Uni Dist. Corp.
- 9 EXECUTIVE DECISION—Warner Home Video
- 10 THE NET—Columbia TriStar Home Video
- 11 COPYCAT—Warner Home Video
- 12 WHILE YOU WERE SLEEPING—Buena Vista Home Video
- 13 MR. HOLLAND'S OPUS—Buena Vista Home Video
- 14 DANGEROUS MINDS—Buena Vista Home Video

- 52 ACE VENTURA: WHEN NATURE CALLS—Warner Home Video
- 53 TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR—Uni Dist. Corp.
- 54 BATMAN FOREVER—Warner Home Video
- 55 FRENCH KISS—FoxVideo
- 56 SABRINA—Paramount Home Video
- 57 MORTAL KOMBAT—THE MOVIE—Turner Home Entertainment
- 58 A WALK IN THE CLOUDS—FoxVideo
- 59 MULHOLLAND FALLS—MGM/UA Home Video
- 60 THE SUBSTITUTE—Live Home Video
- 61 FATHER OF THE BRIDE PART II—Buena Vista Home Video
- 62 DEVIL IN A BLUE DRESS—Columbia TriStar Home Video
- 63 SOMETHING TO TALK ABOUT—Warner Home Video
- 64 TWISTER—Warner Home Video



"Braveheart": No. 1 Video Rental

- 15 DEAD MAN WALKING—PolyGram Video
- 16 BROKEN ARROW—FoxVideo
- 17 LEAVING LAS VEGAS—MGM/UA Home Video
- 18 CLUELESS—Paramount Home Video
- 19 APOLLO 13—Uni Dist. Corp.
- 20 DIE HARD WITH A VENGEANCE—FoxVideo
- 21 HAPPY GILMORE—Uni Dist. Corp.
- 22 SHOWGIRLS—MGM/UA Home Video
- 23 WATERWORLD—Uni Dist. Corp.
- 24 TO DIE FOR—Columbia TriStar Home Video
- 25 FROM DUSK TILL DAWN—Buena Vista Home Video
- 26 GOLDENEYE—MGM/UA Home Video
- 27 THE AMERICAN PRESIDENT—Columbia TriStar Home Video
- 28 UNDER SIEGE 2: DARK TERRITORY—Warner Home Video
- 29 CONGO—Paramount Home Video
- 30 DOLORES CLAIBORNE—Columbia TriStar Home Video
- 31 BAD BOYS—Columbia TriStar Home Video
- 32 THE JUROR—Columbia TriStar Home Video
- 33 BABE—Uni Dist. Corp.
- 34 ASSASSINS—Warner Home Video
- 35 THE SANTA CLAUSE—Buena Vista Home Video
- 36 NINE MONTHS—FoxVideo
- 37 PULP FICTION—Buena Vista Home Video
- 38 THE BIRDCAGE—MGM/UA Home Video
- 39 SPECIES—MGM/UA Home Video
- 40 MIGHTY APHRODITE—Buena Vista Home Video
- 41 THE MONEY TRAIN—Columbia TriStar Home Video
- 42 FORGET PARIS—Columbia TriStar Home Video
- 43 CITY HALL—Columbia TriStar Home Video
- 44 THE TRUTH ABOUT CATS & DOGS—FoxVideo
- 45 POWDER—Buena Vista Home Video
- 46 JUMANJI—Columbia TriStar Home Video
- 47 THE BRIDGES OF MADISON COUNTY—Warner Home Video
- 48 WAITING TO EXHALE—FoxVideo
- 49 DESPERADO—Columbia TriStar Home Video
- 50 UP CLOSE AND PERSONAL—Buena Vista Home Video
- 51 FIRST KNIGHT—Columbia TriStar Home Video

- 65 JUDGE DREDD—Buena Vista Home Video
- 66 JOHNNY MNEMONIC—Columbia TriStar Home Video
- 67 RUMBLE IN THE BRONX—Turner Home Entertainment
- 68 STRANGE DAYS—FoxVideo
- 69 DEAD PRESIDENTS—Buena Vista Home Video
- 70 TOMMY BOY—Paramount Home Video
- 71 NOW AND THEN—Turner Home Entertainment
- 72 HOW TO MAKE AN AMERICAN QUILT—Uni Dist. Corp.
- 73 SGT. BILKO—Uni Dist. Corp.
- 74 ROB ROY—MGM/UA Home Video
- 75 FARGO—PolyGram Video
- 76 VIRTUOSITY—Paramount Home Video
- 77 JADE—Paramount Home Video
- 78 DIABOLIQUE—Warner Home Video
- 79 GRUMPY OLD MEN—Warner Home Video
- 80 THE INDIAN IN THE CUPBOARD—Columbia TriStar Home Video
- 81 THINGS TO DO IN DENVER WHEN YOU'RE DEAD—Buena Vista Home Video
- 82 BEFORE AND AFTER—Buena Vista Home Video
- 83 WHITE SQUALL—Buena Vista Home Video
- 84 THE QUEST—Uni Dist. Corp.
- 85 SENSE AND SENSIBILITY—Columbia TriStar Home Video
- 86 EXOTICA—Buena Vista Home Video
- 87 THE CRAFT—Columbia TriStar Home Video
- 88 SUDDEN DEATH—Uni Dist. Corp.
- 89 EYE FOR AN EYE—Paramount Home Video
- 90 MURIEL'S WEDDING—Buena Vista Home Video
- 91 PRIMAL FEAR—Paramount Home Video
- 92 WHITE MAN'S BURDEN—HBO Home Video
- 93 FRIDAY—Turner Home Entertainment
- 94 CASPER—Uni Dist. Corp.
- 95 HOME FOR THE HOLIDAYS—PolyGram Video

Continued on page 49

Video Rental

TOP VIDEO RENTALS

Continued from page 44

- 96 A THIN LINE BETWEEN LOVE & HATE—
Turner Home Entertainment
- 97 DOWN PERISCOPE—FoxVideo
- 98 BLACK SHEEP—Paramount Home Video
- 99 LORD OF ILLUSIONS—MGM/UA Home
Video
- 100 VAMPIRE IN BROOKLYN—Paramount Home
Video

- 3 MCA/UNIVERSAL HOME VIDEO (25)
- 4 HOLLYWOOD PICTURES HOME VIDEO (15)
- 5 MGM/UA HOME VIDEO (17)
- 6 PARAMOUNT HOME VIDEO (16)
- 7 FOXVIDEO (17)
- 8 MIRAMAX HOME ENTERTAINMENT (26)
- 9 NEW LINE HOME VIDEO (20)
- 10 POLYGRAM VIDEO (11)



Top Video Rental Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted
Titles)

- 1 BUENA VISTA HOME VIDEO (60)
- 2 COLUMBIA TRISTAR HOME VIDEO (43)
- 3 WARNER HOME VIDEO (22)
- 4 UNI DIST. CORP. (25)
- 5 FOXVIDEO (18)



Top Video Rental

Labels

Pos. LABEL (No. Of Charted Titles)

- 1 COLUMBIA TRISTAR HOME VIDEO (43)
- 2 WARNER HOME VIDEO (20)



"Braveheart": No. 1 in Laserdisc Sales

Top Laserdisc Sales

Pos. TITLE Distributing Label

- 1 BRAVEHEART—Pioneer Entertainment
(USA) L.P.
- 2 PULP FICTION—Criterion Collection
- 3 GOLDENEYE—Warner Home Video
- 4 CASINO—Uni Dist. Corp.
- 5 SEVEN—Image Entertainment
- 6 DIE HARD WITH A VENGEANCE—
Image Entertainment
- 7 CRIMSON TIDE—Image Entertainment
- 8 THE LION KING—Image Entertainment
- 9 12 MONKEYS—Uni Dist. Corp.
- 10 APOLLO 13—Uni Dist. Corp.
- 11 BATMAN FOREVER—Warner Home
Video
- 12 WATERWORLD—Uni Dist. Corp.
- 13 BROKEN ARROW—Image
Entertainment
- 14 HEAT—Warner Home Video
- 15 JUMANJI—Columbia TriStar Home
Video
- 16 LEAVING LAS VEGAS—Warner Home
Video
- 17 GET SHORTY—Warner Home Video
- 18 THE USUAL SUSPECTS—Image
Entertainment
- 19 UNDER SEIGE 2: DARK TERRITORY—
Warner Home Video
- 20 EXECUTIVE DECISION—Warner Home
Video
- 21 RUMBLE IN THE BRONX—Image
Entertainment
- 22 TWISTER—Warner Home Video
- 23 JUDGE DREDD—Image
Entertainment
- 24 THE ARISTOCATS—Image
Entertainment
- 25 MORTAL KOMBAT—THE MOVIE—
Image Entertainment



Top Laserdisc Labels

Pos. Label (No. Of Charted Titles)

- 1 WARNER HOME VIDEO (21)
- 2 FOXVIDEO (22)
- 3 MCA/UNIVERSAL HOME VIDEO (15)
- 4 COLUMBIA TRISTAR HOME VIDEO
(22)
- 5 MGM/UA HOME VIDEO (13)



Top Laserdisc Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted
Titles)

- 1 IMAGE ENTERTAINMENT (75)
- 2 WARNER HOME VIDEO (27)
- 3 PIONEER ENTERTAINMENT (USA)
L.P. (21)
- 4 UNI DIST. CORP. (15)
- 5 COLUMBIA TRISTAR HOME VIDEO
(22)

Laserdisc Sales

THE YEAR in VIDEO

The U.K. And Europe

In Britain, a big recovery for rental. On the Continent, distributor revenues hit an all-time high.

BY PETER DEAN

LONDON—"Fighting back against the odds" was the main theme of the U.K. video industry's year, which had the recovery of the rental business as one of the industry's major achievements. The overall business grossed in the region of 1.2 billion pounds (\$2 billion) in 1996, with rental showing a 6% growth on the previous year. That makes 1996 the first full year of growth for video rental since 1989.

October saw rentals increase for the seventh consecutive month, with rental transactions up 10 million on the first 10 months of 1995. Strong product, like "Braveheart" and other action/adventure movies, including "Die Hard With A Vengeance,"



"Seven" and "Bad Boys," are not the only reason for the growth. Distributors have been spending more on TV advertising campaigns with a quasi-generic advertising campaign, The Advertising Alliance, being the first serious and successful inter-company marketing strategy since an aborted generic industry-campaign in 1991.

Warner Home Video leads the company share for the year so far in the U.K., just ahead of CIC, which distributes Universal and Paramount on video.

Video retail is also on the upswing, with overall figures showing a 6% rise on 1995. The retail release of "Braveheart" and "Toy Story" spurred a 19% increase in October's figures. Film product still has the lion's share (41%) of sales, although music videos had an added boost with the release of "Lord Of The Dance," from former "Riverdance" star Michael Flatley, and the new Oasis live video.

More good news was found with video piracy being hit hard, leading to the biggest crackdown in the video industry's history. In the 12 months ending July 1996, figures issued by the Federation Against Copyright Theft (FACT) show that the level of lost business has dropped by 28% to 180 million pounds (\$297 million), compared to 250 million (\$375 million) in the 12 months up to July 1995.

BLOCKBUSTER BREAKS IN TWO

Other key events this year included re-structuring programs at Blockbuster and the key retail label BBC Video. Blockbuster created two sepa-



Action-adventure hit: "Seven"



"Die Hard With A Vengeance"

rate U.K. and European operations, while a more synchronized operating structure at BBC Consumer Publishing—which controls the BBC's video, books, audio and magazine-publishing output—was put into place mid-year.

The changes at Blockbuster reflect the growth of its European business, the new structure providing the company with a base for future business expansion. In October, Blockbuster proved once again its highly acquisitive mode with the announcement that it was entering the Irish market, by acquiring the Xtra-vision group, which owns 217 video stores throughout the Republic and Northern Ireland. The deal saw Blockbuster breach the halfway mark to its intended 2,000-store penetration throughout Europe, a goal it intends to reach by the millennium.

At BBC Consumer Publishing (a division of BBC Worldwide Publishing), video is one of the product

streams enjoying greater unity through a series of senior-management appointments and changes in operating structure. Jeff Taylor has been enlisted as director of consumer publishing to oversee the implementation of greater synergy between the group's various departments.

COMMONS CENSORS

Always a bone of contention whatever the year, U.K. video censorship came to the fore once again when the U.K. video censor, James Ferman, director of the British Board of Film Classification (BBFC), came under another severe attack from MP David Alton over his decision to pass the Oliver Stone film "Natural Born Killers" uncut for video release.

In a motion at the House of Commons, MPs from all political parties condemned the BBFC's decision to pass the film without cuts. Alton asked the government to investigate the BBFC to see if it was in breach of its statutory responsibilities, duties which were increased as a result of Alton's own anti-video crusade two years ago.

The U.K. still has the toughest video censorship in Europe and most of the world. Of all videos passed for viewing, 6.7% are censored, with 19.4% of all 18-rated films. In 1995, 219 videos were classified after censoring occurred out of some 3,261 submitted to the BBFC for classification. In the 18-rated category, 175 out of 901 titles submitted were cut by the censor.

"BRAVEHEART" CONQUERS SCOTLAND

Films that have been responsible for a bright revenue year include

Continued on page 60

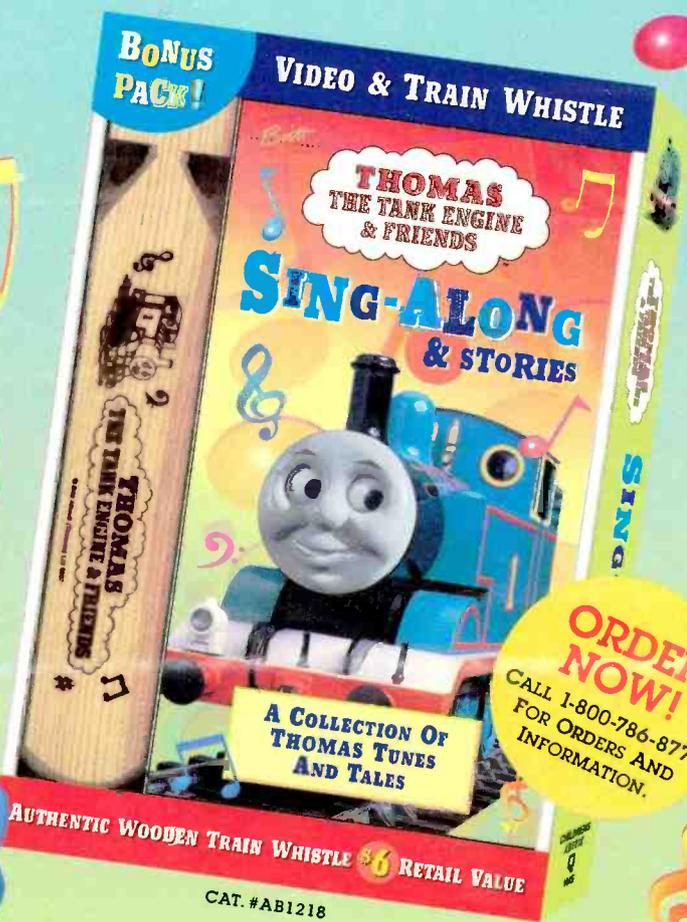
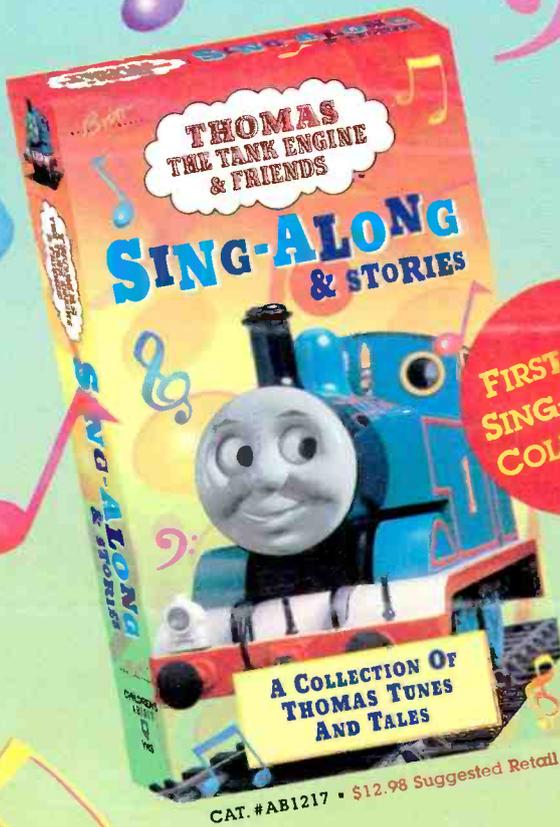
MUSIC & MAGIC ABOUND IN THIS FIRST-EVER THOMAS SING-ALONG COLLECTION

TWO GREAT WAYS TO SELL THE LATEST THOMAS VIDEO

SOLD SEPARATELY
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♪ INCLUDES 3 SONGS AND 2 STORIES NEVER RELEASED ON HOME VIDEO

PROVEN SALES SUCCESS

♪ Thomas videos consistently rank in the top 25 among Children's Videos sold each week*

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♪ Reaching over 72 million parents via ads in Parents, Parenting, Child, Family Circle, McCalls, Sesame Street Parents, and Woman's Day (Mar-Apr-May issues).

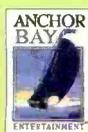
TELEVISION EXPOSURE

♪ Seen in more than 92% of U.S. households on more than 280 PBS stations nationwide; with viewership of 7.5 million children and their families weekly.

AWARD WINNING SERIES:

♪ Recipient of "Year's 10 Best Videos" Video Magic Award by Parenting Magazine.
♪ Approved by The Coalition for Children's Video.

STREET DATE: FEBRUARY 11, 1997



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* Based on Video Scan sales for children's videos between \$10-\$13.

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TOP VIDEO SALES

Continued from page 39

- 76 THE BIG GREEN—Buena Vista Home Video
- 77 THE REAL WORLD: VACATIONS—Sony Music Video
- 78 THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT—PolyGram Video
- 79 PLAYBOY'S CHEERLEADERS—Uni Dist. Corp.
- 80 LEGENDS OF THE FALL—Columbia TriStar Home Video
- 81 TOY STORY—Buena Vista Home Video
- 82 MUPPET TREASURE ISLAND—Buena Vista Home Video
- 83 ABSOLUTELY FABULOUS SERIES 3, PART 1—FoxVideo
- 84 MARIAH CAREY: LIVE AT MADISON SQUARE GARDEN—Sony Music Video
- 85 THE ROLLING STONES ROCK & ROLL CIRCUS—ABKCO Video
- 86 A TRIBUTE TO STEVIE RAY VAUGHAN—Sony Music Video
- 87 THE SHAWSHANK REDEMPTION—Columbia TriStar Home Video
- 88 THE BABY-SITTERS CLUB: THE MOVIE—Columbia TriStar Home Video
- 89 THE AMAZING ADVENTURES OF MR. BEAN—PolyGram Video
- 90 FORREST GUMP—Paramount Home Video
- 91 COPS: IN HOT PURSUIT—MVP Home Entertainment
- 92 LES MISERABLES: 10TH ANNIVERSARY CONCERT—Columbia TriStar Home Video
- 93 LUIS MIGUEL: EL CONCIERTO—Wea Video
- 94 THE EXCITING ESCAPADES OF MR. BEAN—PolyGram Video
- 95 THE LION KING—Buena Vista Home Video
- 96 HOW THE WEST WAS FUN—Warner Home Video
- 97 ABSOLUTELY FABULOUS SERIES 3, PART 2—FoxVideo
- 98 FLIPPER—Uni Dist. Corp.
- 99 SEVEN (DIRECTOR'S LETTERBOX EDITION)—Turner Home Entertainment
- 100 WHILE YOU WERE SLEEPING—Buena Vista Home Video



Top Video Sales Label

- | Pos. | LABEL (No. Of Charted Titles) |
|------|----------------------------------|
| 1 | PLAYBOY HOME VIDEO (20) |
| 2 | WALT DISNEY HOME VIDEO (21) |
| 3 | FOXVIDEO (32) |
| 4 | MCA/UNIVERSAL HOME VIDEO (14) |
| 5 | COLUMBIA TRISTAR HOME VIDEO (14) |
| 6 | WARNER HOME VIDEO (15) |
| 7 | PARAMOUNT HOME VIDEO (15) |
| 8 | MIRAMAX HOME ENTERTAINMENT (5) |
| 9 | MVP HOME ENTERTAINMENT (4) |
| 10 | MGM/UA HOME VIDEO (21) |

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Top Video Sales Distributing Labels

- | Pos. | DISTRIBUTING LABEL (No. Of Charted Titles) |
|------|--|
| 1 | UNI DIST. CORP. (38) |
| 2 | BUENA VISTA HOME VIDEO (33) |
| 3 | FOXVIDEO (43) |
| 4 | WARNER HOME VIDEO (38) |
| 5 | COLUMBIA TRISTAR HOME VIDEO (16) |

NUMBER 1. AGAIN.

**PLAYBOY
HOME
VIDEO**



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THE YEAR THAT WAS
Continued from page 39

has for the past several years, in the 40 million-to-50 million range.

Sell-through shouldered the burden of generating increased sales and revenues over the previous year. Once again, it has succeeded. While no title has matched Disney's 30 million units for "The Lion King," two features—"Toy Story" from Disney and "Independence Day" from 20th Century Fox Home Entertainment—each topped 21 million in the fourth quarter, and several others, such as "Twister" and "The Nutty Professor," were in the 6-million-to-8-million range.

All told, the majors delivered in excess of 100 million copies of front-line movies from September through December, as well as tens of millions of repriced rental hits and re-released budget features. But observers worry Hollywood may be too successful, and that the studios could face equally unprecedented returns early this year.

A PROBLEM EXACERBATED BY DIRECTNESS

If a problem does exist, it will be exacerbated by the trend toward direct delivery that gained momentum in 1997. Traditionally, rackjobbers and distributors served the function of traffic cop, signalling the flow of more product to accounts. The racks have been especially important since companies like Handleman and Anderson Merchandising are responsible for stocking shelves.

But the service isn't free, and in an effort to cut expenses, two key retailers, Wal-Mart and Blockbuster Entertainment, have decided to eliminate the middleman. Wal-Mart, the single biggest influence on sell-through titles, last year completed its conversion to direct shipment from suppliers. Handleman and Anderson were largely eliminated.

Approved vendors gained carte blanche to deliver what they thought the Wal-Mart stores could bear, with the proviso that the mass merchant can return everything—COD—that doesn't sell. Wal-Mart hasn't been reticent. Cassettes began heading back early last year, and freight cars have shuttled to and fro ever since.

Some of the cargo is probably current titles, eclipsed by the next round of hot releases. Cassettes still in inventory 10 days after street date are considered video wallflowers, ripe for return. A crowded release schedule is only part of the problem.

PRICING AND PRODUCT DEVALUATION

Studio executives worry consumers finally have gotten the hang of the market: If they wait a few months, the new title retailing at mass merchants for \$14.95 will be

Continued on page 53

WATCH YOUR SALES MULTIPLY WITH

NEW!

MONSTER EASTER
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TALES OF BEATRIX POTTER VOL. 2
Cat. No. 27527 • 46 Min. • \$12.98

THE VELVETEEN RABBIT
Cat. No. 27020 • 30 Min. • \$12.98

HERE COMES PETER COTTONTAIL
Cat. No. 27321 • 53 Min. • \$12.98

TALES OF BEATRIX POTTER
Cat. No. 11541 • 43 Min. • \$12.98

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A music-filled cartoon version of Hans Christian Andersen's fairy tale classic.
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THE TALE OF PETER RABBIT
Fully animated starring the wonderful talents of Carol Burnett!
Cat. No. 27387 • 27 Min. • \$12.98

TEENAGE MUTANT NINJA TURTLES' AWESOME EASTER
A totally egg-celent adventure!
Cat. No. 27386 • 47 Min. • \$12.98

THUMPKIN AND THE EASTER BUNNIES
Help solve the mystery of who started the first Easter egg hunt!
Cat. No. 27449 • 26 Min. • \$12.98

\$12.98 EACH

PRE-ORDER DATE: 1/21/97

STREET DATE: 2/11/97

THE YEAR THAT WAS
Continued from page 52

replaced at \$7-to-\$8. The majors have spent much of the past year delivering under-\$10 catalog; now it's feared they may be devaluing premium titles.

One studio, which has tried to limit its budget exposure, is conducting research to determine whether it should further reduce the commitment while at the same time lower the price of new sell-through releases. The idea: Close the gap between top and bottom and bolster sales at both ends.

BRANDING IRONY

Blockbuster, the Wal-Mart of video stores, began the shift to



"Twister": 6 to 9 million units

direct delivery last summer, when the 3,500-store chain announced it would end its exclusive arrangement with longtime distributor ETD in Houston. Under chairman Bill Fields, formerly of Wal-Mart, Blockbuster is building distribution centers to take deliveries and repackage and ship cassettes to company-owned outlets.

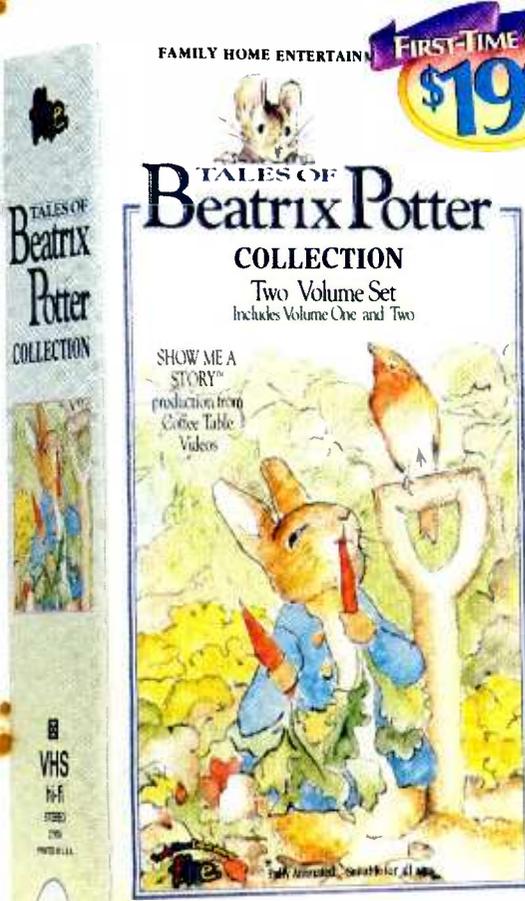
Franchisees can also participate, Fields told those who attended an annual fall meeting in Palm Springs.

In his presentation, Fields said he wanted closer ties with Hollywood. So do the studios and independents, who hope to cement relations by branding their videos and establishing permanent displays. Fox Home Entertainment and MGM/UA Home Video, among others, spent considerable time and effort last year developing sell-through labels.

Until now, a movie has always been considered sui generis; few buy a Warner title, for example. But Hollywood could take direction from such nontheatrical vendors as BBC Video, Sony Wonder and A&E Home Video, who are busy establishing brandnames.

The consumer recognition they—and the studios—desire will be needed in an increasingly crowded and competitive 1997. ■

FHE'S PROVEN EASTER CLASSICS



TALES OF BEATRIX POTTER COLLECTION
Cat. No. 49423 • 89 Min. • \$19.98

- FHE is the market leader for holiday video series with titles that appeal to children and adults alike!
- Since 1990 FHE has sold more than 4 million Easter videos – more than 700,000 last year alone.
- This year FHE introduces the *Tales of Beatrix Potter Collection* – featuring the original *Tales of Beatrix Potter* and *Tales of Beatrix Potter Volume 2*, gift-packed and gift-priced at only \$19.98.
- FHE proudly presents an exciting new addition to our highly successful video line, *Monster Easter*.

- These classic videos feature well-known celebrity voices, including Danny Kaye (*Here Comes Peter Cottontail*), Carol Burnett (*The Tale of Peter Rabbit*), Christopher Plummer (*The Velveteen Rabbit*), Vincent Price and Casey Kasem (*Here Comes Peter Cottontail*), and Wolfman Jack (*Stanley the Ugly Duckling*).

FOX KIDS CLUB Promotional campaign with Fox Kids Club.

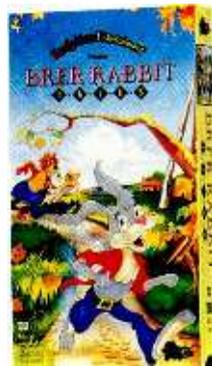


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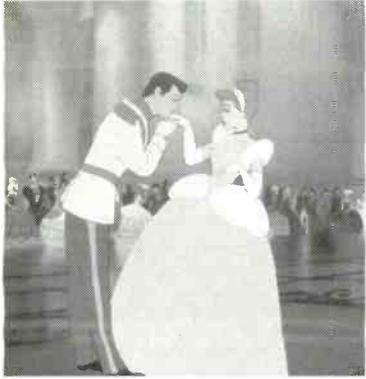
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"Cinderella": No. 1 Kid Video

Top Kid Videos

- Pos. TITLE—Distributing Label
- 1 CINDERELLA—Buena Vista Home Video
 - 2 THE LION KING—Buena Vista Home Video
 - 3 POCAHONTAS—Buena Vista Home Video
 - 4 THE ARISTOCATS—Buena Vista Home Video
 - 5 THE LAND BEFORE TIME III—Uni Dist. Corp.
 - 6 SCHOOLHOUSE ROCK: GRAMMAR ROCK—Paramount Home Video
 - 7 THE MANY ADVENTURES OF WINNIE THE POOH—Buena Vista Home Video
 - 8 BALTO—Uni Dist. Corp.
 - 9 MARY-KATE & ASHLEY'S SLEEPOVER PARTY—WarnerVision Entertainment
 - 10 WALLACE AND GROMIT: A GRAND DAY OUT—FoxVideo
 - 11 MARY-KATE & ASHLEY OLSEN: CASE OF THE SHARK ENCOUNTER—WarnerVision Entertainment
 - 12 GOOSEBUMPS: THE HAUNTED MASK—FoxVideo
 - 13 SCHOOLHOUSE ROCK: AMERICA ROCK—Paramount Home Video
 - 14 SCHOOLHOUSE ROCK: MULTIPLICATION ROCK—Paramount Home Video
 - 15 ALADDIN AND THE KING OF THIEVES—Buena Vista Home Video
 - 16 A GOOFY MOVIE—Buena Vista Home Video
 - 17 WALLACE AND GROMIT: THE WRONG TROUSERS—FoxVideo
 - 18 MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION—WarnerVision Entertainment
 - 19 BEAVIS & BUTT-HEAD: FEEL OUR PAIN—Sony Music Video
 - 20 SCHOOLHOUSE ROCK: SCIENCE ROCK—Paramount Home Video
 - 21 BARNEY SONGS—The Lyons Group
 - 22 THE LAND BEFORE TIME—Uni Dist. Corp.
 - 23 OLIVER & COMPANY—Buena Vista Home Video
 - 24 MARY-KATE & ASHLEY: CASE OF THE FUNHOUSE MYSTERY—WarnerVision Entertainment
 - 25 GUMBY: THE MOVIE—WarnerVision Entertainment

Continued on page 60

**Kid
Video**

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MASTERPIECE

THE HUNCHBACK OF NOTRE DAME

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NAAD:
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Animation Story by **TAB MURPHY** Screenplay by **TAB MURPHY** Irene Mecchi

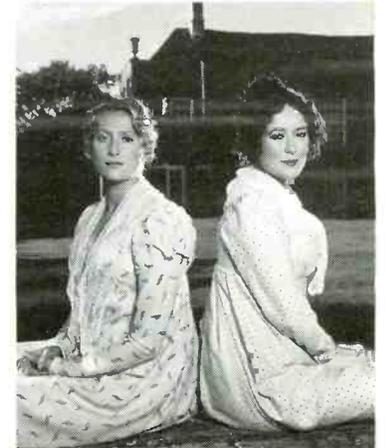
Produced by **BOB TZUDIKER & NONI WHITE** Directed by **JONATHAN ROBERTS**

Produced by **DON HAHN** Directed by **GARY TROUSCALE** & **KIRK WISE**

Soundtrack Available on Cassette and Compact Disc from:

DARK-HORSE HITS
Continued from page 42

Television Networks VP of new media Tom Heymann. "The timing has been great."
A&E says the series has sold 120,000 units, making Jane Austen



19th-Century hit: "Pride And Prejudice"

bigger than "The Beatles Anthology." The train will continue with Austen's "Emma," which will air as an A&E mini-series early next year, followed by a two-hour single-cassette video release priced at \$19.98.
But Austen isn't the only cargo on A&E's train. "Pride And Prejudice" may have put the company on the retail map, but the company's "Biography" brand has also broken through the clutter. "We know we

A&E won't disclose sales figures for "Pride And Prejudice," but distribution and retail sources say the set has sold nearly 100,000 units, making Jane Austen bigger than "The Beatles Anthology."

don't have hit product," says Heymann. "The best way to get placement is to put our product into stores whose customers are most likely to buy our titles."

Two chains that agree include Barnes & Noble and Borders Books & Music, which have set up dedicated A&E sections in their stores. Barnes & Noble spotlights A&E's "Biography" series, and Borders is giving A&E's "History Channel" titles a special section.

"Natural Born Killers: The Director's Cut"—Vidmark Entertainment

Few films have as colorful a history as Oliver Stone's "Natural Born Killers."
Continued on page 56

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* Complete details on Hasbro coupons inside *The Hunchback Of Notre Dame* video. Coupons good March 4, 1997, through July 31, 1997, in U.S.A. only. Void where prohibited. © 1996 Hasbro, Inc. All Rights Reserved.
** Complete details and list of eligible videos for General Mills offer on mail-in certificate inside *The Hunchback Of Notre Dame* and Disney *Fantastic Adventures Series* videos. Offer good, and purchases must be made, March 4, 1997, through May 31, 1997, in U.S.A. only. Void where prohibited.
*** Eligible Disney *Fantastic Adventures Series* videos include: *20,000 Leagues Under The Sea*, *Swiss Family Robinson*, *Treasure Island*, *Robert Louis Stevenson's Kidnapped*.
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†† Offer good, and purchases must be made, March 4, 1997, through April 30, 1997, in U.S.A. only. Void where prohibited. Complete details on back of coupon.

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. © Disney Enterprises, Inc.



DARK-HORSE HITS
Continued from page 55

Killers." Since the film was controversial, Warner Bros. released an edited version in 1994, the studio relinquished rights to the director's cut to Stone when it made it clear it wanted nothing more to do with it. Stone granted Vidmark Entertainment



"Natural Born Killers": a director's cut

ment distribution rights, where the project immediately became a top priority.

"We worked harder on this project than any other release," says Vidmark senior VP of sales and marketing Don Gold. "Most people didn't think we'd get the units we did, but it just shows what can happen when you have the company's full resources."

To date, Gold says the title has sold more than 150,000 units, with distribution in just 25% of the total retail market. Because of the film's graphic violence, mass merchants, Blockbuster Video and other "family-friendly" retailers did not carry the product.

"Collectors had been asking for a director's cut," Gold continues. "But the fact that Oliver supported the release as if it were a new theatrical release made all the difference." Indeed, Stone did countless press interviews, made in-store appearances and was one of the few big names to appear at the 1996 Video Software Dealers Assn. convention. "At VSDA, he really showed retailers that he was behind the release," says Gold.

Honorable Mentions:

After years of promoting Japanimation as the "next big thing," titles such as Manga Entertainment's "Ghost In The Shell" and Central Park Media's "M.D. Geist II" have finally put the genre on the map and have proved Japanimation can move off retail shelves.

"Cops": This series could prove to be a flash in the pan, but it sure generated a lot of retail heat this past year.

"Riverdance: The Show": It took nearly all year for Columbia TriStar Home Video to get this title off the ground. First released back in March and re-released again this fall to coincide with the Irish dance troupe's current U.S. tour, "Riverdance: The Show" is picking up retail sales along with sold-out performances. It will probably turn out to be the best-selling dance tape of all-time. ■

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🔍 **Disney's First Two Straight-To-Video Movies—*The Return Of Jafar* And *Aladdin And The King Of Thieves*—Have Grossed Over \$250 Million* At Retail!**

*Source: BVHV Internal Estimate.

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Families love the *Honey* movies in a big way, making this franchise a proven success!

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74% of kids 7 to 9 say "It's the best! *Honey, We Shrunk Ourselves* is our favorite movie!" Source: BVHV Internal Research.

🔍 **Massive Disney Marketing Will Generate Billions Of Consumer Impressions!**

- Theatrical-style campaign includes extensive national TV (network, spot, cable), print, radio and PR promotions!
- Trailerred on over 50 million videos, including *Toy Story*, *The Hunchback Of Notre Dame*, *First Kid*, *Bambi* and many more!

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4 FREE Hot Wheels® Cars From Mattel® Including Special Edition Sharkruiser®!**




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ADULTS AS CONSUMERS
Continued from page 44

help, and then consumers go back to the shelf and see all that is available for them to buy," says Sigman.

RE-PRICED DEAD MEN

Nestled alongside the direct-to-sell-through releases last year was a stable of product from labels that shortened rental windows to introduce repriced titles sooner than later. PolyGram Video scored a series of sell-through successes with such repriced adult fare



"Waiting To Exhale"



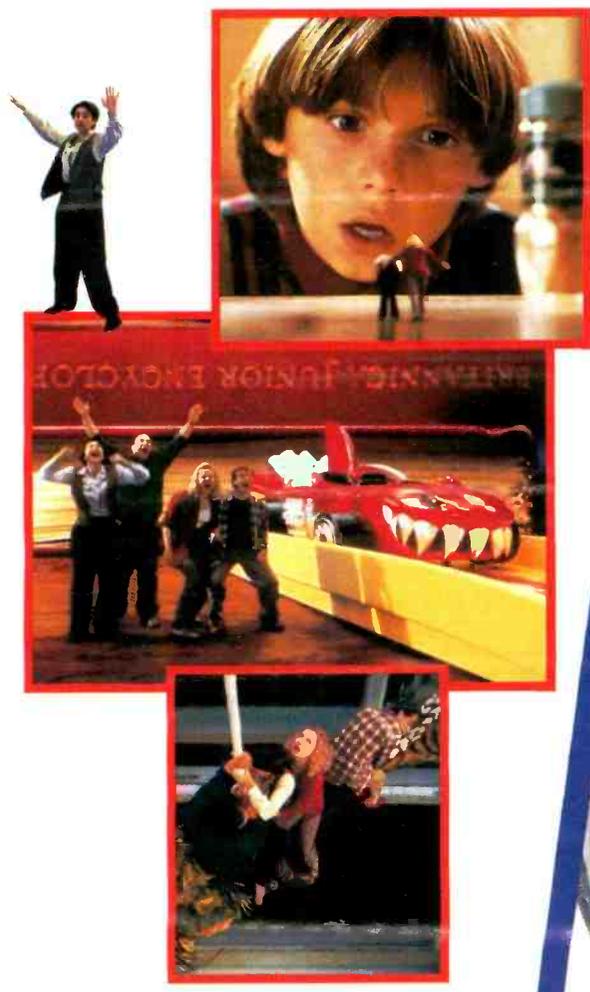
"Leaving Las Vegas"

"Selling adult product is the one way for 'real' video retailers to differentiate themselves from grocery chains that tend not to carry R-rated titles," says Borders buyer Patti Russo of the broadening beyond children's titles.

as "Home For The Holidays," "Dead Man Walking," " Fargo" and "The Usual Suspects," all of which segued rather quickly from rental to sell-through.

David Kosse, director of marketing at PolyGram Video, says that, while the titles are holding their own at sell-through, they still made sense as rental tapes first. "They all were clearly rental titles, and they had good acceptance in the rental marketplace with a lot of retailers coming off their theatrical runs," he explains. "Then we knew they would have a good strong second window with the repricing."

Continued on page 58



That shrink-happy inventor is back in this brand-new, hilarious sequel to *Honey, I Shrunk The Kids*! This time, the grown-ups get shrunk and the kids get into king-sized mischief! With its mind-boggling effects, it's big-time fun for the whole family!

PREBOOK: February 4, 1997
NAAD: March 18, 1997

Stock #8007
Running Time: Approx. 75 Minutes

WALT DISNEY PICTURES PRESENTS RICK MORANIS "HONEY, WE SHRUNK OURSELVES" A BARRY BERNARDI PRODUCTION WITH MICHAEL TAVERA TIM LADURY DREAM QUEST IMAGES CHARLES BORNSTEIN, A.C.E. PRODUCED BY CAROL WINSTEAD WOOD
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DIRECTED BY RAYMOND N. STELLA
BASED UPON CHARACTERS CREATED BY STUART GORDON & BRIAN YUZNA & ED NAHA
WRITTEN BY BARRY BERNARDI
EDITED BY KAREY KIRKPATRICK
PRODUCTION DESIGNER NELL SCOVELL
EXECUTIVE PRODUCERS JOEL HODGSON DEAN CUNDEY
WALT DISNEY HOME VIDEO

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B4265

THE YEAR **in** VIDEO

ADULTS AS CONSUMERS

Continued from page 57

THE FAMILY THAT BUYS TOGETHER

Helping move second-generation sell-through videos off the shelves is a consumer base that has grown more accustomed to bringing home tapes for good rather than just for the weekend. "The consumer marketplace has become more accepting and fallen into the habit of buying videos," Kosse says. Shorter rental windows also turned

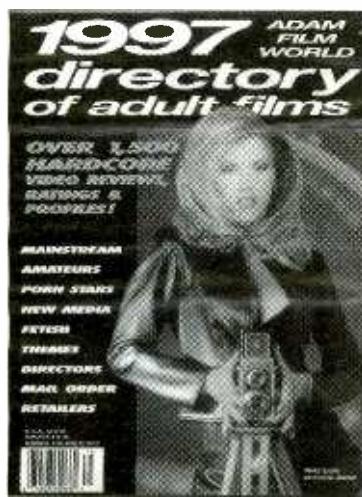
the trick in 1996 for MGM/UA, whose "Rocky" collection continues to set standards in the boxed-set arena. Blake Thomas, senior VP of marketing at the company, says the label considered going direct to sell-through with the James Bond thriller "Goldeneye," but decided initially to release it to rental as it did with "Get Shorty" and "Leaving Las Vegas," both decidedly non-children's entertainment. "There is a greater tendency to go direct to sell-through than in the past, because it is much less like charting new territory



Bond's "Golden Eye" rented first.

than it used to be," he says. "But the rules for direct to sell-through remain the same. You need a broadly appealing film that parents and most kids can enjoy together." ■

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Top Music Videos

- Pos. TITLE—Artist—Distributing Label
- 1 THE WOMAN IN ME—Shania Twain—PolyGram Video
 - 2 THE COMPLEAT BEATLES—The Beatles—Warner Home Video
 - 3 PULSE—Pink Floyd—Sony Music Video
 - 4 LIVE FROM AUSTIN, TEXAS—Stevie Ray Vaughan & Double Trouble—Sony Music Video
 - 5 OUR FIRST VIDEO—Mary-Kate & Ashley Olsen—WarnerVision Entertainment
 - 6 LIVE AT MADISON SQUARE GARDEN—Mariah Carey—Sony Music Video
 - 7 LIVE AT THE ACROPOLIS—Yanni—BMG Video
 - 8 VIDEO GREATEST HITS—HISTORY—Michael Jackson—Sony Music Video
 - 9 THE BEATLES ANTHOLOGY—The Beatles—Turner Home Entertainment
 - 10 UNPLUGGED—Kiss—PolyGram Video
 - 11 THE VIDEO COLLECTION: VOL. II—Garth Brooks—Capitol Video
 - 12 GREATEST VIDEO HITS COLLECTION—Alan Jackson—BMG Video
 - 13 LES MISERABLES: 10TH ANNIVERSARY CONCERT—Various Artists—Columbia TriStar Home Video
 - 14 HELL FREEZES OVER—Eagles—Uni Dist. Corp.
 - 15 CRAZY VIDEO COOL—TLC—BMG Video
 - 16 DESIGN OF A DECADE 1986/1996—Janet Jackson—PolyGram Video



"The Woman In Me": No.1 Music Video

- 17 THE BOB MARLEY STORY—Bob Marley And The Wailers—PolyGram Video
- 18 R.I.O.T.—Carman—Chordant Dist. Group
- 19 BAD HAIR DAY—Weird Al Yankovic—Scotti Bros. Video
- 20 EL CONCIERTO—Luis Miguel—Wea Latina
- 21 BARBRA—THE CONCERT—Barbra Streisand—Sony Music Video
- 22 REMOTELY CONTROLLED—Mark Lowry—Word Video
- 23 GRATEFUL TO GARCIA—Various Artists—Channel One
- 24 CHRISTMAS WITH LUCIANO PAVAROTTI—Luciano Pavarotti—Video Treasures
- 25 SUMMER CAMP WITH TRUCKS—Hootie & The Blowfish—WarnerVision Entertainment
- 26 YOU MIGHT BE A REDNECK IF...—Jeff Foxworthy—Warner Reprise Video
- 27 REBA LIVE—Reba McEntire—Uni Dist. Corp.
- 28 LIVE SHIT: BINGE & PURGE—Metallica—Elektra Entertainment
- 29 LIVE! TONIGHT! SOLD OUT!—Nirvana—Uni Dist. Corp.
- 30 VIDEO ARCHIVE—Def Leppard—PolyGram Video
- 31 THE 3 TENORS IN CONCERT 1994—Carreras, Domingo, Pavarotti (Mehta)—WarnerVision Entertainment
- 32 VOODOO LOUNGE—Rolling Stones—PolyGram Video
- 33 A TRIBUTE TO STEVIE RAY VAUGHAN—Various Artists—Sony Music Video
- 34 LIVE INTRUSION—Slayer—American Recordings
- 35 LIVE FROM LONDON—Bon Jovi—PolyGram Video
- 36 ENLARGED TO SHOW DETAIL—311—PolyGram Video
- 37 WHATCHA LOOKIN' 4—Kirk Franklin And The Family—Gospo Centric
- 38 DECADE 1985-1995—Michael Bolton—Sony Music Video
- 39 THE ROLLING STONES ROCK & ROLL CIRCUS—Various Artists—ABKCO Video
- 40 REBA: CELEBRATING 20 YEARS—Reba McEntire—Uni Dist. Corp.

PolyGram
VIDEO

Top Music Video Labels

- Pos. LABEL (No. Of Charted Titles)
- 1 POLYGRAM VIDEO (14)
 - 2 COLUMBIA MUSIC VIDEO (10)
 - 3 EPIC MUSIC VIDEO (6)
 - 4 CAPITOL VIDEO (4)
 - 5 6 WEST HOME VIDEO (4)



Video Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Titles)
- 1 SONY MUSIC VIDEO (20)
 - 2 POLYGRAM VIDEO (19)
 - 3 BMG VIDEO (8)
 - 4 UNI DIST. CORP. (10)
 - 5 WARNERVISION ENTERTAINMENT (10)

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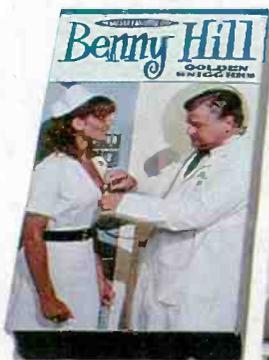
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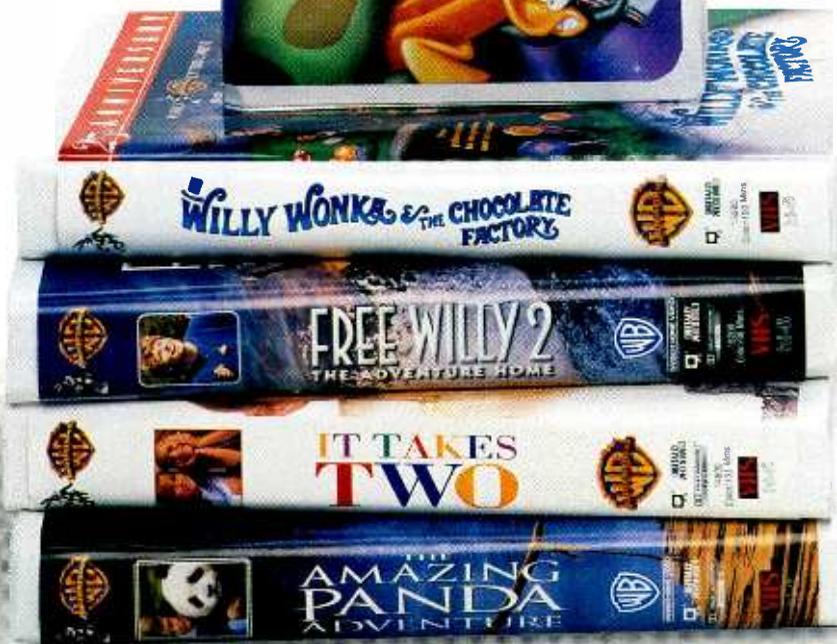
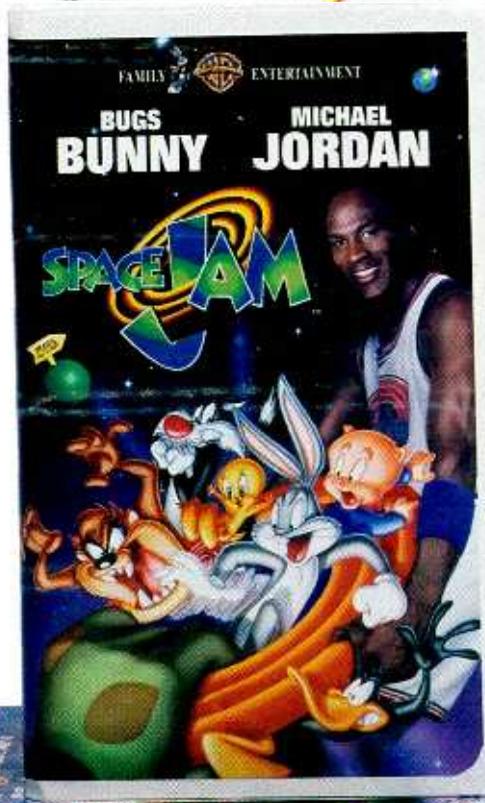
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THE YEAR in VIDEO

KID VIDEO

Continued from page 54

Top Kid Video Labels

Pos. LABEL (No. Of Charted Titles)

- 1 WALT DISNEY HOME VIDEO (24)
- 2 MCA/UNIVERSAL HOME VIDEO (8)
- 3 ABC VIDEO (4)
- 4 DUALSTAR VIDEO (7)
- 5 BBC VIDEO (3)

WALT DISNEY
HOME VIDEO

Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 BUENA VISTA HOME VIDEO (26)
- 2 WARNERVISION ENTERTAINMENT (11)
- 3 PARAMOUNT HOME VIDEO (8)
- 4 UNI DIST. CORP. (8)
- 5 FOXVIDEO (7)



Buena Vista
Home Video

U.K. AND EUROPE

Continued from page 49

"Braveheart," which replicated its Oscar triumph at the BVA Awards ceremony, the major U.K. video-industry get-together. The Mel Gibson feature was honored for best-renting film of 1996, best renting-artist for Gibson, and winning the best rental-distributor marketing award. Part of its campaign was to make it the best-renting video ever in Scotland, an aim which it achieved.



"Bad Boys"

The overall best-selling retail video was also a bit of a surprise in that the winner, "101 Dalmatians," managed to outstrip all other best-sellers of the year in the six weeks from release date to the BVA Awards ceremony, with some 1 million sales the day it hit the shelves.

DISTRIBUTOR INCOME UP

The European video industry is at an all-time high, with total distributor revenues at 2,504 million ecu (\$3,202 million), an impressive 7.8% rise, according to data released by the International Video Federation. Across all EU states, and in both rental and retail markets, distributor revenue has increased while consumer spending has decreased. This is particularly true of the EU's key retail markets—Italy and France—where there is a sometimes massive shortfall between what is being shipped and what is being sold. The video market in the European Union services 352 million households, with an overall VCR penetration of 64%. ■

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Songwriters & Publishers

ARTISTS & MUSIC

Bug Music Signs Richard Thompson Publisher To Administer 'Gold Mine' Of Material

BY JIM BESSMAN

NEW YORK—Bug Music's recent signing of Richard Thompson to an administration deal is seen by the company as being right up there with its previous acquisitions of John Hiatt's and Johnny Cash's esteemed catalogs.

"Only a handful of songwriters are of the caliber of Richard Thompson," notes senior VP Gary Velletri. "Very few have his history and catalog, so this is a huge deal for us."

According to VP of business and legal affairs David Hirshland, Bug now represents worldwide nearly all of Thompson's catalog, following the singer/songwriter/guitarist's 1971 break with legendary British folk-rock group Fairport Convention. Bug will treat Thompson as a priority, says Hirshland, who eyes Nashville and film soundtracks as prime marketing targets for Thompson's far-reaching music.

Thompson has recorded for Capitol since 1988, and Bug has repped his output there—which Thompson published through his Beeswing pubbery—outside the U.S. and U.K. since 1993. Bug now administers additional post-1974 Thompson copyrights formerly held by PolyGram Music, of which the writer recently regained ownership and control. Altogether, it's a gold mine of relatively unexploited material, says Hirshland, even though Thompson has been extensively covered by a wide range of U.S. and U.K. artists.

Indeed, Hirshland counts scores of covers of Thompson songs that have come about without any active publisher solicitation. He cites 1994's "Beat The Retreat" tribute album on Capitol, which featured Thompson songs covered by the likes of R.E.M., Bonnie Raitt, Beausoleil, the Five Blind Boys Of Alabama, Dinosaur Jr, Bob Mould,

Loudon Wainwright III, and Shawn Colvin.

"It illustrates the universal nature of his songs," says Hirshland, who at the time of the album's conception represented its producer, John Chelew, and, as a huge Thompson fan himself, helped facilitate the project. "He's not a writer



THOMPSON

for any specific time or genre but one who crosses those boundaries." Covers on current albums include Patty Loveless' version of "Tear Stained Letter," which was also a country hit for Jo-El Sonnier; K.T. Oslin's rendition of "A Heart Needs A Home"; and Emmylou Harris' "Dimming Of The Day." "Wall Of Death," meanwhile, can be found on R.E.M.'s current "E-Bow The Letter" maxi-single, and Nanci Griffith will include it on her forthcoming album, on which Thompson is a featured guitarist.

"You can compare him with John Hiatt, another prolific writer whom

other musicians revere as a writer, and with the right kind of effort we can similarly introduce Richard to a wider audience," says Hirshland.

Hirshland sees especially great potential for Thompson's catalog in Nashville, and Thompson joins him in citing the connection between country music and Thompson's English folk roots—together with the greater opportunity for covers that the Nashville scene affords.

"As so many artists write their own material these days, it's great that country music is increasingly looking outside Nashville for songs," says Thompson. "I suppose melodically and thematically, there are Scotch-Irish links there that go back hundreds of years, which make my songs not totally strange to country singers. The reverse has been true for years: The Celts are enormous fans of country music. They really lap it up!"

Velletri, who is stationed in Nashville and has been a Thompson fan at least since Fairport Convention's 1969 "Un-halfbricking" album, also sees Thompson as a hot prospect for Music City.

(Continued on page 90)



They Came And Got It. Quad City DJ's, writers of the hit single "C'mon N' Ride It (The Train)" from their album "Get Up And Dance," recently inked an exclusive worldwide music publishing deal with Warner/Chappell Music. The group also released the title track from the hit film "Space Jam." Shown, from left, are Ed Pierson, Warner/Chappell senior VP of business affairs; Les Bider, chairman/CEO; Angeliq Miles, director of creative services; Jay "Ski" McGowan, Quad City DJ's producer and CEO for Quadrasound Records; Van Bryant, lead rapper for 69 Boyz; Freda Mays, executive VP of Quadrasound Music; and John Titta, Warner/Chappell's senior VP of creative services.

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-Tamela/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	Rafael Perez-Botija	Fonometric/SESAC

Musicals Of '60s Are Subject Of 92nd Street Y's Lyrics & Lyricists

WHATEVER THE PRECISE time frame for the musical theater's "golden era," by the time the '60s rolled around, many of Broadway's leading lights were still writing scores. However, with an exception or two, their biggest successes were behind them.

During that decade, Broadway heard new scores from Irving Berlin, Richard Rodgers, Frederick Loewe and Alan Jay Lerner, Arthur Schwartz and Howard Dietz, Frank Loesser, and Jule Styne (with his frequent collaborators, Betty Comden and Adolph Green).

There were no new scores in that period from Cole Porter, who died in 1964, or Harold Arlen. Leonard Bernstein, who collaborated with Stephen Sondheim to create "West Side Story" in 1957, would not write another Broadway score until 1976's "1600 Pennsylvania Avenue."

To emphasize the '60s' role in bringing new voices to the Broadway musical, the 27th season of the hugely successful Lyrics & Lyricists series at New York's 92nd Street Y is celebrating shows of that decade, with a little leeway to accommodate productions from 1959 and 1970. Particular emphasis is being put on the '60s' biggest hits.

So, it is the relatively new but successful Broadway voices of that decade that get the big play, including Jerry Herman, Jerry Bock and Sheldon Harnick, John Kander and Fred Ebb, Sondheim, Charles Strouse, and Tom Jones and Harvey Schmidt. The period's British invasion is represented by the likes of Lionel Bart and Anthony Newley and Leslie Bricusse.

"Broadway Songs Of The Sixties" doesn't take a chronological approach. Instead, programs deal with musicals derived from novels and short stories, the subject of the first presentation (Dec. 14-16); musicals from plays (Feb. 1-3); more musicals from plays (March 8-10); off-Broadway musicals (April 12-14); and Broadway musicals from original concepts (June 7-9).

For the first presentation, the highlighted shows, with four songs each, were "Camelot," "Oliver!," "Mame," and "Fiddler On The Roof." Also, single numbers were presented from "Tenderloin," "Flora, The Red Menace," "All American," "Do Re Mi," "Greenwillow," and "What Makes Sammy Run?"

Twenty-two songs were performed by seven singers, including Rebecca Baxter, Gary Lyons, Jan Neuberger, Ryan Perry, and Martin Vidnovic. Two special guests were Spiro Malas, who starred several seasons back in a revival of Loesser's "The Most Happy Fella," and Pat Suzuki, remembered for singing "I Enjoy Being A Girl" from Rodgers and Hammerstein's "Flower Drum Song."

Highlights were Baxter's lovely version of Kander and Ebb's "A Quiet Thing" from "Flora, The Red Menace" and Vidnovic and Neuberger's "Sabbath Prayer" from "Fiddler On The Roof."

Vidnovic also offered a splendid rendition of "If Ever I Would Leave You" from "Camelot."

Actor Werner Klemperer was the pleasant host/narrator. At one point, he noted that the shows of the '60s, with the exception of "Hair," failed to reflect the social turmoil of the Vietnam era. He might have pointed out that musical theater often examines tragic circumstances from a chronological distance and in soft focus.

Two examples are the '60s hits "Cabaret" and "Fiddler On The Roof." Then again, musical theater has tended to honor that old music-industry saw that if you want to send a message, use a telegram.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Load."
2. Soundgarden, "Down On The Upside."
3. Ozzy Osbourne, "Diary Of A Madman."
4. Bush, "Sixteen Stone."
5. John Tesh, "Tesh Family Christmas."



by Irv Lichtman

To Our Readers

The No. 1 Song Credits chart above reflects results for the week ending Jan. 4.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"You Brought The Sunshine"
Written by Elbernita "Twinkle"
Clark
Published by Bridgeport Music
Inc. (BMI)

Great gospel tunes live forever and invite constant reinterpretation by new generations. Such is the case with Out Of Eden's current single, "You Brought The Sunshine." Gotee Records' popular sister trio decided to record the song on its new album, "More Than You Know." The song, originally a hit for the Clark Sisters, is enjoying new life on Christian radio airwaves.

"Michael and I were driving, and we heard it," says Out Of Eden's Lisa Kimmey-Bragg, speaking about her husband and co-producer on the album, Michael Bragg. "It was almost simultaneous, and we were like, 'Out Of Eden should do this song.'"

"I remember a long time ago when Joey [Elwood], Todd [Collins], and Toby [McKeehan, Gotee's founders/owners] used to talk about this song, and I thought [they] would love that. So Michael got the tape, and I began to learn it, and they worked out the music. It is just an uplifting song and so fun... It was definitely a

fun song to record and perform."

The Clark Sisters' original recording had far-ranging appeal, and Kimmey-Bragg says Out Of Eden hopes its version will, too. "It was played on top 40 radio," she says. "It would be great to do the same thing again and get the same kind of, if not even greater, impact."

She says there is sometimes a bias against songs that mention Jesus, but "You Brought The Sunshine" seems to transcend musical boundaries and prejudices. "It is gospel, but it's pop, too," she says. "It was current then and still is now."



International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

P'Gram Gears Up For European Challenge

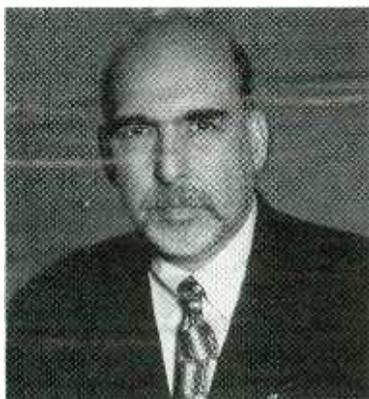
Rick Dobbis Leads Ongoing Regional Analyses

BY ADAM WHITE

LONDON—The \$13 billion European music market has become a Rolls-Royce business. What the situation now demands is a light truck with four-wheel drive.

The automobile analogy comes easily to Rick Dobbis, himself an import from where it was once said that what is good for General Motors is good for America. Entering his third year as president of PolyGram Continental Europe, Dobbis faces an obstacle course that would tax the most skillful all-terrain driver.

For the European music industry as a whole, a number of major markets are stagnant, notably Germany and France. The strength of the British pound has helped propel truckloads of U.K. merchandise into the Continent, impacting front-line prices almost everywhere. The retail landscape is changing in favor of major players. And the explosion of radio and TV outlets for music has had serious implications for how record companies deploy their promotional and marketing resources.



RICK DOBBIS

Over the past 15 months, every PolyGram managing director in Europe has been through this process. The result has included sales-force reorganizations (with job losses) in Germany and France; a prominent label shutdown, Metronome Music in Germany; downsizing at the company's classical flagship, Deutsche Grammophon; and increased investment in developing markets in Eastern Europe.

"Every market where we do business is getting the same scrutiny," says Dobbis, "and it has virtually nothing to do with money in the first instance. It's very easy to save money, to cut heads. That's a dangerous way to manage a business. Last July, after the French reorganization, I sent a note to all the operating company managing directors in which I talked about the overall business in general, meaning their business, and the challenges of being better at what we do: breaking new artists, selling catalog, and all the tasks of running a record company and a video company."

That is when Dobbis used his auto analogy. "What I meant," he says, "was that flexibility and responsiveness to the market, and aggressiveness, make a successful company. At the same

(Continued on next page)

"We're going through a bit of a blip," says Dobbis, "when you say, 'I'd better take a step back, see where I am, try to understand the changes, and make the moves that will provide the maximum opportunity for success for my product.' Which is always the goal." Those changes are substantial, he says. "We've had to take a really serious look at the whole way we market records."

newsline...

HAMBURG will be the site of the 1997 Echo Awards, which take place March 6. The German Phono Academy, which organizes the ceremony, says the show, to be held at the city's Congress Centrum, will be broadcast nationally on the ARD network March 8. Key awards are chosen on the basis of sales taken from the previous year's charts.

RCA U.K. has struck a licensing deal with Delirious, the new dance label founded by former Cooltempo exec Ken Grunbaum and Danny D. Grunbaum. Ken headed the Cooltempo label when it was part of Chrysalis Records U.K. but exited when Chrysalis was merged with EMI last year. Danny is the founder of dance act D-Mob. The first releases from the label are due at the end of January; they include singles from Richie Stevens & General Degree, Juliet Roberts & Steven Dante, and Exodus.

MTV EUROPE has launched its second magazine publishing venture, Xtreme, a music-based monthly aimed at German 16- to 24-year-olds. The publication is produced with German publisher Attic Futura Verlag. Xtreme follows the spring 1996 launch of the English-language Blah Blah Blah, aimed at the U.K. market.

French Fund To Finance New Work By Local Talent

BY EMMANUEL LEGRAND

PARIS—The development of new French talent will receive a major boost with the creation of a fund to help finance new works by local artists.

After years of discussion, French music-industry bodies representing record production companies have joined forces to create a \$575,000 (FF 3 million) fund called Fond Nouveau Talent, which is designed to help finance new talent in France by independent production companies.

The fund is financed by France's two producers' collecting societies, SCPP and SPPF, in conjunction with IFCIC, which manages several funds and banking guarantee systems for cultural industries. SCPP, which comprises all the major companies and more than 100 indie producers, will contribute \$480,000 (FF 2.5 million) to the fund, while SPPF will pour in \$95,000 (FF 0.5 million).

To apply for the fund, a company must not have more than 50% of its shares owned by multinational record companies and must produce and promote the first, second, or third album

by a French or francophone act. Only acts that have not scored a gold album (100,000 units) will be considered.

Eligible projects will benefit from an advance credit, up to 50% of the total production budget, recoupable from future record sales. The projects will be evaluated by a five-member selection committee (three from SCPP and two from SPPF), which will meet six times per year. The IFCIC will manage the fund and act as financial adviser.

SCPP managing director Marc Guez says that the fund is rather modest in volume but admits, "It is a first step. With this fund, we'll be able to support some 10-15 projects a year, and it's a five-year program."

The possibility to recoup some of the loans will contribute to extra financing for the fund. Experts evaluate that with similar systems, some 20% of the loans can be recouped. Guez says the fund will start collecting royalties on a project once 30,000 albums are sold.

The creation of the fund has been a longtime issue for independent producers. Another scheme, based on a

(Continued on next page)

Discount Records Spur Russian Buying Spree

MOSCOW—Russian record shoppers were introduced to a novel concept in the run-up to Christmas—the sale.

The idea of selling goods at a discount did not exist in the communist era, but when Moscow-based distributor/retailer Soyuz ran its sale Dec. 1-27, the success of the venture reached surprising proportions.

"We ran out of some of the sale stock within a week," states Soyuz head of sales Alexander Bochkov.

The company, which has 13 cassette-dominated stores in Moscow and 100 elsewhere in Russia, limited the advertising of its 50-title sale to a poster

campaign. Nonetheless, says Bochkov, "it was beyond all expectations."

Soyuz's trade customers also benefited from the sale. The company's sale CDs were sold to retailers for the equivalent of \$2, compared to an average CD wholesale price here of \$4-\$6. Though many items covered by the sale were back-catalog titles or slow sellers, 1996 chart-toppers from leading acts such as Na-Na, Tanya Bulanova, and Alena Alpina were also included.

Bochkov comments, "Initially, we were afraid that we'd be able to keep to a \$3 retail price only in our own

stores and outlets and that our wholesale clients would keep the product until January, when prices return to normal."

His fears, though, were unfounded, as in retail outlets across Russia, consumers were able to buy legitimate product for the price of the Bulgarian or Chinese pirate versions.

Following Soyuz's lead, two other record companies announced December sales. Apex marked down around 140 catalog titles, while Becar Records offered discounts on 20 albums.

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Kosugi's Legacy To Continue At WMJ Departing Chairman Stressed Marketing At Warner Co.

BY STEVE McCLURE

TOKYO—While Ryuzo "Junior" Kosugi is set to resign as Warner Music Japan (WMJ) chairman in March due to ill health, the restructuring process he set in motion at the company will continue.

Kosugi's main legacy during his term as WMJ chairman, which began in 1993, has been to stress the importance of marketing.

"There can be a tendency for people to rely on the A&R side of things, but it's the marketing that actually sells the product, and that's the direction he wanted to see the company go in," says Jonny Thompson, deputy GM, international, at WEA Japan. "And that's a policy we continue to pursue."

A key part of that effort was Kosugi's decision in April 1995 to bring in Takashi Iida as GM for marketing and business planning. Iida, on temporary assignment from leading ad agency Hakuhodo, is putting together a system of semi-autonomous creative "satellite" joint ventures with production companies in an effort to boost WMJ's domestic repertoire.

"We're still in a defensive phase," says Iida, "but in 1997, Warner Music Japan will go on the offensive. It's going to be 'the empire strikes back.'"

Kosugi's highest-profile outside hirings were those of Mitsuaki Tsunekawa as president of WEA Japan in November 1995 and Takeyasu Hashizume as president of EastWest Japan in August '96. Both Tsunekawa, previously GM of Nihon, Japan's biggest music publisher, and Hashizume, formerly GM of Sony Records' domestic No. 3 A&R division, have already made their mark on the company.

"We replaced more than half of [WEA Japan's] artists with new talent," notes Tsunekawa, "and about half of our creative staff have been replaced with new faces."

Hashizume, for his part, has brought in 17 new creative staffers to EastWest Japan.

Tsunekawa and Hashizume have very definite ideas about the direction in which WMJ should be headed.

"Both WEA and EastWest have the dream of increasing the amount of

domestic repertoire, which is now rather low," says Hashizume, noting that WMJ as a whole is too dependent on a few big local acts, such as Tatsuro Yamashita and Noriyuki Makihara.

Foreign music accounts for some 65% of WMJ's sales, while in the Japanese music market as a whole, foreign repertoire makes up just under 30% of sales.

WMJ's 1995 sales totaled 35.72 billion yen (\$318 million). Its shipments in the first seven months of 1996 were down some 7% from the same period of 1995, giving it a nearly 6% share of the Japanese market and placing it at No. 7 among Japanese record companies.

"We plan to expand our business both horizontally and vertically," says Tsunekawa. "We want to expand our lineup in a wide range of musical genres, while at the same time we want to develop new artists using the kind of long-term strategy which this company has so far lacked. We want artists who are steady sellers."

One advantage that WMJ has over other Japanese record companies, says

Hashizume, is that unlike many labels, WMJ is not affiliated with a hardware manufacturer.

"Warner's belief is that everybody involved in making records must make a profit, while traditionally in the music industry, where the parent company is very strong, somebody—the artist, the record company, or somebody else—is victimized in order for the parent company to show a profit," he says. "You cannot expect to develop talented artists or capable staff in such a poor climate."

Another priority for the company, Tsunekawa and Hashizume agree, is promoting its corporate identity. The Warner name is not nearly as well-known in Japan as, say, Sony or Toshiba-EMI.

Hashizume sees WMJ's hiring of him and Tsunekawa as a turning point for the company.

"They've shifted from stressing English skills to [developing] a market-oriented strategy and hiring people who know the Japanese music market very well," he says. "This is because at present you can't expect to find somebody with both good English and deep knowledge [of] and rich experience [with] this industry. It will take a couple of decades before you see such people at the company's top management level."

After March, Kosugi will serve as a consulting producer on various WMJ projects. Warner Music International president Stephen Shrimpton will be WMJ's acting chairman until a replacement is found. Reporting to Shrimpton will be WMJ vice chairman Kiyoshi Hachiya, Tsunekawa, and Hashizume.

An exchange rate of 112 yen to \$1 was used for this story.



Short Operas Target Pop Fans

Composer's 'Crossover Classic' Set On BMG Ariola

BY ELLIE WEINERT

MUNICH—BMG Ariola is aiming to make 1997 the year it brings opera up-to-date for the MTV generation.

BMG is continuing to promote a new work from from one of Germany's best-known classical composers that comprises two one-act operas.

Eberhard Schoener, one of Germany's most innovative composers and conductors of classical music, says, "I always felt that operas in general were too lengthy, and nowadays, in our fast-paced world, it has become even more essential to write short-form operas. Two and a half years ago, Thomas M. Stein [BMG Ariola Germany/Switzerland/Austria managing director] inquired whether I would like to produce a 'crossover classic' project for BMG. I told him about my idea about the short operas; he immediately believed in this project and gave me the go-ahead."

The first part of "Short Operas" (BMG Ariola Munich) is called "Palazzo Dell'Amore." It tells the stories of famous lovers in history and features Italian rock star Gianna Nannini and Germany's "Sunset Boulevard" star Helen Schneider. The songs are sung in Italian and English, with the choir singing in German.

The second opera, "Cold Genius," is about the short life of cult counter-tenor Klaus Nomi and is performed by German rock singer George Kochbek (former front man of Georgie Red) with the assistance of internationally renowned bass baritone Kut Moll. They are accompanied by the United Philharmonic Orchestra of Budapest.

After studying violin and conducting (under the late Sergio Celibidache), Schoener played first violin in the orchestra of the Bavarian State Opera before setting out into the world of pop music. During the course of his career, Schoener has worked with the likes of Sting and staged six Rock Meets Classical televised concerts in the '70s and '80s, featuring artists as diverse as Mike Oldfield, Eddy Grant, Tangerine Dream, and

Jack Bruce. He has a long list of TV and film music to his credit, plus numerous cross-cultural projects with musicians from China, Japan, and Malaysia.

Projects under consideration by Schoener include the writing of another short opera to complete the trilogy and the premiere of the works at one of America's leading opera houses, where negotiations are under way.

"I realize I am undertaking a tight-rope act trying to win over rock'n'roll audiences who would never set foot in an opera house, while simultaneously trying not to lose the traditional opera lover. However, I think my chances are pretty good, because my concerts are attended by parents—who know my work for the past 20 years—as well as their children, who know me as a specialist in electronic music. The phenomenon is almost similar to that of the Rolling Stones today," he concludes.

Warner Music Names New Heads In Europe

LONDON—Warner Music is entering the new year with new heads of Teldec Classics International and WEA Music France.

At Teldec, Marco Bignotti has been named acting president until a permanent appointment is made. He replaces Hans Hirsch, who has retired from the post but remains a consultant to the group. Bignotti retains his role as president of Warner Classics International, based in London.

At WEA France, Laurence Le Ny takes over as managing director Jan. 15. For the past five years, she has been managing director of Epic in France. Le Ny replaces Philippe Laco, who resigned in September.

JEFF CLARK-MEADS

POLYGRAM GEARS UP FOR EUROPEAN CHALLENGE

(Continued from preceding page)

time, you have to be able to do the backbone of your business—selling catalog—which is different to selling new artists. We must be able to do both." He adds, "The way in which consumers become aware of the music and the way in which they buy it is going through so much change that you can't sit back and say, 'Well, we'll groove with it.'"

CONTINUING ANALYSIS

To help his team members keep their vehicles under control, Dobbis has asked for something else in their monthly reports to the European HQ: a continuing analysis and evaluation of changes being made or contemplated. He reviews such proposals, as he did, for example, with one submitted last spring by Stefan Fryland, managing director of PolyGram's Danish affiliate. "It was a plan that made sense; however, it was very expensive. We had a good meeting, talked about a lot of issues, and Stefan came back with a different plan, involving the same number of people, but not as expensive. Now that company is significantly reorganized." Dobbis adds, "We had those kinds of conversations [with all the managing directors] before, during and after the [1996] budget meetings."

Extending the point, the PolyGram president says, "We may have two guys doing classical sales in one company, five doing pop. Classics may represent

4% of our revenue there. Take one of those [classical] guys and have him do pop sales. It doesn't necessarily mean you eliminate jobs. For instance, we have 14 people in our Finnish company. This is a very effective company. I could save money in Finland by having 10 people, but I would lose business. If I added two people, I wouldn't necessarily add business."

POWERFUL FORCE

Major retailers are proving to be a powerful force for change in single-market Europe. A handful of accounts appear to be taking an increasing share of the total volume in key territories. By one reliable estimate—not that of PolyGram—the top five accounts in the U.K. hold as much as two-thirds of the entire prerecorded music market there. The same assessment shows that in France, 55% of the business is in the hands of the top five accounts; around 50% in Spain and Holland; and 45% in Germany.

These merchants are aggressively using their power to obtain improved trading terms, dictate trading practices, and gain significant cooperative advertising support, while also shaping suppliers' longer-term distribution strategies. Concurrently, record companies have seen their net realized price-per-unit decline, while they watch a number of merchants source product—legally—from anywhere within

the European Union, using price advantages bestowed upon them by currency differentials. "No question that there's severe price pressure in Europe," Dobbis says, "or that through a variety of influences, the net proceeds per unit for all the record companies are decreasing."

"There are some obvious reasons for that: The [British] pound was weak, and it was easy to import from the U.K. There is individual-territory price pressure from consumer groups, and at the moment in Italy, all the major record companies have had visits from [government officials]. So have their counterparts in Holland. It's funny that in some of the lower-priced markets, you see the biggest cry about the price of CDs."

PRICE PRESSURE

Dobbis has another concern about CDs. "What has happened in the U.S. and will get worse in Europe is the balance. You see CD singles sales in a lot of territories doing really well, so that overall [unit] volume goes up. But the margin on singles is so low compared to albums; the real impact [of the trend] for record companies is very dangerous. And the impact on retailers is very dangerous as well."

Illegitimate merchandise adds to the pressure. "Pirate product is circulating in Europe that is mixing with legit-

(Continued on next page)

FRENCH FUND TO FINANCE NEW WORK

(Continued from preceding page)

percentage of total record sales in France, was presented by the ministry of culture three years ago but was unanimously rejected by the major record companies. The new fund, which was announced during MIDEM 1996, took about a year to take off.

According to the ministry of culture, the fund is "an innovative first step." Nevertheless, some consider the scope of the fund to be limited. Industry sources point out that the amount allocated for the project is rather modest. Others point out that the ministry of culture has not put any money into the fund, although it has been a driving force behind it.

Independent producers claim that a 50% guarantee is not enough because of banks' reservations about music-related projects. "To be efficient, this fund should guarantee up to 70% of the financing of a project," says an industry source.

Others have called for a system similar to one established in Quebec, where

government-backed music support agency Musicaction is fueling local producers with recoupable subsidies.

Independent producers regret that so few subsidies are allocated by the government to music production, as compared to the cinema industry. Billboard has learned that independent producers' organization UPFI plans to run a lobbying campaign during the next MIDEM in which it will ask for better treatment for the music industry. UPFI points out that more than \$38.3 million (FF 2 billion) per year in subsidies are allocated to the film and TV production industries, compared to \$1.92 million (FF 10 million) for music production.

To overcome the limitations of the IFCIC fund, a system to support record production is under discussion within the Fund for Musical Creation. This fund will allocate nonrecoupable subsidies to indie producers as a way to enhance the production of new talent.

P'GRAM GEARS UP FOR EUROPEAN CHALLENGE

(Continued from preceding page)

imate product," says Dobbis. "I believe there are retailers, for certain, who have pirate product in their stores, and they don't even know it; they bought it unwittingly. That hurts us, because it's volume we're not getting, [although] the retailers get the sale. The net effect of all that and some other factors is the tremendous downward pressure on actual realized price. It's a situation that isn't easily fixed, but it has to be dealt with."

PolyGram (and some competitors) are striving for as much harmony as possible in pricing across Europe. "The reality," says Dobbis, "is that tomorrow, one of the currencies in Europe could take a terrible dive and upset our plans." Nevertheless, it is difficult to plan for such events. "Even in the markets where there's a lot of pressure from imports," he continues, "we're not afraid to raise prices. You can't be. Because obviously, the marketing costs stay in the local market. There's just always a certain amount of business that's going to be lost to imports when there's a weak currency."

STRENGTH OF THE POUND

Relieving the pressure of late have been U.K. wholesale price increases and a change in the British currency's fortunes. "Thank God for the strength of the pound," says Dobbis, adding that this will have a sobering, positive effect on the whole landscape. "I suspect we won't see that effect until the spring, actually. Because the people who make a living in the import/export business will shrink their margins and try to find ways to keep their volume. But over time, if the pound stays strong, we'll see the import business be less of a factor."

For that reason, suppliers' trading relationships with individual accounts in certain territories may take a more cooperative, "normal" turn, in Dobbis' opinion. "Record companies, us included, have found themselves spending an awful lot of time on this issue, as opposed to marketing music." It may have obscured the importance of other issues, he says. "Our job is to break records, establish acts, sell catalog, make money."

Dobbis contends that PolyGram's relationship in the Netherlands with the 125-store Free Record Shop, for one, has returned to normal, following a dispute over the merchant's sourcing of PolyGram product from elsewhere in Europe (Billboard, Sept. 21). "The difficulties with Free have been resolved," he says, paying tribute to the efforts of Theo Roos, president/CEO of the major's Netherlands company. "He did a lot of smart things, he kept the [managing directors] of the other companies that supply Free fully informed. So there was good communication."

Roos met with the chain's owner, according to Dobbis, "got into key issues, and found common ground. They're a good, aggressive, tough—and I mean that as a compliment—account. We have found a productive, positive way of being partners with them. The fact is, these difficulties with accounts are part of the record business. Sometimes, the smarter the account, the more difficult the problems."

Free Record Shop is one of several specialist chains trading across the European Union; it operates in Belgium and Norway as well as the Netherlands. Others include France's FNAC, and Britain's HMV and Virgin.

"Retailers have discovered that Europe is a marketplace in which they can do business and not necessarily have to feel that what works as a retail concept in France won't work in Spain or Turkey," says Dobbis.

Among the mass merchants, he mentions French hypermarket giant Carrefour, which has outlets in three European countries (it is one of the largest music accounts in France) and a reputation for driving a hard bargain with suppliers. "This is a good example of a smart, powerful, effective, aggressive company. Last year, they installed what they call their own distribution platform so that they'll be essentially self-distributing. We currently sell them territory by territory, as we do with Free and FNAC. [But] the evolution of retail in Europe clearly demonstrates that individual territorial boundaries don't mean much to them."

REGIONAL SUPPLY CENTER

PolyGram's response to the diminishing importance of national boundaries? In Germany, at least, it has recast its distribution facility as a "regional supply center," even as the company maintains national trading relationships. "We're preparing for the future," comments Dobbis.

That future could include an increasing number of accounts that operate outlets regionally and make product purchases not territorially, but via one trading company. The latter, under this scenario, will take responsibility for distributing the merchandise to stores in various countries. "This will not be a one-way street," says Dobbis, "which is probably the barrier to it taking place [now]. If an account says, 'We want you to service us centrally; we want you to sell us all your local product by coming to London or Paris,' we're not going to do that. I don't think anybody's going to do that."

Such an approach would be at odds with the type of customer partnerships that PolyGram seeks. "We're going through a phase when people are trying to figure out what the right relationship will be," says Dobbis. "There are bookkeeping issues, software issues, distribution issues. What's going to drive the bus, sell the most product, break the most artists? I want to be certain we get what we need to break our records, just as the accounts do."

"The people in retail want the same things as us. They don't want product they can't sell. I believe they want a cooperative relationship, and we're looking to create more of those. If distribution is going to change—depending on the evolution of retail—the European map of trading companies may change. If it does, the map of marketing entities will change. What's not going to change is the number of A&R sources, because we've got to be in A&R everywhere. You can't manage that centrally."

Indeed, local repertoire took an increased share of PolyGram's total European business in 1996. "Not because something else was down," Dobbis stresses, "but because of the strength of our roster and the sheer popularity of our local artists, singing in their own languages." If that trend continues, the prospect of a Europe dominated by just a few price-cutting, centrally buying mega-retailers may be further down the road.

But order that 4WD truck just the same.

Canadian Acts Find Obstacles In U.S.

Seek Support Of Domestic Labels In Forays Abroad

■ BY LARRY LeBLANC

TORONTO—For Canadians, securing a meaningful U.S. release has long served as a gateway to international appeal. Sources here say that labels in Europe and other parts of the world react more positively to Canadian product if it is a priority at a U.S.-based label or has had stateside market acceptance.

Yet, despite an impressive international showing by Canadian artists in 1996, top music industry figures here continue to deplore the obstacles in securing releases of their masters in the U.S. And some say it is time for Canadian labels to be more aggressive in providing financial backing for their artists' international efforts or to make it easier for artists to explore deals with companies in other countries.

Canadian acts have long struggled with the quandary of whether to sign directly with a Canada-based label, which would likely be able to secure a quick U.S. release for recordings, or to sign with a U.S.-based label, which practically assures a stateside release.

According to sources here, a deal with the Canada-based affiliate of a multinational label rarely guarantees a U.S. release, even though advance guarantees for most other major territories have become common.

At the same time, sources here say, even without U.S. market success, a Canadian label will likely hold onto a group for at least several albums, particularly if there have been signs of success domestically or elsewhere. In contrast, a group will most likely be dropped by an American label if it has no success in the U.S., even if it does have a following in Canada.

"For years, acts signed in Canada," says Chip Sutherland of Halifax, Nova Scotia-based Pier 21 Management, which handles the Rankin Family and Sloan. Sutherland says that fact changed in the late '80s and early '90s. He cites Canadian acts Sloan, the Tragically Hip, and 54:40 as being among a slew of U.S.-based signings. He says that "nothing happened" in the U.S. for these bands, "and they came scrambling home," where they had a sales base. He notes that acts now often seek deals in Canada and establish a strong domestic sales base before pursuing international recognition.

Celine Dion, Bryan Adams, Rush, and, more recently, Sarah McLachlan, Jann Arden, and Amanda Marshall are examples of high-profile Canadian acts that are signed directly to Canadian labels and have attained recognition outside the country.

Still, a number of Canada-signed acts have sold substantial numbers of albums in Canada in the past decade while failing to make headway in the U.S. Recent examples include Moist, the Rankin Family, Blue Rodeo, Spirit Of The West, Charlie Major, and Prairie Oyster.

"We'd like our Canadian acts to break in the U.S. because it's such a huge market," says Stan Kulin, president of Warner Music Canada.

"Having said that, it's still quite an achievement that Tragically Hip has sold 6 million albums to date in Canada, and Blue Rodeo has sold 3.5 million albums here. Neither act has cracked through anywhere else."

While U.S.-signed Canadians such as Alanis Morissette, Shania Twain, Terri Clark, Alannah Myles, the Cowboy Junkies, k.d. lang, and Barenaked Ladies have broken through in the U.S. in recent years,



McBRIDE

other Canadians signed directly to U.S. labels have fared poorly outside of Canada. In addition to the Tragically Hip, Sloan, and 54:40, these include Colin James, Odds, the Pursuit Of Happiness, and Michelle Wright.

Today, Canadian affiliates of multinationals and independent domestic labels generally attempt to build impressive sales success at home before pitching their acts to labels elsewhere. "We don't chase international until we've broken in our home market," says John Reid, president of A&M/Island/Motown Canada.

According to Doug Chappell, president of Mercury/Polydor, creating impressive domestic sales success before pitching to fellow affiliates can be a drawback if the timing is bad. Chappell says the U.S. and U.K. branches of the "international megagiants" often plan release schedules six months in advance, and if a Canadian label waits until an act is platinum (100,000 units) in Canada, it may be hard to get an international affiliate interested if there is already a slew of domestic releases on the schedule.

FINANCIAL COMMITMENT

Many industry figures argue that in the future, Canada-based affiliates of multinationals must take a more aggressive role, including a substantially greater financial risk, to ensure that their acts get a chance internationally, particularly in the U.S. Otherwise, the companies must be prepared to give greater freedom to their acts to make deals with labels outside of Canada.

Sutherland says Canadian companies should put up more for international touring, independent promotion, and showcasing, or else the label or act must be able to take its masters to a U.S. company.

"[Canadian labels] are now going to have to make a greater financial investment [to secure international markets]," says Kulin. "However, that is going to also restrict the number of artists companies here can make a commitment to. Another approach might be to do some joint ventures, which is what we're doing more and more, particularly with our U.S. labels."

Many industry figures are not convinced that Canada-based labels will dig into their pockets to further sales of Canadian music abroad.

"Canadian labels will only go half the distance," says Terry McBride, president of Nettwerk Productions in Vancouver and manager of McLachlan and Barenaked Ladies. "When they then see they've got another \$2 or \$3 million to put in to take [a record] all the way, they shy away. We were \$.5 million in as an indie on Sarah McLachlan before she clicked in the U.S. That was about 25% of our income. If it hadn't worked, we might not be here."

Sutherland agrees that Canadian labels will likely stop short of full support of acts internationally. "None of them have budgets of \$200,000 for independent promotion in the U.S.," he says.

Jake Gold of Toronto-based the Management Trust, which handles the Tragically Hip, says that while U.S. executives may welcome greater financial participation by Canadians on releases, there are sizable obstacles to overcome within U.S. companies. "If Canadians are willing to put in big dough for their acts, American labels will be far more amendable to making [a record] happen," he says. "However, if the [U.S.] promotion department doesn't want to put the record on the radio, or if the head of promotion won't work the record, it doesn't matter how much money [Canadian labels] put up."

Sutherland suggests that, financially, there's little inducement for a U.S.-based label to support Canadian acts.

"Even if the A&R guy is really excited by an album that has sold 60,000 records in Canada, he now has to pay out 26 to 28 points on that record [to the Canadian affiliate] who is the international repertoire owner," says Sutherland. "Now, [the U.S. company] will get finished records and videos, so there's not this big investment, but [in the U.S.], those things don't really mean much. Also, A&R guys at many labels get a point on what they sign, but they don't get points on international artists."

Many Canadian label executives acknowledge that cooperation by affiliates within multinationals should be paramount but say that is rarely the case when dealing with American counterparts. "You're dealing with some big egos in America," says one executive.

Deane Cameron, president of EMI Music Canada, says that Sony Music Entertainment (Canada's) Rick Camilleri has "the best track record right now" in securing American and international releases. "Because of having Celine Dion, [other Sony affiliates] ask what else he has."

Camilleri says that affiliate cooperation has been the key to attaining international releases for his company's roster, which also includes Marshall, Our Lady Peace, the Philosopher Kings, and Chantal Kreviazuk. "We all understand that we have a dual role," he says. "We have to break [Sony] artists [from other countries] here, and we have to provide them with the best of our country's talent."

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 12/30/96			GERMANY (Media Control) 12/17/96			U.K. (Chart-Track) 12/23/96			FRANCE (SNEP/IFOP/Tite-Live) 12/21/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	PRIDE MIKI IMAI FOR LIFE	1	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	1	2	2 BECOME 1 SPICE GIRLS VIRGIN	1	1	FREED FROM DESIRE GALA SCORPIO
2	3	A WALK IN THE PARK NAMIE AMURO AVEV TRAX	2	2	VERPISS DICH TIC TAC TOE RCA	2	1	KNOCKIN' ON HEAVEN'S DOOR DUNBLANE BMG	2	2	AICHA KHALED BARCLAY
3	1	STEADY SPEED TOY'S FACTORY	3	4	WHO WANTS TO LIVE FOREVER DUNE VIRGIN	3	5	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	3	3	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
4	5	SHAKE SMAP VICTOR	4	3	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVEZOMBA	4	4	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION	4	4	WANNABE SPICE GIRLS VIRGIN
5	4	CAN'T STOP FALLIN' IN LOVE GLOBE AVEV TRAX	5	5	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER MOTOR MUSIC	5	3	A DIFFERENT BEAT BOYZONE POLYDOR	5	5	EVERLASTING LOVE WORLDS APART EMI
6	7	YES—FREE FLOWER MY LITTLE LOVER TOY'S FACTORY	6	7	UN-BREAK MY HEART TONI BRAXTON ARIOLA	6	12	STEP BY STEP WHITNEY HOUSTON ARIOLA	6	7	PARTIR UN JOUR 2 BE 3 EMI
7	9	DEAR... AGAIN KHOMI HIROSE VICTOR	7	9	DIE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA	7	7	BREATHE PRODIGY XL RECORDINGS	7	6	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
8	15	ALONE MAYO OKAMOTO TOKUMA JAPAN	8	11	BREATHE PRODIGY INTERCORD	8	6	ALL BY MYSELF CELINE DION EPIC	8	11	BAILANDO PARADISIO CNR
9	8	UNBALANCE MAKI OHGROU B-GRAM	9	6	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST	9	NEW	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS./WEA	9	8	AIL... TCHAAA!! LE FESTIVAL ROBLES VERSAILLES
10	11	KOREGA WATASHINO IKIRUMICHI PUFFY EPIC SONY	10	19	WHEN I DIE NO MERCY ARIOLA	10	8	DON'T MARRY HER BEAUTIFUL SOUTH GO! DISCS	10	18	I NEED YOU 3T EPIC
11	NEW	CHRISTMAS GA SUGITEMO PLUS ONE FUN HOUSE	11	12	PAPARAZZI XZIBIT RCA	11	9	HORNY MARK MORRISON WEA	11	13	OH HAPPY DAY FLORENT PAGNY & CHORALE DE SARCELLES MERCURY
12	12	RAKUEN YELLOW MONKEY FUN HOUSE	12	8	IN THE GHETTO GHETTO PEOPLE FEATURING L-VIZ COLUMBIA	12	NEW	YOUR CHRISTMAS WISH SMURFS EMI TV	12	12	PERSONNE PASCAL OBISPO EPIC
13	14	GEKIYO SIZUKA KUDOH PONY CANYON	13	10	I WANT YOU BACK N SYNC ARIOLA	13	17	OFFSHORE CHICANE EXTRAVAGANZA	13	15	BAD BOYS DE MARSEILLE AKHENATON VIRGIN
14	6	LEGEND OF WIND TRF AVEV TRAX	14	17	EVERY BABY KELLY FAMILY EMI	14	11	HILLBILLY ROCK, HILLBILLY ROLL WOOLPACKERS RCA	14	10	JE TE PRENDRAI NUE DANS LA SIMCA 1000 CHEVALIERS DU FIEL FLARENAS
15	16	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHIBA EMI	15	13	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA	15	15	LIVING EVERY MINUTE LIGHTHOUSE FAMILY WILD CARD/POLYDOR	15	9	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
16	19	GOMENNE... MARIKO TAKAHASHI VICTOR	16	14	WORDS BOYZONE POLYDOR	16	NEW	FOREVER DAMAGE BIG LIFE	16	20	NO WOMAN NO CRY FUGEES SONY
17	10	COMASON NO.1 ULFULS TOSHIBA EMI	17	15	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST	17	20	COSMIC GIRL JAMIROQUAI SONY S2	17	NEW	JE SERAI LA TERI MOISE VIRGIN
18	18	KOIGOKORO NANASE AIKAWA CUTTING EDGE	18	NEW	WHY DON'T YOU DANCE WITH ME FUTURE BREEZE MOTOR MUSIC	18	14	IN YOUR WILDEST DREAMS TINA TURNER FEATURING BARRY WHITE PARLOPHONE	18	17	REVER MYLENE FARMER POLYDOR
19	17	SAYONARANO SYUNKAN SEIKO MATSUDA MERCURY MUSIC	19	18	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA	19	16	I NEED YOU 3T MJJ/EPIC	19	14	SHAME ON U OPHELIE WINTER EASTWEST
20	13	SOUDAYO DREAMS COME TRUE EPIC SONY	20	NEW	BREAK IT UP SCOOTER EDEL	20	1	ALBUMS	20	NEW	HOW BIZARRE OMC POLYDOR
1	2	MAX MAXIMUM AVEV TRAX	1	4	ANDREA BOCELLI BOCELLI POLYGRAM	1	1	SPICE GIRLS SPICE VIRGIN	1	1	CELINE DION LIVE A PARIS COLUMBIA
2	NEW	SYARANQ GOLDEN Q BMG VICTOR	2	1	KELLY FAMILY ALMOST HEAVEN EMI	2	2	BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS	2	3	SPICE GIRLS SPICE VIRGIN
3	16	FUMIYA FUJII STANDARD PONY CANYON	3	2	DIE SCHLUMPFE VOLL DER WINTER EMI	3	4	CELINE DION FALLING INTO YOU EPIC	3	2	WORLDS APART EVERYBODY EMI
4	5	TOSHINOBU KUBOTA LA LA LA LOVE THANG SONY	4	3	BACKSTREET BOYS BACKSTREET BOYS JIVEZOMBA	4	3	ROBSON & JEROME TAKE TWO RCA	4	10	JOHNNY HALLYDAY DESTINATION VEGAS MERCURY
5	4	L'ARC-EN-CIEL TRUE KUON SONY	5	6	PHIL COLLINS DANCE INTO THE LIGHT WEA	5	7	SIMPLY RED GREATEST HITS EASTWEST	5	4	FUGEES THE SCORE SONY
6	3	YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA	6	5	DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST	6	13	VARIOUS ARTISTS THE BEST 60'S ALBUM IN THE WORLD... EVER! 2 VIRGIN	6	8	EDDY MITCHELL MR. EDDY POLYDOR
7	1	TMN TIME CAPSULE-ALL THE SINGLES EPIC SONY	7	11	TONI BRAXTON SECRETS ARIOLA	7	5	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 35 EMI/VIRGIN/POLYGRAM	7	5	MYLENE FARMER ANAMORPHOSEE POLYDOR
8	8	T-BOLAN BALLADS ZAIN	8	10	TIC TAC TOE TIC TAC TOE RCA	8	9	BOYZONE A DIFFERENT BEAT POLYDOR	8	6	NOIR DESIR 666667 CLUB BARCLAY
9	9	VANESSA WILLIAMS ALFIE—THE BEST OF VANESSA WILLIAMS MERCURY MUSIC	9	8	CELINE DION FALLING INTO YOU COLUMBIA	9	10	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE	9	12	JULIO IGLESIAS TANGO COLUMBIA
10	7	B'Z FRIENDS II ROOMS	10	9	WOLFGANG PETRY ALLES ARIOLA	10	8	FUGEES THE SCORE COLUMBIA	10	11	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
11	6	YUMI ARAI THE CONCERT WITH OLD FRIENDS TOSHIBA EMI	11	7	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN	11	NEW	SOUNDTRACK EVITA WARNER BROS./WEA	11	7	CELINE DION FALLING INTO YOU COLUMBIA
12	NEW	SIZUKA KUDOH SHE BEST OF BEST PONY CANYON	12	NEW	ANDRE RIEU STRAUSS & CO POLYGRAM	12	NEW	ROBERT MILES DREAMLAND DECONSTRUCTION	12	9	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
13	10	GLAY BELOVED PLATINUM	13	12	SPICE GIRLS SPICE VIRGIN	13	11	VARIOUS ARTISTS HITS 97 WARNER/GLOBAL/SONY	13	20	BARBARA BARBARA MERCURY
14	NEW	SOUNDTRACK THE PREACHER'S WIFE	14	15	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	14	12	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2	14	NEW	JIMMY CLIFF HIGHER AND HIGHER ISLAND
15	NEW	SOUNDTRACK NEON GENESIS EVANGELION ADDITION (SYOKAI GENTEI) KING	15	19	ZUCCHERO THE BEST OF ZUCCHERO POLYGRAM	15	NEW	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	15	15	VARIOUS ARTISTS STARMANIA WEA
16	11	MR. BIG BIG, BIGGER, BIGGEST! THE BEST OF MR. BIG EASTWEST JAPAN	16	14	PAVAROTTI & FRIENDS FOR WAR CHILD POLYGRAM	16	NEW	GEORGE MICHAEL OLDER VIRGIN	16	14	LES ENFOIRES LA SOIREE DES ENFOIRES 96 WEA
17	17	VARIOUS ARTISTS MAX 3 SONY	17	NEW	NO MERCY MY PROMISE ARIOLA	17	15	JIMMY NAIL CROCODILE SHOES II EASTWEST	17	18	BARBARA HENDRICKS CHANTS DE NOEL EMI
18	NEW	NORIKO SAKAI IN SNOWFLAKES VICTOR	18	NEW	VARIOUS ARTISTS QUEEN DANCE TRAXX 1 EMI	18	NEW	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS./WEA	18	19	LE FESTIVAL ROBLES BEN MON COCHON VER-SAILLES
19	NEW	SOUNDTRACK NEON GENESIS EVANGELION ADDITION (KIKAN GENTEI) KING	19	13	PUR LIVE—DIE ZWEITE INTERCORD	19	19	EAST 17 AROUND THE WORLD—THE JOURNEY SO FAR LONDON	19	NEW	PASCAL OBISPO SUPERFLU EPIC
20	NEW	NAOMI TAMURA THANX A MILLION POLYDOR	20	17	SOUNDTRACK EVITA WEA	20	18	SMURFS SMURFS CHRISTMAS PARTY EMI TV	20	16	KHALED SAHRA BARCLAY

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Alison Smith. Contact 171-323-6686, fax 171-323-2314/2316. 'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD CONTINUED

EUROCHART 12/12/96 MUSIC & MEDIA

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) BACK-STREET BOYS ZOMBA/JIVE
4	6	FREED 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 LAFACE/ARISTA
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
ALBUMS		
1	1	SPICE GIRLS SPICE VIRGIN
2	2	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
3	4	SIMPLY RED GREATEST HITS EASTWEST
4	3	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
5	5	KELLY FAMILY ALMOST HEAVEN KEL-LIFE/EMI
6	6	CELINE DION LIVE À PARIS EPIC/COLUMBIA
7	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
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.

NEW ZEALAND (RIANZ) 12/04/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	NO WOMAN NO CRY FUGEES SONY
2	3	BOHEMIAN RHAPSODY BRAIDS WARNER
3	1	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA
4	2	RUGGISH THUGGISH BONE BONE THUGS-N-HAR-MONY TRI/SONY
5	4	WANNABE SPICE GIRLS VIRGIN
6	7	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
7	NEW	33 SMASHING PUMPKINS VIRGIN
8	6	MISSING YOU BRANDY/TAMIA/GLADYS KNIGHT & CHAKA KHAN WARNER
9	5	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
10	8	IT'S ALL COMING BACK TO ME NOW CELINE DION SONY
ALBUMS		
1	2	CELINE DION FALLING INTO YOU SONY
2	3	SIMPLY RED GREATEST HITS WARNER
3	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
4	10	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
5	NEW	OMC HOW BIZARRE HUH/POLYGRAM
6	NEW	SNOOP DOGGY DOGG THA DOGGFATHER MCA
7	6	CARL DOY PIANO, NOW AND THEN SONY
8	4	MUTTON BIRDS ENVY OF ANGELS VIRGIN
9	7	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
10	9	DAVID GATES AND BREAD ESSENTIALS WARNER

MALAYSIA (RIM) 12/31/96

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	3	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
4	5	CELINE DION FALLING INTO YOU SONY
5	NEW	SOUNDTRACK SPACE JAM WARNER
6	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! EMI
7	7	KENNY G THE MOMENT BMG
8	6	VARIOUS ARTISTS DANG DANGDUT WARNER
9	NEW	TONI BRAXTON SECRETS BMG
10	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER

HONG KONG (IFPI Hong Kong Group) 12/22/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	EKIN CHENG DISCOVERY LIFE 2 BMG
2	4	KELLY CHAN GREATEST HITS—17 SONGS GO EAST
3	NEW	EMIL CHOU BORN—LIFE ROCK
4	NEW	CASS PHANG THOSE DAYS I EMBRACE YOU EMI
5	2	SAMMI CHENG PASSION WARNER
6	NEW	ANDY LAU BECAUSE OF LOVE BMG/MUSIC IMPACT
7	3	LESLIE CHEUNG RED ROCK
8	9	VARIOUS ARTISTS THE MOST CHARMING ONES BMG/MUSIC IMPACT
9	NEW	EKIN CHENG LOVE TO CRAZY BMG
10	6	MAVIS FONG WANT TO FALL IN LOVE CINEPOLY

IRELAND (IFPI Ireland/Chart-Track) 12/26/96

THIS WEEK	LAST WEEK	SINGLES
1	1	2 BECOME 1 SPICE GIRLS VIRGIN
2	2	BREATHE PRODIGY XL RECORDINGS
3	5	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION
4	4	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
5	3	A DIFFERENT BEAT BOYZONE POLYDOR
6	6	KNOCKIN' ON HEAVEN'S DOOR DUNBLANE BMG
7	7	NO WOMAN NO CRY FUGEES COLUMBIA
8	NEW	ALL BY MYSELF CELINE DION EPIC
9	8	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON
10	10	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
ALBUMS		
1	1	DUSTIN UNPLUCKED LIME/EMI
2	2	CELINE DION FALLING INTO YOU EPIC
3	3	SPICE GIRLS SPICE VIRGIN
4	6	FUGEES THE SCORE COLUMBIA
5	4	VARIOUS ARTISTS FAITH OF OUR FATHERS RTE/LUNAR
6	7	VARIOUS ARTISTS HITS 97 WARNER/GLOBAL/SONY
7	9	BEAUTIFUL SOUTH BLUE IS THE COLOUR '90' DISCS
8	10	ROBSON & JEROME TAKE TWO RCA
9	5	BOYZONE A DIFFERENT BEAT POLYDOR
10	NEW	SIMPLY RED GREATEST HITS EASTWEST

BELGIUM (Promuvi) 12/24/96

THIS WEEK	LAST WEEK	SINGLES
1	1	FREED FROM DESIRE GALA PRIVATE LIFE
2	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER NEC
3	4	INSOMNIA FAITHLESS ZOMBA/JIVE
4	3	AICHA KHALED BARCLAY
5	7	RIO DJ MD CNR
6	5	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
7	8	LAND VAN ONS TWEE SANNE RCA
8	6	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
9	10	WORDS BOYZONE POLYDOR
10	NEW	CHILD MARK OWEN RCA
ALBUMS		
1	1	HELMUT LOTTI GOES CLASSIC II RCA
2	4	CELINE DION FALLING INTO YOU COLUMBIA
3	5	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR
4	2	CELINE DION LIVE À PARIS COLUMBIA
5	8	SIMPLY RED GREATEST HITS WEA
6	3	JO VALLY ZINGT VLAAMSE KLASSIEKERS ARCADE
7	NEW	DIE SMURFEN SMURFENHITS EMI
8	6	CLOUSEAU ADRENALINE EMI
9	NEW	FUGEES THE SCORE COLUMBIA
10	NEW	DANA WINNER WAAR IS HET GEVOEL EMI

AUSTRIA (Austrian IFPI/Austria Top 40) 12/24/96

THIS WEEK	LAST WEEK	SINGLES
1	1	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE
2	2	WORDS BOYZONE POLYDOR
3	3	WHO WANTS TO LIVE FOREVER DUNE VIRGIN
4	7	IN YOUR WILDEST DREAMS TINA TURNER FEATURING BARRY WHITE EMI
5	NEW	VERPISS' DICH TIC TAC TOE BMG
6	4	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN WARNER
7	NEW	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
8	8	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER POLYDOR
9	5	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
10	NEW	IN THE GHETTO GHETTO PEOPLE FEATURING L-VIZ SONY
ALBUMS		
1	2	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
2	1	DIE SCHLUMPF VOLL DER WINTER VOL. 4 EMI
3	4	SOUNDTRACK EVITA WARNER
4	3	KELLY FAMILY ALMOST HEAVEN EMI
5	5	CLAUDIA JUNG WINTERTRAUME EMI
6	6	SIMPLY RED GREATEST HITS WARNER
7	9	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.
8	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
9	NEW	FALCO GREATEST HITS BMG
10	7	ZUCCHERO THE BEST OF—ITALIAN VERSION POLYDOR

SWITZERLAND (Media Control Switzerland) 12/05/96

THIS WEEK	LAST WEEK	SINGLES
1	1	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE
2	5	VERPISS' DICH TIC TAC TOE BMG
3	3	WORDS BOYZONE POLYGRAM
4	2	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN WARNER
5	8	I WANT YOU BACK 'N SYNC BMG
6	9	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
7	7	A NEVERENDING DREAM X-PERIENCE WARNER
8	NEW	EVERY BABY KELLY FAMILY EMI
9	6	I LOVE YOU ALWAYS FOREVER DONNA LEWIS WARNER
10	NEW	BECAUSE YOU LOVED ME CELINE DION SONY
ALBUMS		
1	6	STEPHAN EICHER 1,000 VIES POLYGRAM
2	2	KELLY FAMILY ALMOST HEAVEN EMI
3	3	CELINE DION LIVE À PARIS SONY
4	NEW	ENIGMA LE ROI EST MORT, VIVE LE ROI! EMI
5	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
6	8	D.J. BOBO WORLD IN MOTION EMI
7	1	EMANCIPATION EMI
8	4	CELINE DION FALLING INTO YOU SONY
9	NEW	ZUCCHERO FORNACIARI THE BEST OF ZUCCHERO —GREATEST HITS POLYGRAM
10	5	SPICE GIRLS SPICE VIRGIN

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

U.K.: With just nine full-time staffers working from the bucolic setting of an old mill in Box, Wiltshire, WOMAD is a remarkable organization. Last month, the company staged its first London festival in its 15-year existence, taking over the Barbican Centre for three days. African artists such as Papa Wemba (Zaire), Salif Keita (Mali), and Thomas Mapfumo (Zimbabwe) transformed the normally austere arts and theater complex into a sweaty, jiving dance club. There were more reflective sounds on offer, too, with the divine Buddhist songs of Tibetan exile Yunchen Lhamo and the ecstatic Sufi devotional chants of the Sabri Brothers from Pakistan; in other words, the classic and exotic WOMAD mix. Thomas Brooman, who helped Peter Gabriel set up WOMAD all those years ago, says, "At its best, WOMAD transports people outside the usual house of culture to a temporary, surreal village." These days, Brooman trawls the globe, looking for fresh talent to promote and new festival venues. On Dec. 29, WOMAD staged its first-ever venture in Sardinia; it moves on for two nights at the Venice Carnivale in early February. Then it is off to Australia for Womadelaide Feb. 28-March 2, with 30 acts, including Keita, Richard Thompson, Radio Tarifa, and the Afro-Celt Sound System. With almost the same bill, the show goes to Auckland, New Zealand. After a couple of early-summer festivals in France and Spain, the show goes back for the main annual British showcase at Rivermead, Reading, July 25-27. Watch this space for details.

NIGEL WILLIAMSON

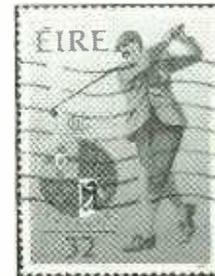
POLAND: "Swierszoze" (Crickets), released on Pomaton EMI, is the debut album by actress Graza T., who is known for her roles in many films, especially "Luk Erosa" (Eros' Bow), a controversial movie that was seen by 2.5 million people. Graza T., whose real name is Grazyna Trela, has recorded before, singing on two albums by poet/musician Marek Grechuta and as part of a duo with Grzegorz Turnau. She hit the singles chart here in the summer of '96 with the new album's title track, a song full of warm emotion that was written by jazz musician Staszek Soyka. The rest of the album is in a similarly loose, soulful style, with many songs reflecting Graza's love of reggae rhythms, supplied in the studio by musicians from Poland's top reggae band, Daab.

BEATA PRZEDPELSKA

INDONESIA: "We set some kind of a record this time," says Jak Jazz '96 organizer Ireng Maulana. "But pulling together an international music festival in just three weeks is something we'd rather not do again!" Planning for Jak Jazz '96—the sixth Jakarta International Jazz Festival held in the capital since 1988—got under way only in mid-October, when the Bakrie Group, a major Indonesian business conglomerate, guaranteed much-needed financial backing. Headlining the Dec. 6-8 gala, which was attended by about 12,000, were Sadao Watanabe from Japan, Mezzoforte from Iceland, and American groups led by guitarist Mike Stern and saxophonist Eric Marienthal. More than 30 local bands, mostly playing electronic pop/jazz, were also featured on the five stages. Five earlier festivals had featured a far broader musical spectrum, but Maulana views this year's Jak Jazz as a step toward greater stability now that Bakrie has committed to substantial financial support for four more years. "Look for better overseas promotion, strong tie-ins with airlines and hotels, and a heightened international awareness that Jakarta's a great place to hear jazz every December."

PAUL BLAIR

IRELAND: Anuna has released its fourth album, "Deep Dead Blue" (Danu Records), with a title track by Elvis Costello and Bill Frisell. The groundbreaking choral group—best known for its vocal contribution to Bill Whelan's single "Riverdance," which stayed at No. 1 for 18 consecutive weeks here in 1994—is 100% self-financed, -produced, and -recorded in Ireland. "We decided to leave 'Riverdance The Show' [in the summer of 1996] in order to concentrate on our live and recorded work," says Anuna's director, Michael McGlynn. Meanwhile, Eimaar Quinn, a soloist with Anuna who is heard on four tracks of "Deep Dead Blue," has quit the group to concentrate on her solo career. Quinn sang the 1996 Eurovision Song Contest winner, "The Voice," written by Brendan Graham. But while acknowledging that "Eurovision was a wonderful and unbelievable experience," she says, "I would like to be accepted and recognized as more than just a song contest winner. I know I have so much more to offer, and I intend to prove there's life after Eurvision." Her follow-up to "The Voice" is a four-track EP, "Winter, Fire And Snow" (Peach Records), and she has deferred the final year of study for her music degree to record her debut album early in 1997.



KEN STEWART

FRANCE: Musicals have rarely been fashionable in France in the way they have been in the U.K. or the U.S. One of the few lasting successes is "Starmania," composed in 1976-77 by the late Michel Berger with lyricist Luc Plamondon from Quebec. First performed in Paris in 1978 with a Franco-Canadian cast including Daniel Balavoine, Claude Dubois, France Gall, Nanette Workman, and Fabienne Thibault, this rock opera about life in the underworld of the fictional city of Monopolis has been a continuing success ever since. Several versions with different casts have been performed in France, Quebec, Germany, and Russia during the past two decades. In 1992, the musical was adapted for the Anglo-American market by Tim Rice and renamed "Tycoon" (with performances by Celine Dion, Cyndi Lauper, Peter Kingsbery, and Nina Hagen); that version has been produced in London. WEA Music, which has the rights to the music, claims to have sold 2.5 million copies of the various versions of "Starmania" released in France. Now, the company is rereleasing the original 1978 recording, remastered and including a karaoke version. In addition, the main themes of "Starmania" have been given an instrumental jazz treatment by French band Quintet Debarbat on its latest album, also released on WEA. Another stage production of the show was unveiled Oct. 22 in Paris and is set to tour the country in 1997.

EMMANUEL LEGRAND

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Exercise Video Market Gets Fit

Selective Retailers, Research Boost Sales

■ BY EILEEN FITZPATRICK

LOS ANGELES—After suffering two years of lackluster sales, the exercise video market is slowly getting back into shape with the help of a leaner title selection and improved market research.

In the first quarter of 1995, usually one of the strongest periods for the category, exercise video sales fell 20% compared with the first three months of 1994, according to VideoScan. In 1996, the picture brightened, with first-quarter sales posting an increase of 7% over the first quarter of 1995. The third quarter of 1996, the latest figures available, exhibited a 2% increase over third-quarter '95. This, too, was an improvement over third-quarter '95, when sales were down 18% from the same period in 1994.

"Over the last couple of years, retailers have become more selective," says Kathy Smith Lifestyles president Russ Kamalski. "There has to be a reason to take in the product, and what they're taking in is proven performers."

When the category began to decline, dealers began weeding out poor-performing celebrity vanity tapes and faded trends.

"It was like starting from ground zero," says Best Buy video merchandise manager Joe Pagano.

Last spring, the 250-store chain completely reworked its exercise selection, narrowing its title section and expanding its depth. "The total amount of units we carry is the same, but the number of titles we carry is less," says Pagano.

Since Best Buy implemented the new strategy, fitness sales have experienced double-digit increases at the chain, Pagano says.

That's good news for proven players like WarnerVision's Smith, Jane Fonda, and the Buns of Steel series, as well as PPI Entertainment's Denise Austin and BMG Video's the Firm series, which accounted for a majority of the exercise sales in 1996, according to VideoScan.

In VideoScan's top 10 selling exercise videos of 1996, Austin, the Firm, and Buns of Steel occupied six spots.

Within the last three months, PPI has seen Austin's market share increase from 16% to 18%, according to director of marketing and public relations Gary Korb.

In addition to being a well-established fitness pro, Austin has scored at retail with "Hit The Spot Abs." Priced at \$9.98, the title has sold 300,000 units since its release in 1996, according to Korb.

"Denise has become her own cottage industry," says Korb, "and we have some of the best pricing in the

industry."

Also in VideoScan's top 10 list for 1996 are Sony Music Video's "The Grind," LIVE Home Video's "Paula Abdul's Get Up And Dance," PolyGram Video's "Reebok Dance Step," and CBS/Fox Video's "Claudia Schiffer Perfectly Fit Abs."

Newcomers are slowly breaking into the tough category.

"Our orders were not as reduced as I thought they would be," says Anchor Bay president George Port regarding first-quarter retail buys for the company's 2-year old Crunch line.

"The numbers aren't going down, and we're not seeing any erosion of the category," Port observes.

At market leader WarnerVision, a year of management upheaval took the focus off of its core lines. But in 1997, new marketing efforts are due to unfold.

This month, Keebler low-fat and nonfat crackers will drop a coupon to 40 million households, advertising a premium offer for a Smith tape not available at retail.

The ad will also tout Smith's two new Functionally Fit videos, which hit stores in November. More than 15,000 grocery outlets will advertise the Keebler offer.

In addition, Smith has a new infomercial running this month, as well as two new "WalkFit" audiotapes, a book, and a fitness equipment line in stores.

"We're being very aggressive in expanding Kathy beyond video," says Kamalski. "We want to reach the consumer on a lot of different levels."

On Feb. 2, WarnerVision will follow up with a coupon advertising \$1 off any Smith, Fonda, or Buns of Steel video.

"We expect to see a huge increase in retail sales," says WarnerVision director of marketing Jeff Williams.

PPI won't be dropping coupons, but Austin's profile will increase through a number of media appearances.

Austin will star in "The Daily Workout," which debuted on Lifetime in December, and she recently signed spokeswoman deals with Equal and the Florida Department of Citrus.

She is also a contributor to NBC's "Weekend Today" show and has appeared on "Politically Incorrect" and "MTV's Beach House."

Korb says Austin will make numerous in-store appearances to promote the Hit the Spot series.

Not all suppliers and retailers, however, are calling exercise the comeback category of 1996.

"I don't think it has bounced back, it's just stabilized," says BMG Video associate director of marketing

Michelle Fiddler. "The category isn't on the upswing, but it's our job to make sure the titles out there keep selling."

BMG plans extensive print advertising and a mall tour to keep sales of the Firm healthy.

Some dealers say that the category probably doesn't have much growth potential, but it can still be a profit center.

"You have to accept exercise for what it is," says one buyer for a major chain. "You can do as much business with less amount of units

(Continued on page 73)



Lanz Fans. Narada Records artist David Lanz stopped by a Sam Goody store in Portland, Ore., to promote his latest album, "Sacred Road." After an in-store performance, he stopped to chat with staffers at the Musicland Group store. Shown, from left, are Musicland district managers Dave Schindler and James Adams, Narada staffer Margaret Ridgway, Lanz, and Musicland store managers Julee Brown and Kathryn Stewart.

Camelot Unveils Ambitious Web Site

Retailer Aims To Put Entire CD Inventory Online

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Camelot Music is certainly not the first music retailer to hang a shingle on the Internet, but with plans to put its entire CD inventory online and enable shoppers to sample every track on every album, it aims to be among the most successful.

The North Canton, Ohio-based chain made its World Wide Web foray last month with a retail site it is calling the Camelot Music CD Genie (<http://www.camelotmusic.com>). Bob Roberts, Camelot VP of marketing, says the site



has been receiving an average of 120,000 hits per day.

Currently, the online store stocks the top 250 selections spanning eight musical genres, but Roberts says Camelot aims to bring its full inventory of 80,000 CD titles online, with browsers able to preview a 30-second sound bite from each track using Real Audio 3.0 software. Pricing for each CD is on par with other prices in the store, about \$12.99 to \$15.99.

"We are planning to have every title and every track from every album available for preview. That's more than 1.2 million sound bites," says Roberts. "The way the site was built, it is a fast download and very easy to browse."

To help get the site up and running, Camelot enlisted the support of Columbus, Ohio-based Web site architect MC², which helped bring it to fruition in weeks and in time for the gift-buying season.

To help drum up online business during these heavy shopping days, Camelot is offering through the end of the year a promotion in conjunction with an online direct marketer of con-

sumer magazines with which MC² is also working. Customers who purchase two CDs from the Camelot site get a free one-year subscription to Rolling Stone magazine; those who purchase five or more CDs get yearlong subscriptions to Rolling Stone and Spin. "Once someone makes their purchases, the magazines show up on their order form as a free subscription," Roberts says.

Camelot also is engaged in a cross-marketing effort with the official Jimmy Buffett Margaritaville Web site (<http://www.margaritaville.com>). The Camelot stores are selling Buffett collector's Christmas cards and ornaments, and the Buffett site is providing advertising for Camelot's Internet store, Roberts says.

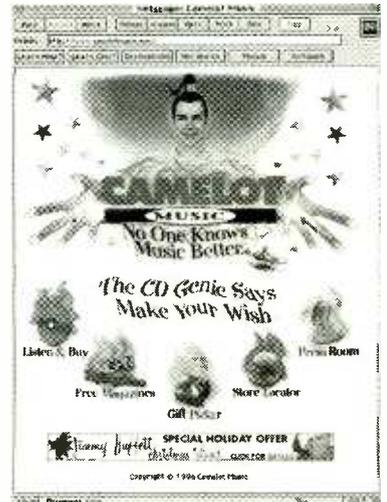
The Camelot site has a customer service angle as well. To add a personal touch to the often generic online experience, the Genie includes a Gift Picker service that helps shoppers select the perfect gift for others or themselves. "You provide their age and genres of interest, as well as some other information, and it comes back with a list of suggestions," Roberts says.

And like most Web pages nowadays, there's a promotional angle. Roberts says Camelot will use the site to inform customers about such events as in-store performances, signings, and relevant concerts.

Camelot makes its Web debut at a time when the Internet is enduring growing pains as it shifts from a purely informational medium to a commercial one.

Roberts says he is not at all fazed by the recent news that MCI Corp. is shuttering its 1-800-MUSIC-NOW music service and online Marketplace, which also sold albums. "What happened with them is one of the reasons we wanted to be online in the first place," he says. "Camelot Music has

significant brand equity we think we can bring to our site, as opposed to others who have attempted to sell music product online that have had to start at ground zero on brand equity. We have 40 years of retail experience behind us."



Although Camelot has high hopes for its Internet potential, the Web site is in no way meant to supplant brick and mortar store growth and does not affect the company's expansion plans, Roberts says. "The site is a complementary addition to our retail stores. We are first and foremost a mall-based retailer, and we fully intend to be around for a long time in that capacity. The shopping experience in real stores is very much a social experience, and it is something that won't go away."

In an act of solidarity with the offline world, the site features a Store Locator that enables online customers to find the Camelot store nearest to them by entering their ZIP code. The service also employs mapping software that provides complete step-by-step directions.

Ky.'s Cut Corner Splits The Difference

Store Sells CDs, Cassettes On 1st Floor, Videos Downstairs

■ BY PATRICIA BATES

LEXINGTON, Ky.—At Cut Corner Records & Video, the basement tapes are in the cellar—that's where any of 2,000 movies can be rented. Meanwhile, 23,000 titles of new and used CDs and cassettes are sold on the first floor. And patrons seem to like this upstairs/downstairs setup.

In 1996, sales climbed 5%-10% at the 2,000-square-foot store at 377 South Limestone. For about a decade, it has been at this location, near the University of Kentucky (UK) campus, which has approximately 25,000 students, says Wesley Miller. Cut Corner's manager since August 1985.

He notes an increase in minority enrollment at UK, to one in five students in the '90s from one in seven in the '80s, and says the store now has more R&B and world beat artists in its inventory along with modern rock. "We've seen a tremendous gain in rap and R&B," says Miller.

The top-selling albums in early

November were by E-40, Phish, and the Beatles. Other big sellers were by 2Pac, R.E.M., Grateful Dead, Smashing Pumpkins, 311, OutKast, Alanis Morissette, Sarah McLachlan, and Marilyn Manson.

As for competition, the Record Cellar closed in April 1995. Another independent retailer, Bear's Wax, has the most LPs in Lexington and is next door to Cut Corner, which stocks only about 1,200 albums on vinyl and 750 7-inch singles. In the past two years, CD Central opened within walking distance of Cut Corner; it features the "Top 200" new and used CDs. That makes a trio of music stores in this downtown one-block radius.

Cut Corner has the longevity, though, and advertises itself as "home to Lexington's serious music buyer for over 15 years." It has been in the entertainment district since 1980, relocating three times.

"Our competition isn't as much from one another as it is from Best Buy on Nicholasville Road," says

Miller, who was once the book manager for Media Play in Columbus, Ohio. "For us, Best Buy has affected the way the suburbs shop. If they live in their direction, they are more likely to go there than here."

He adds, "We identified our market, and with that we discovered we didn't have to compete with Best Buy, which came into Lexington about three years ago. We knew we couldn't stock that many new Bruce Springsteen CDs, but then they'd probably have to special-order 'Nebraska.'"

Both a Disc Jockey store—with its Top 200 assortment—and Joseph-Beth Booksellers—with 20,000 mostly classical, jazz, New Age, and blues titles—are inside the Mall at Lexington Green on Nicholasville Road. Disc Jockey is one of the superstores in the 145-plus WaxWorks/VideoWorks chain based in Owensboro, Ky.

"We have about 25% used CDs in stock—a 4-to-1 ratio—which they don't," says Miller. It's a role reversal for retailers, he notes. "We become the customer when we purchase a used CD."

At Cut Corner, "reissues also do extremely well for us, and about 10% of our business is from classic rock," Miller says. "Not a week goes by, it seems, that the labels are not making a digitally remastered CD."

Cut Corner says about 45% of its transactions are by women, which is higher than in many record stores. About 50%-60% of its business is from UK, and another 25%-30% is from customers who are within two miles of the store.

"We're not a rack-'em-and-stack-'em place," says Miller. "We keep it as neat as we can in the limited amount of space we have here. We feel we have 10 knowledgeable employees, and three or four of them are musicians. We give them ownership of a section, so they are paid more than if they were working behind a counter."

Some are long-timers: John Howard has been with Cut Corner for 10 years; Raff Hall for six years.

Miller says that in northwestern Kentucky, Louisville has more independent music stores than Lexington, which is in the central region. Yet UK's nationally ranked Wildcats basketball team and the thoroughbred horse farms make Lexington a destination for alumni and sports fans.

"We sell some Japanese, British, Australian, and French vinyl, which we get through our distributor, Phantom, in Costa Mesa, Calif.," says Miller. "The import albums are expensive, so we have almost 99% CDs. I'd rather have vinyl than cassettes any day, because tape is always going to be the weakest sound carrier."

Surprisingly, country music is not strong here.

"Here we are in the middle of Kentucky, and we can barely give away country CDs," says Miller, despite artists like John Michael Montgomery, who lives—and once played—at bars and honky-tonks in the Lexington area.

(Continued on page 72)



Wesley Miller is manager of Cut Corner Records & Video in Lexington, Ky. (Photo: Patricia Bates)

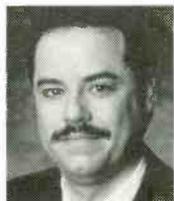
EXECUTIVE TURNTABLE

DISTRIBUTION. Uni Distribution in Universal City, Calif., appoints **Michelle Christiana** to national marketing coordinator and **Billye Sluyter** to national merchandising coordinator. They were, respectively, an A&R administrator at Qwest Records and senior field representative at PolyGram Distribution.

HOME VIDEO. Video Products Distributors in Sacramento, Calif., promotes **Tom KIELTY** to VP of sales and appoints **Gregory Glass** to VP of information solutions and services. They were, respectively, director of sales for VPD and director of information services for Diamond Walnut Growers Inc.

ENTER*ACTIVE. Jay Samit is appointed VP of Universal New Media Group in Universal City, Calif. He is the founder of Jasmine Multimedia Publishing.

RELATED FIELDS. Showtime Networks in New York promotes **Stuart M. Benson** to VP of financial operations and affiliate audit and **Vicki**



SAMIT



ROTHWELL

Letizia to director of creative affairs, motion pictures, Showtime Entertainment Group. They were, respectively, a VP of finance for Showtime Satellite Networks and manager of creative affairs.

Universal Studios Consumer Products Group in Universal City, Calif., appoints **Timothy Rothwell** senior VP of sales and promotes **Rosalind Nowicki** to VP of apparel and home furnishings and **John Dumbacher** to VP of retail. They were, respectively, VP of sales and marketing for Jet Set Children's apparel, senior director of licensing, and VP of sales.

Michael Boswell is appointed VP of programming for Media Dynamics in Steger, Ill. He was VP of programming at Ultima Communications.

IMAGE ENTERTAINMENT has ended talks to acquire Essex Entertainment, an independent record distributor. However, Image chairman Martin Greenwald says in a statement, "Although negotiations with Essex have broken off, we remain committed to pursuing strategic opportunities in music and other software markets." Image, a laserdisc distributor, says it has taken a \$700,000 write-off for acquisition expenses in the quarter that ended Dec. 31.

NAVARRE, an independent distributor of music, has told investors that net profit for the December quarter will be lower than last year's earnings and analysts' projections. This is attributed to the increase in sales of products with low gross margins and losses from NetRadio Network, in which Navarre holds a 50% interest.

The company reported a \$949,000 net profit in the same quarter last year. Chairman Eric Paulson states, "The music industry continues to experience a lack of significant growth, and many of its participants are experiencing financial difficulties. As a result, Navarre made a strategic decision to offer prepayment terms to certain customers, to pay selected invoices. As management had expected, this strategy, while reducing exposure, had a short-term impact on profitability."

MADACY ENTERTAINMENT will be the sole distributor of K-tel International's music products in Canada. K-tel, which is based in Minneapolis, states, "Madacy provides the distribution network that will dramatically improve positioning of our music products in the Canadian marketplace."

RENTRAK projects that revenue and profit for the quarter ended Dec. 31 will be lower than those in the same period last year. The pay-per-transaction videocassette distributor estimates revenue of \$22 million-\$25 million, compared with \$32 million last year. It also says that "at best, earnings will be down significantly from last year's record \$1.5 million." The company contends that '96 video titles were "substantially weaker" than those of last year. Rentrak also reports that the fair market value of common shares in BlowOut Entertainment, which it has spun off to shareholders, is \$2.50 per share.

UNIVERSAL PICTURES has formed a three-year first-look production deal with director/producer Jonathan Demme. Clinica Estetica, the production company of Demme and Edward Saxon, will produce films and develop projects for Demme to direct. Demme recently directed the Robyn Hitchcock concert film "Storefront Hitchcock." In other news, Universal Studios is offering more than \$100,000 in prizes through its first holiday World Wide Web site. Information about movies, music, home video, television, and theme parks is provided at the site. Through Jan. 10, visitors are eligible to win video games and other merchandise.



NEWS CORP. has established Japan Sky Broadcasting Co. Limited with Softbank Corp., a Japan-based provider of retail electronics distribution and digital interactive and data services. The new company, JSkyB, will provide digital multichannel satellite broadcasting services to Japan. JSkyB, 60.1% owned by Softbank, will begin operations in April 1998. The parties are also developing Sky Entertainment, which will broadcast 12 channels over the satellite service, including Sky Music, a new music channel associated with News Corp.'s recently announced partnership with Japanese producer Tetsumiya Komuro.

ALLIED DIGITAL TECHNOLOGIES, a CD and cassette replicator, reports net profit of \$488,000 on \$43.3 million in sales for the first fiscal quarter, which ended Oct. 31, compared with a profit of \$851,000 on \$47.3 million in sales in the same period a year ago. CEO George Fishman states, "These figures reflect the first benefits of both the lowered break-even point that we have been striving for in light of the general softness in the music industry and the beginning of our emergence from the seasonality of the entertainment business, as we continue to add substantially to our nontheatrical product flow."

MUSIC CHOICE, a provider of music programming for businesses, says that its programs will be carried in all 150 T.G.I. Friday's company-owned restaurants. The service provides 37 music channels—with formats that include rock, jazz, classical, blues, country, Mexican, and children's—and a single source for audio and video with a DirecTV satellite dish and receiver. Music Choice is part of Digital Cable Radio Associates, a partnership among Sony Software, Warner Music Group, EMI Music, General Instrument, and several cable operators.

THE GOOD GUYS!, a San Francisco-based electronics chain, reports that two of the most popular items this holiday season have been Web TV, an Internet-access service manufactured by Sony and Philips and selling for about \$330, and a digital satellite system priced below \$200.

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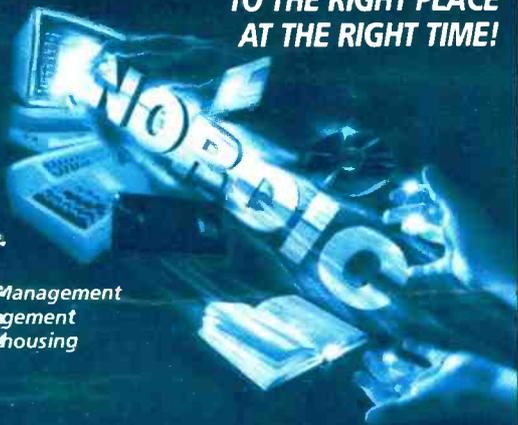
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Merchants & Marketing

Infusion Of Cash Revitalizes Ailing Alliance Entertainment

SINCE MID-NOVEMBER, when it became clear that Alliance Entertainment Corp. was having a cash flow problem, members of the industry's financial community have feared that in mid-January, instead of making payments for holiday purchases, Alliance managers would come to them with their hats in their hands. But their worries were alleviated Dec. 20 when Alliance investors Wasserstein, Perella & Co. and BT Capital Partners agreed to put an additional \$15 million into the company. In return for putting up \$7.5 million each, the companies received a combination of preferred stock and debentures, which can be converted at a later date to shares of Alliance common stock.

According to Wasserstein, Perella and BT Capital executives, the infusion is sufficient to solve Alliance's short-term liquidity needs.

As for long-term capital requirements, a press release states that the company will go to shareholders with a \$35 million rights offering during the first half of the year (probably in April, according to sources). In that offering, current Alliance shareholders will have the chance to buy convertible preferred stock, which can be exchanged for common stock at \$2.25 or 75% of the price for which the stock is trading at the time, whichever is less.

In order to make the offering more attractive, Wasserstein, Perella has agreed to become the lead manager in the rights offering as well as to subscribe to a certain portion of the offering. That amount will be determined by the funds raised from other shareholders in the rights offering.

RETAIL TRACK

by Ed Christman



Robert Marakovits, a partner at BT Capital, explains the impetus behind his firm's additional investment in Alliance Entertainment.

"A lot of people have completely written off the music industry, particularly on the retail and wholesale side; they think it is dead," states Marakovits, who sits on the Alliance board. "Our view is that the industry will recover. The right investments made in the darkest moments have the chance to generate extraordinary returns."

In addition, the investment shows that BT Capital Partners, a subsidiary of Bankers Trust, strongly supports Alliance and its management team. "[Alliance co-chairman] Joe Bianco has built a very important and powerful distribution company, and [Alliance co-chairman/CEO] Al Teller is the right guy to deal with the rationalization of the company's independent distribution arm and then build and leverage the distribution and the content sides off of one another."

(Continued on page 72)

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WALT DISNEY RECORDS

Top Christmas Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 	
		ARTIST	TITLE
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
		★ ★ NO. 1 ★ ★	
1	1	KENNY G ▲ ⁷ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM
2	2	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE
3	4	MARIAH CAREY ▲ ³ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS
4	3	MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM
5	6	VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT
6	5	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND
7	8	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS
8	7	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS
9	10	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT
10	9	HARRY CONNICK, JR. ▲ COLUMBIA 57556 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS
11	14	LUTHER VANDROSS ● LV 57795*/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS
12	12	WESTWIND ENSEMBLE BRENTWOOD 60353 (9.98/13.98)	CHRISTMAS TRIBUTE TO MANNHEIM STEAMROLLER
13	19	BOYZ II MEN ▲ ² MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS
14	11	NAT KING COLE ● CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG
15	13	VARIOUS ARTISTS ▲ ² A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS
16	15	TRANS-SIBERIAN ORCHESTRA LAVA 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
17	17	VINCE GUARALDI FANTASY 8431 (9.98/15.98)	A CHARLIE BROWN CHRISTMAS
18	21	VARIOUS ARTISTS ▲ A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2
19	16	CROSBY/SINATRA/COLE LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME
20	18	AMY GRANT ▲ ² A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS
21	24	VARIOUS ARTISTS WINDHAM HILL 11192 (10.98/15.98)	CELTIC CHRISTMAS II
22	27	VARIOUS ARTISTS WINDHAM HILL 11193 (10.98/15.98)	THE CAROLS OF CHRISTMAS
23	22	BARBRA STREISAND ▲ ³ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM
24	23	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH
25	34	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130 (9.98/15.98)	KIRK FRANKLIN & THE FAMILY CHRISTMAS
26	30	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON
27	20	ELVIS PRESLEY ▲ ² RCA 15486 (9.98/15.98)	ELVIS' CHRISTMAS ALBUM
28	32	NEIL DIAMOND ● COLUMBIA 66465 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM VOLUME II
29	28	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/3.98)	CHRISTMAS WITH THE MORMON TABERNACLE CHOIR
30	—	ALL-4-ONE BLITZZ 82845/ATLANTIC (10.98/16.98)	AN ALL-4-ONE CHRISTMAS
31	25	THE CARPENTERS ● A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT
32	33	GLORIA ESTEFAN ▲ EPIC 57567 (7.98 EQ/11.98)	CHRISTMAS THROUGH YOUR EYES
33	—	VARIOUS ARTISTS WINDHAM HILL 11174 (10.98/16.98)	A WINTER'S SOLSTICE V
34	26	VARIOUS ARTISTS ● RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT)
35	—	VARIOUS ARTISTS DEATH ROW 90108*/INTERSCOPE (10.98/16.98)	CHRISTMAS ON DEATH ROW
36	29	AARON NEVILLE A&M 540127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS
37	31	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS
38	40	GEORGE WINSTON ▲ ³ WINDHAM HILL 1025 (9.98/15.98)	DECEMBER
39	36	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II
40	38	COLLIN RAYE EPIC 67751 (10.98 EQ/16.98)	CHRISTMAS THE GIFT

○ 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 LP is available. ©1997, Billboard/BPI Communications, Inc.

Merchants & Marketing

Indies Can't Afford To Attend MIDEM Fewer Attendees Sign Up For NAIRD's Booth

NO CANNES DO: The top of 1997 is not arriving full of good news for the National Assn. of Independent Record Distributors and Manufacturers (NAIRD).

For years, NAIRD has helmed a booth for indie companies at MIDEM, which in '97 is being held Jan. 19-23 in Cannes. Over the last several years, the number of companies taking stands in the NAIRD space for meetings with international suppliers has steadily increased. In 1996, a record 23 companies journeyed to France with the trade group.

For '97, however, "it doesn't look good," according to NAIRD executive director **Pat Martin Bradley**. "Thus far this year we have 14 companies going. It's really bad."

The firms that will occupy the NAIRD booth this year include labels Alligator, Blind Pig, Drive Entertainment, Green Linnet, Heart & Soul, Higher Octave Music, Righteous Babe, Street Street Music, Winter Harvest, and Eastern Front; replicators Disc Manufacturing and Gelardi Designs; and wholesalers M.S. Distributing and World Music Distributors.

Given the nature of the business in '96, the reason for the dramatic decline in MIDEM participation by the indies should come as no surprise to anyone.

"Economics," Bradley says flatly. "They simply can't afford it this year. In the last month, I've had 10 companies that have canceled. Out of the 10, eight of those [said] it was strictly [for] financial reasons alone."

Bradley reports that some longtime MIDEM attendees are now weighing other options for huddling with overseas reps. Unsurprisingly, given NAIRD's increasing focus on the worldwide music trade, some are viewing the organization's annual convention as an option. Bradley says that **Tom Silverman** of Tommy Boy Records has told her that he will take his international meetings this year at the NAIRD con-fab, which is being held May 21-25 at the Fairmont Hotel in New Orleans.

The MIDEM fallout hasn't just hit NAIRD alone: **John Kunz**, a member of the trade group's board who operates retailer Waterloo Records and co-owns the Watermelon Records label in Austin, Texas, confirms a report from Bradley that Texas' music industry will not be taking its annual MIDEM stand this year.

In years past, the Texas booth, organized by the industrious **Casey Monahan** of the Texas Music Office, has included such past and present Lone Star indie labels as Dejadisc, Antone's, and Watermelon, as well as out-of-staters like HighTone and Pravda that feature Texas talent.

Kunz indicates that, as in the case of the NAIRD booth, Texas companies found that the expense of attending the Cannes session was just too high after a taxing year in the industry.

According to Kunz, representatives of the Nashville music business may take over the Texas space at MIDEM. Bradley says she is in the midst of conversations with show organizers concerning the allocation of NAIRD's unused space to other parties.

Summing things up, Bradley says, "Participation by NAIRD member companies in the NAIRD group stand is disappointing."



by Chris Morris

FOR THE RECORD: In our Dec. 7 item about **John Fahey's** new label, Revenant Records, we wrote, based on information that Revenant's distributor Koch International had received from label manager **Dean Blackwood**, that a collection of banjoist **Roscoe Holcomb's** Folkways recordings was due from the label next year.

However, we received a communication from **Brenda Dunlap**, marketing director of Smithsonian/Folkways Records, who wrote that the Holcomb sides "are among Smithsonian/Folkways' most important recordings, and we have no plans [to license] them to another company." Dunlap adds that Smithsonian/Folkways will reissue the Holcomb material at a date to be determined.

FLAG WAVING: A decade ago (is it possible?), we penned the liner notes to "Piggus Drunkus Maximus," the debut Down There/Enigma release by L.A. band **Top Jimmy & the Rhythm Pigs**.

We had gotten to know the group well—maybe *too* well—as the result of mispending many, many Monday nights at the Rhythm Pigs' long-term residency at the Cathay De Grande, a subterranean dive situated at the corner of Argyle and Hudson in Hollywood. There, we gaped in awe as the mighty Pigs ran down an eclectic repertoire of songs by **Howlin' Wolf**, **Merle Haggard**, **Jimi Hendrix**, the **Robins**, **Bob Dylan**, **Bo Diddley**, and others.

The band brawled through these tunes, turning them all into a beer-flavored punk-blues punch. Fronting it all was **Top Jimmy**, whose vocal power and onstage unpredictability soon became the stuff of local, then national, legend: **Van Halen** immortalized him in "Top Jimmy" on the album "1984."

The Rhythm Pigs eventually imploded, and Jimmy (birth name: James

Koncek) faded from the Hollywood scene. A couple of years ago, he resurfaced with a virtually undistributed album produced by **John Doe** of X (for whom Jimmy roadied in the late '70s). Now he's back with the aptly titled "The Good Times Are Killing Me," on the suitably heavyweight T.O.N. Records.

Jimmy views his recording career philosophically today. "It's better to make a bad record than no record at all," he says. "People want to make 'The White Album' . . . If I got a lifetime average of .378, that's great. I just want to get up to the plate."

Top Jimmy takes some pretty decent swings on the rough-edged "Good Times." Besides the old Rhythm Pigs number "Hole In My Pocket," he shoulders such beefy tunes as the title cut, "Hollywood Boogie," and "Why You Break My Drink." All are hammered across in Jimmy's distinctively gruff, no-jive gutter croon.

That spectacular voice was honed in the divine murk of the Cathay and later in the similarly seedy and sublime Raji's, which was operated by the Cathay's bartender and house manager **Dobbs**, who is the man behind T.O.N. Records.

"The Cathay was so cool," Jimmy recalls. "My driver's license said '1600 N. Argyle' [the late club's address]. I hung out there so much, I figured I might as well get my mail there."

On "Good Times," Jimmy is reunited with **Joey Morales**, the original Rhythm Pigs drummer, and receives support from a hitherto unheralded guitarist, **Larry Clark**. Bassist **John Bazz** of the **Blasters** also appears.

"We're gonna make another record ASAP," Jimmy says. "It's kinda Dobbs' thing. We've got an idea to go down to Austin to do something with [ex-Blasters pianist] **Gene Taylor**, [former Rhythm Pigs bassist] **Gil T.**, and [Texas blues guitarist] **Bill Campbell**."

Today, Jimmy spends most of his time in Las Vegas; he commutes to Southern California about once a month for a regular gig at the Blue Cafe in Long Beach.

Reflecting on his extremely colorful life in his Hollywood days, Jimmy says, "All is well. I have a future. Probably the worst thing is, everybody's stuck with me for a while."

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KENTUCKY'S CUT CORNER SPLITS THE DIFFERENCE

(Continued from page 69)

"The Shania Twains and the Mavericks and all—this is the country of the '90s, and it was supposed to appeal to young college students, but it hasn't for us," says Miller. "We also ordered just one CD on Alan Jackson, though his new album debuted in the top 25 to 30 albums on the Top 200."

Lexington does support regional bands such as Catawampus Universe, whose "sound is like a combination of Grateful Dead, Bob Marley, and Phish," says Miller. Other area bands are the Hookers and Robby Feeber.

Cut Corner makes direct purchases of regional CDs, instead of buying on consignment. "We'll take 50 CDs by Catawampus Universe at a time, and that may last us for weeks or up

to three months," says Miller. "They have the same markup as our other CDs. For our bookkeeping, it's eliminated stacks of paperwork and the open invoices."

Cut Corner has one-month advertising contracts with radio, instead of promoting one-nighters at Lexington-area clubs like the Wrocklage, Area 51, and House of Heresy, says Miller. In late October, it was the advance-ticket outlet for George Clinton's P-Funk Allstars and filled 400 seats at \$25 each at the House of Heresy.

As for radio, "WKQQ-FM 98.1 has the most listener awareness for us, and they are Lexington's 40,000-watt modern and classic rock station," Miller says. "The Beat' WTKT-AM 1580 would be next for us, with

urban, rap, and blues, though we don't really sell that many CDs in that format more than 10 miles away.

"We take very few print ads in the daily newspaper, The Lexington-Herald Leader, but we do concentrate on a biweekly magazine, ACE, which has free distribution at UK," says Miller.

Besides music, Cut Corner sells more than 200 posters, mostly full-color; a limited amount of blank tapes, magazines, and T-shirts; and, of course, home video.

In April 1995, Cut Corner moved its video department—known for its international, cult, and horror films—into the lower level, where it offers weekly movie rentals for \$1 on Sundays and Wednesdays.

"Surprisingly, many people come

just to shop for the \$1 videos or our under-\$5 budget CDs," says Miller. "We have over 1,000 CDs priced from \$2.99 to \$4.99." There are also about 100 used laserdiscs and about 300 music video titles.

"We have a lot of the classics, like 'The Maltese Falcon' and Charlie Chaplin flicks," says Miller. "About

95% of the films we sell are used, for below \$10, though we did have 'Twister' for \$16.99."

But the underground movies—like David Lynch's "Eraserhead" and Andy Warhol's "Bad" and "Frankenstein"—are the ones that make descending the steps at Cut Corner worth it.



Cut Corner Records & Video is located near the University of Kentucky campus in Lexington. Shown, from left, are Shawn McCarney, assistant manager/independent-alternative buyer; Raff Hall, pricing and cutouts/sales; and Jami Ibrahim, sales of jazz, hip-hop, R&B, and blues. (Photo: Patricia Bates)

RETAIL TRACK

(Continued from page 70)

Townsend Ziebold, a managing director at Wasserstein, Perella and a member of the Alliance board, says that his company doesn't throw good money after bad. "While the new investment is protecting the first investment we made in Alliance, the new money has to stand on its own. The deal itself had to make sense."

Anil Narang, vice chairman of Alliance Entertainment Corp., says that the incremental investments by Wasserstein, Perella and BT Capital should give confidence to other current and potential investors.

With the \$7.5 million in convertible debentures and preferred stock, Wasserstein, Perella now has about a 25% stake, on a fully dilut-

ed basis, up from 18%; BT Capital Partners saw its holdings go to 23% from 15%.

I once wrote that Alliance was negotiating with investors to inject additional funds into the company and was lining up a first-time investment from Apollo Advisors, a New York-based investment firm (Billboard, Nov. 23, 1996). That doesn't appear to be the case at the moment.

Ziebold points out, however, that the cash infusion solves Alliance's short-term issues. "We would rather raise capital when the company is strong, rather than in the weak music environment that we have now," he explains.

In the meantime, the first stage

of the funding has resulted in a realignment of the Alliance board of directors. Under the new scheme, Wasserstein, Perella controls six seats; BT Capital controls four; and Bain Capital, Teller, and Bianco control one.

When Teller came aboard, the Alliance board appeared to be under the control of Bianco, who at the time named six board members and had a seat himself. Under the new alignment, Teller and Wasserstein, Perella, the original backers in Red Ant Entertainment before it merged with Alliance, control the company.

Bianco says he has no problem with that. "Al really is the guy I wanted," he states. "I wanted a strong CEO that knew the music business and who was credible to the financial community, and Al Teller has both of those characteristics. He is the best executive I ever knew. He has been CEO since he came aboard, and now that Al has control of the board, it's more of the same."

Marakovits says, "Bianco has realized that he has taken the company as far as he can take it and that he needed someone who can bring it to the next level, and Bianco recognized that in Al."

IN OTHER ALLIANCE NEWS, sources say the company's independent arm is about to begin downsizing its label distribution portfolio. When all is said and done, about 600 labels will have to find a new distributor, according to sources. However, Alliance insiders caution that this won't happen all at once but in stages over the next year.

Part of what happens to the independent distribution side hinges on discussions taking place between Toby Knobel, who heads up Passport in Denver, and Alliance management. Knobel has been working behind the scenes to see if there is a way he can buy back the company he sold to Alliance. That company, then called Encore and now known as Passport, operates separately from Independent National Distributors Inc. While Alliance appears willing to sell the company back to Knobel, the sides can't seem to agree on a price, sources say.

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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	KENNY G ⁷ ARISTA 18767 (10.98/16.98)	★ ★ NO. 1 ★ ★ MIRACLES — THE HOLIDAY ALBUM 17 weeks at No. 1	25
2	3	SOUNDTRACK ⁸ POLYDOR 825095/A&M (10.98/16.98)	GREASE	111
3	2	MANNHEIM STEAMROLLER ³ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	10
4	4	MARIAH CAREY ³ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	21
5	6	MANNHEIM STEAMROLLER ⁵ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS	53
6	5	MANNHEIM STEAMROLLER ⁵ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS	53
7	7	HARRY CONNICK, JR. [▲] COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	26
8	10	LUTHER VANDROSS [●] LV 57795/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	7
9	20	BOB MARLEY AND THE WAILERS [▲] TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	281
10	19	PINK FLOYD ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	295
11	14	BOYZ II MEN ⁷ MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	26
12	47	BEASTIE BOYS [▲] DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	210
13	8	NAT KING COLE [●] CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG	44
14	9	VARIOUS ARTISTS [▲] A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	44
15	31	PINK FLOYD ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	291
16	33	JOURNEY [▲] COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	290
17	—	RAGE AGAINST THE MACHINE [▲] EPIC 52959* (10.98 EQ/16.98) ^{HS}	RAGE AGAINST THE MACHINE	38
18	12	VINCE GUARALDI FANTASY 8431 (9.98/15.98)	CHARLIE BROWN CHRISTMAS	25
19	—	METALLICA ⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	271
20	49	JIMI HENDRIX [▲] MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	82
21	16	VARIOUS ARTISTS [▲] A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	27
22	11	CROSBY/SINATRA/COLE LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME	36
23	13	AMY GRANT [▲] A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	34
24	23	ORIGINAL LONDON CAST [▲] POLYDOR 831563/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	6
25	32	PATSY CLINE [▲] MCA 12* (7.98/12.98)	12 GREATEST HITS	271
26	48	ADAM SANDLER [▲] WARNER BROS. 45393 (9.98/15.98) ^{HS}	THEY'RE ALL GONNA LAUGH AT YOU	17
27	43	THE SMASHING PUMPKINS [▲] VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	56
28	34	THE BEATLES [▲] CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	137
29	45	JIMMY BUFFETT [▲] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	285
30	41	ENYA [▲] REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	264
31	46	JAMES TAYLOR [▲] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	285
32	—	STEVE MILLER BAND [▲] CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	279
33	—	METALLICA ³ MEGAFORCE 60396/EEG (9.98/15.98)	RIDE THE LIGHTNING	258
34	—	METALLICA ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	254
35	50	SARAH MCLACHLAN [▲] NETTWERK 18725/ARISTA (10.98/15.98) ^{HS}	FUMBLING TOWARDS ECSTASY	20
36	17	BARBRA STREISAND [▲] COLUMBIA 9555* (5.98 EQ/9.98)	CHRISTMAS ALBUM	40
37	18	VINCE GILL [▲] MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	25
38	30	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130 (9.98/15.98)	KIRK FRANKLIN & THE FAMILY CHRISTMAS	5
39	—	VAN MORRISON [▲] POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	75
40	26	GARTH BROOKS [▲] CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON	34
41	39	THE BEATLES [▲] CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	166
42	—	ABBA [▲] POLYDOR 517007/A&M (10.98/17.98)	GOLD	3
43	15	ELVIS PRESLEY [▲] RCA 15486 (9.98/15.98)	ELVIS' CHRISTMAS ALBUM	24
44	—	311 CAPRICORN 942008/MERCURY (9.98 EQ/16.98) ^{HS}	MUSIC	11
45	—	THE BEATLES [▲] CAPITOL 97039* (15.98/30.98)	1967-1970	87
46	—	BOYZ II MEN ¹² MOTOWN 530323 (10.98/16.98)	II	2
47	—	THE DOORS [▲] ELEKTRA 61996/EEG (10.98/16.98)	GREATEST HITS	27
48	—	311 CAPRICORN 942026/MERCURY (9.98 EQ/16.98) ^{HS}	GRASSROOTS	9
49	40	THE BEATLES [▲] CAPITOL 46443* (14.98/26.98)	THE BEATLES	65
50	—	TRACY CHAPMAN [▲] ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	34

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ^{HS} indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

WHEREHOUSE

(Continued from page 3)

Norton Simon, at the time a \$3 billion conglomerate, and in 1983 he helped found Alvarez & Marsel, a company that has provided management and consulting services to close to 60 underperforming companies. One of those was Phar-Mor, a discount drug-store chain that was forced into Chapter 11 in 1992 after it was discovered that financial fraud had been committed by the chain's senior management at the time.

As part of Alvarez & Marsel's services to Phar-Mor, Alvarez became CEO for three years, holding that position until the chain emerged from Chapter 11 and was sold to an investment group controlled by Robert Haft, a wealthy businessman who likes to invest in retail.

In addition to gaining knowledge of the music and video business while at Phar-Mor, Alvarez picked up insight when his firm was named the financial adviser to the banking group that was owed about \$300 million when Camelot Music filed for Chapter 11 protection in August 1996.

When Cerberus, which had made an investment in Wherehouse, was working on a plan to take the chain out of Chapter 11, it approached Alvarez about running the chain.

Alvarez agreed to take the position of CEO, but he is retaining his post his consultant firm as well. In fact, his salary is split evenly between himself and his firm. But Alvarez has made a commitment to Wherehouse beyond becoming its CEO: He is investing about \$1 million of his own money to buy 10% of the chain, and he has an option to buy another 10%.

"I have agreed to invest money to become part owner of Wherehouse, so I am very committed to the chain. I am looking at it with a long-term view," he says.

Alvarez replaces Ogilvie, who will step down as CEO but will remain a member of the board of directors. Ogilvie joined the company as president/CEO last summer, when Wherehouse's future was not so certain. In fact, at the time Ogilvie came aboard, the nonofficial trade creditors committee had just voted to liquidate Wherehouse. The trade creditors had had a contentious relationship with Goldress, Ogilvie's predecessor, and Ogilvie's evenhanded stewardship is one of the main reasons Wherehouse is finally coming out of Chapter 11 reorganization, according to parties familiar with the proceedings.

Now that the Chapter 11 process, except for the paperwork, is behind the chain, it is time to get to work, Alvarez says. "We have to focus on our customers and stores. We have to be very pointed in our marketing

(Continued on page 89)

EXERCISE VIDEOS

(Continued from page 68)

in the stores. It's not a dying category, it just needed readjusting."

WarnerVision's Williams stresses that the key is studying market research that identifies consistently selling titles.

"When you have a flat market, you have to become more data-driven, because retail has been burned so many times," says Williams. "You can't make a mistake on a title, because the next time, retail isn't going to believe you."

THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

IN TERMS OF SO-CALLED "street cred," it would be difficult to outstrip "SubUrbia," the black comedy set to open the Sundance Film Festival later this month. With a screenplay by Eric Bogosian (adapted from his mid-'80s play of the same name) and directed by "Slacker" mastermind Richard Linklater, "SubUrbia" puts a distinctly skewed spin on the coming-of-age film and offers post-modern cachet to spare.

That extends to the soundtrack, due Feb. 4 on DGC. The album is rife with exclusive material, including tracks from underground stalwarts such as Beck, Superchunk, Boss Hog, and Flaming Lips, but its spirit is best evoked by the handful of tracks contributed by Sonic Youth, who also provided the Castle Rock Entertainment film's score.

"We've known Eric since the late '70s, when we were all coming up on the SoHo art/No Wave scene," says Sonic Youth guitarist Thurston Moore. "He's always wanted to have us work together, but we could never figure out how until this came about."

While Moore scored the 1996 feature "Heavy" as a solo artist, "SubUrbia" marks the first time since 1986's "Made In The U.S.A." that Sonic Youth has worked in the realm of film music as a group. Much of the gauzy instrumental work that appears in the film didn't make it to the soundtrack album, but fans of the skronk-rock pioneers will be sated by the three new original tracks on the set, "Bee Bee's Song," "Sunday," and "Tabla In Suburbia."

"Since it is a pretty straight narrative, there wasn't a lot of room for us to experiment, but in a way that's a good thing," says Moore. "Having a director come in and have the last word adds something to the decision-making process, especially for a band like ours, which is usually a democracy in every sense of the word."

"SubUrbia" is slated for a nationwide theatrical release in mid-February.

FOR MUCH OF THE PAST DECADE, art house patrons have flocked to films from the increasingly fertile territories of Australia and New Zealand. While it's too early to gauge public reaction, it looks like the Antipodes has produced yet another beguiling celluloid story, "Angel Baby."

The Michael Rymer-directed film has already achieved runaway success in its country of origin, which in turn helped boost its soundtrack to the upper reaches of the Australian chart. The soundtrack album, to be released in the U.S. Jan. 28 by Milan, is an eclectic mix of stars both eastern (Nusrat Fateh Ali Khan) and western (Peter Gabriel).

The real revelation, however, comes in the form of the theme song, "Until I'm In You," a collaboration between composer Gavin Friday and vocalist Anneli Drucker (of Bel Canto). The track is billed as by Anneli Drucker & the Big No-No.

"Although this isn't the kind of project that readily lends itself to singles, that will be our emphasis track to college, NPR, and new age specialty shows," says John Hudson, director of marketing for Milan. "This is one of those films in which the music is totally integral to the story line, to the point where songs like 'Until I'm In You' were actually written into the script before filming even began. Naturally, that makes the soundtrack much more memorable to people who've seen it."

Milan plans to capitalize on that recognition by mounting a consumer ad campaign that will target alternative weeklies in the various markets "Angel Baby" is scheduled to play. Initially, the film (released by CFT Films, which recently handled the Seattle documentary "Hype!") will open in New York, Boston, and Seattle, with a gradual rollout covering the first half of 1997.

"That sort of platforming is ideal for a word-of-mouth project, since it guarantees that it will be around for a good long time," says Hudson. "When we released 'Once Were Warriors,' a New Zealand film, back in 1994, we experienced that sort of thing, and that sold remarkably well for us."

RHINO HAS SLATED Jan. 15 as the release date for its much anticipated two-CD package for the never-before-released soundtrack "How The West Was Won" . . . Likewise, Milan will allow the score from the Jackie Chan smash "Rumble In The Bronx" to see the light of day: It's tacked onto the Jan. 14 release of the new Chan project "First Strike" . . . It's been difficult to get the CD player to depose Columbia's soundtrack to "Ghosts Of Mississippi," which weaves blues standards and new material by artists such as Dionne Farris into one of the most uplifting releases of the post-Christmas season.

Please send material for the Reel Thing to David Sprague, Contributor, Billboard, 1515 Broadway, New York, N.Y. 10036; phone: 718-626-3028; fax: 718-626-1609; E-mail: spizzbo@aol.com.

The Enter*Active File

MERCHANTS & MARKETING

Exclusive Music Offerings At C|NET/Intel Site

BY BRETT ATWOOD

LOS ANGELES—C|NET: The Computer Network and Intel are teaming up to launch Mediadome, a World Wide Web site that contains exclusive entertainment content from several well-known music acts, including the Fugees, Chris Isaak, and Herbie Hancock.

Mediadome (<http://www.mediadome.com>), which features new "Webisode" programming every two weeks, will also contain interactive programming based on film and television properties, according to Cynthia Spence, manager of new media and entertainment content for Intel.

"We're trying to raise the bar on what is possible with entertainment delivered through the PC," says Intel spokesman Adam Grossberg. "We want to develop a branded site that marries the best technologies on the Internet into a compelling entertainment experience."

The site debuted Dec. 31 with a live Webcast of Bill Graham Presents San Francisco New Year's Eve. Video and audio streams of many of the event's music and comedy performances were available at the site. Acts that appeared on Mediadome's opening night include Isaak, Lyle Lovett, and Los Lobos.

Intel has developed interactive games based on popular music videos by the Fugees and Hancock. Other acts are expected to be featured on the site in the coming months.

A game based on the Fugees' "Ready Or Not" clip contains three levels that challenge players to dodge mines and other deterrents while engaging in a high-speed chase via submarine, motorcycle, and car. The game, which requires Macromedia's Shockwave plug-in, contains music samples and

images of the band.

Editorial content and a streamed music video will also be featured on the Fugees' "Webisode" of Mediadome.

Web visitors will be able to immerse themselves in an online version of Hancock's "The Melody" video, which won the award for best jazz clip at the 1996 Billboard Music Video Awards. The interactive clip allows the Web user

to navigate through a 3D virtual-reality re-creation of the clip's environment using Superscape's Viscap plug-in. Once inside the video environment, the player must solve puzzles contained in each of eight worlds to reach a final feature that allows participants to direct their own computer-generated versions of the clip.

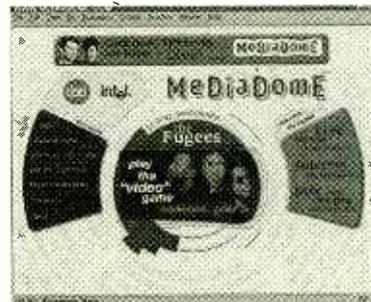
Also debuting on Mediadome is interactive programming based on the forthcoming MGM action drama "Turbulence."

Intel and C|NET fully finance the development cost of the site's content

and in exchange get a two-week exclusive right to use it at the Mediadome site. Ownership of the Web content remains with the copyright owner or artist. Two weeks after content debuts on Mediadome, it is archived at the site and will also be accessible at the Web site of the copyright owner or artist, according to Spence. Mediadome does not aim to compete with existing Web sites, such as the Fugees content that is found on Sony Music's site.

Intel, known as the maker of the Pentium processor, has made aggressive moves into entertainment in the past year. The company recently opened a Los Angeles multimedia lab that caters to the creative community (see story, this page) and has actively pursued investments in companies that create compelling content for the home computer.

C|NET is one of the few multimedia companies that has been able to establish a strong brand identity on both television and the Internet. C|NET will promote the site and its programming in traditional media via several of



Screen from C|NET/Intel's Mediadome World Wide Web site.

its television programs, including "C|NET Central" and "TV.COM."

Mediadome's content aims to showcase what an Internet-connected computer can achieve, says Grossberg.

Mediadome comes as many sites experiment with ways to develop content that draws repeat visits from Web surfers; for example, Microsoft recently unveiled its "regularly scheduled" Web music site, Riff (Billboard, Nov. 2, 1996).

Intel Experiments With Multimedia Lab Creative Artists Agency Venture Houses Latest Technology

BY GINA VAN DER VLIET

LOS ANGELES—Intel and the Creative Artists Agency (CAA) are bringing technology and creative minds together in a new multimedia lab. The multimillion-dollar joint effort, located at CAA headquarters in Beverly Hills, Calif., aims to inspire and accelerate the development of compelling entertainment for home personal computers.

The 2,000-square-foot facility opened

Dec. 12 and targets creative members of the film, television, and music industries with the latest computer technologies. For Intel, the effort represents a way to cement a place in the entertainment industry. Intel is banking on entertainment content to drive sales of fast computers powered by its Pentium-branded processors.

"The whole point of the lab is to showcase the creative possibilities that are enabled by technology," says Hassan Miah, the CAA head of the new-media group. "For example, a friend of mine represents a musician who writes songs. He E-mailed me some of his latest work . . . and all I had to do was point and click, wait a minute or two, and I was listening to the songs. That's one application of new technology that could profoundly affect the music business."

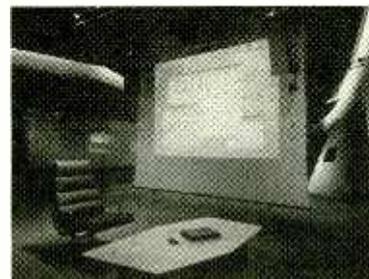
Computer "newbies" will benefit from the instant access that the lab offers to the many cutting-edge technology tools. The lab's spare design hides many of the tools, however, so as not to overwhelm visitors. The space functions as an "interactive sandbox" in which visitors are allowed to experiment to their heart's content.

"It's not about the technology, it's about what you can do with the technology," says Avram Miller, Intel VP and director of business development. "What is unique about this project is that there's never been a physical place where a dialog between the creative and technological communities was possible. As for the music industry, it is evolving from being a purely audio experience to an experience that includes visuals, such as music videos and the Internet sites that surround musicians and their products."

In addition to Intel and CAA, companies that have contributed products and services to the lab are Adobe Systems Inc., Bay Networks, Cabletron, Chisholm, Compaq, Kodak, GTE, Har-

man International, Informix Software, Intergraph, Kinetex (a division of Autodesk), L2 Entertainment, Microsoft, NetPower, Sony Electronics, Superscape, Tandem Computers, and Toshiba America Information Systems.

"The objective is to try and identify any tool on the Internet for creation, distribution, and playback; highlight these tools in the lab; and show how they can be used to create an online



Intel and Creative Artists Agency's new multimedia lab.

product," says Intel lab director Sriram Viswanathan.

For artists, the Internet provides a safe environment in which to interact with audiences, via E-mail and World Wide Web sites.

Miller, who plays jazz piano, says that the lab is a place where artists can create music. It may soon be possible to use the lab as a place to connect and collaborate with other musicians.

As for the future of the multimedia lab, Miller says, "We have complete confidence in the PC as a new medium. After all, this is the future of entertainment, so the interest level will only increase. It's almost an economic imperative. When movies with sound began to replace silent movies, the industry changed, and people had to adjust. In an era of constantly changing and evolving technology, nobody benefits from being left behind."

Magazine Exclusive; Programmer's Site

AOL INKS ROLLING STONE: America Online (AOL) has inked a deal with Rolling Stone magazine to develop a music site that will be exclusive to subscribers of the commercial online service, which is now the largest Internet access provider in the U.S.

The site will feature interactive editorial from the pages of Rolling Stone, online chats with musicians, and original content, including an interactive short story by gen-X author Bret Easton Ellis ("Less Than Zero," "American Psycho").

Prior to the AOL deal, Rolling Stone provided content for CompuServe. The magazine also has a dedicated World Wide Web site, at <http://www.rollingstone.com>.

In related news, AOL is dumping many of its nonexclusive content providers as it continues to focus on acquiring exclusive content. It was unclear at press time how this move will affect some of AOL's more popular music features, including MTV Online.

MTV CABLE OPS: MTV Networks has launched a Web site aimed specifically at cable and satellite affiliates that carry its MTV, VH1, Nickelodeon, M2, TV Land, MTV Latino, and Comedy Central programming. Access codes needed to gain entry to the site (<http://www.hotlink.mtv.com>) have been mailed to more than 10,000 operators. The site provides programming grids and customer-service information.

NETRADIO DROPS XING: NetRadio Network, which netcasts Internet-specific programming at <http://www.netradio.net>, has switched from Xing Technologies' StreamWorks to Progressive Networks' RealAudio for its Internet audio technology.

BITS'N'BYTES: Webnoize, a new Internet magazine that examines the music industry and its relationship to the Web, is at <http://www.webnoize.com>. Sony Computer Entertainment has acquired the exclusive publishing and distribution rights to Square Co. Ltd.'s "Final Fantasy VIII" and other PlayStation titles from the Japan-based company. . . . Navarre Corp. multimedia publishing subsidiary Digital Entertainment has signed an exclusive licensing agreement with the Kuester Group to distribute, promote, and market its initial release, "Cyber-MOM" . . . (Colossal) Pictures has launched a Web site at <http://www.colossal.com>.

Offline service FreeLoader is integrating Macromedia's Shockwave into the screen-saver content of its newest beta release. . . . The Discovery Channel Online has redesigned its site at <http://www.discovery.com>. . . . The Web magazine is preparing the first Webby Awards, which will honor the top Web sites in 16 categories, including art, books, travel, sports, and film. Portions of the awards presentation, which will take place in early 1997, are scheduled to air on the TV program "Cyberlife" . . . The American Film Institute (AFI) and VDonet are teaming to bring early-Hollywood films in their entirety to the Internet at <http://www.afionline.org>. The site, known as AFI Online Cinema, is expected to debut by the end of January.

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Season's Greetings. On Dec. 10, actor Jeff Bridges accepted a \$300,000 check from Blockbuster for Fast Forward to End Hunger. Shown, from left, are Joseph Guido, Blockbuster associate; Jeffrey Eves, Video Software Dealers Assn. president; Al Jurado, store manager; Bridges; Scott Barrett, Blockbuster president; Steve Sprague, district manager; Chris Pfau, regional merchandising manager; Sandra Genovese, store employee; and Jack Koehn, regional director.

Videos Aim For Spiritual Fitness Chi Kung, Tai Chi Offer Another Kind Of Workout

■ BY SHAWNEE SMITH

NEW YORK—Americans seeking to save their inner selves now have videos to guide them. Spiritual fitness cassettes are being sold via direct-response and through a few retailers, repeating a pattern established years ago for physical fitness.

In fact, the category is expected to draw aerobics enthusiasts who want therapeutic benefits that constant trips to the gym can't provide.

"The gym works out major muscles and does some respiration work," says Jerry Alan Johnson,

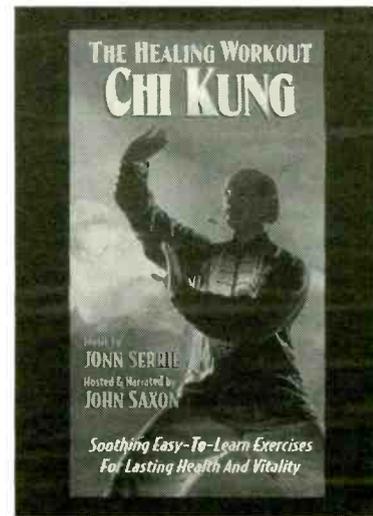
director of the International Chi Kung Institute in Monterey, Calif. "But chi kung works from the inside out, massaging internal organs, and tai chi strengthens tendons and the ligaments and promotes endurance." Johnson is a featured instructor on the "Tai Chi: The Empowering Workout" and "Chi Kung: The Healing Workout" videos, each \$19.95 suggested list.

According to Johnson, all martial arts offer spiritual, martial, and physical benefits. "In China," says David Nakahara, producer of both videos, "exercises are prescribed in much the same way doctors here prescribe medicine. And all the martial arts are designed to cleanse and circulate internal energy."

Nakahara says that the 60-minute tapes attract the 35-and-older audience, who desire a relaxed method of staying in shape. Narrated by actor John Saxon, both titles are distributed by Goldhil Media, a veteran special-interest vendor that sells through mail-order catalogs and new age wholesalers such as New Leaf, Wishing Well, Flash Lotus Light, and Book People.

Physical fitness has been the starting point for at least one meditative title. Time-Life Video & Television's "Shim Shin Key" was originally designed as a low-impact exercise program for senior citizens, at the request of U.S. Rep. Toby Roth, R-Wis.

A 30-year tae kwon do student of Jhoon Rhee, the father of tae kwon do in America, Roth asked Rhee to design the program to help Ameri-



Goldhil is tapping the alternative market with "Chi Kung: The Healing Workout," narrated by actor John Saxon.

Who Needs Gossip? Video Industry Already Has Plenty Of Excitement

NOWHERE TO GO BUT UP: It's a truism of home video that the business is uneventful. Talk to any number of executives, as we did in the course of assembling our year-end wrap-up, and you get very nearly the same response from each one. Sales are good, they say, but nothing much is happening. Gossip, which greases the wheels of journalism, is nonexistent.

We appreciate the industrywide concern about a lack of news—we're always in the market for a breaking story—but better a boring landscape than an abyss opening at your feet. Home video has "matured," a favorite word, in the face of threats from rival media that would love to consign VHS to an early grave.

Of the pack of challengers nipping at the heels of sell-through and rental cassettes, only direct broadcast satellite (DBS) remains in the chase. And DBS entrants seem happier fighting among themselves than running down a competitor (Picture This, Billboard, Dec. 28, 1996).

Forget video-on-demand, near video-on-demand (including pay-per-view), and the information superhighway, which, press releases predicted two or three years ago, would steamroll cassette retailers. Not in this century, they won't.

In recent weeks, the business press has been loaded with reports on the demise of Baby Bell ventures into movie distribution. Time Warner's trial of a video-on-demand network in Orlando, Fla., is—by any and all measures—a very expensive bust.

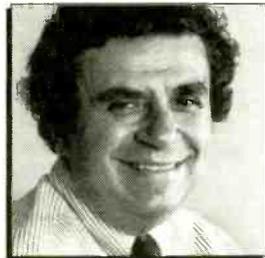
Left untouched, home video continues onward and upward to more than \$8 billion wholesale in '96. As will be detailed in the Jan. 18 issue, sell-through keeps hauling suppliers to greater heights (and DVD, whenever it arrives, will only help). It is estimated that two of every three wholesale dollars were derived from tapes priced below \$20, a trend away from rental that accelerated in 1996.

Vendors can argue that prices are too low for anyone to make money. However, we see no signs of fewer \$7 and \$8 cassettes simply because mass merchants find that they make terrific impulse items and prompt other, more expensive purchases. If anything, sell-through will gain importance as the studios exploit the foothold they've gained by shipping directly to key accounts.

Best Buy has dabbled; Wal-Mart and Blockbuster are fully committed; others, such as Kmart, can be expected to follow suit. One source predicts that every mass merchant will be taking direct delivery from one or more suppliers by the end of the year.

Handleman and Anderson Merchandisers, the primary music and video rackjobbers, can't be pleased, but there's no denying the direction retail has chosen to take. The studios are willing to ignore the issue of returns while they expand shelf space. That requires product firepower. Most of the munitions are conscripts from studio catalogs and new releases, some the result of the supplier-side consolidations of 1996.

Warner Home Video added significantly to its sell-through line when it absorbed Turner Home Entertainment and took over distribution—at least for the moment—of New Line Home Video. Last year, the two were worth a combined \$360 million in sell-through and rental revenue. Although down slightly from 1995, that figure still accounted for 20%-25% of Warner's estimated domestic total of \$1.4 billion.



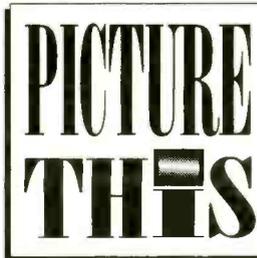
by Seth Goldstein

An advance look at Billboard's analysis of 1996's home video market share, due in the next issue, indicates how sell-through can revive a down-in-the-dumps supplier. Earlier this decade, MGM/UA Home Entertainment was given up for lost, the victim of a mismanaged studio that was itself sinking. Two years ago, the lion on Home Entertainment's logo went on a red-meat diet of sell-through, mixed with direct-to-sell-through and rental hits.

The video division has more than doubled its sales and significantly pumped up the volume of Warner, its distributor. One of MGM/UA's additions in 1997 is a line of sing-along cassettes, further indication that while Disney dominates kid vid, there's ample room for new labels. In fact, retailers can expect to see another big-league competitor emerge shortly. Disney can blame it all on TV, which will be carrying considerably more children's programming in 1997 than it did in 1996. Thanks to the agreement between the FCC and producers, the networks and syndication have enhanced their importance as incubators of home video releases.

Disney, Warner, and 20th Century Fox Home Entertainment, the most practiced of sell-through entrepreneurs in Hollywood, ruled last year. But the less experienced also got the message. Columbia TriStar Home Video went direct to merchants aggressively, "and when you do that, it does things to your volume," says an observer, who credits the studio with a lot of "nice little" winners.

Columbia starts 1997 with "Fly Away Home," which has family potential. Fox reportedly has the same target audience in mind for the PG-rated rock'n'roll valentine "That Thing You Do!" One reason families might buy: Sell-through hero Tom Hanks wrote the screenplay, directed, and starred.



#1... TWO YEARS IN A ROW!



For the second consecutive year, *Playboy Home Video* has shot to the top of the Billboard Video Sales Charts as 1996's #1 Sell-Through Video Label. To all of our retailers, friends and associates, we extend our most sincere thanks for your tremendous efforts and look forward to 1997 as a year of continued success for us all.

PLAYBOY HOME VIDEO
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Universal Flexes Its Muscle With 'Hercules And Xena'

STRONG-ARMING: Walt Disney's animated "Hercules" summer movie is bound to inspire a parade of similarly titled releases. Leading the pack is Universal Studios Home Video's "Hercules And Xena."

The direct-to-video, feature-length cartoon will be based on the Universal Television live-action syndicated programs "Hercules: The Legendary Journeys" and "Xena: Warrior Princess." Universal Home Video president **Louis Feola** says the title should be in stores this fall.

In a clear example of corporate synergy at work, Feola says, the video project should "enhance the brand name of the television show." Kevin Sorbo, star of "Hercules," and Lucy Lawless, star of "Xena,"

will voice their characters and, in the case of Xena, sing their songs. The video has three originals.

Both programs debuted on TV in 1995 and are the top action family series in syndication, according to Nielsen. Each beats "Baywatch" and "Star Trek: Deep Space 9" in reaching young demographic groups.

Public awareness of Lawless took a big leap recently when she was injured while taping a stunt for a comedy sketch for "The Tonight Show." Host **Jay Leno** was overflowing with frequent on-air apologies following the mishap and had Lawless as a guest after she healed.

Meanwhile, Universal's established direct-to-video series "The Land Before Time" continues to perform at retail. The fourth installment arrived in stores Dec. 10 and, says executive VP **Andrew Kairey**, "hit the ground running." Reorders are good, he adds.

The fifth and sixth installments are expected for release this year.

RETAIL RETURNS: Usually, the only thing retailers return is excess inventory. In 1996, however, the trade gave back to the community.

According to the Video Software Dealers Assn. (VSDA), members have collected more than \$500,000 for the Fast Forward to End Hunger campaign. Additional supplier and retail contributions pushed the total to \$1 million, including \$100,000 from Blockbuster Video and \$100,000 from VSDA. Both will make annual matching contributions for the next three years.

Other donations were made by MGM/UA Home Entertainment, Blowout Video, BMG Video, Cabin Fever Entertainment, Hallmark Entertainment, Ingram Entertainment, Orion Home Video, Republic Pictures, Sony Wonder, Suncoast Motion Picture Co., and Screenplay.

A consumer campaign organized by VSDA and launched this summer, Fast Forward is a partnership with End Hunger, a charity that assists local food banks across the country. The co-chairs are actors **Jeff**

Bridges and Valerie Harper.

Funds were collected from counter-top boxes in more than 8,000 stores.

NEW TENANTS: Trans World Entertainment opened a Record Town store in Los Angeles Nov. 27, the first within the city limits.

The chain took over a space previously occupied by Sam Goody and Suncoast Motion Picture Co. in the Beverly Center mall near Beverly Hills. A combo music/video store, it will most likely be the only L.A. location Trans World will open this year,

according to senior VP/CFO **John Sullivan.**

Like the competition, Trans World has been closing more stores than it has been open-

ing lately. Trans World has about 400 locations but figures to reduce that number to 250, including new units, over the next two years. Some 190 were shuttered in 1996.

The chain has seven stores in Southern California outside of L.A., under the names Record Town, Tape World, Coconuts, Saturday Matinee, Music World, and F.Y.E.

MEATY PROMO: Sony Wonder and Thorn Apple Valley are teaming for a "Sesame Street" video, audio, book, and tape promotion.

Those who purchase a "Sesame Street" item in any configuration and two Thorn Apple sliced-luncheonmeat products will receive a \$2 rebate. Thorn Apple will tag more than 10 million packages from Feb. 1 to April 30. Consumers have until Sept. 30 to receive the rebate.

New titles in the program are "Kids' Guide To Life: Telling The Truth" and "Get Up And Dance," at \$12.98 suggested list. The release date for both is Jan. 28.

NEW YEAR'S WISH: As the VSDA heads into its 17th year, it's about time the trade had an accurate independent source for unit sales.

VSDA's VidTrac system is fine for rental titles, but sell-through has been left out in the cold for too long. Selling has become as important as renting, and the association should begin keeping an accurate count, especially since suppliers would rather eat glass than go on the record with sales figures. In the rare occasion they do put out a number, it's often suspect.

With 100,000 or more outlets carrying cassettes, getting an accurate count isn't easy. But it's not impossible, because precise numbers do exist.

Even if the VSDA isn't involved, the trade desperately needs to become accountable. Record labels saw that five years ago with the introduction of SoundScan. The truth may have hurt a little bit, but in the long run, the music business has made it work. It could work for video, too.



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
1	2	9	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
2	1	5	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
3	4	7	THE NUTTY PROFESSOR ◊	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
4	3	7	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
5	6	11	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
6	5	13	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
7	7	31	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
8	8	7	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
9	9	18	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
10	15	23	COPS: TOO HOT FOR TV! ◊	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
11	10	10	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
12	19	12	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR	14.95
13	17	5	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
14	14	53	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
15	NEW ▶		THE LAND BEFORE TIME IV	MCA/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	19.98
16	11	11	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
17	22	11	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
18	32	5	BEAVIS & BUTT-HEAD: DO CHRISTMAS	MTV Music Television Sony Music Video 49807	Animated	1996	NR	14.98
19	13	14	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
20	18	195	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
21	12	82	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
22	16	7	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
23	30	12	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
24	35	7	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
25	27	6	THE 1996 WORLD SERIES	Major League Baseball Prod. Orion Home Video 91096	Various Artists	1996	NR	19.98
26	21	20	A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
27	23	12	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
28	29	187	TOP GUN	Paramount Home Video 15396	Tom Cruise Kelly McGillis	1986	PG	5.99
29	25	5	BRUCE SPRINGSTEEN: BLOOD BROTHERS	Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	1996	NR	19.98
30	24	7	MR. BEAN: MERRY MISHAPS	PolyGram Video 8006367753	Rowan Atkinson	1996	NR	19.95
31	RE-ENTRY		THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.95
32	33	8	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Home Video 11889	Chevy Chase	1989	PG-13	19.98
33	31	6	HEAT	Warner Home Video 14192	Robert De Niro Al Pacino	1995	R	24.98
34	38	305	THE SOUND OF MUSIC ◆	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
35	28	6	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant	1995	PG	19.95
36	20	8	GOLDENEYE	MGM/UA Home Video Warner Home Video 905495	Pierce Brosnan	1995	PG-13	19.98
37	NEW ▶		PLAYBOY: GIRLS OF SOUTH BEACH	Playboy Home Video Uni Dist. Corp. PBV0802	Various Artists	1996	NR	19.98
38	36	39	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment Live Home Video 27309	Animated	1989	NR	12.98
39	NEW ▶		PLAYBOY: 21 PLAYMATES VOLUME II	Playboy Home Video Uni Dist. Corp. PBV0808	Various Artists	1996	NR	19.98
40	34	26	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Lion's Share Of MGM Sing-Alongs

SING ALONG WITH LEO: On March 4, MGM/UA Home Entertainment will take a roaring leap into the realm of preschool product with the debut of children's line MGM Sing-Alongs.

Four cassettes, each at \$12.98 suggested list, will be released initially. Cassettes feature film songs from MGM's vaults. Included are numbers from such live-action and animated titles as "Chitty Chitty Bang Bang," "Meet Me In St. Louis," "Anchors Aweigh," and "All Dogs Go To Heaven," as well as from such television fare as "The Patty Duke Show."

Each program features new animated characters: Leo, the big-voiced lion on MGM's logo, and his family. The lion is depicted finishing his work as MGM's symbol, "punching out, and going home



by Moira McCormick

to his wife and three kids," says Blake Thomas, senior VP of marketing for MGM/UA Home Entertainment. "These characters introduce the sing-along songs and do interstitial patter." Each tape runs 30-40 minutes.

MGM/UA created the line to "participate in the successful sing-along category," says Thomas, adding that more than 15 million units were sold in 1995.

The audience of 6-year-olds and younger, he says, "is a segment we hadn't addressed with our other family products [mostly movies], and we have assets that lend themselves to this kind of programming. The early childhood group really goes for sing-alongs—they love predictability and routine."

The first four titles, says Thomas, are enough "to make a merchandising statement at retail. Six to eight volumes would have been perfect, but with the timing and assets at hand, four can do an excellent job."

According to Thomas, the studio is working on tie-in partnerships for the launch. At least one will likely involve a manufacturer of packaged goods. "We've also targeted print advertising for parents' magazines," he notes.

Thomas describes the four volumes as "loosely thematically grouped" around areas of interest for toddlers and preschoolers. "Searching For Your Dreams" includes songs from "Anchors Aweigh," "All Dogs Go To Heaven," "The Pink Panther," "The Pebble And The Penguin," "The Ant And The Aardvark," and "Chitty Chitty Bang Bang."

"Having Fun" draws its clips from "All Dogs Go To Heaven," "How The Grinch Stole Christmas," "Chitty Chitty Bang Bang," "Babes In Toyland," "Tom Sawyer," and "The Pebble And The Penguin."

"Being Happy" features numbers from "Meet Me In St. Louis," "Chitty Chitty Bang Bang," "Gulliver's Travels," "Babes In Toyland," "The Pebble And The Penguin," and "All Dogs Go To Heaven."

MGM is sending a screener with excerpts from all four cassettes to retailers and distributors.

KIDBITS: *Chantuse Quebecois Carmen Campagne*, whose French-language children's albums typically sell like hot crepes, is wowing MCA Music Video Canada with her home video sales: 135,000 units out of the box for "La Moustache A Papa," in a country where 5,000 earns a gold certification.

The latest from the Just for Kids Home Video/Celebrity Home Entertainment is the animated feature "Happy Ness, The Secret Of Loch." A fully licensed toy and party-goods line is already on the market. The property's creator is Abrams Gentile Entertainment, which brought you the popular toy (and new video) line Sky Dancers.

The uproarious computer-animated Bible series Veggie Tales had a holiday release. "The Toy That Saved Christmas," based on the story of Nebuchadnezzar, is available from Nashville-based Everland Entertainment. It features original tunes "I Can't Believe" and "Sad Song."

The Video Adventures of Lost and Found, a new series from Attainment Co. in Verona, Wis., is described as particularly appropriate for children with learning disabilities. "Stay Safe!," "Stolen Sounds," and "Learning Tunes" reinforce early educational concepts like safety and prereading skills.

Sony Classical has released the last installment of its superb series the Composer's Specials. "Handel's Last Chance" (50 minutes, \$19.98) is set in 18th-century Dublin and focuses on **George Frederic Handel's** efforts to stage "Messiah."

Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	13	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
2	2	9	MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
3	5	9	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
4	7	7	SKY DANCERS: PINK VOLUME Cabin Fever Entertainment CF2155	1996	14.98
5	3	9	MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95
6	12	5	SKY DANCERS: BLUE VOLUME Cabin Fever Entertainment 2165	1996	14.98
7	14	55	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
8	6	69	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
9	RE-ENTRY		SANTA CLAUS IS COMING TO TOWN Family Home Entertainment/Live Home Video 27312	1989	12.98
10	4	37	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
11	9	19	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
12	19	3	SESAME STREET: ELMO SAVES CHRISTMAS ◊ Sesame Street Home Video/Sony Wonder 49940	1996	12.98
13	10	5	THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.98
14	8	97	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
15	24	3	THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
16	17	45	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
17	13	51	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
18	16	17	ALL DOGS GO TO HEAVEN 2 MGM/UA Home Video/Warner Home Video M505541	1996	22.98
19	15	5	SKY DANCERS: YELLOW VOLUME Cabin Fever Entertainment 2175	1996	14.98
20	RE-ENTRY		A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265	1990	16.95
21	21	37	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
22	11	43	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
23	18	41	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
24	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video/Warner Home Video M201011	1966	14.95
25	25	7	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. © 1997, Billboard/BPI Communications.

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
*** No. 1 ***					
1	1	5	INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
2	2	8	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
3	3	7	THE NUTTY PROFESSOR ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
4	5	7	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
5	4	5	STRIPTease (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
6	7	3	THE CABLE GUY (R)	Columbia TriStar Home Video 82428	Jim Carrey Matthew Broderick
7	6	4	DRAGONHEART (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery
8	34	3	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
9	10	12	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
10	8	11	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
11	9	8	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
12	11	9	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
13	NEW▶		THE CROW: CITY OF ANGELS (R)	Miramax Home Entertainment Buena Vista Home Video 8947	Vincent Perez Mia Kirshner
14	12	9	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
15	14	9	MULTIPLICITY (PG-13)	Columbia TriStar Home Video 82443	Michael Keaton Andie MacDowell
16	16	11	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney
17	13	14	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
18	15	13	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
19	18	8	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
20	19	10	FEAR ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg
21	17	5	THE PHANTOM (PG)	Paramount Home Video 328503	Billy Zane Kristy Swanson
22	21	7	SPY HARD (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8289	Leslie Nielsen Andy Griffith
23	20	9	DON'T BE A MENACE TO SOUTH CENTRAL DRINKING YOUR JUICE IN THE HOOD (R)	Miramax Home Entertainment Buena Vista Home Video 8099	Shawn Wayans Marlon Wayans
24	22	7	STEALING BEAUTY (R)	FoxVideo 0411485	Sinead Cusack Jeremy Irons
25	23	6	THE PALLBEARER (PG-13)	Miramax Home Entertainment Buena Vista Home Video 8944	David Schwimmer
26	26	7	MRS. WINTERBURN (PG-13)	Columbia TriStar Home Video 11663	Shirley MacLaine Brendan Fraser
27	25	15	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
28	27	6	COLD COMFORT FARM (PG)	MCA/Universal Home Video Uni Dist. Corp. 82959	Kate Beckinsale Joanna Lumley
29	32	21	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
30	33	7	LAST DANCE (R)	Touchstone Home Video Buena Vista Home Video 8288	Sharon Stone Rob Morrow
31	38	5	KAZAAM (PG)	Touchstone Home Video Buena Vista Home Video 8294	Shaquille O'Neal
32	24	15	THE TRUTH ABOUT CATS & DOGS (PG-13)	FoxVideo 0899585	Uma Thurman Janeane Garofalo
33	39	3	VIRUS (PG-13)	Vidmark Entertainment 6480	Brian Bosworth
34	31	10	JAMES AND THE GIANT PEACH (PG)	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon
35	28	18	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
36	30	13	BEFORE AND AFTER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7047	Meryl Streep Liam Neeson
37	29	18	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
38	40	8	MOLL FLANDERS (PG)	MGM/UA Home Video M905529	Robin Wright Morgan Freeman
39	NEW▶		BIRD OF PREY (R)	Cabin Fever Entertainment 188	Jennifer Tilly
40	37	7	JANE EYRE (PG)	Miramax Home Entertainment Buena Vista Home Video 8946	Charlotte Gainsbourg William Hurt

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

CBS/Fox Gets Into NBA's 50th

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—Already profiting from a rich partnership, CBS/Fox Video and the National Basketball Assn. (NBA) hope to mine some real gold with the Feb. 4 release of "NBA At 50," the definitive commemoration of the league's golden anniversary.

The two-hour tape, packaged in an elegant black sleeve with a gold-foil design and narrated by actor Denzel Washington, is chock-full of NBA history and histrionics designed for wide appeal. Television will help attract an audience beyond just hardcore fans.

"NBA At 50," which begins airing this month on TNT, is interspersed with segments trumpeting the recently named 50 greatest players in pro history and a music video tribute by Vanessa Williams. "If you look at the core audience for most of our products, probably the heart and soul are the league followers in the 18-35 age range, [followed by] teenagers," says Peter French, marketing VP of sports and fitness for CBS/Fox. "With this product, the guy who grew up with basketball remembers the early stars, the people who passed the torch to the others. This is a true collectible."

Although CBS/Fox won't reveal sales figures of its NBA line, French says that he's happy with sales now that the company and the NBA juiced up marketing with a new logo and packaging. There are also better-defined product categories and price points.

"We have been very pleased with the results," he adds. "You can see the effects when you go into a store and see the releases on the shelf together. The programming has exceeded comparable sales on programs before we started the campaign."

To ensure that no basketball fan goes without at least a cursory awareness of "NBA At 50," CBS/Fox is pumping \$250,000 into TV and print advertising. In addition, it expects to benefit from retail awareness generated by "NBA At 50: A Musical Celebration," released in November on Mercury Records, and a coffee-table book published by Random House unit Park Lane Press.

Promotions for the video have become a staple on the official NBA World Wide Web site (<http://www.nba.com>).

Christmas wasn't a missed opportunity. Charlie Rosenzweig, director of the photos and video group for NBA Entertainment, says that the partners never intended to get "NBA At 50" in stores for the fourth quarter. The goal instead is to capitalize on the momentum generated by the All-Star game in early February.

"We wanted to take advantage of the documentary airing on TNT and the celebration of the league and its key players," he says. "And what better showcase than at the conclusion of the All-Star game?" Another attention-getter is the \$19.98 suggested list, the standard price for CBS/Fox's NBA championship titles, which are usually less than half as long.

VIDEOS AIM FOR SPIRITUAL FITNESS

(Continued from page 75)

the exercise to see results."

The 55-minute tape offers a four-step program that includes breathing and stretching exercises, acupressure, and meditation to help reduce stress, lower blood pressure, increase circulation, and strengthen muscles and joints. Priced at \$24.95, the tape can be ordered through Time-Life Video or Jhoon Rhee Productions.

"Chinese Yoga" spices its recipe for well-being with tai chi. The hour-long cassette features a brief history of the ancient exercise routine and includes the 37 most important postures in the 108-step drill. It shows close-ups of the major hand and foot movements.

Released in July, "Chinese Yoga" is for 30-somethings who are "looking to prolong their youthfulness,"



Time-Life Video's "Shim Shin Key" was created by Jhoon Rhee as an exercise program for seniors.

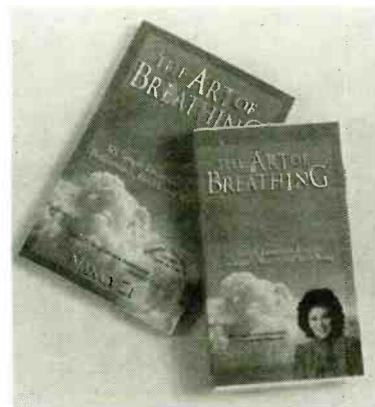
says Michael Graziano, marketing director for distributor Lightworks Audio & Video.

Bored with the solemnity of the martial arts approach, Irene Lamberti, chiropractor and author of the "Stop Pain Now" book and video, rooted "Sings My Soul" in cultural dance forms. "Yoga, tai chi, and chi kung are just too slow for me," says Lamberti. "'Sings My Soul' is of a different energy. It's not an exercise tape, it's a vehicle of spiritual practice."

Using dancers ranging from beginner to expert, Lamberti has combined African, Polynesian, Native American, and Caribbean sacred prayer and griot dances to compose a kind of spiritual aerobic workout. "It's the ultimate integration of mind, body, and spirit," she says. Aimed at customers of new age bookstores, the \$19.95 title is distributed by New Leaf, Tape Worm, and Baker & Taylor Video.

"We have kids in our class who are 10," Lamberti says. "One of my students is 92, and she does what she can. Anyone at any fitness level should feel comfortable using this tape."

Still more meditative is ViVi Co.'s "The Art Of Breathing." Based on the book of the same title published by Bantam 10 years ago, the video demonstrates the correct breathing techniques and postures needed to carry out daily functions, play



Every breath you take: "The Art Of Breathing" from ViVi demonstrates the correct way to inhale.

sports, speak coherently, and sing. "People think breathing is a natural instinct," says author Nancy Zi. "But through years of imitating others and traumatic experiences, people lose the innate ability to breathe. Watch a baby's breathing technique, and you see that many people do the opposite."

"Shallow breathers are fighting with every breath they take," says Zi. "They are compressing their chi energy, which is the center from which we all perform." Zi distributes the \$32.95 video herself. It can be found in Barnes & Noble, Borders, and catalogs.

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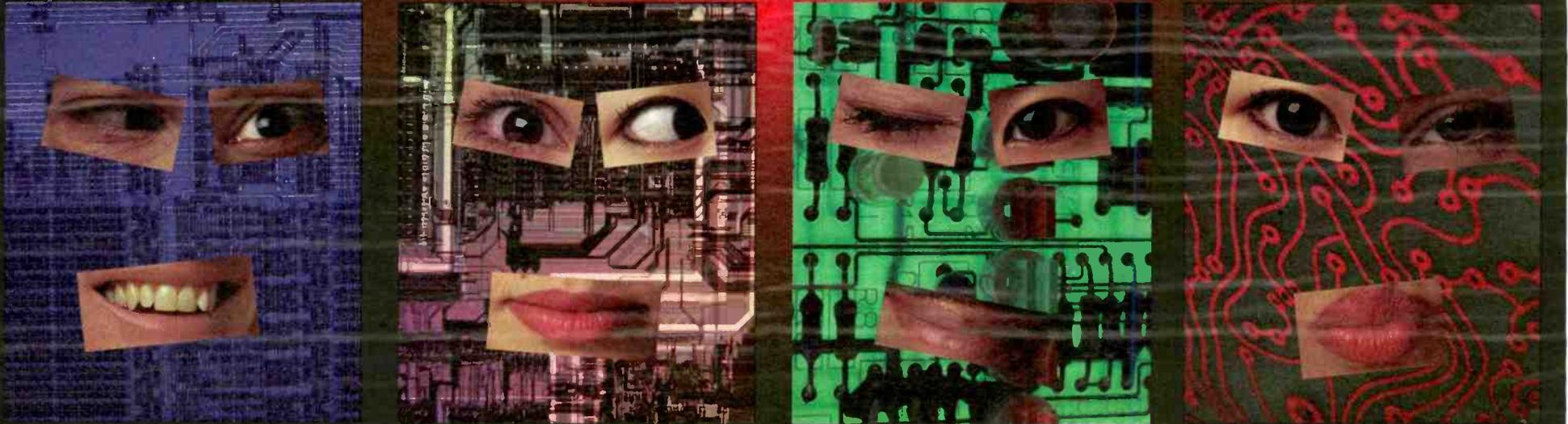
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- Bubbling Under Hot 100
- Hot Adult Contemporary/Adult Top 40
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- Billboard Latin 50
- Hot Latin Tracks
- Dance Club/Maxi-Singles Sales
- Top R&B Albums
- Hot R&B Singles
- Hot R&B Singles Sales & 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

FILES



BILLBOARD SPOTLIGHTS THE CONSUMER ELECTRONICS SHOW

Learning To Get Along

THE LINES BETWEEN FORMATS BLUR, AS AUDIO, VIDEO AND COMPUTER TECHNOLOGIES INCREASINGLY MERGE

BY BRETT ATWOOD

Today's television could be tomorrow's computer—or is it vice versa? Competing appliances, including the home computer, television, telephone and radio, are all merging into one computer-controlled device, and many manufacturers are banking that the line between these and other electronic devices will continue to blur.

The next generation of television sets promises to bring digital sound and audio, as well as computer-delivered content. In late November, the Federal Communications Commission finally approved a long-delayed national transmission standard for digital television, which aims to replace existing analog TV sets with

Continued on page 80

CES DEBUTS

MANUFACTURERS ARE EAGER TO INTRODUCE STATE-OF-THE-ART TECHNOLOGY

BY STEVE TRAIMAN

"Music and audio delivery will play an increasingly vital role in the convergence of technologies on display at the 1997 International Winter Consumer Electronics Show [WCES]," emphasizes Gary Shapiro, president of the sponsoring Consumer Electronics Manufacturers Assn. (CEMA).

He sees three major opportunities for the creative music community, impacted by products converging from the audio, video and multimedia computer areas:

"DVD in all its formats—DVD-Video for movies; DVD-ROM for interactive games, productivity and edutainment software; and DVD-Audio itself—will require closer cooperation between the creative community, software developers and hardware manufacturers. DVD overall not only will open up a new market for existing CDs, but also will provide expanding opportunities for the creative use of music in these new formats.

"High Density TV (HDTV), while a video format, will deliver multichannel, digital Dolby sound, opening up a new level of excitement for music videos and soundtracks, as well as another sales product in itself.

"Digital radio is another major area where the music industry should play a much larger role. With the extraordinary growth of CDs in the mobile [car audio] and home environ-

ments, radio in the U.S. has become the 'inferior' audio-delivery medium. Given radio's importance in promoting new artists and new releases, the music industry can't afford to watch passively as the major radio networks and the National Assn. of Broadcasters continue to drag their feet in delaying the adoption of digital radio. It is already a fact of life in Asia, Europe, Canada and Mexico through the Eureka system. The U.S., which exports more than 60% of the world's music, will have the world's worst radio."

Shapiro notes that DSS (digital satellite service) and home theater are both hot categories. According to a CEMA consumer survey due for release very soon, the big surprise last year was the demand for music services from DSS owners.

Here's a sampling of "convergence" products on view at WCES:

WEB TV

For Internet access through their new set-top terminals, both Philips Consumer Electronics Co. and Sony hooked up with the WebTV Networks. For \$19.95 a month, this service offers unlimited online access for E-mail, viewing World Wide Web pages, home shopping, online banking and a built-in parental-control screening feature. The Philips Magnavox Internet TV Terminal has

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CEMA's Gary Shapiro

Same Ol' Story?

DVD INSPIRES MORE SKEPTICISM THAN ENTHUSIASM FROM RETAILERS, BUT CES SEMINARS WILL FURTHER EXPLORE THE ISSUE

BY EILEEN FITZPATRICK

Last year's Consumer Electronics Show billed DVD as the home-entertainment product for the 21st century. However, by year's end, after months of industry squabbles causing numerous delays, the DVD story read more like the boy who cried wolf.

After promising DVD machines on shelves by Christmas 1996, the product was released only in Japan with a

limited number of software titles. Without a doubt, retailers are skeptical about the format, and the upcoming CES will reflect that mood. Unlike last year, the show floor probably won't be buzzing about DVD.

Publicity staffs aren't burning up the phone lines with invitations to elaborate press presentations. Although Toshiba, Philips, Sony, Pioneer and the rest of the big hardware manufacturers will demonstrate "consumer models" (as opposed to last year's prototype models), retailers still aren't convinced the format will be available anytime soon.

"At this point, I still haven't seen a

real demo, so I'm skeptical," says Tower VP of video John Thrasher. "With all the publicity, I also think consumers have been frightened away from viable configurations, like laserdisc."

In addition to the public-relations fiasco, Hollywood studios—two years since announcing the format—haven't committed to releasing their hit movies on DVD.

To date, Warner Home Video is the only studio to release DVD titles, but only in Japan. The titles include "Eraser," "Assassins," "The Fugitive" and "Blade Runner: The Director's Cut." A spokeswoman for the company says there are no immediate plans to announce a slate of releases for the U.S. market.

THE CES ANGLE

But show organizers downplay the format's struggles over the past year.

Hollywood studios—two years since announcing the format—haven't committed to releasing their hit movies on DVD.

"We believe retailers were disappointed that it didn't launch this season," says Consumer Electronics Manufacturers Assn. VP Cynthia Upson. "We all heard the concerns about the product and weren't surprised that it didn't happen this year, but they're still looking forward to having a brand-new product."

Upson says all of the major hard-

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LEARNING TO GET ALONG

Continued from page 79

new TVs that offer higher-definition sound and audio. Significantly, the new standard allows for flexibility in the video formats that consumers can choose from in making their new digital-TV purchase.

As a result, both traditional TV and computer manufacturers are expected to offer competing digital TV sets that integrate different features, such as varying screen shapes and interactive capabilities. Future PCs are likely to include digital TV tuners, since the PC monitor is already compatible with the progressive scanning technology that is needed to take full advantage of the high-definition benefits of digital TV. The first digital TV sets are not expected to hit U.S. retail until sometime in 1998.

However, many manufacturers are not waiting to bring the computer and television set together. Sega, Bandai and WebTV Networks (through its several manufacturing partners) are among the companies that are targeting consumers who want to surf the Internet from the comfort of their living-room sofa.

The first generation of set-top Internet access boxes has already hit retail at prices that are significantly lower than that of a new computer. Though early sales are impressive, it is still too early to determine if there will be a significant market for these devices. Set-top Internet boxes may be a tough sell to consumers who can now purchase full-fledged computers for only a little bit more. A new Pentium 75 MHz computer with 16

MB RAM, for example, can now be found in some areas for as low as \$1,000.

TV TO COMPUTER

While there are many efforts to merge functions of the computer into the television set, some emerging technologies aim to do the opposite.

For example, Intel recently unveiled its InterCast technology, which uses the vertical blanking interval (VBI) portion of a conventional TV

broadcast to bring Web-like data to the computer screen. The VBI is already used to add closed-captioned text for hearing-impaired TV viewers. The first InterCast-ready computers with built-in TV-tuners shipped to retail at the end of 1996, and InterCast add-on cards are also available to existing computer owners.

Several national programmers are already transmitting InterCast-compatible data with their programming, including MTV's sister service, M2, and children's programmer Nickelodeon.

Many programmers are already positioning their programming strategies for an eventual convergence of computers and television. For example, recently launched news cable service MSNBC debuted a Web site on the same day it began broadcasting. The channel routinely directs its viewers to the Web site for expanded editorial information on the news that it reports. Rival service Fox News also launched with a corresponding Web site, but with considerably less hype about its Internet counterpart.

Despite continuing bandwidth

Continued on page 82



DVD took center stage at CES '96, with companies like Toshiba showing prototypes.





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CEJ DEBUTS

Continued from page 79

a suggested retail price of \$329.95. The Sony INT-W100 Internet Terminal is \$349, with the bonus of a free 400-page "What's On The WEB" guide to hot Web sites, a \$23.95 retail value.

Thomson Consumer Electronics, using Oracle subsidiary Network Computer Inc.'s (NCI) design, will offer an RCA-brand Internet terminal this spring at a targeted \$300, with Pro-Scan and GE models to follow. All will be linked to a Net-Channel subscription-based service.

Zenith has postponed introduction of its first two 27- and 35-inch

interactive TV sets featuring Net-Vision, a new Internet-access technology developed with software firm Diba Inc. At \$999.95 and \$3,499.95,

According to a CEMA consumer survey, the big surprise last year was the demand for music services from DSS (digital satellite service) owners.

respectively, the new TVs will allow viewers to access the Internet with an infrared remote control or optional wireless keyboard.

LEARNING TO GET ALONG

Continued from page 80

problems, some Web developers are beginning to create sites that are TV-like in their look and style.

Video streaming technologies, such as VDOnet's VDO Player, Xing's StreamWorks and VivoActive, bring video-on-demand to the Internet. The problem is that the video transmission is jerky to computer users who have a 28.8 kbps speed modem or slower. In addition, the video delivery is limited to a small window that is far from broadcast quality. As higher-speed Internet connections, such as cable modems, become the norm, the visual quality

For example, San Francisco-based SpotMagic has developed a way for stations to efficiently send Web-like programming alongside radio broadcasts. Radio stations typically use only about half of the available bandwidth for their on-air broadcasts. The remaining portion is rented out to paging services or other broadcasters. However, that additional bandwidth can also be used to send text and multimedia data to computers, according to SpotMagic co-founder Robin Solis.

DVD AND MUSIC

The music industry, which has taken a backseat to the movie and home-video industry in the develop-

Both traditional TV and computer manufacturers are expected to offer competing digital TV sets that integrate different features, such as varying screen shapes and interactive capabilities.

ment of the DVD format, is expected to soon develop souped-up audio DVDs that take advantage of the additional storage space that is unavailable on a standard CD. The DVD audio disc of tomorrow aims to deliver on the often-failed promise of today's Enhanced CD.

At least one major music company is already planning to re-release many of its top-selling catalog albums in the DVD format. In addition to repackaging the original music on DVD, these discs will also contain additional audio and multimedia content, including unreleased tracks and alternate takes from the original studio sessions, extended versions of songs, video interviews and performance footage.

RADIO TO COMPUTER

Since many catalog albums already have several accompanying music videos completed, it is expected that these clips will also be included in many enhanced DVD audio releases.

In addition, it is likely that there will soon be DVD compilations of an entire body of music by a single artist on a single disc. ■

MUSICAL COMPUTERS

Yamaha's PC Music Studio at \$469.95 enables users to make music with their computers. It includes a Yamaha portable keyboard with 61 full-size keys, 128 MIDI wavetable voices, built-in speakers and amplifiers, power adapter, Voyetra Discovering Keyboard program and a Midi to Joystick adapter to connect the keyboard and computer.

Panasonic's WJ-AVE55 A/V Mixer combined with FutureVideo's V-Station editing device uses Win-

verting video storyboards (EDLs) into fully functional HTML Web pages.

GOOD TO GO

In the mobile market, Clarion has a breakthrough VRN1100 voice-activated CD-based audio navigation system at \$600, with a 17-command vocabulary that gives exact directions when you tell the system where you are and where you want to go. A multichanger switches between music and navigation CDs. A

adding a wireless remote control. In multimedia, Denon offers the DRD-1408 20-disk dual-transport 8X CD-ROM drive.

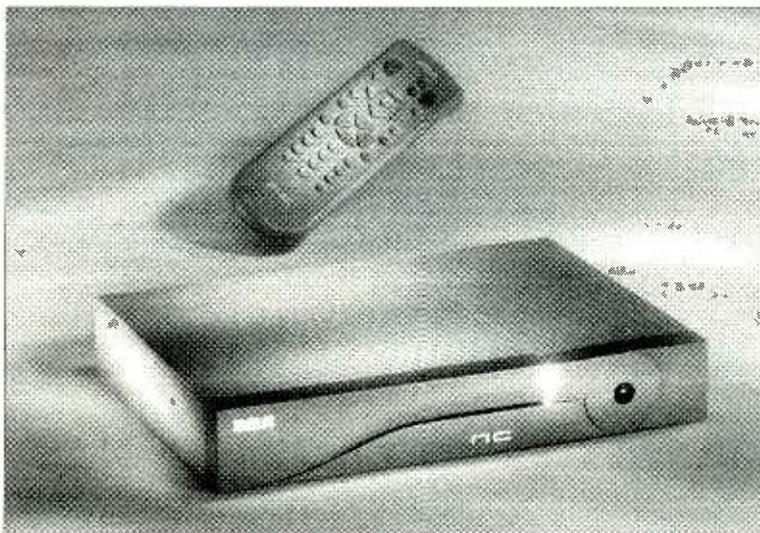
Among new video products, Casio has the pocket-size Cassiopeia handheld PC with Windows and Internet Explorer at under \$500; Toshiba bows the TLP-411 MediaStar, said to be the first multimedia LCD projector with a built-in "Visualizer" color document camera that projects text and 3D objects from the projector surface; JVC announces the GR-



U.S. Order's Intelifone



JVC's GR-DV1 digital camcorder



RCA's NetChannel Internet terminal

dows-based software to make editing decisions on the PC. It has a large menu of digital effects and 191 "wipe" patterns to add sophisticated pro touches. Videonics' Home Video Producer for camcorder users, at \$329, includes a Thumbs Up 2000 video editor, Sound Effects Mixer 2000, mike, speakers and instructional video; while the Video ToolKit 3.0 is claimed to be the first edit control package capable of con-

necting to a videogame player, 12-volt VCR or TV tuner.

Denon will use a 1957 classic BMW Isetta microcar as a demo vehicle for products including a DCT-100R CD Tuner with RDS Smart Radio and Radio Text; DCT-770 CD Receiver/Changer Controller; and two 12-disk CD changers, with the DCH-470RF package

DV1 digital camcorder at \$2,999, an ultracompact 1.1-pound unit using the new Mini DV 1-hour cassette for multimedia applications; STI's Program Master is a hand-held device for programming a TV, cable box and VCR, and in conjunction with Electronic TV Host (ETV), offers weekly updated TV programming information via the PC. (The \$49.95 price includes a six-month ETV subscription.)

New Internet-capable phones include U.S. Order's Intelifone "Smart Phone" at \$299. It includes a graphic screen, modem, two-way speaker, concealed keyboard, a 500-entry directory, 1,500-number speed dial and access to the Internet and many interactive services.

Panasonic's prototype Internet Telephone has a 2-by-3-inch LCD screen, plus a special Internet browser and preprogrammed E-mail functions.

"The real concept is that the computer is another source to feed an audio/video/multimedia system," sums up Kathy Gornik, president of Thiel Audio and chairman of the CEMA audio division. "We know that 60% of computer owners play audio CDs on their system, which is why more hi-fi speaker companies are getting into multimedia products." ■

ware companies will be showcasing DVD at CES, and the show will also focus on how to sell the product once it finally arrives in stores.

In one session, titled "DVD Basics—A Primer," retailers will be given a crash course in DVD's myriad of capabilities and how that can translate into sales of home theater and computer hardware. Representatives from Panasonic, Pioneer and Toshiba are expected to appear at the session.

Retailers will also get an update on DVD developments in another session, "DVD: Is It The Digital Messiah?" Upson says the panel will also discuss some studies about consumers' interest in DVD.

Panelists include Warner Home Video president Warren Lieberfarb and Toshiba's VP of DVD marketing, Steve Nickerson.

CONSUMER INTEREST

According to CEMA research conducted on 1,000 U.S. households in 1995, 22% said they would be very interested in having a DVD player.

Although the number appears small, Upson says any new product with more than a 20% interest level is considered good.

Interest in DVD jumped to 35% when consumers were told DVD picture quality is clearer and sharper than VHS. The survey notes that the top reason for non-interest in DVD is redundancy with existing VCR equipment, not that the DVD player was too expensive.



CEMA's Cynthia Upson

"The trick is to get consumers to visualize the increase in picture quality that DVD represents," the survey says.

The CEMA survey also notes that, among computer households, interest in a PC/DVD combo is substantially higher than for a stand-alone TV-only DVD.

"Take away the cost of the PC, and 50% of consumers would prefer to purchase a DVD they could use with both their computer and their TV," the survey says.

Dick Kelly, president of home-video research firm Cambridge Associates, agrees that convincing consumers to purchase another piece of video player hardware won't be easy. "It's hard to break people of the VCR habit," he says, "especially when they own a couple of VCRs already and the studios have been slow to support the format." Kelly predicts that the videotape business will see little impact once DVD arrives.

Tower president Russ Solomon agrees. "You have to explain to the public what DVD is, and that's going to take time," Solomon says.

Panasonic Consumer Electronics Group Television VP/GM Jeff Cove concurs: "We have to provide some convincing arguments for DVD." Cove notes the format's prolonged life cycle, whereby consumers won't have to worry that the DVD player they buy today won't need to be replaced in a few years; affordable pricing; and superior playback quality.

"What retailers saw last year was a first glimpse of DVD," says Upson. "This year is not only showcasing DVD, but sharing information on how to sell it." ■

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

MARIANNE FAITHFULL

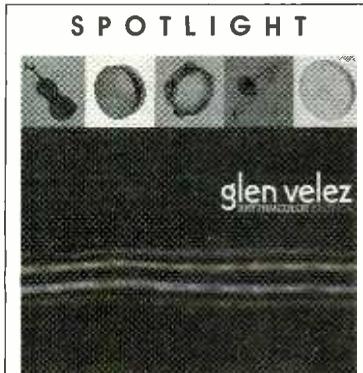
20th Century Blues
PRODUCER: Marianne Faithfull
RCA Victor 74321386562

Who better than Marianne Faithfull to interpret the songs of Kurt Weill, Bertolt Brecht, Friedrich Hollaender, and other composers associated with the musically rich and decadent Berlin scene of the 1920s—a cradle of the modern musical theater? Her late-night voice and natural affinity for bluesy tunes with a world-weary sensibility are perfectly suited for the material, which includes such standbys as “Alabama Song,” “Falling In Love Again,” and “Mack The Knife.” Faithfull also includes songs she felt were consistent with the Weimar Republic theme, though admittedly far removed: Noel Coward’s title track, Al Dublin & Harry Warren’s “Boulevard Of Broken Dreams,” and Harry Nilsson’s “Don’t Forget Me.” Recorded live in Paris, the album is a seamless showcase both for the deceptively versatile Faithfull and for a canon of work that stands up to diverse interpretations.

CAMERON SILVER

Berlin To Babylon
PRODUCER: Steven Applegate
Entre Records 8100

Composer Kurt Weill has greater standing in theater music than Friedrich Hollaender, best known for his melody for Marlene Dietrich’s signature song, “Falling In Love Again, Can’t Help It.” However, they were contemporaries from Berlin, both creating songs with a cynical edge, both fleeing racist Nazi policies. Singer Cameron Silver, who has been making live appearances with a cabaret show based on the album title, gives Weill a slight edge, performing seven of his songs among the album’s 13 tracks, including “Speak Low,” “Alabama Song,” and “I’m A Stranger Here Myself.” Silver is comfortable with the genre, with a voice on the level of Mandy Patinkin, minus the latter’s often overdrawn vocals. Also on top of the Weill/Hollaender style is the musical accompaniment. A most agreeable mating of singer and repertoire. Contact: P.O. 5853, Pasadena, Calif. 91117.



GLEN VELEZ

Rhythmicolor Exotica
PRODUCER: Jamey Haddad
Ellipsis Arts 4140

Latest in a series of musical excursions by the Glen Velez-led Hand-dance Frame Drum ensemble is a melting pot of rhythms, melodies, and sonic textures that promises to be as uplifting to the general listener as it is challenging to musicians who endeavor to dissect its complex rhythms. Featuring longtime members Velez, Eva Atsals, Glen Fitten, Jan Hagiwara, and Yousif Sheronick—plus guest musician Arthur Brown on trombone, conch shell, didgeridoo, and other instruments—“Rhythmicolor Exotica” is timeless music for audiences around the world, from India to the Middle East, Brazil to North Africa. Like the Paul Winter Consort, of which Velez is an integral member, Hand-dance manages to effortlessly weave together colorfully diverse musical fabrics, casting the light on the music itself rather than on the barriers it breaks. A work of poetic beauty.

House” and “September Song.” The sole uptempo track is a lively “East Of The Sun,” which, in truly Carteresque style, adheres none too strictly to the original melody.

★ JACKIE McLEAN

Hat Trick
PRODUCERS: Hitoshi Namekata, Jackie McLean
Blue Note 38363

This Jackie McLean quartet date pairs one of Blue Note’s most venerable veterans with pianist Junko Onishi, the

most promising young lioness of the label’s pride. Indeed, McLean’s wiry, keening alto voice is well complemented by Onishi’s thoughtful, brilliantly constructed solos, especially on her bouncy, tumbling original theme “Jackie’s Hat.” In a set rich with standard material, standouts include a sharp, uptempo take on Miles Davis’ “Solar,” a playful run through Milt Jackson’s “Bags’ Groove,” a slightly woozy version of “Sentimental Journey,” and a briskly swinging “Will You Still Be Mine.” The Billie Holiday requiem “Left Alone” is performed by McLean and Onishi with fitting *tristesse*.

REGGAE

▶ REGGAE COWBOYS

Tell The Truth
PRODUCERS: Bird Bellony, Reggae Cowboys
Pure/PolyGram 36423802

Expect some fever-in-the-bunkhouse fun this year from this dreadlocked posse of high plains drifters, whose beautifully crafted blend of riddims makes for a memorable shootout at the conscious dancehall corral. Combining authentic sagas of black cowboy culture with the sort of full-bandolier roots ammunition that inspired the Upsetters to craft “Clint Eastwood” and “The Return Of Django,” Reggae Cowboys have made a proud, hip, authoritative record loaded with plenty of crossover firepower. There are no bum steers on this infectious all-original set, although the likely single “Cowboy Rhythm” is—ahem—a killer, with “Tell The Truth” and “Searchin’ For De Outlaw” both worthy follow-ups. The stagnant reggae scene needs a ruff’n’tuff live act like Reggae Cowboys to revitalize things in ’97, and as this fine album catches on in the U.S. and U.K., look for the band to revive a storied subgenre, sparking heritage-minded resurrections of the wild west reggae of the late ’60s and early ’70s.

LATIN

▶ ALEJANDRO FERNÁNDEZ

Muy Dentro De Mi Corazón
PRODUCER: Pedro Ramirez
Sony Discos 82080

The latest majestic mariachi offering by the drop-dead handsome son of famed ranchero Vicente Fernández will establish this expressive, big-voiced singer as a full-fledged star in his own right. The spry leadoff single “Moño Negro” is poised to score at radio,

along with other classics such as “Dentro De Mi Corazón,” “Cómo Puede Ser,” and “Es Cosa De Hombres.”

▶ JOE LUCIANO

El Baile De La Botella
PRODUCER: Juan Tarodo, Jorge Alvarez
Fonovisa 9523

This soulful, gruff-voiced Cuban who once lived in Brazil proves that samba and Spanish go together like *feijão com arroz* by cutting a sure-fire smash album containing faithful Spanish covers of Brazilian samba pagode shakers. The instant-smash title track, a pulsing remake of the Brazilian blockbuster “Na Boquinha Da Garrafa,” comes with a provocative dance as does “Amarra Tchan,” a rumbling sendup of another Brazilian anthem “É O Tchan.”

ANA BELÉN, MIGUEL RIOS, VÍCTOR MANUEL, JOAN MANUEL SERRAT

El Gusto Es Nuestro
PRODUCER: Carlos Narea
Ariola/BMG 42875

This likable live disc boasts four of Spain’s finest song stylists cruising effortlessly through a seamlessly produced package of mostly familiar anthems, such as the Serrat standards “Penelope” and “Fiesta.” Highlights include Belén’s too-brief samba take of “Quiero Abrazarte Tanto,” Rios’ affecting delivery on “Marilyn Monroe,” and Serrat’s affectionate reading of “Estremécete,” a slow-bouncing cover of Elvis Presley’s “All Shook Up.”

DIEGO TORRES

Luna Nueva
PRODUCER: Celso Valli
RCA/BMG 42708

This label is planning a full-scale push for this silky smooth package of romantic paeans, which stands a good chance of transforming the affable singer/songwriter from Argentina into a pan-Latin American idol. A vital key to realizing potential nationwide prosperity for Torres, a riveting live performer, is bringing to stage riveting takes of the inviting entries “Sé Dejaba Llevar Por Ti,” “Siempre Hay Un Camino,” or “Alba.”

NEW AGE

CHRIS SPHEERIS

Mystic Traveler
PRODUCERS: Chris Sphेरis, R. Cory
Essence 1003

Documentary soundtracks are usually faceless when shorn of their visual images, but that’s not the case with

Chris Sphेरis’ “Mystic Traveler.” Based on the veteran keyboardist’s scores for the TV series “Mystic Lands,” this album transcends the usual collection of soundtrack cues, taking themes and reworking them into a transglobal odyssey. Gamelan orchestras cycle next to Persian singers; African drums transmuted into Native American flutes. Sphेरis seamlessly weaves these elements into his synthesizer orchestrations for music that is instantly memorable. It’s not ethnically authentic, but it is powerfully evocative. Contact: 602-282-1868.

JEFF JOHNSON & BRIAN DUNNING

The Music Of Celtic Legends
PRODUCER: Jeff Johnson
Windham Hill 01934 11181

There’s an entire new age subgenre based on fantasy themes, but no one does it as well as Jeff Johnson and Brian Dunning. “The Music Of Celtic Legends” follows in the spirit of their “Songs Of Albion” trilogy. This time they use Celtic tales retold in the booklet by fantasy author Stephen Lawhead. Johnson illustrates these themes with orchestral synthesizer-based arrangements adorned with acoustic guitars, percussion, and breathy wordless vocals by Janet Chvatal. Across these lush landscapes, Nightnoise flute player Brian Dunning plays his gorgeously Celtic inflected melodies.

CARYN LIN

Tolerance For Ambiguity
PRODUCER: David Torn
Alchemy 1010

Caryn Lin gets some impressive production and guitar help from veteran David Torn on her second album. Torn sets her already processed electric violin in an ambient frame of richly textured guitar backings and percussion loops. A predilection for the idiosyncratic twist sometimes gets in the way, but Lin is at her best on such beautifully eclectic works as “In the Abbey Of Scartaglen” and “The Little King.” She bangs some heavy metal on the opening “The Call” and presents a triple-A-ready vocal on “No Lines Drawn.” Contact: 800-292-6932.

CONTEMPORARY CHRISTIAN

★ KRISTY HENDLEY

Ransom Records 60000

A native of Nashville, Ga., Hendley emerges as one of the most promising new voices on the Christian country music landscape. Produced by John Rotch—who has helmed the recording success of Ransom’s Ken Holloway—the album is a vibrant, sturdy framework for Hendley’s evocative vocals. Material runs the gamut from overtly spiritual tunes such as “Raised On Faith” and “Let Jesus Do The Talkin’” to the country themes covered in “There’s A Woman Behind The Wheel” and “That’s Where I Wanna Take Our Love”—a beautiful Hank Cochran/Dean Dillon-penned love song that Hendley performs as a duet with Holloway. The voices, the production, and the songs combine to make Hendley’s debut an outstanding album that signals great things not only for her, but for the future of the burgeoning Christian country genre.

JAZZ

★ BETTY CARTER

I’m Yours, You’re Mine
PRODUCER: Betty Carter
Verve 533 182

The newest from Betty Carter is a toned-down and moodily evocative set from the jazz vocal great, backed by a quintet of young sidemen. Carter’s voice—as highly evolved as any instrument in jazz—proves that it can turn phrases like no other on the title cut’s wordless, gently delightful, downtempo meditation. Carter and company cast a languid aura over the standard “Close Your Eyes,” cover Antonio Carlos Jobim’s “Useless Landscape” in low, steamy style, and give similar treatment to the Kurt Weill themes “Lonely

VITAL REISSUES

MAL WALDRON
Left Alone
PRODUCER: Teddy Charles
Bethlehem Jazz 3022

Pianist Mal Waldron was Billie Holiday’s accompanist and friend in the final years of her life, and this 1957 trio set is dedicated to her—although she died in 1959. These sessions, originally produced by progressive vibist Teddy Charles, shine a bright spotlight on Waldron’s jagged, commanding style, especially on original themes, such as the stalking blues of “Cat Walk” and the frenetic fanfare of “Minor Pulsation.” Standards include

five versions of “You Don’t Know What Love Is” and Sonny Rollins’ “Airegin.” Saxman Jackie McLean guests on the spare, sublimely melancholy title cut. (Co-written by Waldron and Lady Day, it would become the tragic singer’s signature theme.) The disc’s final track is a short interview with Waldron about his departed friend.

became an instant benchmark in the developing “outlaws” movement in country music. Waylon Jennings went on to record an entire album of Billy Joe Shaver songs, and Shaver became the songwriter of choice. He was and remains an exciting and gritty performer and recording artist—the “real deal,” as people like to say. Besides some of his instant classics, such as the title cut, “I Been To Georgia On A Fast Train,” and “Willy The Wandering Gypsy And Me,” this reissue contains two unreleased recordings of “Ride Cowboy Ride” and “Good Christian Soldiers.”

BILLY JOE SHAVER
Old Five And Dimers Like Me
PRODUCER: Kris Kristofferson
Koch 7938

When “Old Five And Dimers” came out on Monument Records in 1973, it

ALBUMS. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JD): New releases deemed Picks were featured in the “Music To My Ears” column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

★ **KRISTINE W.** *Land Of The Living* (5:04)
 PRODUCERS: Rollo, Rob D.
 WRITERS: Rollo, Rob D., Kristine W.
 PUBLISHERS: Champion/EMI-Blackwood, BMI; BMG Songs, ASCAP
 REMIXERS: Junior Vasquez, Rollo, Sister Bliss, the Lisa Marie Experience, Deep Dish, Dekkard
Champion/RCA 64702 (c/o BMG) (cassette single)
 Club diva Kristine W. made a lot of friends at top 40 radio last year with the gorgeous "One More Try." She returns with the title track for her deservedly acclaimed debut, a melancholy pop/house anthem that beautifully showcases her formidable pipes and dramatic flair. With its affecting and intelligent lyrics, "Land Of The Living" deftly squashes the idea that all dance music is fluffy and mindless. And there are enough interpretations to feed the rhythm interests of just about everyone. Most creatively intriguing is Dekkard's electronic exploration, though the world at large is likely to bond first and foremost with Rollo's swaggering disco version.

HOLLY PALMER *Different Languages* (4:02)
 PRODUCERS: Kenny White, Holly Palmer, Sam Ward, David Ruberto
 WRITERS: H. Palmer, S. Wilk
 PUBLISHERS: Children of the Forest/Bug Butter, BMI; Rhythm Cave/The Night Rainbow, ASCAP
Reprise 8583 (c/o Warner Bros.) (cassette single)
 The influence of the recent No Mercy smash "Where Do You Go" is strongly felt on this heavily reconstructed cut from Palmer's current eponymous disc. The rumbling alterna-pop tone of the original recording has been replaced by fluffy disco beats and familiar flamenco guitar riffs. Surprisingly, Palmer's chatty performance suits the song's new personality extremely well—as does the song's sing-along chorus. This is now a serious pop and club contender, though the appealing album version should not be forgotten by rock radio programmers.

SNOW *Boom Boom Boogie* (no timing listed)
 PRODUCER: Tony "CD" Kelly
 WRITERS: D. O'Brien, A. Kelly
 PUBLISHERS: Motor Jam/Green Snow, ASCAP, Tony Kelly/Songs of PolyGram International, BMI
MoJam/EastWest 6014 (c/o Elektra) (cassette single)
 In the past few years, Snow has been working hard to strengthen his skills and credibility as a reggae toaster. He reveals a high degree of progress on this single, which boldly blends pure Jamaican rhythms with dance/funk keyboards. His vocal style is now a perfect hybrid of soul crooning and raunchy chatting, ripping through the bassline with palpable confidence. Mainstream minds will dig the chugging original version, though there's a lot of club potential in a house-inflected remix that smolders with seductive percussion and blippy synth loops.

OUTTA CONTROL *Sinful Wishes* (3:27)
 PRODUCERS: Barry Harris, Rachid
 WRITERS: B. Harris, B. Mitchell
 PUBLISHERS: Beun, SOCAN; Windswept Pacific Entertainment/Longitude, BMI
 REMIXERS: Barry Harris, Rachid, the Boomtang Boys, Ernesto & Arturo, Chris Cox, the Slickmen, DJ EFX
Interhit 10162 (CD single)
 Former Kon Kan leader Barry Harris has masterminded yet another appealing vehicle for his quirky but contagious dance/pop musings. Folks who are tired of waiting for the next Real McCoy and Corona albums can find momentary solace in this track's jittery hi-NRG beats and hummable hook. There are 11 remixes to choose from, and they cover just about every style. But none of 'em have the spark or immediacy of Harris' original radio version—proof that some records just cannot be improved upon. Contact: 213-463-4898.

CHURCH OF RHYTHM *Take My Hand*
 PRODUCER: Max Hsu
 WRITER: M. Hsu
 PUBLISHER: not listed
Pamplin 09624 (cassette single)
 Hey, if de Talk can penetrate the pop mainstream, then so can this charming Chicago-based team of Christian rockers, which has already been honored with two Gospel Music Assn. Dove Awards. This cut from the album "Not Perfect" blurs the lines between modern rock and funk with its fuzzy guitars and wriggling grooves. Band-member Max Hsu's lyrics are undeniably upbeat and spiritually enriched, though he smartly keeps his concepts universal and light-handed enough to attract all possible listeners. Also, the band has the musical chops to hang hard and tough against any act in the rock mainstream. Have a listen. Contact: 503-251-1555

R & B

▶ **MINT CONDITION** *You Don't Have To Hurt No More* (4:15)
 PRODUCERS: Mint Condition
 WRITER: K. Lewis
 PUBLISHERS: Mint Factory Tunes/EMI-April, ASCAP
Perspective 00360 (c/o A&M) (cassette single)
 The follow-up to the top five smash "What Kind Of Man Would I Be" is awash in similar old-school soul romance. Working from a slow, tick-tocking beat foundation, the lads weave countless layers of caressing harmonies that are topped off with the requisite white-knuckled vamping. Yeah, it's a formula. But it works. And Mint Condition serves it up better than almost anyone else at the moment.

★ **ME'SHELL NDEGÉOCELLO** *Stay*
 PRODUCER: David Gamson
 WRITER: M. Ndegéocello
 PUBLISHERS: Revolutionary Jazz Giant/Nomad Noman/Warner-Tamerlane, BMI
 REMIXERS: Peter Daou; Cevin Fisher; SoulShock & Karlin; Bentley, Guez & Snow
Maverick/Reprise 8554 (c/o Warner Bros.) (cassette single)
 Once more with feeling. The third single from Ndegéocello's sadly underappreciated "Peace Beyond Passion" album is a sensual slow jam that is as commercially viable as they come. She whispers, vamps, and pleads with palpable emotion, while producer David Gamson surrounds her with cushy funk grooves. An army of remixers has been employed to hedge this single's bets for multiformat play. Peter Daou and Cevin Fisher turn up the heat for a jazz-laced house version, while SoulShock & Karlin kick a slow and moody hip-hop vibe. The surprise of this package is an effective drum'n'bass reconstruction by Bentley, Guez & Snow, who deftly swing from hard, staccato beats to plush keyboards within a split-second—all while perfectly weaving Ndegéocello's vocal into the mix.

★ **ERYKAH BADU** *On And On* (3:47)
 PRODUCERS: Bob Power, Jamal Cantero
 WRITERS: E. Badu, J. Jamal
 PUBLISHERS: Divine Pimp/McNooter, ASCAP
Universal 1002 (c/o Uni) (cassette single)
 While everyone else is trying to mimic Faith Evans and Mary J. Blige, newcomer Badu is going one step further. She is taking the jeep-soul concept and expanding it with her own new ideas. With the aid of producers Bob Power and Jamal Cantero, she infuses elements of African culture with a touch of Middle-Eastern vocal flavor. The result is a refreshing and adventurous single that could easily lure hardcore hip-hop kids—and their parents, too. This bodes extremely well for the creative depth and commercial reach of the forthcoming album "Baduizm."

★ **SWEETBACK FEATURING AMEL LARRIEUX** *You Will Rise* (4:01)
 PRODUCERS: Sweetback
 WRITERS: A. Hale, A. Larrieux, S. Mattewman, P. Denman
 PUBLISHERS: Sony/ATV Songs/Monzalini/Jizop/Eclipsead, BMI
 REMIXER: Scott Kinchen
Epic 9134 (c/o Sony) (cassette single)
 With the onset of this sleek gem, com-

plaints regarding the so-called absence of smart and sophisticated R&B singles will not be tolerated. Groove Theory's Larrieux shows a competence for jazz phrasing, while Sweetback unleashes a jam that swings with a youth-friendly beat. The element that sets this apart from every other jeep cruiser is the song's intricate melody and smooth instrumentation. Even the street-oriented remixes by Wu-Tang's Goldfingahs have a mature feel that will stand out from the pack. Not to be missed.

G-MAN FEATURING CHUBB ROCK *Treat Me Right* (4:23)
 PRODUCERS: Chubb Rock, James Dowe
 WRITERS: not listed
 PUBLISHER: not listed
 REMIXER: not listed
Select PRCD-65 (promo single)
 Though burly belter G-Man adds a Chubb Rock guest rap to trigger voice recognition for "Treat Me Right," the track's overall mediocrity won't make any lasting waves at radio. Graced with exceptional production, however, "Treat Me Right" may enjoy segue airplay.

COUNTRY

▶ **REBA McENTIRE** *How Was I To Know* (3:40)
 PRODUCERS: Reba McEntire, John Guess
 WRITERS: C. Majeski, S. Russ, S. Smith
 PUBLISHERS: Sony/ATV Songs LLC dba Cross Keys Publishing Co./All Around Town Music/Starstruck Angel Music Inc./EMI Blackwood Music Inc. (ASCAP/BMI)
MCA 55290
 The latest single from McEntire's "What If It's You" album boasts a radio-ready tempo and well-crafted lyric fueled by McEntire's strong performance. The song relates the feelings of a woman discovering her strength and resilience in the aftermath of a failed relationship, and McEntire delivers the song with an emotional authority that communicates powerfully.

NEW & NOTEWORTHY

SPICE GIRLS *Wannabe* (2:52)
 PRODUCERS: Starvant & Rowa
 WRITERS: Spice Girls, Stanning, Rowa
 PUBLISHERS: Full Keel/Windswept Pacific/PolyGram International, ASCAP
 REMIXER: Junior Vasquez
Virgin 11592 (cassette single)
Get ready for girl power! This photogenic quintet has already successfully spread its philosophy on female friendship and solidarity throughout the rest of the world. It doesn't get cuter than this ditty, as the act conjures up fond memories of such '80s-era groups as Bananarama and the Belle Stars, but with just enough funk grit to get over in the '90s. Fans of the more edgy girl group fare of Total may find this single too fluffy. However, everyone else with a love of tasty pop hooks, lyrical positivity, and jaunty rhythms is going be humming this single for months to come.

SYLK 130 *Gettin' Into It* (3:42)
 PRODUCER: King Beot
 WRITER: not listed
 PUBLISHER: not listed
Ovum/Ruffhouse/Columbia 9039 (c/o Sony) (cassette single)
Club titans King Britt and Josh Wink christen their new Ruffhouse/Columbia label, Ovum Records, with a slinky slice of funk. DJ/producer/composer Britt is at the creative helm of this jam, which melds thick layers of traditional jazz (listen for those chilly horn flourishes!), hip-hop, and good of fashioned soul. A taut, memorable melody and a throaty, diva-styled vocal by Alison Crockett tie it all together into an easily accessible package that both R&B radio programmers and club DJs can—and must—happily embrace.

▶ **LARRY STEWART** *Always A Woman* (3:37)
 PRODUCER: Emory Gordy Jr.
 WRITERS: F. Knobloch, S. O'Brien
 PUBLISHERS: WB Music Corp./Knobloch Songs (ASCAP)
 Steve O'Brien Music (BMI)
Columbia 78445
 CD promo
 The fact that this man's last single wasn't a huge hit is an absolute crime, but let's hope country radio can make restitution by giving this fine song the attention it so rightfully deserves. What more could radio ask for? Written by two of Nashville's finest tunesmiths and delivered by one of country music's most expressive voices, this song deserves to be played long and loud.

TY ENGLAND *All Of The Above* (3:09)
 PRODUCERS: Byron Gallimore, James Stroud
 WRITERS: J. Robin, C. Waters
 PUBLISHERS: Ten Tunes (administered by Ten Ten Music Group Inc.) (ASCAP)/Sony/ATV Songs LLC dba Tree Publishing Co./Chris Waters Music (BMI)
RCA RDJ64675-2
 The lyric is cute and England turns in an appealing vocal performance, but does this ditty have the strength to give his career a big boost? Doubtful. The competition is getting tougher, and it's going to take more than cutesy hooks to go the distance.

★ **REGINA REGINA** *More Than I Wanted To Know* (2:48)
 PRODUCERS: James Stroud, Wally Wilson
 WRITERS: B. Regan, M. Noble
 PUBLISHERS: AMR Publications Inc./Sierra Home Music (all rights administered by AMR) (ASCAP)/Warner-Tamerlane Publishing Corp. (BMI)
Giant PRO-CD 8562
 CD promo
 This new Giant duo breaks out of the gate with a spirited single that should whet appetites for their upcoming debut album. Stroud and Wilson's production infuses lots of energy into this cut about a woman who learns more than she bargained for when she falls in love with Mr. Wrong. But the single's greatest strength is in the vocals. Regina Regina is an act with a textured yet vivacious vocal blend that signals a promising future. Radio would do well to give these newcomers a good shot.

DANCE

▶ **WHITNEY HOUSTON** *Step By Step* (11:50)
 PRODUCER: Stephen Lipson
 WRITER: A. Lennox
 PUBLISHER: La Lennox/BMG/BMG Songs, ASCAP
 REMIXERS: Junior Vasquez, Soul Solution, Teddy Riley
Arista 32995 (c/o BMG) (12-inch promo)
 The spree of releases from the soundtrack to "The Preacher's Wife" continues with this uplifting anthem, which will successfully entice clubheads into joining the party. Houston cuts loose with stirring gospel fervor here, urged on to impressive heights by Annie Lennox—who wrote the song and harmonizes during the chorus. A batch of intense and urgent remixes is offered, ranging from the tribal melodrama of Junior Vasquez's Arena version to Soul Solution's frenetic Diva mix. Less engaging is Teddy Riley's thumping hip-hop version, which doesn't quite match the energy of Houston's performance.

▶ **DJ PIERRE FEATURING LAVETTE** *Jesus On My Mind* (8:00)
 PRODUCER: DJ Pierre
 WRITER: N. Jones
 PUBLISHER: Chrysalis, ASCAP
 REMIXERS: DJ Pierre, Donnell Dixon
Twisted America 55283 (c/o Uni) (12-inch single)
 Here it is, the track that all of Europe is in a sweat over. Clubland veteran DJ Pierre is as rhythmically sharp as ever, and he has clearly grown more confident in his production of vocalists, given how strong Lavette comes across and the depth of the harmony arrangements. There is no question of how well this delightfully optimistic gem will fare with turntable artists... it is destined for saturating airplay well into the spring.

FONDA RAE *Living In Ecstasy* (5:25)
 PRODUCERS: Jon Ciafone, Lem Springsteen
 WRITERS: L. Springsteen, F. Rae
 PUBLISHERS: Moody Black Keys/Freetown, BMI
 REMIXERS: Jon Ciafone, Lem Springsteen
Wave 50013 (CD single)
 It's always a pleasure to hear veteran diva Rae flexing her distinctive voice. She cruises through a spare house groove with the grand attitude that her die-hard fans have come to expect. Coconced by Mood II Swing's Jon Ciafone and Lem Springsteen, the track needs a little more instrumental flesh in order to break out of the underground, for which the song's hook is begging. In any case, this catchy li'l jam will keep the girls who stroll the runway happily swingin' their handbags. Contact: 212-757-4684.

dB *Move It* (no timing listed)
 PRODUCERS: Doug Lazy, Pam Frazier
 WRITER: not listed
 PUBLISHER: Ray George, BMI
 REMIXER: Doug Lazy
Bullet 4002 (CD single)
 Hip-house pioneer Doug Lazy resurfaces to reclaim his position as one of the fastest talkers in dance music. Complemented by the assertive belting of Pam Frazier, he unleashes infectious, youth-driven rhymes and chants that could get any kiddie party up and running. Radio programmers might find the slower bass remix more useful, though it doesn't have the crazed energy of the original version. Contact: 305-826-3495.

AC

★ **CHRIS ISAAK** *Dancin'* (3:25)
 PRODUCER: Erik Jacobsen
 WRITER: C. Isaak
 PUBLISHER: C. Isaak, ASCAP
Reprise 8565 (c/o Warner Bros.) (cassette single)
 Here's another subtle winner from Isaak's "Baja Sessions." This time, he picks up the tempo to a mildly twitchy rockabilly pace, which allows for mighty nice guitar picking and fluid bass licks. The lilt of Isaak's voice can breathe volumes of subtext into the most simple lyric, and he plays it up to the hilt. Widespread exposure of this song in a massive media campaign for the ABC soap "General Hospital" could translate into Isaak's long-deserved return to the pop mainstream.

★ **STEVE McDONALD** *All You Can Know* (3:58)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Etherean 973477 (CD cut)
 McDonald is a Scottish singer making an impressive stateside debut with a ballad that outlines the rites of manhood amid a soft rumble of tribal drums and wafting bagpipes. On paper, this single may sound a tad too strange to seriously consider, but it is actually a provocative and compelling effort that leaves you hungry for more. McDonald has a dignified baritone delivery that occasionally recalls Chris Rea and stands tall against the song's flourishes of harmony and quietly dramatic climax. Listen without prejudice... you may be surprised by the results. Contact: 303-973-8291.

ROCK TRACKS

★ **PSALM 69** *Falling In* (4:45)
 PRODUCERS: Psalm 69
 WRITERS: Psalm 69
 PUBLISHER: Twisted Haiku, ASCAP
Fret Free 005 (CD cut)
 The "Go On Girl 2: Class Of '97" compilation of female-fronted bands is proving to be knee-deep in strong singles. The set's second radio offering is from a Dallas band that kicks with aggressive grunge-guitar authority and a poetic potency that reveals the influence of Patti Smith. An easy fit for adventuresome college radio stations, as well as above-ground modern rockers that are looking to discover something new and interesting. Contact: 212-592-3482.

(Continued on next page)

SINGLES PICKS (▶): New releases with the greatest chart potential. **CRITICS CHOICE** (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. **NEW AND NOTEWORTHY**: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.).

Reviews & Previews

(Continued from preceding page)

THE MAGIC OF TELEVISION Song Of The '70s

(no timing listed)

PRODUCERS: The Magic of Television

WRITERS: The Magic of Television

PUBLISHER: not listed

Colortone 04 (7-inch single)

From the ashes of the dear-departed Apple Pork Four comes this San Francisco quartet, making its debut with an oddly amusing folk-slacker ballad about taco stands run by conniving ex-hippies and the apocalyptic destruction of the planet. How this act gets from point A to point B must be heard to be truly understood. It's all good fun and kinda goofy... as are the 3D glasses that come with the single. Have a listen and enjoy the ride. Contact: 415-626-8371.

RAP

DE LA SOUL 4 More (4:43)

PRODUCERS: Ogee, De La Soul, Jay Dee

WRITERS: not listed

PUBLISHER: not listed

REMIXER: JuNoD, DJ Spinna, DJ Joc Max

Tommy Boy 770 (promo single)

Zhané joins De La Soul for a jazzy rap tale about dimes, rhymes, love, and lust. Backed by bass-heavy tracks served by DJ Mase and a keyboard-driven remix, Pos and Dove lyrically seduce the tracks and the ladies with their dedicated sentiments. Four B-sides accompany "4 More": the "Buffalo Girls"-influenced, R&B-styled "Bahy Baby Baby Ooh Baby"; the raw to the bone "Supa Emcees"; a hilariously roachy "Sweet Dreams," from MTV's "Joe's Apartment" movie; and a fresh equalizer remix of "Stakes Is High" by DJ Spinna. Grab the "More Supa Sweet Stakes" maxi-CD to get the full effect.

SKOOTA Let It Out (4:45)

PRODUCERS: Skoota, Jason Kibler, Marc Lindahl

WRITERS: O.G. Warner, R. Orzabal, I. Stanley

PUBLISHER: not listed

Popular 12133 (c/o BMG) (cassette single)

Atlanta-based rapper makes excellent use of the chorus from "Shout" by Tears For Fears, which is resung with soulful grace over the track's lazy funk beat. Skoota shows heartfelt empathy on this trek into the emotional fallout following thug violence. No gangsta flava here, just a lot of pain and plenty of hope for a better way to live. The song's hook is solid enough for pop radio consumption, while the lyrics are sharp and real enough to win the props of purists.

GRANDMASTER MELE-MEL & SCORPIO

Mr. Big Stuff (3:29)

PRODUCERS: not listed

WRITERS: not listed

PUBLISHER: not listed

REMIXER: not listed

Str8 Game 8197 (CD single)

A far cry from their ferocious Grand Master Flash & Furious Five days, Grandmaster Mele-Mel & Scorpio's "Mr. Big Stuff" is a cheesy comeback effort. The duo relies on an overused, unimaginative concept to try to recapture its super-talented early years.

SPEARHEAD Why Oh Why (4:27)

PRODUCER: Michael Franti

WRITER: M. Franti

PUBLISHERS: PolyGram International/Franti Solutions, ASCAP

REMIXER: Plug Won

Capitol 11326 (cassette single)

A pearl from the forthcoming "Chocolate Supa Highway" album, this track fuses front man Michael Franti's topical, insightful rhymes with hard-edged hip-hop beats. Sporting remixes by Plug Won of De La Soul, "Why Oh Why" swirls with beatnik keyboard flavor, which helps set it apart from the glut of tracks vying for the ear of kids on the corner. Be sure to investigate the equal juicy additional cut, "Food For The Masses," which features Franti protégé Invisible Man and South African rappers Prophets Of The City.



SPORTS

NBA AT 50

CBS/Fox Video

120 minutes, \$19.98

All that glitters is most definitely gold in this elegantly packaged, collector's edition celebration of the National Basketball Assn.'s 50th anniversary. The tape, which is hosted by actor Denzel Washington, overflows with the makings of any good anniversary celebration: the entire TNT documentary, which will begin airing this month; best-of highlights; a look at the recently selected 50 greatest players in NBA history; and additional cheer courtesy of a music video tribute led by Vanessa Williams. A must-have for current NBA enthusiasts as well as "old timers" who will be hooked by the nostalgia factor. Snacks and party favors not included.

CHAMPIONS FOREVER

American Home Entertainment

115 minutes, \$19.95

The grueling, glorious, interlocked careers of heavyweight boxing champions Muhammad Ali, George Foreman, Joe Frazier, Ken Norton, and Larry Holmes are revisited in great detail in this action-filled documentary. Fight footage abounds and leaves few memorable moments untouched. Not surprisingly, many of the highlights involve the indestructible Ali, including his taking of the heavyweight title from Sonny Liston, his first career loss to Frazier, the "Thrilla In Manila" Frazier rematch, and the "Rumble In The Jungle" against Foreman. Also included is a half-hour "Dinner With The Champs" segment, which brings all five together "Oprah"-style to relive the glory days and talk a little trash. Interest in the new documentary "When We Were Kings," about that fateful Ali/Foreman fight in Zaire, can only help sales prospects. Contact: 800-422-6484.

INSTRUCTIONAL

CHESS STARTS HERE!

Chessbeat

30 minutes, \$14.95

Chess is experiencing a renaissance of sorts among members of a younger generation eager to lay down the fast-and-furious joystick action of computer games to tackle good, old-fashioned strategy. This instructional program, led by two celebrated players and instructors—Josh Waitzkin and Bruce Pandolfini—speaks to beginners of all ages. Framed with uptempo music and a hip sensibility, the tape gets down to business, teaching viewers the movements of each piece and how they can be combined to produce a checkmate. Contact: 212-636-5486.

WEEKEND PHOTO WORKSHOP

New York Institute of Photography

125 minutes, \$49.95

If one of the world's oldest and largest photography schools can't make an expert photographer out of you, you're out of luck. This intensive two-video set guarantees viewers will be taking better snapshots before the end of the weekend—and its contents are proof positive that even the clumsiest of cameramen won't be able to avoid gleaning some important tips. The first tape focuses on the three most-photographed components of the family album: children, family events, and travel. The second homes in on holiday celebrations and parties, outdoor scenes, sporting events, and that other

important family member—the family pet. Loaded with guidelines, tips, and demonstrations of what to do—and what not to do—this collection is less expensive than most photography classes and probably better than many. The package also comes with two audio-tapes, a 16-page guide, a tipsheet, and a coupon hooklet. Contact: 212-867-8260.

HOME REPAIRS, VOL. 1

Do It Yourself Inc.

56 minutes, \$19.95

Homeowners, rejoice! The producers of the national TV series "The Do It Yourself Show" bring some of their handiest knowledge to video in this first edition in the series. Hosts Avian Rogers and Les Cizek get down to some real quality tool time as they detail in layman's language the replacement tactics for such household items as toilets, faucets, lamps, broken tiles, and light switches. There also is instruction and demonstrations of homeowners caulking a bathtub, unclogging a drain, and sweating a copper pipe that's guaranteed to prevent do-it-yourselfers from breaking too much of a sweat. Production values are as solid as the advice. Contact: 800-285-7776.

MADE FOR TV

NOSTROMO

CBS/Fox Video

360 minutes, \$59.98

As British TV productions go, the three-volume "Nostromo" is literally quite a production. Based on the Joseph Conrad story of the settlement of a tropical South American frontier town in the late 19th century, the film boasted a budget of more than \$20 million (far more than the average budget for a public TV undertaking) and a cast including Albert Finney, Brian Dennehy, Alastair Reid, and Colin Firth, among others. The program—which was filmed on location in Cartagena, Colombia, and employed more than 15,000 extras in true Cecil B. DeMille style—is rich in production values and spirit. Also new from CBS/Fox is "A Royal Scandal"; the shelf date for both titles coincides with their airing on PBS' "Masterpiece Theatre."



PHANTASMAGORIA II: A PUZZLE OF FLESH

Sierra

PC CD-ROM

The sequel to one of last year's most controversial CD-ROM titles is sure to stir up a few more complaints from conservative gamers. This multidisc adventure game contains a creepy story line and several gory full-motion-video sequences that rival the best parts of the worst B-movies. The player assumes the role of a twentysomething office executive who discovers that there are some unusual goings-on at the office. The majority of the game is created with full-motion video, which is usually bad news for hardcore gamers. However, Sierra has managed to avoid the pitfalls of video-based games with an intriguing story line and an intuitive navigational interface. Flesh-consuming fun.

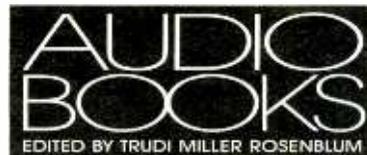
LUCY & DESI: THE SCRAPBOOKS VOLUME 1

Education Through Entertainment

Windows/Macintosh CD-ROM

Computer owners who love Lucille Ball and Desi Arnaz will take a liking to this interactive retrospective of America's pioneer TV comedy couple. Fans will drool over the rare and unreleased

material, which includes love letters, photos, home movies, and audio recordings. Lucie Arnaz and Desi Arnaz Jr. weave it all together with a solid narrative that contains the type of intimate observations that only close family members could make. A digital scrapbook of substance.



RETURN OF THE JEDI

By Brian Daley, based on the screenplay by Lawrence Kasdan and George Lucas

Performed by a full cast

HighBridge Audio

3 hours (unabridged), \$25.95

This stunning production, first heard on National Public Radio, is a must for all fans of science fiction, "Star Wars," or radio drama. It's a truly "cinematic" audio program, with outstanding production values, full stereo sound, vivid sound effects, and dramatic music performed by the London Symphony Orchestra. The acting is superb, with a cast that includes Edward Asner as Jabba the Hutt, John Lithgow as Yoda, and Anthony Daniels reprising his movie role as the android C3-PO. HighBridge previously produced successful NPR productions of the first two parts of the trilogy, "Star Wars" and "The Empire Strikes Back," and this final chapter should prove as phenomenally popular as the first two. The upcoming rerelease of the "Star Wars" movies in theaters should provide a boost to audio sales.

WRITING SEINFELD STYLE

By Peter Mehlman

Read by the author

Writers AudioShop

90 minutes, \$12.95

This is not book-based; instead, it is a recording of a lecture given by "Seinfeld" writer Mehlman at an Austin Writers' League seminar in Texas. Mehlman speaks in an entertaining and informative way about the writing challenges of "Seinfeld" and how it differs from other TV shows. Among his points are the fact that unlike with most shows, the cardinal rule of "Seinfeld" is "no hugging, no learning"—there are no poignant moments. Also, humor should be inherent in the situation the characters are in; if the humor is solely in the dialog, it won't work for the show, Mehlman says. Each episode has at least three intertwining plots and many short scenes, as opposed to the usual half-hour show, which has only six or seven scenes. The biggest challenge, says Mehlman, is to try to get the various plot lines to connect in some way. Mehlman also talks about the defining traits of the characters, saying that most beginning writers who send in spec scripts make two mistakes: They don't write a story for Elaine, and they make Kramer act too crazy. Most of all, Mehlman advises writers not to look at the show's characters and think, "What kind of story would work for them?" Instead, he says, one should look at one's own life, foibles, and random thoughts and come up with ideas that way. Contact: 512-476-1616.

LEADING WITH MY CHIN

By Jay Leno

Read by the author

HarperAudio

2 hours, 30 minutes (abridged), \$20

On audio, this marvelously entertaining autobiography plays like a terrific stand-up comedy routine. Leno's familiar voice, immense likability, and perfect comic timing are in fine form as he relates hilarious anecdotes about his family and his early career as a stand-up comic on the road (including tales of the nightclub

owner who forced visiting comics to sleep in his garage and the night Leno actually got gugged onstage). He mimics voices to a T: his mother's worried and frugal Scottish relatives, his dad's blustering Italian family, a host of sleazy nightclub characters. His affection for his parents shines through the stories about them. This is a great audiobook; those who choose to read the book will really miss out on an extra dimension of fun.

REWRITES: A MEMOIR

By Neil Simon

Simon & Schuster Audio

4 hours, 30 minutes (abridged), \$25

In this fascinating and thoughtful autobiography, the author of such classics as "The Odd Couple," "The Sunshine Boys," and "Barefoot In The Park" lets the listener in on what really goes into making a play. What shows through the most is the sheer amount of dedication and hard work required to be a playwright. Simon is a genius at his craft and loves the freedom and creativity of his profession but makes no bones about the tough parts: years of work and 20-30 rewrites to create each play; writing something that seems wonderful, only to find that no one else likes it; last-minute crises. One of the most interesting stories deals with "The Odd Couple": Only when the play was in out-of-town previews did Simon and his producer discover that although the first two acts were hilarious, the third fell flat. The scramble to come up with a completely new act while the show was being performed nightly is a nail-biter. (However, while Simon vividly evokes the panic of the situation, he unfortunately does not reveal exactly what was wrong with the play and how he fixed it, leaving the listener wondering.) Simon also speaks movingly of his family life and his late wife, Joan, who was emotionally supportive throughout the ups and downs of his career.

THIS YEAR IT WILL BE DIFFERENT AND OTHER STORIES

By Maeve Binchy

Read by Fionnula Flanagan

BDD Audio

5 hours (unabridged), \$21.99

Maeve Binchy, best-selling author of "Circle Of Friends" and "The Glass Lake," brings the same warmth and realism to this marvellous collection of Christmas stories. Unlike most holiday audios, these stories don't feature spiritual awakenings or incredible miracles. Rather, they deal with real, everyday women struggling to cope with life and family around the holidays. There are second wives anxiously trying to make a festive holiday for their families while dealing with resentful stepchildren or vindictive ex-wives; lonely spinsters depressed by the season; wives worried that their husbands are cheating; and mistresses left alone by those same cheating husbands, who stick close to home at Christmas. The characters are vivid, and each story ends on a note of hope, as each character makes a decision to improve her situation. Flanagan is the perfect reader for Binchy's tales; her expressive voice evokes all the conflicting emotions of the characters.

THE XMAS FILES

By George Plumley

Performed by a full cast

Stuffed Moose Audio

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After only a year in existence, Stuffed Moose has staked out a niche as a producer of wonderfully clever, comic dramatizations. Here, the troupe takes on "The X-Files" with an amusing spoof of the hit show. In "Sacked," special agents Muddled and Sullen investigate an apparent case of "Santa possession." In "Oooops!," Muddled is convinced that kidnapped TV host Kris Kringle is the real Santa and sets out to solve the kidnapping and save Christmas. This is a terrific stocking stuffer for "X-Files" fans.

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(Continued on next page)

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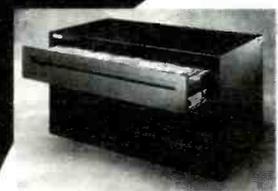
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PGD RESTRUCTURES ITS CATALOG OPERATIONS

(Continued from page 3)

Those three divisions represent some \$500 million in revenue for PolyGram in the U.S. but sometimes take a back seat to the marketing of hits, priority titles, and new releases from developing artists, according to Jim Caparro, president of PGD.

In reorganizing how the company markets its catalog, Caparro says, PolyGram is "attempting to bring a cohesive focus to a business that normally is taken for granted or, if not taken for granted, does not receive the attention it deserves. When you look at how that business has traditionally been handled, the three areas have been separate and disconnected; this is an attempt to bring one focus to all that repertoire."

The reorganization marks the second step PGD has taken to refocus its catalog sales.

Over the last 18 months, the music industry has seen catalog sales slow, with some industry executives suggesting that sales are off by as much as 25%. PGD was the first to react to that trend when it brought aboard John Esposito, formerly COO of music and video at the Carteret, N.J.-based Nobody Beats the Wiz, as VP of field marketing, with the primary responsibility of managing catalog sales.

With Esposito working catalog, PGD didn't suffer the downturn in catalog sales that the other majors experienced. In fact, in 1996 catalog sales increased by 2%, according to Caparro. Since Esposito joined PGD, three of the five other major distributors—EMI Music Distribution, Uni Distribution, and Sony Music Distribution—as well as some labels, subsequently reorganized their catalog sales efforts or created positions similar to the one held by Esposito.

As part of the latest restructuring of catalog sales at PGD, Esposito has been named senior VP and will oversee the new group.

"If you look at PolyGram's special market division and Chronicles and what I did overseeing catalog titles, you can see that each of us has been successful, but we never worked

together before on an ongoing basis," Esposito says. "The labels were getting approached by Bill Levenson, VP of Chronicles; Bob Bell, senior VP of Special Markets; and myself, each with our separate requests and ideas. What the new structure attempts to do is, instead of having each of the three previously separate groups set their own strategy, now we can set a strategy to exploit the catalog that is artist-driven. A key ingredient behind the restructuring is to be sensitive to the needs of artists and labels."

For example, special products, which can include licensing, historically have been considered at the bottom of the totem pole of catalog exploitation by labels and artists, according to Esposito. "No artist of repute would want his tracks licensed off," he says. "But if we can show them it is just another avenue to raise revenue as part of an overall scheme that protects the integrity of the catalog but adds value, then that's why it makes sense to have all those areas exploiting the catalog under the same roof."

Caparro says staffing within the three groups may be reorganized or beefed up as Esposito determines the best way in which to staff the supporting organization for catalog development.

In addition to raising the profile of catalog titles, the PolyGram Catalog Development Group will interact with the PolyGram family of labels around the world, according to Esposito. "I will spend most of January in Europe to meet with key players of our organization, making sure our catalog strategies are in sync," he says. "The catalog approach in America is different from the way they do it over there. We will create a division that is designed to be in step with them."

Moreover, Esposito says he expects to pick up a few pointers in developing catalog from his European counterparts. "Europe is very good at putting together compilations and using television to drive sales," he says.

Esposito adds that by working with PolyGram's European counterparts in

developing catalog, the company will be able "to reduce import/export problems."

Caparro says that he sees the PolyGram Catalog Development Group as a vehicle to be "much more aggressive in releasing international repertoire here in the U.S."

In the meantime, Esposito says, he will be looking for opportunities to create "event marketing" situations around titles in the PolyGram catalog. For instance, Esposito says, Mercury Nashville has capitalized on exploiting the Hank Williams catalog, thanks to an aggressive marketing campaign.

"While brainstorming with Mercury Nashville, somebody suggested we [designate] September, which would have been his 73rd birthday, as Hank Williams Month," says Esposito.

Mercury Nashville partnered with TNT and the Country Music Assn. The cable channel ran Williams specials; Mercury Nashville put together a special for radio syndication; and Marty Stuart donated his huge collection of Williams memorabilia to the Country Music Hall of Fame Museum.

CONSENSUS REACHED AT WIPO CONFERENCE

(Continued from page 3)

now is to have the documents implemented on a worldwide basis. Without ratification, the bodies agree, the treaties are useless.

The WIPO conference was held in Geneva, Switzerland, Dec. 2-20, 1996 (Billboard, Dec. 7, 14, 28, 1996) and brought together representatives from more than 100 countries, with the aim of producing treaties acceptable to WIPO's 160 member states.

Despite record industry fears that the delegates would not have time to reach agreement on the documents' wording before the end of the conference, a late-night session Dec. 19 brought consensus. Two documents will now be presented to governments for ratification: the Berne Protocol (an addendum to the Berne Convention on copyright) and the so-called New Instrument.

The documents, primarily the New Instrument, have four main provisions for the record industry:

- that labels should have an exclusive right to control the online delivery of music
- that labels should have a new legal foundation for electronic encryption systems to prevent copyright infringement
- that protections against illegal copying be enhanced to recognize the potential for online digital cloning, as opposed to current analog copying
- and that rights holders should have the same exclusive rights of reproduction in the digital environment that they currently have in the analog market.

The final point proved problematic at the WIPO conference. Delegates found it difficult to agree on what exceptions should be made for the "ephemeral copies" that are essential to the transmission of signals representing music across digital networks. Ultimately, no firm definitions were made, but the treaty enshrines the labels' right to control all reproductions of their copyrighted material. It will be left to discussions in individual countries to provide the exact parameters for exemptions.

Despite this sticking point, the conference results have been well received. IFPI director general Nic Garnett says, "This is the first time

In order to support the exposure, PGD assembled a discount program for Williams titles and provided accounts with cooperative advertising money.

The result, according to Esposito, was an incremental \$1 million in revenue from the Williams catalog. For the last three months, Williams sales have consistently been stronger than they were in the same time frame for the previous year, Esposito says.

More recently, over the last few weeks the "Grease" soundtrack has enjoyed a sales boost, thanks to a similar effort.

That sales jump began when TNT decided to broadcast "Grease" and lined up one of its stars, John Travolta, as a host. "They called us up to see how we could work together," Esposito recalls. "So we ran some radio spots on the album saying don't forget to tune into TNT's showing of the movie. Also, we put up some in-store signage. And [TNT] ran commercials during the show for the 'Grease' soundtrack and the 'Pure Disco' compilation album, which con-

tains the 'Grease Megamix.'" Esposito attributes the sales run of "Grease" to knowing how to bring all the forces to bear on catalog. "We created opportunities and then capitalized on it. We scanned 118,000 units this week [ending Dec. 22, 1996, according to SoundScan]." "Grease" was No. 3 on the Top Pop Catalog Albums chart in the Dec. 28 issue of Billboard.

This year, Esposito says, he hopes to create the same excitement to celebrate the 20th anniversary of "Saturday Night Fever."

"We will work with the Bee Gees to capitalize on it from every angle possible," Esposito states. "Who knows what new compilations we might come up with?"

The key to PolyGram's anticipated future success with catalog, according to Caparro, is that the same effort that "heretofore only had been exerted for new releases will now be focused on catalog."

Esposito adds, "Now we are creating an entire marketing plan and purpose for catalog."

that record producers have been extended copyright protections that have previously been extended only to authors. Over the years, there have been two classes of copyright protection: one for authors and one for record producers. Now, we have first-class copyright protection. This is a very, very important step forward."

RIAA president/COO Hilary Rosen says, "We're very excited about the outcome. It's a tremendous achievement, and it comes from years of determined lobbying."

"The right of the copyright owner to control copying of protected works—a cornerstone of copyright protection—has been reaffirmed," added Edward P. Murphy, president/CEO of the U.S. National Music Publishers' Assn., in a Dec. 23 statement.

"By their action, more than 100 governments have made it abundantly clear that copyright will be respected

on the Internet, and that piracy of copyrighted works will not be tolerated," Murphy continued.

Garnett and Rosen share the view that their two groups will not have an easy time persuading governments to ratify the WIPO conference's conclusions, in the face of fierce opposition from telecommunications companies and Internet access providers.

Says Rosen, "Getting legislatures to ratify anything is always a challenge. It's always easier to stop them getting something done. In the U.S., there will be a campaign by the Internet access providers to try to anticipate legislation. We are going to have to fight that."

Garnett says of WIPO's new agreements, "This is but the first step."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

WHEREHOUSE LOOKS TO FUTURE

(Continued from page 73)

efforts to the demographics we serve, and we have to invest money in upgrading our stores and improving systems."

Alvarez says that a distinguishing characteristic of Wherehouse is that it runs neighborhood stores, as opposed to most large music specialty chains, which have stores mainly in malls. That puts "a lot of onus on the company to serve the neighborhood," he explains.

In its reorganization plan, Wherehouse anticipated spending \$34 million on remodeling stores over the next two years. Alvarez declines to be specific as to those plans except to say that he will determine the amount of money and the rate at which it will be spent. "The important thing to know is, we are committed to improving the systems and the stores," he says. "We already are putting in a new financial system, and there are other areas in the company that need upgraded systems as well."

As Alvarez moves to improve the performance of Wherehouse, he is aware that the music-retail sector is in for more tough years, he says.

"There is a rationalization going on in the music-specialty sector," he

says. "The industry isn't growing as much as it used to; there have been closures of stores, and there are fewer music-specialty retailers. The big-box discounters have put a lot of pressure on the music-specialty stores, and many are undergoing a restructuring to help them compete."

In the long term, there will be more consolidation among music-specialty merchants, Alvarez predicts. "We are watching the developments in that area. We are well positioned to take some of those opportunities, given our capital structure"—and the financial clout of Cerberus.

Executives from that New York-based firm were unavailable for comment.

In the meantime, Alvarez says, he is upbeat about the future of Wherehouse. "I have visited in excess of 60 stores, and I am very, very positive with what I have seen of the quality of our store management staff, the level of their experience, and their dedication to the company."

He adds that the strong field staff will make it easy for Wherehouse to reach its potential.

U.K. SUPERMARKETS MAKE INROADS IN MUSIC

(Continued from page 5)

carried out by the major food merchants (Billboard, Nov. 30, 1996).

However, Gallant defends the chain's pricing policies and adds, "We have done a few one-off price events. However, the people who are really undermining the market are not the supermarkets but W H Smith Retail. They have been selling top 40 albums at 10.99 pounds [\$18.22]."

He believes Asda and the entire supermarket sector of the market will continue to grow in strength in 1997. "We still haven't got everything 100% right, and there is still room for improvement. There is also still a need to get the message of our music offer across to more customers. But I think there is still a lot of room for growth. The market looks to be flattening off, but I am confident we can outperform that."

Safeway is another supermarket chain that sees growth opportunities in the home entertainment retail market. Until recently, it carried limited selections in about 100 of its 380 stores. However, before Christmas, it made an immediate impact by introducing top 10 chart selections to all its

stores, all carrying a one-off retail price of \$16.56 (9.99 pounds).

Steve Craven, category buying manager for home entertainment, has been pleased with the results. Top 75 sections will be introduced to all stores in the group this year, and Craven adds that a certain number of stores are likely to carry wider selections.

"We have got about a dozen or so stores that carry a range of between 350 and 500 titles beyond the top 75. We aim to increase the number of stores carrying those sort of ranges to about 70," Craven explains.

He is not ruling out the possibility of expanding on the entertainment concept, and Safeway intends to try other entertainment products in 1997. However, Craven cautions, "My own belief is that we have to consolidate our ordinary album and video sales first. Fundamentally, you have to be convinced that you have a shopper base that is comfortable buying music and video from you, before you go racing off to try and copy all the specialists. We are not in that business, and we never will be."

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CALENDAR

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JANUARY

Jan. 5-7, **Mobile Beat DJ Show & Conference**, Crowne Plaza, Las Vegas. 716-385-9920.

Jan. 7, **"Songwriters In The Round,"** presented by the National Academy of Songwriters, Park Central Hotel, Miami Beach, Fla. 305-944-3268.

Jan. 7-10, **Macworld Expo**, Moscone Convention Center, San Francisco. 800-645-EXPO.

Jan. 9-12, **1997 International Winter Consumer Electronics Show**, various locations, Las Vegas. 703-907-7674.

Jan. 16-19, **18th Annual Concert Industry Summit**, presented by Performance magazine, Hotel Inter-continental, Miami. 817-338-9444.

Jan. 17-18, **"Country Cares" Training Seminar**, for St. Jude Children's Hospital radiothons, Peabody Hotel, Memphis. 901-495-3300.

Jan. 19-23, **MIDEM**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 25, **"How To Get A Record Deal, From A To Z,"** New Yorker Hotel, New York. 212-688-3504.

FEBRUARY

Feb. 3-6, **ComNet Conference And Exposition**, various locations, Washington, D.C. 800-545-EXPO.

Feb. 8, **28th Annual Image Awards**, Pasadena Civic Center, Pasadena, Calif. 213-938-2364.

Feb. 9-12, **MILIA**, multimedia publishing market, Palais des Festivals, Cannes. 212-689-4220.

Feb. 22-26, **National Assn. For Campus Activities Convention**, Pennsylvania Convention Center/Philadelphia Marriott, Philadelphia. 803-732-6222.

Feb. 24, **Tribute-Roast Honoring Stan Goman**, hosted by the American Jewish Committee's music video division, Copacabana, New York. 212-751-4000, extension 338.

Feb. 24, **MusiCares Person Of The Year Dinner, Concert, And Silent Auction Honoring Phil Collins**, Waldorf-Astoria, New York. 310-392-3777.

Feb. 26, **Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

MARCH

March 5-8, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 8, **How To Start & Grow Your Own Record Label**, Holiday Inn, Brookline, Mass. 508-526-7983.

March 8-11, **National Assn. Of Recording Merchandisers Annual Convention**, Marriot Hotel, Orlando, Fla. 609-596-2221.

March 9, **Promoting & Marketing Music Toward The Year 2000**, Holiday Inn, Brookline, Mass. 508-526-7983.

March 22-26, **Winter Music Conference**, Fontainebleau Hilton Resort & Towers, Miami. 954-563-4444.

LIFELINES

BIRTHS

Girl, Marisa Nicole, to **Kari Temares-Testa and Pete Testa**, Dec. 15 in New York. Mother is the senior coordinator of administration at Atlantic Records.

Girl, Kaitlyn Adele, to **Jamie and Heather Rowe**, Dec. 18 in Nashville. Father is the lead singer of Myrrh Records act Guardian.

Girl, Paloma Hula, to **Bill and Beth Thom**, Dec. 20 in Austin, Texas. Father is president of the Harmony House chain.

MARRIAGES

Doug Stone to Beth Snyder, Dec. 4 in Nashville. Groom is a Columbia



Silent No More. Singer/songwriter Tori Amos recently joined fashion designer Calvin Klein to announce Klein's sponsorship of Unlock the Silence, a yearlong program in support of the Rape, Abuse and Incest National Network (RAINN), a nonprofit group based in Washington, D.C., that operates a free 24-hour hotline (800-656-HOPE) for survivors of sexual assault. The program begins Jan. 23 at the Theatre at Madison Square Garden in New York with a RAINN benefit concert performed by the Atlantic artist, who has previously reported that she is a survivor of sexual assault.

Records recording artist.

DEATHS

David Evans, 45, of cancer, Dec. 11 in London. Evans was a marketing executive for the Warner Music International companies in Europe, with stints at WEA Germany in the '70s and at the multinational's London headquarters from 1987 to 1994. Evans also worked for Atari, Apple Computers, and Warner Interactive Entertainment and was most recently managing director of multimedia for toymaker Lego. He is survived by his wife, Blanche, and sons Oscar and William.

Eadie Del Rubio, in her 70s, of cancer, Dec. 16 in Torrance, Calif.

Vocalist Del Rubio performed with her sisters Milly and Elena as part of the Del Rubio Triplets for 60 years in the Los Angeles area. The blond-maned, guitar-playing trio, always distinctively clad in matching miniskirts and go-go boots, recorded three independent-label albums, appeared on countless TV variety and comedy shows, and entertained tirelessly at Southern California retirement homes. The Del Rubios were the subject of a 1984 documentary produced by L.A. public TV station KCET. In recent years, the sisters were embraced by L.A. rock-club audiences. A memorial service was held Dec. 20 in San Pedro, Calif. Del Rubio is survived by her sisters.

BUG MUSIC SIGNS RICHARD THOMPSON

(Continued from page 62)

"Great, unique songs always have a home in Nashville, and Richard Thompson writes great, unique songs," says Velletri. "We'll have to be selective and handpick the right songs for the right artists, since his catalog is enormous and the songs are so individual and not written in one blanket style. But they're timeless, so we have that on our side, and I think the artists are there, as we've already seen."

Oslin's version of "A Heart Needs A Home," which graces her current album, "My Roots Are Showing . . .," resulted from her search for a '70s

tune, since the concept of the album was to cover numerous musical eras. "There was something about the lyric and melody that was very haunting and stuck in my mind," she says. "It's very '70s, but what's interesting is that the people who latch onto it seem to be 30 and younger."

Harris, for her part, included "Dimming Of The Day" on her "Portraits" boxed set simply because, she says, "Richard Thompson is one of the most original singers, songwriters, and

musicians of our time."

Notes Griffith, who's including "Wall Of Death" on her "Other Voices, Too" set, "Richard's songwriting and guitar style have been such a major influence on a generation of folk rock; he is in his own category. But his songs are so well written and structured that singers of any genre can sing them."

Still, the Thompson catalog is almost an embarrassment of riches for Bug.

As Hirshland notes, with such a wealth of material to pitch from, it's unclear yet just how to best promote it. But he says that Bug will likely not produce a promotional Thompson catalog compilation, since much of the focus will be music supervisors.

"You have to be more specific when approaching music supervisors," says Hirshland. "If they're working on an action picture, you want to send a tape of three or four songs that are appropriate. It doesn't make sense to send out a compilation of 30 or 40 songs and have them wade through the ballads—which might be more suitable for a different kind of picture."

Hirshland adds that Thompson, who scored the 1990 comedy "Sweet Talker," qualifies for film music not only for his songs, but for his distinct musical and instrumental sound. Bug, he further notes, looks forward to working Thompson's future album projects alongside his back catalog.

GOOD WORKS

CHARITY AUCTION: Billy Joel, the Beastie Boys, WPLJ New York DJs Scott and Todd, Ozzy Osbourne, Korn, and Imperial Teen are among the music attractions who have donated scripts, costumes, and autographed CDs, photos, and posters for a celebrity auction to be held Jan. 17 at the School of Visual Arts Amphitheatre in New York on behalf of actor Eamonn Lacy, who has been stricken with a second bout of bone cancer. Donations are being accepted for the auction until Tuesday (7). Contact: Daniel Halm at 212-592-2010.

FOR THE RECORD

A story on Jamiroquai (Billboard, Dec. 21, 1996) misidentified the group's debut album. The correct title is "Emergency On Planet Earth" (Columbia).

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Programming

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Long, Long Way From Home. The members of '70s-'80s radio mainstay Foreigner, interspersed across the second row, mingle with the entire on-air staff of "classic hits" WMGK (102.9) Philadelphia during the recent Valley Forge Music Fair in Devon, Pa. Two sold-out crowds heard such artists as Foreigner, Eddie Money, and Dave Mason. The event raised money for an area food bank.

4th U.K. Nat'l Radio Service Studied Demand, Technical Feasibility Under Examination

■ BY MIKE MCGEEVER

The possibility of a fourth U.K. national radio service inched a step closer to reality recently when the Radio Authority announced that it would study the feasibility of offering such a license. The service would be on long wave, using a frequency (225 kilohertz) that is no longer utilized but was once used by the BBC in Scotland.

In theory, the new national service could be enhanced using a number of AM frequencies in regions where the reception of 225 kHz is poor.

There are three national commercial stations in the U.K.: classical Classic FM, mainstream rock Virgin Radio AM (which also has an FM London license), and news/talk Talk Radio

AM. The BBC also has five FM national networks.

Also, long wave broadcaster Atlantic 252 is an Ireland-based top 40/recurrent station that broadcasts mainly to the U.K., reaching about 66% of the population. Atlantic 252 is owned and operated by CLT U.K. radio, which also owns Talk Radio. Since it broadcasts from foreign soil, Atlantic 252 is not regulated by the U.K. Radio Authority but is included in the "official" ratings system, RAJAR.

While examining the technical feasibility of proceeding with a new national license, the authority wants to determine if there is actually a demand for another station.

Unlike the bidding process for local commercial licenses, in which services are awarded by the regulator on the merits of applications—which include format proposals—U.K. legislation mandates that national services be awarded to the highest cash bidder. However, on two occasions, licenses were given to the runners-up—Classic FM and Virgin Radio—because the winners could not secure funding in time to meet Radio Authority deadlines.

A fourth national commercial service's format by law would have to differ from what is offered by the three other commercial networks, so head-to-head competition on a national scale is unlikely.

In due course, the authority will invite views from prospective applicants, existing commercial operators, and the advertising industry about the potential development of a new service.

A main consideration for the authority and the radio industry is what impact a fourth commercial service would have on the start-up of digital audio broadcasting (DAB) and how the timing of the advertising of any new service would fit into the 1997-98 schedule for DAB. Whether a new licensee could claim guaranteed access to the national DAB multiplex system is another concern the Radio Authority must address.

The concept of a new national service has met with mixed reaction from various sides of the radio industry, while other industry players are reserving comment until the Radio Authority releases some of its findings.

Although still studying the idea of the new broadcaster, the U.K. Radio Advertising Bureau (RAB) welcomes the concept. "National stations are one of the factors of commercial radio's recent documented success [in terms of advertising revenue]," comments Justin Sampson, director of operations for the RAB.

However, Virgin Radio chief executive David Campbell contends that the U.K. radio industry can do without a new national service. "It would be a complete and utter distraction from DAB, which is the future—not long wave," he says. "It is a move backward."

He adds that there is no room in the market for such an outlet. "I don't see how you could launch a fourth nation-

(Continued on next page)

U.K. Set For Digital Audio Broadcasting But For Private Sector, Economics Don't Add Up Yet

■ BY TERRY HEATH

One of the U.K. government's clearly stated intentions in the Broadcasting Act 1996, which became law during the summer of 1996, was to lay a founda-

tion of regulation to "bring British broadcasting into the digital age."

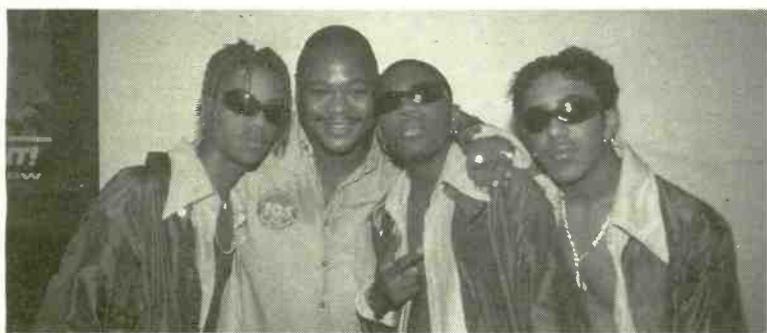
With the legal machinery now in place to create local and national digital "multiplexes" (facilities capable of broadcasting a "bundle" of up to six

digital radio services from a single source), the BBC has taken the lead in driving ahead with the digital revolution. All five of the public broadcaster's national radio services are now available on digital audio broadcasting (DAB) as part of an experimental project within a 25-mile radius of London. The BBC has given a clear commitment to its target of 40% penetration of households in the U.K. by 2006.

But amid the fanfare, there are virtually no DAB receivers in Britain, and it is anticipated that manufacturers will not be able to provide them in commercial quantities and at affordable prices for at least two years—and then only as units in motor vehicles.

Although Britain's national and leading local commercial stations have undertaken DAB test transmissions in the capital, and leading outlets such as Virgin Radio have said that they do not want to be left behind in the develop-

(Continued on next page)



Boyz Grow Up So Fast. During a recent concert hosted by WEJM (Jamz) Chicago, members of Immature hung out backstage with on-air personality Pinkhouse, second from left.



The Long And Short Of It. At its recent Super Jam '96, WJMN (Jam'n 94.5) Boston entertained 15,000 listeners with the tunes of La Bouche, Keith Sweat, Maxi Priest, and Ghost Town DJ's. Shown is performer Montell Jordan, left, with Jam'n GM Matt Mills.

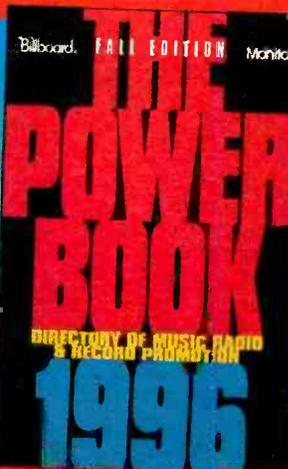
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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	2	13	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON 2 weeks at No. 1
2	2	1	14	WHEN YOU LOVE A WOMAN COLUMBIA 78428	◆ JOURNEY
3	3	3	9	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
4	4	5	21	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
5	6	7	9	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	◆ ROD STEWART
6	5	6	30	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
7	8	8	5	I BELIEVE IN YOU AND ME ARISTA 13293	◆ WHITNEY HOUSTON
8	7	4	24	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
9	11	13	9	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	◆ SEAL
10	9	9	16	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	◆ ELTON JOHN
11	12	10	19	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
12	14	12	46	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
13	10	11	8	100 YEARS FROM NOW ELEKTRA ALBUM CUT/EEG	◆ HUEY LEWIS & THE NEWS
14	13	14	6	STILL IN LOVE MERCURY ALBUM CUT	LIONEL RICHIE
15	16	16	50	NOBODY KNOWS LAFACE 24115/ARISTA	◆ THE TONY RICH PROJECT
16	26	—	2	THE CHRISTMAS SONG CAPITOL ALBUM CUT	NAT KING COLE
17	17	17	37	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
18	21	26	3	JINGLE BELL ROCK MCA 54293	BOBBY HELMS
19	19	15	28	FOREVER COLUMBIA ALBUM CUT	◆ MARIAH CAREY
20	18	20	5	I'M NOT GIVING YOU UP EPIC 78464	◆ GLORIA ESTEFAN
21	22	—	7	ALL I WANT FOR CHRISTMAS IS YOU COLUMBIA ALBUM CUT	◆ MARIAH CAREY
22	15	28	3	DO YOU HEAR WHAT I HEAR MERCURY ALBUM CUT	VANESSA WILLIAMS
23	20	29	4	PLEASE COME HOME FOR CHRISTMAS COLUMBIA ALBUM CUT	EAGLES
24	24	21	13	THE MOMENT ARISTA 13260	◆ KENNY G
25	28	23	5	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	11	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT 3 weeks at No. 1
2	2	2	17	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
3	3	3	26	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
4	4	4	15	WHEN YOU LOVE A WOMAN COLUMBIA 78428	◆ JOURNEY
5	6	5	22	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
6	5	8	17	IF IT MAKES YOU HAPPY A&M 581874	◆ SHERYL CROW
7	8	6	29	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
8	7	7	11	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	◆ SEAL
9	9	9	27	COUNTING BLUE CARS A&M 581462	◆ DISHWALLA
10	10	10	30	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
11	11	13	9	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
12	13	17	7	LOVEFOOL STOCKHOLM ALBUM CUT/MERCURY	◆ THE CARDIGANS
13	12	11	20	MOUTH UNIVERSAL 56018	◆ MERRILL BAINBRIDGE
14	15	18	41	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
15	14	12	14	JUST BETWEEN YOU AND ME VIRGIN 38575	◆ DC TALK
16	17	15	22	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP
17	18	16	19	WHERE DO YOU GO ARISTA 13225	◆ NO MERCY
18	16	14	20	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
19	22	21	8	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
20	21	22	11	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
21	19	20	7	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
22	24	26	5	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
23	23	23	24	NOWHERE TO GO ISLAND 854664	◆ MELISSA ETHERIDGE
24	28	28	5	DON'T LET GO (LOVE) EASTWEST 64231/EEG	◆ EN VOGUE
25	29	29	3	I BELIEVE IN YOU AND ME ARISTA 13293	◆ WHITNEY HOUSTON

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. © 1997, Billboard/BPI Communications.

Radio

PROGRAMMING

Classic Network Offers Classic Como Singer Shares Music, Reminiscences On New Series

BY DOUG REECE

LOS ANGELES—Newly formed syndicator American Classic Network (ACN) gave oldies fans a new reason to shout "Hot Diggity" last month with its first production, "Perry Como And Friends Music Hour." The two-hour holiday special

NETWORKS & SYNDICATION

was the first in a 13-week series featuring music by the highly regarded crooner.

Como acted as co-host with radio veteran Russ Knight in the first episode, which aired on more than 100 affiliate stations, playing music and reminiscing on his rich history in the music business.

Succeeding shows, beginning this month, will feature taped interview segments with Como and such artists as Frank Sinatra and Tony Bennett covering Como tunes and commenting on the singer's contribution to music.

"Along with all the stories Perry has about his records, there are other great stories about Frank Sinatra, Tony Bennett, and his television appearances," says ACN VP of programming and show host Knight. "We also have other special guests

planned. It will be one legendary icon commenting on another."

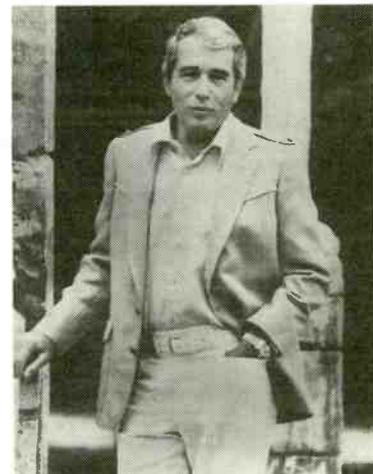
The new syndicated network is the result of a several-year partnership between New York-based Melcor Broadcasting and advertising agency the Stogel Cos.

Melcor and Stogel have already partnered in the development of syndicated music and news shows—"A Sentimental Journey" and "A Moment In Musical History"—as well as several two-hour specials, such as "Barbra Streisand Coast To Coast."

With this newest announcement, Melcor has effectively become ACN while Stogel acts as a partner, supporting the network with its promotions, art, and publicity departments.

"Perry Como And Friends Music Hour" is the companies' 11th special featuring Como that was created by Melcor and Stogel (though the first under the ACN banner). With the oldies format on the wane, ACN is a rare content provider for programmers looking for items to spice up their presentation.

"At our FM, I'm always getting calls from syndicators and people with rock concerts to pitch, but there's not a lot of people out there providing music that has a special appeal to our AM station," says Capitol Broadcasting VP of operations and programming Dave Brown, who fills double duties at mainstream rock WWDC-FM and oldies WWDC-AM



The legendary Perry Como will host American Classic Network's "Perry Como And Friends Music Hour," a weekly program featuring guest appearances by other classic performers.

Washington, D.C.

Still, ACN is anticipating a demographic shift that will provide the network with its largest market ever.

"We have another five years with nostalgia programs, then the baby boomers will be the older demographic and we'll start getting more into the Barry Manilows and Neil Diamonds," says ACN president George Kalman. "That's why we're moving to grow and expand now."

"We've always been the people keeping American popular standards alive," he adds, "but as the market changes, we're going to change right along with it."

Knight suggests that the show could easily move into country or dance genres with shows based around core artists such as Gloria Estefan.

Kalman says the network is also considering creating a talk show modeled after late-night entertainment programs such as "The Tonight Show With Jay Leno."

Still, ACN will continue to cater to its older audiences with programs featuring Johnny Mathis, Rosemary Clooney, and Andy Williams.

Additional evidence of a demand for older-skewed programming can be seen in the development of the one-hour weekly syndicated program "The Best Of Bennett," which debuted on 50 stations Thanksgiving weekend.

Hosted by radio veteran Sid Mark and produced by Philadelphia-based Orange Productions, the show features Bennett performances and interview segments.

Oldies WLLM Long Island, N.Y., GM/PD Jack Ellsworth says syndicated oldies programming offered by Melcor, and now ACN, has enticed advertisers to increase their number of spots.

Ellsworth is particularly excited about the Como Christmas special. "We've always been able to sell extra spots around these kind of programs, especially the ones that run during the holidays," he says. "It's going to be a nice feature because of [Como's] enduring appeal. He is a distinguished gentleman respected by everyone."



Spin City. In an exclusive interview for the Spin Radio Network, Spin magazine editor Bob Guccione Jr. talks to Tori Amos, who played a number of songs in the studio, including previews of new works. The interview ran over the Spin syndicated network, a Westwood One product, in December.

DIGITAL AUDIO BROADCASTING

(Continued from preceding page)

ment of digital services, the economics of DAB do not yet add up for the private sector.

Paul Brown, chief executive of the Commercial Radio Companion Assn., which represents commercial broadcasters in the U.K., says that his members are concerned that the licensing

of multiplex providers may lead to business conflicts. A multiplex provider, licensed by the Radio Authority—which is responsible for commercial radio regulation in the U.K.—may also be a broadcaster of commercial radio services. Other, perhaps competing, broadcasters' access to the digital airwaves may be possible only via the multiplex provider, and Brown foresees that stringent Radio Authority supervision will be needed to ensure fair practice.

Commercial DAB is still far in the future in Britain. Against this background, the Radio Authority has announced that the first commercial digital multiplex will be advertised in 1997.

U.K. RADIO SERVICE

(Continued from preceding page)

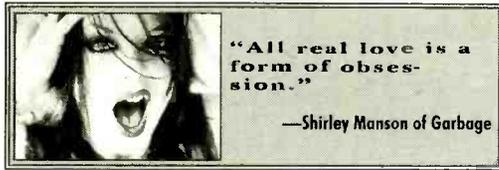
al station and expect it to be a profitable business," he says. "All the existing national stations are losing money. If we didn't have the London FM license, there would be no hope of us making money—ever."

Garbage's mouthpiece extraordinaire, Shirley Manson, knows the difference between high romance and undue obsession, of course. But she also knows that the nature of intense devotion points to the fine line between the two.

"All real love is a form of obsession," Manson says. "If you love someone more than anything else, that degree of exclusivity requires an abnormal amount of passion and care. And that can be positive. It's just that keeping it short of unhealthy, short of violence, really requires a bit of moderation. You can't let something like that take over all your thought processes."

Abnormal passion often fuels the greatest drama, and with "Romeo + Juliet," you have a surfeit of

charged desire. Garbage's No. 1 Modern Rock Tracks hit, "#1 Crush," comes from the Capitol soundtrack to the new film version of Shakespeare's story of star-crossed love, and the song's "I would die for you" refrain and dark, sensual pulse aptly



"All real love is a form of obsession."
—Shirley Manson of Garbage

evoke the drive of romantic preoccupation.

A great booster of the Bard in all varieties ("I'm a sucker for tragedy—I love the death scenes," she

says), Manson recommends this latest celluloid translation of his work. "So many movies are just violence, women with big tits and 'fucking this' and 'fucking that,'" she says. "But art is about so much more than that. This 'Romeo + Juliet' is divine."

Being the soul-plumbing artist that she is, Manson takes inspiration from experience. Some of her past crushes have proved indelible, for instance.

"Donald Birrell was my No. 1 crush, when I was 7 years old," she says. "He had these enormous ears and was really skinny, but I thought he was fabulous. He never once looked in my direction, though. I guess I wasn't his type. But he had this beautiful, straight, blond baby hair, and I've loved baby blond hair ever since. So he might never have taken to me, but Donald left his mark."

Billboard®

JANUARY 11, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	1	13	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	3 weeks at No. 1 ◆ SOUNDGARDEN A&M
2	2	4	12	LADY PICTURE SHOW	◆ STONE TEMPLE PILOTS ATLANTIC
3	3	2	17	HERO OF THE DAY LOAD	◆ METALLICA ELEKTRA/VEG
4	4	3	11	SWALLOWED RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
5	6	7	8	ONE HEADLIGHT BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
6	5	5	13	ME WISE MAGIC BEST OF VOLUME 1	VAN HALEN WARNER BROS.
7	8	6	27	OPEN UP YOUR EYES LEMON PARADE	◆ TONIC POLYDOR/A&M
8	9	9	13	LONG DAY YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
9	7	8	9	HALF THE WORLD TEST FOR ECHO	◆ RUSH ANTHEM/ATLANTIC
10	10	10	16	BOUND FOR THE FLOOR AS GOOD AS DEAD	◆ LOCAL H ISLAND
11	13	14	10	HAVE YOU SEEN MARY WAX ECSTATIC	◆ SPONGE COLUMBIA
12	11	12	10	LOOKING FOR STIR	◆ STIR AWARE/CAPITOL
13	12	11	12	WHAT I GOT SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
14	14	16	7	JUST ANOTHER DAY MR. HAPPY GO LUCKY	◆ JOHN MELLENCAMP MERCURY
15	15	15	7	DESPERATELY WANTING FRICTION, BABY	◆ BETTER THAN EZRA SWELL/ELEKTRA/VEG
16	16	19	7	CAN'T GET THIS STUFF NO MORE BEST OF VOLUME 1	VAN HALEN WARNER BROS.
17	17	17	12	GROW YOUR OWN BIG FINE THING	DARLAHOOD REPRISE
18	19	13	14	BITTERSWEET ME NEW ADVENTURES IN HI-FI	◆ R.E.M. WARNER BROS.
19	18	20	16	STINKFIST AENIMA	◆ TOOL ZOO
20	21	22	19	WOULD? UNPLUGGED	◆ ALICE IN CHAINS COLUMBIA
21	22	23	6	TRIP FREE LIFE VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
22	25	33	3	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
23	20	18	14	CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
24	23	24	7	BANG BANG RHYTHMEEN	ZZ TOP RCA
25	27	40	3	A LONG DECEMBER RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
26	29	31	24	OVER NOW UNPLUGGED	◆ ALICE IN CHAINS COLUMBIA
27	24	21	14	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
28	26	25	8	MACH 5 ◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA II	COLUMBIA
29	33	36	26	SHAME WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
30	28	27	9	DROWNING IN A DAYDREAM WISEBLOOD	CORROSION OF CONFORMITY COLUMBIA
31	31	—	2	FIRE WATER BURN ONE FIERCE BEER COASTER	◆ BLOODHOUND GANG REPUBLIC/GEFFEN
32	30	26	17	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	◆ SOCIAL DISTORTION 550 MUSIC
33	38	35	5	STUCK ON YOU FANTASTIC PLANET	◆ FAILURE SLASH/WARNER BROS.
34	32	30	14	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	◆ MARILYN MANSON NOTHING/INTERSCOPE
35	36	34	15	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
36	35	32	7	FATHER THE WHY STORE	◆ THE WHY STORE WAY COOL MUSIC/MCA
37	39	—	2	CHANGE THE LOCKS MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
38	40	38	5	THE DISTANCE FASHION NUGGET	◆ CAKE CAPRICORN/MERCURY
39	37	29	13	FREE BILLY BREATHES	PHISH ELEKTRA/VEG
40	34	28	8	WALK ON WATER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK	OZZY OSBOURNE 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. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard®

JANUARY 11, 1997

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	3	7	#1 CRUSH "ROMEO + JULIET" SOUNDTRACK	2 weeks at No. 1 GARbage CAPITOL
2	2	1	11	SWALLOWED RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
3	3	2	13	DON'T SPEAK TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
4	5	4	15	THE DISTANCE FASHION NUGGET	◆ CAKE CAPRICORN/MERCURY
5	9	10	6	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
6	7	6	12	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
7	4	5	21	WHAT I GOT SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
8	6	8	12	ALL MIXED UP 311	◆ 311 CAPRICORN/MERCURY
9	10	9	12	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
10	8	7	16	BOUND FOR THE FLOOR AS GOOD AS DEAD	◆ LOCAL H ISLAND
11	11	12	8	DESPERATELY WANTING FRICTION, BABY	◆ BETTER THAN EZRA SWELL/ELEKTRA/VEG
12	12	15	4	A LONG DECEMBER RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
13	14	14	7	HELLO HELLO	◆ POE MODERN/ATLANTIC
14	15	16	7	RADIATION VIBE FOUNTAINS OF WAYNE	◆ FOUNTAINS OF WAYNE TAG/ATLANTIC
15	13	11	11	TATTVA K	◆ KULA SHAKER COLUMBIA
16	17	19	5	ONE HEADLIGHT BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
17	16	17	9	LOVE ROLLERCOASTER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK	◆ RED HOT CHILI PEPPERS GEFFEN
★★★ AIRPOWER ★★★					
18	21	24	7	CRASH INTO ME CRASH	◆ DAVE MATTHEWS BAND RCA
★★★ AIRPOWER ★★★					
19	20	23	11	NAKED EYE FEVER IN FEVER OUT	◆ LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
20	18	20	5	FIRE WATER BURN ONE FIERCE BEER COASTER	◆ BLOODHOUND GANG REPUBLIC/GEFFEN
21	23	29	3	LOVEFOOL FIRST BAND ON THE MOON	◆ THE CARDIGANS STOKHOLM/MERCURY
22	19	13	10	MACH 5 ◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA II	COLUMBIA
23	26	25	6	STUCK ON YOU FANTASTIC PLANET	◆ FAILURE SLASH/WARNER BROS.
24	24	22	18	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	◆ SOCIAL DISTORTION 550 MUSIC
25	22	21	15	STINKFIST AENIMA	◆ TOOL ZOO
26	28	40	3	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
27	25	18	14	BITTERSWEET ME NEW ADVENTURES IN HI-FI	◆ R.E.M. WARNER BROS.
28	29	—	2	EVERYDAY IS A WINDING ROAD SHERYL CROW	◆ SHERYL CROW A&M
29	30	28	22	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	◆ EELS DREAMWORKS/GEFFEN
30	27	36	4	SUPER BON BON IRRISISTIBLE BLISS	◆ SOUL COUGHING SLASH/WARNER BROS.
31	34	—	2	OFF HE GOES NO CODE	PEARL JAM EPIC
32	33	31	13	OPEN UP YOUR EYES LEMON PARADE	◆ TONIC POLYDOR/A&M
33	31	34	15	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	◆ MARILYN MANSON NOTHING/INTERSCOPE
34	36	—	2	VAN HALEN NERF HERDER	◆ NERF HERDER ARISTA
35	39	—	2	NO FACE DESTRUCTION, BY DEFINITION	THE SUICIDE MACHINES HOLLYWOOD
36	32	32	15	HAIL HAIL NO CODE	PEARL JAM EPIC
37	37	37	20	IF IT MAKES YOU HAPPY SHERYL CROW	◆ SHERYL CROW A&M
38	35	27	11	FREE BILLY BREATHES	PHISH ELEKTRA/VEG
39	NEW	1		THE GOOD LIFE PINKERTON	WEEZER DGC/GEFFEN
40	RE-ENTRY	17		MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN



HITS! IN TOKIO

Week of December 15, 1996

- ① Betcha By Golly Wow! / ♪
- ② Beyond The Invisible / Enigma
- ③ Cosmic Girl / Jamiroquai
- ④ I Believe In You And Me / Whitney Houston
- ⑤ Justify / Daryl Hall
- ⑥ Every Time I Close My Eyes / Babyface
- ⑦ You Must Love Me / Madonna
- ⑧ Stay Together / Mr. Big
- ⑨ I Love You Always Forever / Donna Lewis
- ⑩ Mr. Santa Claus—Present— / Anri
- ⑪ Fade Into Light / Boz Scaggs
- ⑫ Change The World / Eric Clapton
- ⑬ Kumoga Chigireru Toki / UA
- ⑭ Virtual Insanity / Jamiroquai
- ⑮ Shoushin / B'z
- ⑯ Spiritual Thang / Eric Benet
- ⑰ Born Slippy / Underworld
- ⑱ Say You'll Be There / Spice Girls
- ⑲ Un-Break My Heart / Toni Braxton
- ⑳ Shake / Smap
- ㉑ Come On Everybody / Us3
- ㉒ Lay Down / Nalin
- ㉓ Love Makes Me Run / Ice
- ㉔ Fly Like An Eagle / Seal
- ㉕ Marina / Chico And The Gypsies
- ㉖ I May Be Single / Elisha La'Verne
- ㉗ Let's Get Down / Tony Toni Tone
- ㉘ Charano Boogie Shoes / Chara With The 99 1/2
- ㉙ Bohemian Rhapsody / The Braids
- ㉚ Pride / Miki Imai
- ㉛ La Le La / Shikisha
- ㉜ If It Makes You Happy / Sheryl Crow
- ㉝ If We Fall In Love Tonight / Rod Stewart
- ㉞ Give Me Little More / Clementine
- ㉟ Hey Dude / Kula Shaker
- ㊱ Never Miss The Water / Chaka Khan
- ㊲ Angel / Simply Red
- ㊳ Piu Bella Cosa / Eros Romazzotti
- ㊴ Place Your Hands / Reef
- ㊵ Alfie / Vanessa Williams
- ㊶ Dance Into The Light / Phil Collins
- ㊷ If You Ever / East 17 Featuring Gabrielle
- ㊸ Scatman / The Axel Boys Quartet
- ㊹ Lovefool / Cardigans
- ㊺ Wishes / Human Nature
- ㊻ La • La • La Love Song - Midnight Piano Version / Toshinobu Kubeta
- ㊼ Dub-I-Dub / The Axel Boys Quartet
- ㊽ My Boo / Ghost Town Dj's
- ㊾ Don't Let Go (Love) / En Vogue
- ㊿ Let's Get The Mood Right / Johnny Gill

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

Say Goodbye Vox Jox, Hello AirWaves; FCC OKs CBS/Infinity Deal; KTU No. 2

WITH THIS FIRST ISSUE of 1997, Billboard embraces a new era in radio coverage for the entertainment industry. Introducing: AirWaves.

Since 1948, this space has served radio under the name Vox Jox, a column devoted to weekly news but also assuming a predominant role in connecting the dots on radio format changes, management promotions, and, until recently, personnel changes within the on-air lineup of stations nationwide.

But with the launch of our sister publications specifically targeted to radio—the Top 40 and Country Airplay Monitors in 1993, and the Rock and R&B Monitors shortly thereafter—we have seen a need to refocus our programming coverage in Billboard's radio column. The task of reporting on-air personality promotions, moves, and exits took its appropriate place weekly in the Radioactive column in all four Monitors. In an effort to minimize duplication and offer Billboard readers exclusive information, beginning with this issue, this space will be utilized to demonstrate the radio industry's evolution as it pertains to the music and entertainment industries as a whole.

With the unveiling of AirWaves, we intend to bring to Billboard a consistent and exclusive look at how—with radio formats' highly targeted demographics—record labels tailor releases to top 40, AC, dance, R&B, R&B adult, country, triple-A, modern rock, and mainstream rock stations via exclusive remixes, edits, and outright reconstructions. This feature will become a regular addition to our coverage of the relationship between radio programmers and music companies.

As always, the column will continue to cover weekly breaking radio news and station format changes. Key personnel changes, however, will be covered in Executive Turntable on this page. The remainder of the Programming section will continue to cover in-depth news, the Washington, D.C., outlook, networks, syndication, and radio promotions.

It was not without a great deal of thought and discussion that we decided a dramatic change was in order. The early columns of Vox Jox (which literally translates to "voice of the DJ") reveal a crisp, tart style that, in retrospect, remains entertaining and educational (a goal we, of course, still hold high). In the debut Vox in the May 1, 1948, issue (subtitled "A National Accounting of Disk Jockey Activities"), the author writes about "Fem Deejays." He explains that "Mary Smith recently teed off a spinner session on WBCM Bay City, Mich. She became a whirler when her regular bosses, the Hardy Music Co. of Bay City, decided to buy some air time and further decided that the regular disk counter girl, Mary, should serve up the disks on the air as she does in her shop." Other item tags in those early

columns included "Spinner Spatter," "Tune Touting," and "Gotham Gabbings."

OK, maybe things have changed more than we first thought. And that, we suppose, stands as a testament to the need for change. Today's radio environment is one of big business, involving publicly



by Chuck Taylor

traded companies worth billions of dollars. Plain and simple, today's stations, their owners, talent, and formats approach a scope that potentially affects industries—both radio and the entire entertainment field—as a whole.

My deepest respect goes out to those previous authors of the radio column, who have tweaked, innovated, and kept this space fresh for the past 49 years: Charlotte Summers (beginning in 1954), Paul Ackerman ('56), June Bundy ('61), Charles Sinclair ('63), Gil Faggen ('64), Claude Hall (our champion, who held the radio programming reigns during the '60s and '70s for 15 years), Doug Hall (starting in '78, no relation to Claude), Rollye Bornstein ('84), Kim Freeman ('86), Sean Ross ('88, now editor of the Monitors), and Phyllis Stark ('90, now Country Airplay Monitor managing editor).

We're excited about the launch of AirWaves and invite your comments and suggestions. Please feel free to call me at 212-536-5032; fax to my attention at 212-536-5358; or E-mail to ctaylor@billboard-group.com.

LOTS OF BIG NEWS from the FCC: First, the commission unanimously approved the merger of CBS and Infinity the day after Christmas. You may recall that this represents the largest merger in radio history. The U.S. Department of Justice approved the deal earlier in the month. In a press release sent over the holidays, Mel Karmazin, former Infinity chief and newly named the head of CBS' "Office of the Chairman," said that the combined group will be able to offer advertisers "a critical mass medium to reach their customers. The radio industry is poised to expand its 7% share of the advertising market, and we intend to lead that expansion."

A new name for the CBS Radio Division was expected as early as Monday (6).

FCC Commissioner James Quello, who announced plans to retire last summer, affirms that he will probably scuttle out by June. The declaration came after a request from the president to vacate the seat so that Clinton could nomi-

nate another Democrat. It's no secret that Quello and FCC Chairman Reed Hundt court a formidable dislike for each other's policies and opinions. Standing tall in the talk regarding a successor is Bill Kennard, currently FCC general counsel.

Talk about a hangover: Nine states are supposedly behind Alaska Attorney General Bruce Botelho's insistence that the FCC use its power to ban hard-liquor advertising over the airwaves. Botelho skipped holiday greetings and went right into an impassioned viewpoint in a December letter to Chairman Hundt. He claims that officials in Hawaii, Iowa, Kansas, Maryland, Minnesota, Michigan, North Dakota, Rhode Island, and Vermont are backing his effort to ban the bottle on radio. Word is that the effort is not likely to draw unanimous support from the FCC.

Network News: ABC Radio Networks is set to launch "Show Prep Today," a morning prep service it says will deliver in-depth info on lifestyles, trends, money, entertainment, and sports. ABC will conjure up the bits for its affiliates from the Internet, nationwide newspapers, wire services, and national magazines. The network currently serves more than 2,900 affiliates.

Ratings Rollout: AccuRatings has released its fall 1996 radio ratings, which show New York's celebrated dance station WKTU falling from No. 1 to 2, dropping from a 9.7 summer share to 8.5. Hip-hop WQHT rebounds 7.5-8.8 to capture the No. 1 12-plus rank. News WINS and WCBS-AM and R&B adult WRKS round out the market's top five.

In Los Angeles, top 40/rhythm KPWR maintained the lead, followed by R&B KKBK, talk KFI, Spanish KLVE, and top 40 KIIS-AM-FM. Top 40/rhythm WBBM Chicago rose dramatically, 6.6-7.5, to take the No. 1 spot there. It's followed by R&B WGCI, full-service WGN, modern rock WKQX, and news/talk WBBM-AM.

STATION SALES & SWAPS: Get this one: Jacor Communications and American Radio Systems were each ordered by the Justice Department to unload stations in order to get approval of respective pending transactions. The two companies, in a savvy move, decided to simply swap their Justice-offending properties: Jacor trades its WKRQ Cincinnati for American Radio Systems' WHAM/WVOR/WHTK Rochester, N.Y., plus \$16 million in cash. Jacor also gains the option to buy WNVE Rochester.

Then there are the more traditional deals: WOLZ/WFSN Fort Myers, Fla., and WKII Port Charlotte, Fla., from Osborn to Clear Channel for \$11 million; KMJI Sacramento, Calif., from American Radio Systems to Salem Broadcasting for \$1.5 million; and WCLY Raleigh, N.C., and WLLV Louisville, Ky., from Almighty Broadcasting to Mortenson. Both WCLY and WLLV will maintain their longstanding black gospel formats.

Anton Brings Bloomington To Indianapolis Via WTTS

WE'RE LIKE THE VIET CONG of Indiana radio—Indiana's guerrilla-warrior radio station," says Rich Anton, PD of triple-A WTTS Bloomington. Anton works his format and market of license to create a "border radio" vibe for the '90s. And in Indianapolis, WTTS has seen a consistent ratings increase over the past year, moving 1.7-1.9-2.2-2.5-2.6.

"The beautiful thing about KBCO in the old days," says Anton, "was that it was a Boulder station that tried to export Boulder to Denver. It was cool to listen to 'that Boulder station.'

"And that's what we're doing. It's cool to listen to that Bloomington station.' We want to be called 'that Bloomington station.' That is our image. We're not ashamed of that, nor do we try to hide that. And that's one thing that the other stations in Indianapolis cannot be. That's our edge."

Like Boulder, Anton says, there's a mystique in Bloomington. "There's a hip factor of Bloomington, outside of being a Big 10 college town," Anton says. "The music scene is a very good one. There's a lot of arts and things like that going on provided by the university. People come from all over the state to do their boating on Lake Monroe in Bloomington."

Anton can stretch that magic north to Indianapolis because "there's a lot of Indiana University alumni living in Indianapolis," he says. "There's a connection there that they still can have to Bloomington through WTTS. [At] Lake Monroe, half the boats docked there are from Indianapolis. So we know they're there. Some folks like to hang on to that Bloomington connection. We're 40 miles away, and culturally... it's two different worlds."

That hipness factor allows WTTS the musical freedom of a triple-A, although, Anton says, "it's a conservative radio market here in Indiana, and they're not tolerant of a whole lot of wild and different things."

When he flipped WTTS to triple-A in '93, "there was an awful lot of unfamiliarity about the station. The music freaks got it right away, but most of the other folks didn't, so we had to find our niche in the market." He says that the typical Indiana listener was "spoon-fed for 15 years with the same old song and dance, over and over again, and just figured, 'Jeez, rock-'n-roll is only 20 bands.'"

Because of that limited musical history on the part of its audience, "we're playing classic rock songs that are 30 years old that have never been played in the market before," Anton says. "We'll go deeper into 'Exile On Main Street,' instead of pulling out the 'Hot Rocks' collection and playing everything off that."

Anton says that coming from a

background in AC and top 40 taught him that "if it's a hit, you play it, and you play it often. We've already begun building our own hits. And those hits have crossed over successfully into other formats with artists such as Joan Osborne, Melissa Etheridge, and Dave Matthews."

That background taught Anton the discipline of "staying true to the course and focused on the things that do work," he says. "Don't get bogged

down in too many things that might be way out there. We play some spice songs, and we have some fun tracks... You sprinkle it in. The real core-musicologist fans are still getting excited about that stuff. If you've got a casual listener who's got a casual musical background, you don't want to freak him out. Take him on a trip but bring him back home."

Those excursions, says Anton, work best in the triple-A environment "in a way that the other for-

mats can't do because of their restrictions. They might be able to play a couple of triple-A type of songs, but then you've got to come back and be who you really are... It's interesting to hear other stations have to play Tracy Chapman and have to play Boston and Deep Purple on each end of that record. It's great for my music mix because I can make it work."

Here's a sample hour on WTTS: Chris Isaak, "Somebody's Cryin'"; Led Zeppelin, "What Is And What Should Never Be"; Ashley MacIsaac, "Sleepy Maggie"; Pretenders, "Middle Of The Road"; Toad The Wet Sprocket, "All I Want"; Steve Miller Band, "Livin' In The U.S.A."; Crash Test Dummies, "He Liked To Feel It"; Dire Straits, "The Man's Too Strong"; Rolling Stones, "Just My Imagination"; Counting Crows, "Long December"; Pink Floyd, "Take It Back"; and Rusted Root, "Send Me On My Way."

With so many formats sharing WTTS' artists, Anton lets triple-A's depth be his secret weapon. "It's no longer our records. It's everybody's records, but it's more like our artists," he says. "Because we have the opportunity in this format to embrace the artist, embrace the good songs, and play them with as much heart and spirit as the hit stations do, but make sure you're playing other tracks, to own those artists. One of our positioning statements is 'There's always more than one great song off an album.'"

"I will never reach out too far to try to image myself as a modern station, as an AC station, or as a mainstream rock station," he adds. "We can always be who we are. Other stations have to react to us, and we can just be who we are. That's a nice position to be in."

MARC SCHIFFMAN



Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Stree NE,
 Washington, D.C. 20018

- 1 ♀, Betcha By Golly Wow!
- 2 Lil' Kim, No Time
- 3 Flesh-N-Bone, World So Cruel
- 4 Alfonso Hunter, Weekend Thang
- 5 Ginuwine, Pony
- 6 MC Lyte, Cold Rock A Party
- 7 Foxy Brown, Get Me Home
- 8 R. Kelly, I Believe I Can Fly
- 9 B Real, Busta Rhymes, Coolio, Hit 'Em High
- 10 Whitney Houston, I Believe In You And Me
- 11 Snoop Doggy Dogg, Snoop's Upside Ya Head
- 12 Dr. Dre, Been There Done That
- 13 Immature, Watch Me Do My Thing
- 14 Nas, Street Dreams
- 15 Keith Sweat, Nobody
- 16 Mo Thugs Family, Thug Devotion
- 17 Bush Babees, The Love Song
- 18 Jeru The Damaja, Ya Playin' Ya Self
- 19 Aaliyah, One In A Million
- 20 Erykah Badu, On & On
- 21 Tony Toni Tone, Let's Get Down
- 22 Mack 10 & The Dogg Pound, Notin' But...
- 23 Redman/K-Solo, That's How It Is
- 24 En Vogue, Don't Let Go
- 25 Outkast, Atliens
- 26 DJ Kool, Let Me Clear My Throat
- 27 Lost Boyz, Get Up
- 28 Toni Braxton, Un-Break My Heart
- 29 Keith Murray, The Rhyme
- 30 Chaka Khan, Never Miss The Water

★ ★ NEW ONS ★ ★

No New Ons This Week



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Mark Chesnut, It's A Little Too Late
- 2 LeAnn Rimes, One Way Ticket
- 3 Faith Hill, I Can't Do That Anymore
- 4 Trisha Yearwood, Everybody Knows
- 5 Billy Ray Cyrus, Three Little Words
- 6 Tracy Lawrence, Is That A Tear
- 7 Terri Clark, Poor, Poor Pitiful Me
- 8 Alan Jackson, Little Bitty
- 9 Kevin Sharp, Nobody Knows

- 10 Bryan White, That's Another Song
- 11 Reba McEntire, The Fear Of Being Alone
- 12 Mindy McCready, Maybe Hell Notice Her Now
- 13 Gary Allan, Her Man
- 14 John Berry, She's Taken A Shine
- 15 Tim McGraw, Maybe We Should Just Sleep On It
- 16 Jeff Foxworthy, Redneck 12 Days Of Chris
- 17 Ricochet, Ease My Troubled Mind
- 18 Jo Dee Messina, Do You Wanna Make Something Out
- 19 David Lee Murphy, She's Really Something...
- 20 Toby Keith, Me Too
- 21 Tracy Byrd, Don't Take Her She's All I Got
- 22 Brooks & Dunn, A Man This Lonely
- 23 Mary Chapin Carpenter, Let Me Into Your
- 24 Travis Tritt, Where Corn Don't Grow
- 25 BR5-49, Even If It's Wrong
- 26 Deana Carter, We Danced Anyway
- 27 Tracy Byrd, Big Love
- 28 The Mavericks, I Don't Care If You Love Me...
- 29 Bill Engvall, Here's Your Sign
- 30 Chris Ward, When You Get To Be You
- 31 Cleodius T Judd, (She's Got A Butt) Bigger...
- 32 Paul Brandt, I Meant To Do That
- 33 Ty Herndon, She Wants To Be Wanted Again
- 34 Randy Travis, Would I
- 35 Rick Trevino, Running Out Of Reasons To Run
- 36 Sammy Kershaw, Politics, Religion And Her
- 37 Billy Dean, I Wouldn't Be A Man
- 38 Ray Vega, Remember When
- 39 James Bonamy, All I Do Is Love Her
- 40 Caryl Mack Parker, Better Love Next Time
- 41 Allison Krauss, Baby Mine
- 42 Daryle Singletary, Amen Kind Of Love
- 43 Darryl Doss, That's How I Got To Memphis
- 44 Joe Nichols, To Tell You The Truth I Lie
- 45 Lorrie Morgan, Good As I Was To You
- 46 Marty Brown, You Can't Wrap Your Arms...
- 47 Shania Twain, God Bless The Child
- 48 Brady Seals, Another You, Another Me
- 49 Harley Allen, Boy She Did
- 50 Regina Regina, More Than I Wanted To Know

★ ★ NEW ONS ★ ★

No New Ons This Week



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 LL Cool J, Ain't Nobody
- 2 No Doubt, Don't Speak
- 3 Bush, Swallowed
- 4 311, All Mixed Up
- 5 Keith Sweat, Nobody
- 6 Smashing Pumpkins, Thirty-Three
- 7 En Vogue, Don't Let Go (Love)
- 8 Counting Crows, A Long December
- 9 New Edition, I'm Still In Love With You
- 10 Ginuwine, Pony
- 11 John Mellencamp, Just Another Day

- 12 Stone Temple Pilots, Lady Picture Show
- 13 Snoop Doggy Dogg, Snoop's Upside Ya Head
- 14 Soundgarden, Blow Up The Outside World
- 15 The Cardigans, Lovefool
- 16 Chemical Brothers, Setting Sun
- 17 Dave Matthews Band, Crash Into Me
- 18 Toni Braxton, Un-Break My Heart
- 19 Wallflowers, One Headlight
- 20 Tool, Stinkfist
- 21 Foxy Brown, Get Me Home
- 22 Red Hot Chili Peppers, Love Rollercoaster
- 23 Prodigy, Firestarter
- 24 R. Kelly, I Believe I Can Fly
- 25 Whitney Houston, I Believe In You And Me
- 26 Luscious Jackson, Naked Eye
- 27 Nas, Street Dreams
- 28 The Roots, What They Do
- 29 Kula Shaker, Tattva
- 30 Spice Girls, Wannabe
- 31 Sheryl Crow, Everyday Is A Winding Road
- 32 Jewel, You Were Meant For Me
- 33 Cake, The Distance
- 34 Local H, Bound For The Floor
- 35 Better Than Ezra, Desperately Waiting
- 36 Bloodhound Gang, Fire Water Burn
- 37 Dr. Dre, Been There Done That
- 38 B Real, Busta Rhymes, Coolio, Hit 'Em High
- 39 Makaveli, To Live & Die In L.A.
- 40 Trans Siberian Orchestra, Christmas Eve
- 41 Blackstreet, No Diggity
- 42 Orbital, The Box
- 43 Failure, Stuck On You
- 44 Fountains Of Wayne, Radiation Vibe
- 45 Babyface Feat. Kenny G, Everyday I Close...
- 46 Republica, Drop Dead Gorgeous
- 47 Lil' Kim, No Time
- 48 U2, It's Christmas
- 49 311, Down
- 50 Sublime, What I Got

★ ★ NEW ONS ★ ★

No New Ons This Week



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Joe Diffie, Leroy The Redneck Reindeer
- 2 Sammy Kershaw, Christmas Time's A Comin'
- 3 Alan Jackson, I Only Want You For Christmas
- 4 Ricky Van Shelton, I'll Be Home For Christmas
- 5 Trisha Yearwood, It Wasn't His Child
- 6 Lari White, White Christmas
- 7 Kenny Rogers/Wynonna, May, Did You Know
- 8 Randy Travis, Santa Claus Is Comin' To Town
- 9 Aaron Neville, Please Come Home For Christmas
- 10 Lorrie Morgan, My Favorite Things
- 11 Ray Stevens, Santa Claus Is Watching You
- 12 Kenny Rogers & Dolly Parton, Christmas...

★ ★ NEW ONS ★ ★

No New Ons This Week



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Paul McCartney, Wonderful Christmas Time
- 2 Melissa Etheridge, Happy Xmas
- 3 Bon Jovi, Please Come Home For Christmas
- 4 Natalie Cole, The Christmas Song
- 5 Mariah Carey, All I Want For Christmas Is You
- 6 Kenny G, Have Yourself A Merry Little Christmas
- 7 Daryl Hall & John Oates, Jingle Bell Rock
- 8 Band Aid, Do They Know It's Christmas?
- 9 Elton John, Step Into Christmas
- 10 John Mellencamp, I Saw Mommy Kissing Santa Claus
- 11 Annie Lennox & Al Green, Put A Little Love...
- 12 Brian Setzer Orchestra, Jingle Bells
- 13 Amy Grant, Grown Up Christmas List
- 14 Trans Siberian Orchestra, Christmas Eve
- 15 U2, Christmas
- 16 Darlene Love, All Alone On Christmas
- 17 Vanessa Williams, What Child Is This
- 18 Wild Orchid, Merry Kris-Mix
- 19 Pretenders, 2000 Miles
- 20 Shania Twain, God Bless The Child
- 21 David Bowie & Bing Crosby, The Little Drummer Boy
- 22 Bing Crosby, White Christmas
- 23 Michael Bolton, White Christmas
- 24 Tony Bennett, I'll Be Home For Christmas
- 25 Gloria Estefan, Silent Night
- 26 Aaron Neville, Please Come Home For Christmas
- 27 Sting, Gabriel's Message
- 28 All-4-One, The First Noel
- 29 Sheryl Crow, If It Makes You Happy
- 30 Mariah Carey, Miss You Most

★ ★ NEW ONS ★ ★

No New Ons This Week

Music Video

PROGRAMMING

Labels Reach College Market Via Network Event Theater

BY SHAWNEE SMITH

NEW YORK—Record labels are reaching college-age consumers through specially scheduled campus screenings of concerts, videos, and other music-related events.

New York-based Network Event Theater (NET) has already held events featuring R.E.M. and Hootie & the Blowfish in its chain of theaters spanning more than 35 college campuses across the U.S., including New York University and University of California, Berkeley. Each theater features high-resolution projection systems, theater-size screens, and Dolby Surround Sound for film premieres, live concerts, listening parties, sports events, and educational and political speaker programs.

"We offer labels a way to reach the college market without going the route of MTV, which is expensive," says Diane Duarte, executive VP of programming for NET. "We give our clients the opportunity to do giveaways on the college radio stations and give out samplers, coupons, and posters on campus three weeks before the event."

NET's official launch started with a bang in late 1996 with the premiere of R.E.M.'s "Road Movie," which attracted approximately 18,000 college students. Since then, NET has programmed events for movie and television studios, music companies, and educational institutions. Events have included HBO specials for Adam

Sandler and Jon Stewart, the theatrical film "Swingers," the Mike Tyson fights, Princeton Review seminars, and a special "Glory" program for February (Black History Month), as well as Lemonheads, Gin Blossoms, and Indigo Girls concerts.

"It's a great marketing tool," says Atlantic Records product manager Lee Stimmel, who helped plan the airing of a recent Hootie & the Blowfish video concert. "Their college force with ours was like a one-two punch for a hard-to-reach audience. The unified marketing effort made for a more powerful promotion than if we had just done a screening on campus."

NET airs six events a month in the 500-seat theaters, showing each program once "to create a buzz for the band, the film, or the project so when that band comes to town, or the record is released, it increases sales and awareness because of the event," says Duarte.

NET also offers companies space surrounding the venue to sell CDs, T-shirts, and caps during the event.

Each participating school signs an exclusive multiple-year contract with NET and receives free the equipment needed to receive and play back the satellite-delivered entertainment.

Among the industry veterans on the board of directors for NET are Freddie Fields, International Creative Management founder and former president of MGM and United Artists, and film producer Jerome Hellman.

Though an upcoming schedule of events was unavailable at press time, NET is working to add more colleges and entertainment companies to its roster.



THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 11, 1997.

THE BOX
 MUSIC TELEVISION
 YOU CONTROL

Continuous programming
 1221 Collins Ave.
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Makaveli, To Live And Die In L.A.

BOX TOPS

- TAFKAP, Betcha By Golly Wow
 Snoop Doggy Dogg, Santa Claus Goes Straight To The Grinch
 Aaliyah, One In A Million
 E-40, Things Will Never Change
 Whitney Houston, I Believe In You And Me
 702, Get It Together
 Keith Sweat, Nobody
 Alfonso Hunter, Weekend Thang
 2Pac, Toss It Up
 Crucial Conflict, Showdown
 Richie Rich, Let's Ride
 Immature, Watch Me Do My Thing
 New Edition, You Don't Have To Worry
 Westside Connection, Bow Down
 R. Kelly, I Believe I Can Fly
 Republica, Drop Dead Gorgeous
 Mack 10 & The Dogg Pound, Notin' But...
 Nate Dogg, Never Leave Me Alone
 Richie Rich & Esera Tualo, Stay With Me
 Johnny Gill, It's Your Body
 MC Lyte, Cold Rock A Party
 Bones Thugs-N-Harmony, The Dayz Of Our Lives
 Toni Braxton, Un-Break My Heart
 Lil' Kim, No Time
 II D Extreme, You Got Me Goin'
 No Doubt, Don't Speak
 Ginuwine, Pony (Ride It Remix)
 Monifah, You Don't Have To...
 Do Or Die, Do You Wanna Ride
 Lost Boyz, Get Up
 Mo Thugs Family, Thug Devotion

NEW

- Blackout All Stars, I Like It
 Da Brat Featuring T-Boz, Ghetto Love
 Decendents, I'm The One
 Maxwell, Sumthin' Sumthin'
 Nerf Herder, Van Halen
 Camp Lo, Luchini

MOR
 MUSIC TELEVISION
 The Music Shopping Network

Continuous programming
 3201 Dickerson Pike
 Nashville, TN 37207

- Mariah Carey, Can't Live If Living Is Without You
 Elton John, Blessed
 Kenny Loggins, Return To Pooh Corner
 Carole King, You've Got A Friend
 Rod Stewart, Forever Young
 Billy Joel, River Of Dreams
 Dolly Parton, Just When I Needed You Most
 Conway Twitty, It's Only Make Believe
 George Strait, Cross My Heart
 George Jones, I Don't Need Your Rocking Chair
 Patsy Cline, Crazy
 Elvis Presley, Peace In The Valley
 Pink Floyd, Time
 Black Sabbath, Paranoia
 Lynard Skynard, Saturday Night Special
 Journey, Any Way You Want It
 Led Zeppelin, Kashmir
 AC/DC, Back In Black
 Jimmy Buffett, One Particular Harbor
 Stevie Ray Vaughan, Little Wings



Continuous programming
 1515 Broadway, 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
 Stir, Looking For
 Weezer, The Good Life
 The Beatles, For You Blue
 The Beatles, Hey Jude
 The Beatles, Two Of Us
 King Chango, Melting Pot
 Nerf Herder, Van Halen
 Soul Coupling, Super Bon Bon
 Spearhead, Oh My Why
 Spice Girls, Say You'll Be There

Sublime, Santeria
 Treble Charger, Even Grable



Continuous programming
 Hawley Crescent, London NW18TT

- OMC, How Bizarre
 B.B.E., Seven Days And One Week
 Fugees, Ready Or Not
 Michael Jackson, Stranger In Moscow
 Underworld, Born Slippy
 Jamiroquai, Virtual Insanity
 Spice Girls, Wannabe
 Nas, If I Ruled The World
 Peter Andre, Flava
 3T Featuring Michael Jackson, Why Metallica, Hero Of The Day
 LL Cool J, Loungin'
 Phil Collins, Dance Into The Light
 Fugees, Killing Me Softly
 Donna Lewis, I Love You Always Forever
 Bone Thugs-N-Harmony, The Crossroads
 Blackstreet, No Diggity
 Sheryl Crow, If It Makes You Happy
 Neneh Cherry, Woman
 Boyzone, Words



Continuous programming
 2806 Opryland Dr.
 Nashville, TN 37214

- S.C. Chapman, Lord Of The Dance
 100 Days, Feels Like Love
 Big Tent Revival, If Loving God Was A Crime
 Andre Crouch/Various, My Tribute
 Mid South, Definition Of Love
 First Call, Will I Find Love
 Charlie Velasquez, Un Lugar Celestial
 Jack Daniels, Somebody Was Prayin' For Me
 Bleach, Epidemic Girl
 John Schitt, Can't Get Away
 Jars Of Clay, Flood (New Version)
 The Borrowers, Beautiful Struggle
 Dave Koz, Off The Beaten Path

Shania Twain, God Bless The Child
 Beau Williams, They Need To Know



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Stir, Looking For
 Stone Fox, The Puppets
 The Elevator Drop, Be A Lemonhead
 Catfish, Invisible
 Fun Lovin' Criminals, Fun Lovin' Criminals
 Speed Duster, Lone Star
 Smashing Pumpkins, Thirty-Three
 Kane Jensen, More Than I Can
 Julia Shaker, Tattva
 Verve Pipe, Freshman
 Morcheeba, Trigger Hippy
 Luscious Jackson, Naked Eye
 Blind Melon, Soul One
 Sebadoh, Willing To Wait
 Ani DiFranco, Joyful Girl
 Tool, Stinkfist
 Linda Perry, Fill Me Up



1/2-hour weekly
 46 Gifford St, Brockton, MA 02401

- Stone Temple Pilots, Lady Picture Show
 Local H, Down For The Floor
 Luscious Jackson, Naked Eye
 The Discontent, Bulletproof
 Bush, Swallowed
 Gould's Thumb, 29
 Corrosion Of Conformity, Drowning In A
 Daydream
 Morcheeba, Trigger Hippy
 Chalk Farm, Lie On Lie
 Enigma, Beyond The Invisible
 Social Distortion, I Was Wrong
 Social Distortion, Bad Luck
 Social Distortion, Cold Feelings
 Social Distortion, When She Begins
 Social Distortion, Story Of My Life

PRODUCTION NOTES

LOS ANGELES

Planet Inc. director Jim Shea was the eye behind Randy Travis' "Would I." Mark Kalbfeld produced, and Shane Hurlbut directed photography. Shawn Mortensen directed the clip "Christiansands" by Tricky; Corina Conti produced for Propaganda Films.

The video for the Counting Crows' "A Long December," which features actress Courteney Cox, was directed by Lawrence Carroll. Shot on location in Hollywood, the clip was produced by Victoria Vallas for Mars Media.

Propaganda Films director Billie Woodruff was the eye behind "I Can Make It Better" by Luther Vandross. Louis Nader produced.

Frosted's video "Call Me Crazy" was directed by Hunter Senfter; Nina Huang produced.

NEW YORK

A group of directors known collectively as Cornbread directed the video "You Will Rise" for Sweetback, which comprises members of Sade's band. The clip was produced by J.P. Paster for Oil Factory.

The Red Hot Chili Peppers' "Love Rollercoaster," created at MTV's animation studio and co-starring Beavis & Butt-head, was directed by Kevin

Lofton. Machi Tantillo produced. The song is from the soundtrack to "Beavis & Butt-head Do America."

The Large Professor's "Ijuswan-nachill" was directed by Chuck Stone III for Woo Art International Inc. Nicola Doring produced.

Marc Smerling and Mark Woolen directed the video for "Rumble In The Jungle" by the Fugees featuring Busta Rhymes, Q-Tip, Phife, and John Forte for Notorious Pictures Inc.

NASHVILLE

BR5-49's "Cherokee Boogie" was directed by Michael McNarama for Pecos Films. Maureen Ryan produced, while Daryn Okada directed photography.

Picture Vision's Jim Hershleder directed Mindy McCready's "Maybe He'll Notice Her Now." Trey Fanjoy produced.

Hershleder also directed the first video for duo Regina Regina, "Right Plan Wrong Man"; Fanjoy produced for Picture Vision.

Gerry Wenner directed "I Don't Care (If You Love Me Anymore)" by the Mavericks; Robin Beresford produced for Planet Inc.

Jon Small was the eye behind "She's Taken A Shine" by John Berry for Picture Vision.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 314 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	13	DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)	6 wks at No. 1
2	2	13	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)	
3	3	14	DON'T LET GO (LOVE) EN VOUGUE (EASTWEST/EEG)	
4	4	22	IT'S ALL COMING BACK TO ME NOW CELINE DION (550 MUSIC)	
5	5	23	HEAD OVER FEET ALANIS MORISSETTE (MAVERICK/REPRISE)	
6	6	29	I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)	
7	8	19	MOUTH MERRIL BAINBRIDGE (UNIVERSAL)	
8	7	20	IF IT MAKES YOU HAPPY SHERYL CROW (A&M)	
9	9	6	LOVEFOL THE CARDIGANS (STOCKHOLM/MERCURY)	
10	10	27	WHERE DO YOU GO NO MERCY (ARISTA)	
11	11	19	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	
12	12	15	WHEN YOU LOVE A WOMAN JOURNEY (COLUMBIA)	
13	13	29	TWISTED KEITH SWEAT (ELEKTRA/EEG)	
14	14	19	I GO BLIND HOOTIE & THE BLOWFISH (REPRISE)	
15	16	6	A LONG DECEMBER COUNTING CROWS (DGC/GEFFEN)	
16	15	11	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)	
17	21	34	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)	
18	17	16	I'M STILL IN LOVE WITH YOU NEW EDITION (MCA)	
19	18	13	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)	
20	20	6	OOH AAH... JUST A LITTLE BIT GINA G (ETERNAL/WARNER BROS.)	
21	19	25	THIS IS YOUR NIGHT AMBER (TOMMY BOY)	
22	22	39	COUNTING BLUE CARS DISHWALLA (A&M)	
23	25	31	CHANGE THE WORLD ERIC CLAPTON (REPRISE)	
24	24	13	PONY GINUWINE (550 MUSIC)	
25	23	11	FLY LIKE AN EAGLE SEAL (ZTT/WARNER SUNSET/ATLANTIC)	
26	26	8	I FINALLY FOUND SOMEONE BARBARA STREISAND & BRYAN ADAMS (COLUMBIA)	
27	28	28	MY BOO GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)	
28	27	10	THE GREASE MEGA-MIX JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (POLYGRAM)	
29	30	7	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)	
30	34	7	LET'S GET DOWN TONY TONI TONE (MERCURY)	
31	40	3	DON'T CRY FOR ME ARGENTINA MADONNA (WARNER BROS.)	
32	33	5	I BELIEVE IN YOU AND ME WHITNEY HOUSTON (ARISTA)	
33	36	36	YOU LEARN ALANIS MORISSETTE (MAVERICK/REPRISE)	
34	29	7	#1 CRUSH GARBAGE (CAPITOL)	
35	32	35	SPIDERWEBS NO DOUBT (TRAUMA/INTERSCOPE)	
36	37	19	WHAT I GOT SUBLIME (GASOLINE ALLEY/MCA)	
37	41	22	KEY WEST INTERMEZZO (I SAW YOU FIRST) JOHN MELLENCAMP (MERCURY)	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
38	31	11	SWALLOWED BUSH (TRAUMA/INTERSCOPE)	
39	39	12	JUST BETWEEN YOU AND ME DC TALK (VIRGIN)	
40	43	8	LOVE ROLLERCOASTER RED HOT CHILI PEPPERS (GEFFEN)	
41	38	10	ALL MIXED UP 311 (CAPRICORN/MERCURY)	
42	44	7	GET ME HOME FORT BROWN FEAT. BLACKSTREET (MOLITOR/DEF JAM/MERCURY)	
43	52	19	LAST NIGHT AZ YET (LAFACE/ARISTA)	
44	42	5	THIRTY-THREE THE SMASHING PUMPKINS (VIRGIN)	
45	50	4	I LIKE IT THE BLACKOUT ALLSTARS (COLUMBIA)	
46	48	3	ONE IN A MILLION AALIYAH (BLACKGROUND/ATLANTIC)	
47	47	20	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS (A&M)	
48	46	8	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)	
49	55	5	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)	
50	45	12	THE DISTANCE CAKE (CAPRICORN/MERCURY)	
51	64	3	EVERYTIME I CLOSE MY EYES KENNY G (ARISTA)	
52	60	2	WANNABE SPICE GIRLS (VIRGIN)	
53	57	11	LADY PICTURE SHOW STONE TEMPLE PILOTS (ATLANTIC)	
54	62	5	DESPERATELY WANTING BETTER THAN EZRA (SWELL/ELEKTRA/EEG)	
55	54	15	THIS IS FOR THE LOVER IN YOU BABYFACE (EPIC)	
56	51	9	BOUND FOR THE FLOOR LOCAL H (ISLAND)	
57	59	10	BLOW UP THE OUTSIDE WORLD SOUNDGARDEN (A&M)	
58	53	25	LOUNGIN LL COOL J (DEF JAM/MERCURY)	
59	58	5	WITHOUT LOVE DONNA LEWIS (ATLANTIC)	
60	63	8	IF WE FALL IN LOVE TONIGHT ROD STEWART (WARNER BROS.)	
61	65	2	CRASH INTO ME DAVE MATTHEWS BAND (RCA)	
62	66	2	EVERYDAY IS A WINDING ROAD SHERYL CROW (A&M)	
63	75	4	POSSESSION SARAH McLACHLAN (ARISTA)	
64	71	8	TELL ME DRU HILL (ISLAND)	
65	67	7	I FELL IN LOVE ROCKELL (ROBBINS)	
66	56	7	BETCHA BY JOHN WOW! F. (NPG/EMI)	
67	68	3	HELLO PELO (MODERN/ATLANTIC)	
68	69	7	I AIN'T MAD AT CHA 2 PAC (DEATH ROW/INTERSCOPE)	
69	70	2	ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)	
70	—	1	JUST ANOTHER DAY JOHN MELLENCAMP (MERCURY)	
71	—	2	RADIATION VIBE FOUNTAINS OF WAYNE (TAG/ATLANTIC)	
72	72	4	I'M NOT GIVING YOU UP GLORIA ESTEFAN (EPIC)	
73	—	1	NAKED EYE LUSCIOUS JACKSON (CAPITOL)	
74	—	20	DOWN 311 (CAPRICORN/MERCURY)	
75	—	1	WHEN YOU'RE GONE THE CRANBERRIES (ISLAND)	

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

HOT 100 RECURRENT AIRPLAY

1	1	20	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)
2	2	2	GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRA/EEG)
3	3	2	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRA/SOUND/DEF BEAT/ATLANTIC)
4	5	12	BECAUSE YOU LOVED ME CELINE DION (550 MUSIC)
5	8	3	WHO WILL SAVE YOUR SOUL JEWEL (ATLANTIC)
6	4	12	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)
7	12	10	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)
8	7	10	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)
9	6	2	DO YOU MISS ME JOCELYN ENRIQUEZ (CLASSIFIED/TIMBER2/TOMMY BOY)
10	10	30	NAME GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
11	14	3	FOLLOW YOU DOWN GIN BLOSSOMS (A&M)
12	11	24	BE MY LOVER LA BOUCHE (RCA)
13	9	46	RUN-AROUND BLUES TRAVELER (A&M)

14	20	27	THE WORLD I KNOW COLLECTIVE SOUL (ATLANTIC)
15	17	20	WONDER NATALIE MERCHANT (ELEKTRA/EEG)
16	19	9	INSENSITIVE JANN ARDEN (A&M)
17	—	1	6TH AVENUE HEARTACHE THE WALLFLOWERS (INTERSCOPE)
18	18	11	JEALOUSY NATALIE MERCHANT (ELEKTRA/EEG)
19	15	80	ANOTHER NIGHT REAL MCCOY (ARISTA)
20	21	7	I CAN'T SLEEP BABY (IF I) R. KELLY (JIVE)
21	13	5	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
22	16	10	SWEET DREAMS LA BOUCHE (RCA)
23	23	44	ROLL TO ME DEL AMIRTI (A&M)
24	25	27	1979 THE SMASHING PUMPKINS (VIRGIN)
25	22	44	ONLY WANNA BE WITH YOU HOOTIE & THE BLOWFISH (ATLANTIC)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 50 AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA) (Full Keel, ASCAP) WBM
- 93 ALL I WANT (Chrysalis, ASCAP/Westbury, PRS) WBM
- 35 ATLEINS (Phrysalis, ASCAP/Gnat Booty, ASCAP) WBM
- 77 AT NIGHT I CHRY (Sony/ATV Tunes LLC, ASCAP/Wid Orchid, ASCAP/Bobby Sandsstrom, ASCAP/BMG, ASCAP) HL
- 58 BARELY BREATHING (Duncan Sheik, BMI/Happ Dogg, BMI/Careers-BMG, BMI) HL
- 100 BIRMINGHAM (Down In Front, SOCAN/EMI April, ASCAP/EMI April Canada, ASCAP/Into Wishin', ASCAP/MCA, ASCAP/Sold For A Song, ASCAP/O'Brien, ASCAP) HL
- 71 BITTERSWEET ME (Night Garden, BMI/Warner-Tamerlane, BMI)
- 63 BOHEMIAN RHAPSODY (FROM HIGH SCHOOL HIGH) (B. Feldman & Co./Glenwood, ASCAP) HL
- 41 BOW DOWN (Gangsta Boogie, ASCAP/WB, ASCAP/Base Pipe, ASCAP/Real An Ruff, ASCAP/Golden Fingas, ASCAP) WBM
- 31 CHANGE THE WORLD (FROM PHENOMENON) (WB, ASCAP/InterScope, ASCAP/EMI Christian, ASCAP/Bases Loaded, ASCAP/PolyGram Int'l, ASCAP/Careers-BMG, BMI) WBM/HL
- 24 COLD ROCK A PARTY (Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Tommy Jym, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
- 33 COME SEE ME (Tyme 4 Flytes, BMI/Butter Jinx, BMI/Justin Combs, ASCAP/EMI April, ASCAP/LB Sam, ASCAP) HL
- 42 COUNTING BLUE CARS (Mono Rat, ASCAP/Biggie Than Peanut Butter, ASCAP/EMI April, ASCAP) HL
- 78 DA' DIP (Eric Timmons)
- 94 DANCE INTO THE LIGHT (Phil Collins, PRS/Hit & Run, PRS/WB, ASCAP) WBM
- 59 DESPERATELY WANTING (Tentative, BMI/Warner-Tamerlane, BMI) WBM
- 3 DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noise, BMI/Hitco, BMI/Sailandra, ASCAP/Rondor, ASCAP/One Of 'Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM
- 92 EVERY LIGHT IN THE HOUSE (Irving, BMI/Cotler Bay, BMI) WBM
- 27 FALLING (Driveby, BMI/X-Men, BMI/New Line, BMI/Sony/ATV LLC, BMI) HL
- 86 FLOATIN' ON YOUR LOVE (True Blue Rose, ASCAP/WB, ASCAP/Gritbit, BMI/Key-R-Go, BMI) WBM
- 12 FLY LIKE AN EAGLE (FROM SPACE JAM) (Sailor, ASCAP) HL/WBM
- 79 FRIENDS (That's A Smash, BMI/Mike Curb, BMI) WBM
- 74 GET UP (LB Fam, ASCAP/Clark's True Funk, BMI/Mr. Sex, ASCAP)
- 75 GOD BLESS THE CHILD (Loon Echo, BMI/Zomba, ASCAP) WBM
- 60 HERO OF THE DAY (Creeping Death, ASCAP)
- 72 HIT ME OFF (MCA, ASCAP/Pm The Man, ASCAP/Dinky B, ASCAP/Jizzy Mo, ASCAP/BMD, ASCAP/Beledat, ASCAP/Biv 10, ASCAP/EMI April, ASCAP) HL
- 57 HOW COULD YOU (FROM BULLETPROOF) (Sony/ATV LLC, BMI/Yab Yum, BMI/Brownstown Sound, BMI/Playing, BMI/Too True, BMI/La Coupole, BMI) HL
- 2 I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMI/R. Kelly, BMI) WBM
- 5 I BELIEVE IN YOU AND ME (FROM THE PREACHER'S WIFE) (Charles Koppelman, BMI/Martin Bandier, BMI/Jonathan Three, BMI/Linzer, BMI) HL/WBM
- 89 I CAN MAKE IT BETTER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
- 69 I FELL IN LOVE (No Salt, BMI/House Of Flavor, BMI)
- 16 I FINALLY FOUND SOMEONE (FROM THE MIRROR HAS TWO FACES) (TSP, ASCAP/Sony/ATV Tunes LLC, ASCAP/Emanuel, ASCAP/Zomba, ASCAP/Badams, ASCAP) HL/WBM
- 15 IF IT MAKES YOU HAPPY (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI) WBM
- 61 IF WE FALL IN LOVE TONIGHT (EMI, ASCAP/Flyte Tyme, ASCAP) HL
- 51 IF YOUR GIRL ONLY KNEW (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) WBM
- 50 I LIKE IT (Longitude, BMI) WBM
- 23 I LOVE YOU ALWAYS FOREVER (Donna Lewis, ASCAP/WB, ASCAP) WBM
- 84 I LUV U BABY (MCA, ASCAP) HL
- 54 I'M NOT GIVING YOU UP (Foreign Imported, BMI) WBM
- 7 I'M STILL IN LOVE WITH YOU (EMI, ASCAP/Flyte Tyme, ASCAP) HL
- 65 IN MY BED (Brown Lace, BMI/Zomba, BMI/Stageco, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI)
- 10 IT'S ALL COMING BACK TO ME NOW (Lost Boys, BMI/Songs Of PolyGram, BMI) HL
- 55 IT'S YOUR BODY (Trusty Boots, ASCAP)
- 44 JUST BETWEEN YOU AND ME (Up In The Mix, BMI/FrontFore, BMI/Fun Attic, ASCAP/EMI Christian, ASCAP)
- 43 KEY WEST INTERMEZZO (I SAW YOU FIRST) (Full Keel, ASCAP/EMI April, ASCAP/Katsback, ASCAP) HL/WBM
- 49 KNOCKS ME OFF MY FEET (Black Bull, LADY/Jobete, ASCAP) WBM
- 90 LASCAP (Organized Noise, BMI/Hitco, BMI/Belt Star, ASCAP)
- 9 LAST NIGHT (FROM THE NUTTY PROFESSOR) (Ecaf, BMI/Keiande, ASCAP) HL
- 88 LEAVIN' (Otna Oundsa, BMI/Hitco, BMI)
- 99 LET'S GET THE MOOD RIGHT (Ecaf, BMI/Sony/ATV Songs, BMI) HL
- 46 LET'S MAKE A NIGHT TO REMEMBER (Badams, ASCAP/Zomba, ASCAP) HL/WBM
- 66 LET'S RIDE (House Rep., BMI/Syblesons, BMI)
- 67 LITTLE BITTY (Hallinote, BMI) WBM
- 47 LOUNGIN (Bernard Wright, BMI/Screen Gems-EMI, BMI/Mohoma, BMI/LL Cool J, ASCAP) HL
- 87 LUCHINI AKA (THIS IS IT) (Protons, ASCAP/Sheba Doll, ASCAP/Satin Struthers, ASCAP/Sony/ATV Tunes LLC, ASCAP/Biggie, BMI)
- 11 MACARENA (BAYSIDE BOYS MIX) (Rightsongs, BMI/SGAE, ASCAP) WBM/HL
- 80 MACARENA CHRISTMAS (SGAG, BMI/Rightsongs, BMI) WBM
- 68 THE MOMENT (Kenny G, BMI) HL
- 8 MOUTH (MCA, ASCAP) HL
- 95 MUSIC MAKES ME HIGH (LB Fam, ASCAP)
- 48 MY BOO (Ghostown, BMI/Carl Mo, BMI/Air Control, ASCAP/EMI April, ASCAP) HL
- 64 NAKED EYE (EMI April, ASCAP/Grand Royal, ASCAP/Luscious Jackson, ASCAP) HL
- 36 NEVER LEAVE ME ALONE (Nate Dogg, BMI/Suge, ASCAP/Antisia, ASCAP/WB, ASCAP) WBM
- 4 NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
- 6 NO DIGGITY (Donni, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sounds, ASCAP/Queenpen, ASCAP/SIDI, BMI/Sony/ATV Tunes LLC, ASCAP/WB, ASCAP) WBM
- 39 NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON) (Real N Ruff, ASCAP/Suge, ASCAP/Emoni's, ASCAP/High Priest, BMI/Ensign, BMI) HL
- 18 NO TIME (Undeas, BMI/Warner-Tamerlane, BMI/EMI April, BMI/Dynatone, BMI/Unichappell, BMI/Justin Combs, ASCAP/Amani, ASCAP) HL/WBM
- 76 NOWHERE TO GO (MLE, ASCAP/Almo, ASCAP) WBM
- 82 ONE AND ONE (Jerk Awake, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM/HL
- 30 OOH AAH... JUST A LITTLE BIT (GEMA/Peermusic, BMI) WBM
- 13 PONY (Papah, ASCAP/Virginia Beach, ASCAP) WBM

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	5	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)	3 wks at No. 1
2	2	12	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)	
3	5	3	I BELIEVE IN YOU AND ME WHITNEY HOUSTON (ARISTA)	
4	3	15	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)	
5	6	10	DON'T LET GO (LOVE) EN VOUGUE (EASTWEST/EEG)	
6	4	13	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	
7	8	10	I'M STILL IN LOVE WITH YOU NEW EDITION (MCA)	
8	7	71	MACARENA (BAYSIDE BOYS MIX) LOS DEL RIO (RCA)	
9	9	21	LAST NIGHT AZ YET (LAFACE/ARISTA)	
10	13	10	NO TIME LL COOL J FEAT. PUFF DADDY (UNDEAS/BIG BEAT/ATLANTIC)	
11	10	16	MOUTH MERRIL BAINBRIDGE (UNIVERSAL)	
12	15	19	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)	
13	14	4	FLY LIKE AN EAGLE SEAL (ZTT/WARNER SUNSET/ATLANTIC)	
14	12	19	PONY GINUWINE (550 MUSIC)	
15	11	8	I FINALLY FOUND SOMEONE BARBARA STREISAND & BRYAN ADAMS (COLUMBIA)	
16	17	10	STREET DREAMS NAS (COLUMBIA)	
17	18	12	THIS IS FOR THE LOVER IN YOU BABYFACE (EPIC)	
18	19	9	YOU MUST LOVE ME MADONNA (WARNER BROS.)	
19	16	15	FALLING MONTELL JORDAN (DEF JAM/MERCURY)	
20	20	7	COLD ROCK A PARTY MC LYTE (EASTWEST/EEG)	
21	24	18	STEELO 702 (BIV 10/MOTOWN)	
22	22	20	TELL ME DRU HILL (ISLAND)	
23	25	7	ATLEINS OUTKAST (LAFACE/ARISTA)	
24	26	9	COME SEE ME 112 (BAD BOY/ARISTA)	
25	21	12	WHEN YOU LOVE A WOMAN JOURNEY (COLUMBIA)	
26	29	4	SPACE JAM QUAD CITY DJ'S (BIG BEAT/WARNER SUNSET/ATLANTIC)	
27	30	10	NEVER LEAVE ME ALONE NATE DOGG FEAT. SNOOP DOGG (DEATH ROW/INTERSCOPE)	
28	32	5	NOTHIN' BUT THE CAVI HIT NATE DOGG FEAT. SNOOP DOGG (DEATH ROW/PRIORITY)	
29	34	16	BOW DOWN WESTSIDE CONNECTION (LENCH MOB/PRIORITY)	
30	23	27	WHERE DO YOU GO NO MERCY (ARISTA)	
31	46	2	AIN'T NOBODY LL COOL J (GEFFEN)	
32	33	11	KNOCKS ME OFF MY FEET DONELL JONES (LAFACE/ARISTA)	
33	27	28	MACARENA LOS DEL RIO (ARIOLA/BMG LATIN)	
34	28	22	IT'S ALL COMING BACK TO ME NOW CELINE DION (550 MUSIC)	
35	36	6	IT'S YOUR BODY JOHNNY GILL FEAT. ROGER TROUTMAN (MOTOWN)	
36	35	21	MISSING YOU BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN (EASTWEST/EEG)	
37	42	24	PO PIMP DO OR DIE (FEAT. TWISTA) (RAP-A-LOT/NO TRYBE/VIRGIN)	

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
38	39	6	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)	
39	38	9	HOW COULD YOU K-CI & JOJO OF JODECI (MCA SOUNDTRACKS/MCA)	
40	31	17	IF IT MAKES YOU HAPPY SHERYL CROW (A&M)	
41	40	7	WHEN YOU'RE GONE/FREE TO DECIDE THE CRANBERRIES (ISLAND)	
42	41	20	IF YOUR GIRL ONLY KNEW AALIYAH (BLACKGROUND/ATLANTIC)	
43	44	14	SITTIN' ON TOP OF THE WORLD DA BRAT (SO SO DEF/COLUMBIA)	
44	45	30	HOW DO U WANT IT/CALIFORNIA LOVE 2 PAC (FEAT. K.C. & JOJO) (DEATH ROW/INTERSCOPE)	
45	48	27	LOUNGIN LL COOL J (DEF JAM/MERCURY)	

NEW CONGRESS

(Continued from page 5)

hike the term from life of the author plus 50 years to life plus 75 years, and the controversial legislation proposed by restaurateurs to have them exempted from paying music licensing fees for so-called "background music" on radio and TV.

These two issues will probably be reintroduced by members this year as separate bills, according to Hill observers. The term-extension bill is thought of as noncontroversial and will bring the U.S. closer to the international standard. However, last year, some lawmakers said they would hold up passage of the bill until there was action on the pending restaurant-exemption issue.

Most lawmakers who deal with copyright issues will return to the Hill this month; the November elections did not produce many big surprises for the industry.

Sen. Orrin Hatch, R-Utah, will return as chairman of the Senate Judiciary Committee, which deals with all intellectual-property issues. Rep. Henry Hyde, R-Ill., will return as chairman of the House Judiciary Committee.

However, copyright industry officials saw the departure of several retiring lawmakers, notably Paul Simon, D-Ill., and Alan K. Simpson, R-Wyo., who both served on the Senate Judiciary Committee, and Carlos Moorhead, R-Calif., and Pat Schroeder, D-Colo., from the House.

Schroeder has long been a copyright and arts champion, as was Moorhead, who became chairman of the House Courts and Intellectual Property Subcommittee after the departure of Robert Kastenmeier in 1994.

The new chairman will not be picked until members return after the holidays. Front-runners include Howard Coble, R-N.C., who has seniority, and Robert Goodlatte, R-Va.

In other Hill changes, broadcasters lost a longtime ally when Sen. Larry Pressler, R-S.D., chairman of the Senate Commerce Committee, lost his bid for re-election.

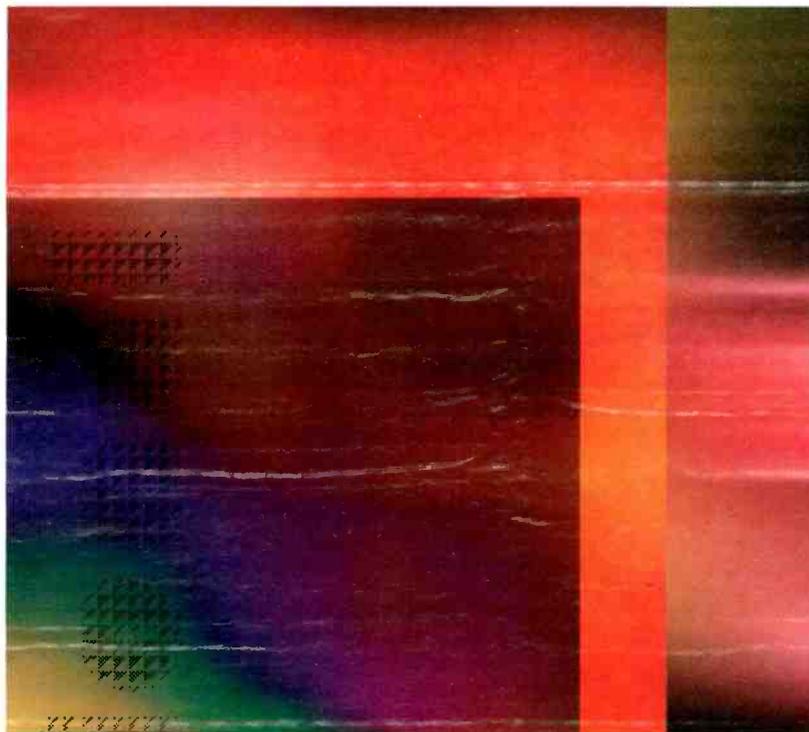
His replacement is John McCain, R-Ariz., who has in the past sided with the industry on some issues and fought it on others. McCain, for example, is an advocate of auctioning broadcast spectrum; nevertheless, he has taken pro-deregulation stands that the National Assn. of Broadcasters has said will serve it well in the upcoming year.

On the House side, Rep. Thomas Bliley, R-Va., will probably remain as Commerce Committee chairman; the chairmanship of the Telecommunications Subcommittee was decided earlier, with longtime broadcaster ally Rep. Billy Tauzin, R-La., being offered and accepting the chair.

The Senate will decide during the first session on two upcoming nominations for commissioners of the Federal Communications Commission.

On broadcasting issues at the FCC, chairman Reed Hundt upped the ante in the controversy over hard-liquor advertising on radio and TV and has asked for a rule-making proposal in 1997 to study the possible harmful effects of liquor ads. The commission has also given fast-lane status to dealing with the backlog of indecency complaints.

The Supreme Court has said it will hear a challenge to the Communications Decency Act, part of the Telecommunications and Competition Act of 1996. The statute would prohibit indecent material on the Internet and was declared unconstitutional by a panel of three federal judges last June.

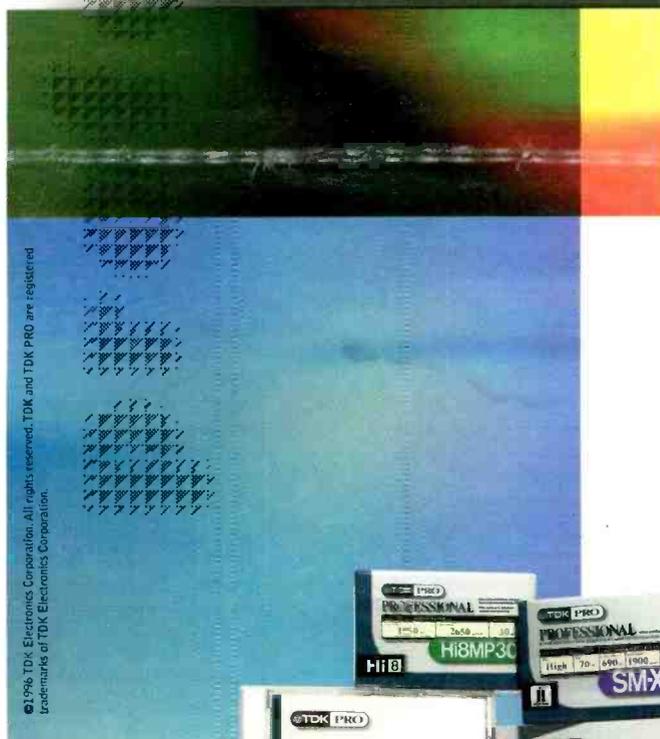


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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JANUARY 11, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	52	NO DOUBT ▲ ⁵ TRAUMA 92580/INTERSCOPE (10.98/15.98) HS 4 weeks at No. 1	TRAGIC KINGDOM	1
2	2	2	42	CELINE DION ▲ ⁵⁵⁰ MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
3	4	4	6	BUSH TRAUMA 90091*/INTERSCOPE (10.98/15.98)	RAZORBLADE SUITCASE	1
4	5	5	9	SOUNDTRACK ▲ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	4
5	3	3	5	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
6	7	5	7	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
7	6	8	28	TONI BRAXTON ▲ ^{LAFACE} 26020/ARISTA (10.98/16.98)	SECRETS	2
8	8	7	25	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
9	11	10	81	ALANIS MORISSETTE ▲ ^{MAVERICK/REPRISE} 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
10	9	9	13	KENNY G ▲ ^{ARISTA} 18935 (10.98/16.98)	THE MOMENT	2
11	10	15	7	SOUNDTRACK WARNER BROS. 46346 (21.98/27.98)	EVITA	6
12	12	14	16	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	12
				★★★ Greatest Gainer ★★★		
13	19	19	8	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
14	18	16	7	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
15	13	13	9	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
16	15	18	27	KEITH SWEAT ▲ ² ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
17	14	23	11	COUNTING CROWS ● DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
18	25	25	43	311 ▲ CAPRICORN 94204/MERCURY (10.98 EQ/16.98)	311	12
19	24	24	16	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
20	16	21	19	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
21	20	22	10	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
22	30	38	8	SOUNDTRACK GEFEN 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	22
23	21	20	8	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
24	28	26	14	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
25	26	32	16	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
26	23	30	14	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
27	36	35	8	MO THUGS FAMILY MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
28	17	17	9	THE BEATLES APPLE 34451*/CAPITOL (19.98/30.98)	ANTHOLOGY 3	1
29	27	34	14	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
30	33	45	35	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
31	40	31	6	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
32	29	33	10	JOURNEY COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
33	37	42	46	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
34	47	49	12	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
35	50	61	22	SUBLIME ● GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	35
36	46	41	5	VARIOUS ARTISTS DEATH ROW 50677/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
37	38	47	30	METALLICA ▲ ⁵ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
38	34	36	5	ENIGMA VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
39	31	28	7	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
40	55	59	13	TOOL ● ZOO 31087* (10.98/16.98)	AENIMA	2
41	61	53	10	WESTSIDE CONNECTION ● LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
42	45	40	9	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
43	41	12	3	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	12
44	54	52	75	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
45	52	54	13	NIRVANA ▲ DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISKAH	1
46	53	57	18	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	20
47	59	55	15	CAKE ● CAPRICORN 53286*/MERCURY (8.98 EQ/12.98) HS	FASHION NUGGET	47
48	43	50	36	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
49	48	51	62	THE SMASHING PUMPKINS ▲ ⁷ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
50	56	58	7	VARIOUS ARTISTS ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	50
51	60	65	64	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
52	22	11	13	MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	11
53	62	46	5	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	6

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	42	44	96	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
55	32	29	7	SOUNDTRACK COLUMBIA 67887 (10.98 EQ/17.98)	THE MIRROR HAS TWO FACES	16
56	44	43	14	ELTON JOHN ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
57	57	56	37	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
58	49	39	13	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
59	85	72	6	FLESH-N-BONE T.H.U.G.S. TRUES HUMBLLY UNITED GATHERIN' SOULS MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)		23
60	65	74	26	THE WALLFLOWERS ● INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	56
61	68	73	9	VARIOUS ARTISTS ● TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	40
62	51	48	25	DONNA LEWIS ▲ ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
63	80	76	8	LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
64	39	37	8	VANESSA WILLIAMS MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	36
65	71	67	35	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
66	64	62	14	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
67	35	27	12	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	27
68	88	93	46	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
69	72	60	6	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	37
70	76	83	18	PEARL JAM EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
71	86	89	103	BUSH ▲ ⁹ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
72	63	66	6	Ⓢ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
73	102	69	6	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	6
74	92	79	7	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
75	70	68	65	MARIAH CAREY ▲ ⁹ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
76	73	71	46	ADAM SANDLER ▲ WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
77	87	92	16	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	62
78	101	104	11	KORN IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
79	77	88	35	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
80	107	109	12	GINUWINE 550 MUSIC 67685/EPIC (10.98/16.98) HS	GINUWINE... THE BACHELOR	80
81	69	77	59	TRACY CHAPMAN ▲ ⁹ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
82	103	100	46	FUGEES ▲ ⁹ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
83	84	75	75	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
84	98	99	32	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
85	132	137	18	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
86	79	85	16	R.E.M. ▲ WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
87	58	91	14	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
88	67	64	18	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21
89	96	97	107	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
90	74	84	36	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
91	123	136	37	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
92	81	81	62	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
93	105	105	65	OASIS ▲ ⁴ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
94	90	87	8	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67577* (10.98 EQ/16.98)		31
95	116	127	28	BECK ● DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
96	100	102	40	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
97	139	126	9	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
98	93	95	42	WEIRD AL YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
99	78	86	15	GEORGE WINSTON ● LINUS & LUCY - THE MUSIC OF VINCE GUARALDI DANCING CAT 11184/WINDHAM HILL (10.98/16.98)		55
100	137	120	9	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
101	83	78	10	MARY CHAPIN CARPENTER COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20
102	109	101	27	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
103	120	123	22	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
104	110	113	8	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	104
105	95	103	16	JOHN MELLENCAMP ● MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
106	128	131	281	METALLICA ▲ ⁵ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
107	119	112	8	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
108	66	63	5	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT	63

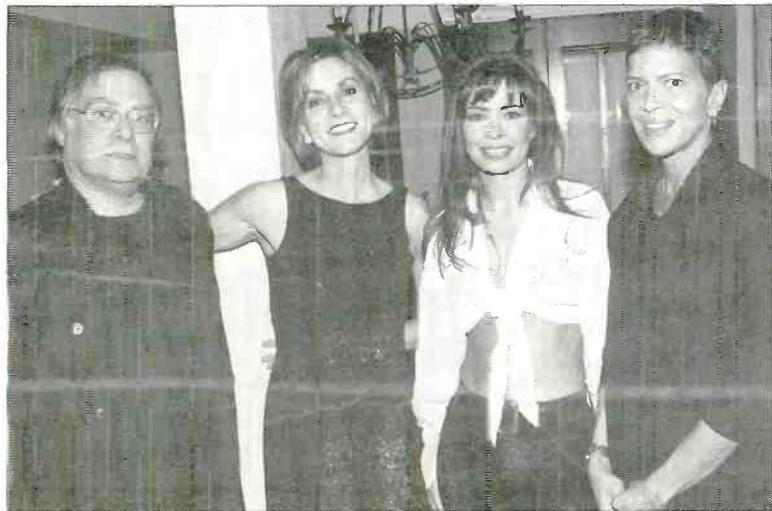
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol.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



Go For The Gold. Columbia Records executives recently celebrated the gold certification of R&B artist Maxwell's debut album, "Maxwell's Urban Hang Suite." Pictured, from left, are Demmette Guidry, VP, black music marketing; David Pas-sick, Maxwell's manager; Will Botwin, senior VP; Mitchell Cohen, VP, A&R; Maxwell; Don Jenner, president; Michael Mauldin, executive VP, black music; and John Ingrassia, senior VP, Columbia Records Group.



Hit The Road. Morcheeba celebrates backstage following its sold-out performance at the University of London. The band recently kicked off a U.S. tour to promote its China/Discovery album "Who Can You Trust?" Pictured, from left, are Syd Birenbaum, president/CEO, Discovery Records; Skye Edwards of Morcheeba; John Loken, GM of China Records U.S.; Morcheeba's Ross and Paul Godfrey; Derek Greene, chairman, China Records; and Paul Ablett, Morcheeba's manager.



Elektric Diva. EastWest World/Warner Music Latin America songstress Amparo Sandino, second from right, wooed company executives with her performance at Warner Music Latin America's biannual marketing meeting in New York. Congratulating Sandino, from left, are Bill Berger, senior VP, Elektra International; Maribel Schumacher, VP of marketing, Warner Music Latin America; and Sylvia Rhone, chairman/CEO, Elektra Entertainment Group.



Clinton Walks The Walk. Funk master George Clinton, center, was recently inducted into Hollywood's RockWalk, along with the P-Funk All-Stars, which features members of Parliament/Funkadelic. Shown, from left, are Dave Weideman, director of Hollywood's RockWalk; Clinton; and David Sears, executive director of the National Academy of Recording Arts and Sciences Foundation.



From Queens To Times Square. Silva Screen Records' newest label, Times Square Records, celebrates its first signing with the five-man band Q-South, from Queens in New York. Pictured, from left, are Craig Abbott, Q-South member; Yusuf Gandhi, president/CEO, Silva Screen Records America; Michael Arfin, Q-South's manager; Q-South members Walker, Eddie Klinger, Eddy Joe McCabe, and Matt McCann; and Reynold D'Silva, managing director, Silva Screen Records.



Twain's Trophy. Shania Twain, right, accepts a multiplatinum plaque commemorating sales of more than 8 million copies of her album "The Woman In Me." Recording Industry Assn. of America chairman Jay Berman presents the award backstage at a fund-raising gala for the Larry King Cardiac Foundation.



Mr. American Pie. Hip-O Records signs an agreement with Don McLean to rerelease five of his most successful albums. First up will be the two-CD "Greatest Hits, Live," due in February. Pictured in the back row, from left, are Andy McKaie, VP of catalog development and special markets, A&R, Universal Music Group, and John Austin, coordinator of licensing and A&R, Hip-O/Universal Special Markets. Shown in front, from left, are Bruce Resnikoff, executive VP/GM, special markets, Universal Music Group, and McLean.



Dad's Song. Word Records artist Cindy Morgan surprised her father, Cova Morgan, with a live performance of his single "Listen" at the Bijou Theater in Knoxville, Tenn. The track is the title cut from her latest album. Pictured, from left, are Sigmund Brouwer, author, Word Publishing; Cova and Cindy Morgan; and Eric Arnold, promoter.

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
				★★★ PACESETTER ★★★		
109	172	—	2	SOUNDTRACK COLUMBIA 67910 (10.98 EQ/17.98)	ONE FINE DAY	109
110	75	70	5	THE SMASHING PUMPKINS VIRGIN 38564 (39.98 CD)	THE AEROPLANE FLIES HIGH	42
111	97	96	35	THE BEATLES ▲ ² APPLE 34448*/CAPITOL (19.98/30.98)	ANTHOLOGY 2	1
112	124	129	40	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
113	163	169	17	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
114	99	108	6	JULIO IGLESIAS COLUMBIA 67899 (10.98 EQ/17.98)	TANGO	93
115	114	114	70	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
116	122	115	12	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) [CS]	THE GARDEN	101
117	131	139	11	PHISH ELEKTRA 61971/EEG (10.98/16.98)	BILLY BREATHE	7
118	136	124	9	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
119	111	118	58	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
120	112	143	80	NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
121	94	90	54	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) [CS]	JARS OF CLAY	46
122	167	177	26	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
123	106	94	14	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
124	108	110	10	PHIL COLLINS ● FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
125	135	—	2	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	125
126	151	116	5	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	39
127	82	148	3	WESTWIND ENSEMBLE BRENTWOOD 60353 (9.98/13.98)	CHRISTMAS TRIBUTE TO MANNHEIM STEAMROLLER	82
128	142	162	116	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	11
129	125	130	112	EAGLES ▲ ⁶ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
130	154	154	18	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
131	121	121	129	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) [CS]	CRACKED REAR VIEW	1
132	175	—	2	THE CARDIGANS MERCURY 533117 (10.98 EQ/16.98) [CS]	FIRST BAND ON THE MOON	132
133	127	128	71	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
134	126	135	31	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
135	170	192	22	POE ● MODERN 92605/AG (10.98/15.98) [CS]	HELLO	71
136	91	80	9	VARIOUS ARTISTS SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
137	143	161	35	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
138	141	146	114	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
139	104	82	6	BARRY MANILOW ARISTA 18809 (10.98/16.98)	SUMMER OF '78	82
140	RE-ENTRY	9	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) [CS]	40 OZ. TO FREEDOM	140	
141	134	159	55	ENYA ▲ ² REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
142	149	166	10	RUSTED ROOT MERCURY 534050 (10.98 EQ/16.98)	REMEMBER	38
143	113	141	4	BILL WHELAN CELTIC HEARTBEAT/ATLANTIC 82816/AG (11.98/17.98) [CS]	RIVERDANCE	113
144	168	157	5	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	130
145	169	176	34	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) [CS]	MAXWELL'S URBAN HANG SUITE	43
146	157	147	12	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
147	148	145	49	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
148	150	158	18	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
149	89	134	3	TRANS-SIBERIAN ORCHESTRA LAVA 92736/AG (10.98/16.98) [CS]	CHRISTMAS EVE AND OTHER STORIES	89
150	153	153	5	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	150
151	179	—	8	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	90
152	158	144	50	LA BOUCHE ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	28
153	118	106	58	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16

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
154	160	179	55	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
155	133	119	14	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	119
156	184	—	20	SOUNDTRACK ▲ MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
157	193	186	28	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
158	144	138	30	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
159	146	140	149	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
160	147	152	13	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) [CS]	DREAMIN' OUT LOUD	116
161	115	111	16	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
162	117	107	17	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
163	178	184	14	WEEZER DGC 25007*/Geffen (10.98/16.98)	PINKERTON	19
164	138	156	12	CHRIS ISAAK REPRIS 46325/WARNER BROS. (10.98/16.98)	BAJA SESSIONS	33
165	190	188	58	LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
166	152	150	67	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
167	187	180	59	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
168	180	181	60	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
169	RE-ENTRY	4	DRU HILL ISLAND 524306 (10.98/16.98) [CS]	DRU HILL	110	
170	NEW ▶	1	SOUNDTRACK REVOLUTION 24666/WARNER BROS. (11.98/17.98)	MICHAEL	170	
171	RE-ENTRY	7	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20	
172	183	175	18	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
173	RE-ENTRY	42	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31	
174	185	195	10	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE	170
175	162	142	7	NO MERCY ARISTA 18941 (10.98/15.98) [CS]	NO MERCY	125
176	RE-ENTRY	54	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1	
177	130	98	7	VARIOUS ARTISTS WINDHAM HILL 11192 (10.98/15.98)	CELTIC CHRISTMAS II	96
178	NEW ▶	1	VARIOUS ARTISTS LOUD 67423/RCA (10.98/16.98)	ALL THAT: THE ALBUM	178	
179	166	—	238	ENYA ▲ ⁵ REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
180	RE-ENTRY	9	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICITION BABY	64	
181	NEW ▶	1	LOCAL H ISLAND 524202 (8.98/14.98) [CS]	AS GOOD AS DEAD	181	
182	192	—	154	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
183	RE-ENTRY	27	MOMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115	
184	159	164	30	GLORIA ESTEFAN ▲ EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
185	161	173	214	KENNY G ▲ ¹¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	2
186	177	167	33	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
187	RE-ENTRY	32	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31	
188	188	200	14	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	52
189	RE-ENTRY	99	TLC ▲ ¹⁰ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3	
190	140	117	5	VARIOUS ARTISTS WINDHAM HILL 11193 (10.98/15.98)	THE CAROLS OF CHRISTMAS	113
191	145	151	39	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43
192	RE-ENTRY	11	VARIOUS ARTISTS QUALITY 6750/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 5	101	
193	RE-ENTRY	64	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) [CS]	KORN	72	
194	173	165	33	DISHWALLA ● A&M 540319 (10.98/16.98) [CS]	PET YOUR FRIENDS	89
195	RE-ENTRY	25	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) [CS]	CALM BEFORE THE STORM	102	
196	174	187	12	ORIGINAL BROADWAY CAST ● DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
197	156	168	29	THE BEATLES ▲ ⁶ APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
198	194	—	5	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	170
199	186	199	15	RUSH ● ANTHEM 82925/AG (10.98/16.98)	TEST FOR ECHO	5
200	129	122	5	NEIL DIAMOND LEGACY 65013/COLUMBIA (39.98 EQ/49.98)	IN MY LIFETIME	122

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 130	Bush 3, 71	Eagles 129	Journey 32	John Michael Montgomery 66	R.E.M. 86	The Preacher's Wife 5	Death Row Greatest Hits 36
2Pac 68, 176	Cake 47	Enigma 38	R. Kelly 167	Alanis Morissette 9	Rage Against The Machine 91	Romeo + Juliet 4	Dr. Dre Presents... The Aftermath 53
311 18	The Cardigans 132	Enya 141, 179	Sammy Kershaw 183	Mo Thugs Family 27	Collin Raye 133	Set It Off 24	Jock Jams Vol. 1 83
Aaliyah 46	Mariah Carey 75	Gloria Estefan 184	Korn 78, 193	Keith Murray 126	Redman 43	Space Jam 6	MTV Party To Go — Volume 10 61
Bryan Adams 158	Mary Chapin Carpenter 101	Flesh-N-Bone 59	La Bouche 152	NAS 122	LeAnn Rimes 8	That Thing You Do! 123	Rod Stewart 39
Trace Adkins 160	Deana Carter 12	Jeff Foxworthy 88	Tracy Lawrence 147	New Edition 25	Kenny Rogers 108	Stone Temple Pilots 112	George Strait 48, 191
Alice In Chains 103	Tracy Chapman 81	Kirk Franklin And The Family 137	Donna Lewis 62	Nirvana 45	Rush 199	George Strait 48, 191	Sublime 35, 140
Gary Allan 174	Steven Curtis Chapman 162	Fugees 82, 144	Lil' Kim 74	No Doubt 1	Rusted Root 142	Sublime 35, 140	Keith Sweat 16
Fiona Apple 77	Mark Chesnutt 198	Kenny G 10, 185	LL Cool J 63, 165	No Mercy 175	Adam Sandler 76	Keith Sweat 16	TLC 189
Az Yet 118	Terri Clark 107	Garbage 51	Local H 181	Oasis 93	Bob Seger & The Silver Bullet Band 138	TLC 189	Tony Toni Tone 69
Babyface 42	Natalie Cole 87	Ghostface Killah 100	Patty Loveless 186	ORIGINAL BROADWAY CAST	Kevin Sharp 104	Tony Toni Tone 69	Tool 40
Merrill Bainbridge 116	Phil Collins 124	Johnny Gill 146	Luscious Jackson 151	Rent 196	The Smashing Pumpkins 49, 110	Tool 40	Trans-Siberian Orchestra 149
The Beatles 28, 111, 197	Coolio 168	Vince Gill 134	Makaveli 13	Ourkast 85	Snoop Doggy Dogg 14	Trans-Siberian Orchestra 149	Travis Tritt 148
Beck 95	Counting Crows 17	Faith Hill 115	Marilyn Manson 34, 173	Pearl Jam 70	Soundgarden 84	Travis Tritt 148	Shania Twain 54
Better Than Ezra 180	The Cranberries 79	Hootie & The Blowfish 90, 131	Marijn Manson 34, 173	Tom Petty And The Heartbreakers 182	SOUNDTRACK	Travis Tritt 148	Van Halen 21
Clint Black 26	Sheryl Crow 29	Julio Iglesias 114	Maxwell 145	Beavis And Butt-Head Do America 22	Beavis And Butt-Head Do America 22	Travis Tritt 148	Luther Vandross 58
BLACKstreet 19	Da Brat 171	Chris Isaak 164	Mindy McCready 65	Braveheart 154	Braveheart 154	Travis Tritt 148	VARIOUS ARTISTS
Michael Bolton 52	dc Talk 153	The Isley Brothers 187	Reba McEntire 23	The Crow: City Of Angels 156	The Crow: City Of Angels 156	Travis Tritt 148	All That: The Album 178
Bone Thugs-N-Harmony 44	Neil Diamond 200	Alan Jackson 15, 92	Tim McGraw 166	Evita 11	The Presidents Of The United States Of America 94	Travis Tritt 148	The Best Of Country Sing The Best Of Disney 155
Paul Brandt 195	Celine Dion 2, 159	Jars Of Clay 121	John Mellencamp 105	Jerry Maguire 125	♀ 72	Travis Tritt 148	The Carols Of Christmas 190
Toni Braxton 7	Dishwalla 194	Jewel 33	Natalie Merchant 120	Michael 170	Quad City Dj's 102	Travis Tritt 148	The Carols Of Christmas 190
Brooks & Dunn 57	Do Or Die 113	Eiton John 56	Metallica 37, 106	The Mirror Has Two Faces 55		Travis Tritt 148	Celtic Christmas II 177
Garth Brooks 89, 119	Dru Hill 169		Mobb Deep 73	One Fine Day 109		Travis Tritt 148	Dance Mix U.S.A. Vol. 5 192
Foxy Brown 31	E-40 97					Travis Tritt 148	
Jimmy Buffett 67						Travis Tritt 148	

ALANIS MORISSETTE TOPS RIAA'S '96 CERTIFICATIONS

(Continued from page 11)

lion since its release, trails Boston's self-titled 1976 bow, currently at 15 million, as the best-selling debut of all time.

There were other major sales stories as well. The Beatles' "Anthology 1" (Apple/Capitol) was certified at 8 million units this year (based on sales of 4 million units for the two-CD set). Celine Dion's "Falling Into You" (550 Music/Epic), the "Waiting To Exhale" soundtrack (Arista), the Smashing Pumpkins' "Mellon Collie And The Infinite Sadness" (Virgin), and 2Pac's "All Eyez On Me" (Death Row/Interscope) hit 7 million; the Pumpkins' album is a two-CD set, so the award denotes sales of 3.5 million units. The Fugees' "The Score" (Ruffhouse/Columbia) and No Doubt's "Tragic Kingdom" (Trauma/Interscope) arrived at 5 million.

Those landmarks aside, certifications tumbled in some significant areas during the year.

The number of multiplatinum albums certified in 1996 dipped to 234 from 294 the previous year; multiplatinum singles rose, from three in 1995 to eight in 1996. Platinum albums slumped from 191 in 1995 to 158 in 1996, although platinum singles climbed from 26 in 1995 to 31 in 1996. Gold-album certifications moved up from 278 in 1995 to 317 in 1996; gold singles also brightened, from 74 in 1995 to 91 in 1996.

In certification news for December, Kenny G took home his sixth multiplatinum album, as "The Moment" (Arista) was certified double-platinum.

Joining the album million-sellers in the last month of the year were shock-rock act Marilyn Manson (Nothing/Interscope), country singer Mindy McCready (BNA), pop vocalist Donna Lewis (Atlantic), and alternative group the Toadies (Interscope).

Signing on with their first gold albums were modern rock bands the Wallflowers (Interscope) and Cake (Capricorn/Mercury), hip-hop unit 112 (Bad Boy/Arista), and alternative thrush Fiona Apple (Work Group/Columbia).

A complete list of December RIAA certifications follows:

MULTIPLATINUM ALBUMS

Whitney Houston, "The Bodyguard" soundtrack, Arista, 16 million.

George Michael, "Faith," Columbia, 10 million.

Beatles, "Anthology 1," Apple/Capitol, 8 million.

2Pac, "All Eyez On Me," Death Row/Interscope, 7 million.

No Doubt, "Tragic Kingdom," Trauma/Interscope, 5 million.

Bob Seger & the Silver Bullet Band, "Greatest Hits," Capitol, 3 million.

Kenny G, "The Moment," Arista, 2 million.

PLATINUM ALBUMS

Clint Black, "Greatest Hits," RCA Nashville, his sixth.

Sheryl Crow, "Sheryl Crow," A&M, her second.

Kenny G, "The Moment," Arista, his eighth.

Nirvana, "From The Muddy Banks Of The Wishkah," DGC/Geffen, its sixth.

Marshall Tucker Band, "The Marshall Tucker Band's Greatest Hits," A&M Music, its second.

Luther Vandross, "Your Secret Love," LV/Epic, his 11th.

Marilyn Manson, "Antichrist Superstar," Nothing/Interscope, its first.

Mindy McCready, "Ten Thousand Angels," BNA, her first.

Donna Lewis, "Now In A Minute," Atlantic, her first.

Various artists, soundtrack, "Romeo + Juliet," Capitol.

Counting Crows, "Recovering The Satellites," DGC, their second.

Toadies, "Rubberneck," Interscope, their first.

Various artists, "A Child's Gift Of Lullabies," Jaba.

Toto, "Past To Present," Columbia, its third.

Journey, "Trial By Fire," Columbia, its ninth.

GOLD ALBUMS

Various artists, soundtrack, "Star Wars Trilogy," Arista.

Various artists, "WOW—1997: The Year's 30 Top Christian Artists And Songs," Sparrow.

Wallflowers, "Bringing Down The Horse," Interscope, their first.

Elton John, "Love Songs," MCA, his 31st.

Clint Black, "Greatest Hits," RCA Nashville, his sixth.

Luis Miguel, "Nada Es Igual," WEA/Latina, his fourth.

Sheryl Crow, "Sheryl Crow," A&M, her second.

Kenny G, "The Moment," Arista, his ninth.

John Mellencamp, "Mr. Happy Go Lucky," Mercury, his 11th.

Nirvana, "From The Muddy Banks Of The Wishkah," DGC/Geffen, its sixth.

Tom Petty & the Heartbreakers, "She's The One" soundtrack, Warner Bros., their 10th.

Little Texas, "Greatest Hits," Warner Bros., its fourth.

Phil Collins, "Dance Into The Light," Atlantic, his eighth.

Cake, "Fashion Nugget," Mercury, its first.

Moody Blues, "A Night At Red Rocks," Polydor, their 13th.

Rod Stewart, "Absolutely Live," Warner Bros., his 19th.

112, "112," Bad Boy/Arista, its first.

Luther Vandross, "Your Secret Love," LV/Epic, his 12th.

Marilyn Manson, "Antichrist Superstar," Nothing/Interscope, its second.

Jimmy Buffett, "Christmas Island,"

Margaritaville, his 11th.

Johnny Gill, "Let's Get The Mood Right," Motown, his third.

Tool, "Aenima," Zoo Entertainment, its second.

Various artists, soundtrack, "Romeo + Juliet," Capitol.

Counting Crows, "Recovering The Satellites," DGC, their second.

Various artists, "A Child's Gift Of Lullabies," Jaba.

Fiona Apple, "Tidal," Work/Columbia, her first.

Mary Chapin Carpenter, "A Place In The World," Columbia, her fifth.

Journey, "Trial By Fire," Columbia, its 10th.

Various artists, soundtrack, "Now And Then," Columbia.

PLATINUM SINGLES

Toni Braxton, "Un-Break My Heart," LaFace/Arista, her second.

BLACKstreet, "No Diggity," Interscope, its first.

Keith Sweat, "Nobody," Elektra, his second.

GOLD SINGLES

Journey, "When You Love A Woman," Columbia, its first.

Montell Jordan, "Falling," Def Jam/PolyGram, his third.

Toni Braxton, "Un-Break My Heart," LaFace/Arista, her fifth.

Merril Bainbridge, "Mouth," Palas/Universal, her first.

BLACKstreet, "No Diggity," Interscope, its first.

All-4-One, "Someday" (from "The Hunchback Of Notre Dame"), Hollywood, its fourth.

Dru Hill, "Tell Me," Island, his first.

En Vogue, "Don't Let Go (Love)," EastWest, its fifth.

Babyface, "This Is For The Lover In You," Epic, his second.

Mint Condition, "What Kind of Man Would I Be," Perspective, its second.

This article was prepared by Chris Morris with assistance from Gina van der Viet.

TOM WAITS WINS SUIT

(Continued from page 11)

Schneider rejected the musician's claim for lost income (Billboard, Sept. 10, 1994).

In its 1995 suit against Waits, Third Story maintained that under its agreement with Waits and the July 1980 agreement the musician signed with Zoetrope—which the

publisher claimed as a contract that was "separate and distinct" from the amended publishing agreement—it could grant licenses for commercials if the price exceeded \$100,000, without consulting Waits or securing his consent.

In his counterclaim, Waits cited Schneider's decision in the 1993 cases and depicted Third Story's Argentinian license as yet another violation of the publishing agreement.

Shook found for Waits following a bench trial of the 1995 suits in November and December.

The judge ruled that the section of the amended publishing agreement forbidding commercial exploitation of Waits' songs was in force when Waits signed his 1980 agreement with Zoetrope and that the judgment in the 1993 court cases applied to the "One From The Heart" songs.

Before his duels with Third Story, Waits successfully fought the misappropriation of his style for commercial use. In 1990, the performer won \$2.5 million in a federal suit against Frito-Lay Inc. and its ad agency, which had used a Waits sound-alike in an ad for its Salsa Rio Doritos chips (Billboard, May 19, 1990). The judgment was upheld on appeal. **CHRIS MORRIS**

U.K. POP FACILITY

(Continued from page 10)

(BPI) chairman and EMI Europe president Rupert Perry—but, says Strickland, the London-based music business has also been supportive of the Sheffield center.

"We made a presentation to the BPI on Dec. 13," Strickland says. "The breadth of the potential market is large enough to support both projects."

In Perry's vision, the London center will incorporate a museum, a possible 5,000-seat venue, themed restaurants and cafes, retail outlets, rehearsal spaces, and recording studios. Though the project employs a full-time coordinator, it has yet to secure a site or financial package.

Strickland says work will begin on the Sheffield site early this year.

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BEAUSOLEIL RINGS IN 20TH BIRTHDAY WITH RHINO SET

(Continued from page 11)

Jimmy C. Newman; and Harry Simoneaux, another Riff Raff member and saxophonist on Bobby Charles' seminal "See You Later, Alligator."

"Having Augie and Bessyl and Harry together made it into swamp-pop," says Doucet. "A marriage of Gulf Coast music."

Also present on the album are Josh Graves on dobro, Murnel Babineaux on pedal steel, Dave Pellicciaro on keyboards, BeauSoleil alumnus Tommy Comeaux on mandolin, and Dr. Michael White on clarinet.

White, who has played with BeauSoleil and with numerous New Orleans jazzmen, including Wynton Marsalis and the Preservation Hall Jazz Band, is a "kindred spirit," notes Doucet. "He's into Creole New Orleans music, and we're into Cajun, but there's a definite bridge because our music is influenced by New Orleans, and New Orleans music is influenced by the music of the [Caribbean] islands," says Doucet. White plays on Doucet's island-inflected instrumental "Danse Caribe" and "It's A Sin To Tell A Lie," a New Orleans-style pop classic covered in 1937 by pioneering Cajun female artist Cleoma Breaux, Jimmy Breaux's great-aunt.

TARGETED PROMOTION

Since much of BeauSoleil's 20-plus years have been spent on the road, Rhino's main promotional thrust behind "L'Amour Ou La Folie" will revolve around the Rosebud-booked band's touring.

"Instead of full-blown bells and whistles," says urban product manager/catalog development Quincy Newell, "we're targeting BeauSoleil consumers with the best promotional tool in the world: the band in performance."

Newell says that a 12-by-12-foot ban-

ner picturing the album cover and title—as well as the newly capitalized "s" in BeauSoleil's name—will accompany the band at gigs, with Rhino and Rosebud teaming to let venues and tour markets know that the roadtrip is the "love or folly" tour.

"We're supplying graphic material to the venues for ads or fliers and producing consumer postcards and fliers for passing out at all events," adds Newell. Most of these materials, he notes, direct consumers to retail. Likewise, a poster will have a tear-off strip at the bottom, which can direct people from venues to stores or vice versa; in nontour markets, the strip can be discarded to create an in-store album display poster. Album flats will also be available.

Consumer ads directed at core consumers will appear in Utne Reader and Dirty Linen, but that advertising will be minimal, Newell says, since such consumers will be best served through tour advertising. BeauSoleil performances, then, will be advertised in the New Orleans Jazz and Heritage Festival program—since the act is a regular there—and in quarter-page ads in publications that include L.A. Weekly.

Newell notes that since Rhino now "has a history" with BeauSoleil, the label has put together an electronic press kit (EPK) featuring an extensive interview with Doucet at his rustic Lafayette, La., home, in which he discusses the album, the band, and Cajun music.

"There's a reason why they're considered the No. 1 Cajun band in the country," says Newell, "and we want people to know this and that this isn't their first album for us. And while [the EPK] will be used primarily by the publicity department, the sales people will also use it, for stores with video

monitors."

Ray Genovese, New Orleans district manager for the Blockbuster chain, works in the heart of BeauSoleil country, "It's all dependent on [concert] appearances," says Genovese of BeauSoleil sales in his outlets, "but they're usually out and about in the area around new releases."

Genovese is especially excited that "L'Amour Ou La Folie" will be out a couple months before the New Orleans annual Jazz Fest, "when we sell *beaucoup* BeauSoleil!" he says. He's confident of getting the band to sign autographs at the Blockbuster Jazz Fest tent, and he hopes to get it in his stores for signings and mini-concerts beforehand.

That such appearances can prove pivotal to success is affirmed by Ira Gordon, operations director at Triple-A KBAC Santa Fe, N.M., who hosted the Doucet brothers and Breaux for an afternoon performance at the station last month when the band was in town playing at Club Algeria.

"At the gig, the place was packed and jumping, and the dancefloor was filled from beginning to end," says Gordon, who is looking forward to adding material from the band's new album to a playlist that already contains earlier BeauSoleil recordings.

Newell says that the EPK will go to radio programmers to help foster a personal connection with Doucet and the band, "for people who've heard of them to get to know them a bit." "Can't You See" is a potential emphasis track for radio, Newell adds.

"Most of the titles are in French, so it's hard to promote to radio," says Newell. "But we can take the cut with Augie and say, 'You've received BeauSoleil before, but now here's a cut you

can work with.' And it can go to non-traditional BeauSoleil formats like modern, classic, or country-oriented rock stations and get over, allowing us to broaden the band's horizons beyond traditional Cajun and folk outlets."

BeauSoleil's horizons broadened dramatically in 1991 when Mary Chapin Carpenter mentioned it in the lyrics of "Down At The Twist And Shout" and then recorded and shot a video of the award-winning song with the band. BeauSoleil is set to participate in Carpenter's performance of the

song at the Super Bowl in New Orleans in January.

Meanwhile, Doucet has engineered a reunion of his legendary pre-BeauSoleil Cajun rock band Coteau, which is recording an album for Rounder in January; that set will include Duhon, drummer Kenny Blevins, and Jimmy C. Newman's son Gary Newman. The project is Coteau's first since a 1981 reunion performance at the Jazz Fest and will pay homage to deceased bandmates Sterling Richard and Dana Breaux.



by Geoff Mayfield

BY A NOSE: The reporting period that ended the Sunday before Christmas saw year-to-date album sales fall behind 1995's pace, as sales for that week again lagged behind that of the comparable prior-year week. However, a small rally in the last full week of '96 pulls album sales ahead by a small fraction of 1% (see Market Watch, page 106). Album sales for the week reflected by this issue's charts, during which Christmas fell on a Wednesday, are down from the prior shopping week but manage to outdo album sales for the comparable '95 week, in which Christmas fell on a Monday.

Certainly labels, distributors, and music merchants aspire to greater growth, but at least '96 escapes the dubious and almost unique distinction of seeing album sales decline from those of the previous year.

ONE HOT NUMBER: The first charting album by **No Doubt** continues to lead the pack, chalking up a fourth straight week (including the one in which we did not publish) at No. 1 on The Billboard 200, well ahead of **Celine Dion's** 330,000 units. With a gain exceeding 21,500 units, No Doubt hits 506,000 units for the week, which makes its "Tragic Kingdom" the first album in eight weeks to top the 500,000 mark. No Doubt's singular success underlines one of the reasons that 1996's final quarter was such a struggle: The only other album that was able to surpass 500,000 units during any week in that three-month period was the posthumous **2Pac** set (released under the **Makaveli** alias), which debuted with 664,000 units in the Nov. 23 issue. By contrast, the week before Christmas 1995 saw **Mariah Carey** top 700,000 units, and **the Beatles** and the "Waiting To Exhale" soundtrack each surpassed 600,000. The Beatles' "Anthology 1" also exceeded the half-million milestone when it debuted with 855,500 in the Dec. 9, 1995, issue, and **Garth Brooks'** "Fresh Horses" was within shooting range that same week, with 480,000 units.

RAP IT UP: Most of this week's specialty sales charts, including Top Country Albums, show sales declines from the prior week, but a quick look at The Billboard 200 shows it was a hot week for rap. Throughout the fourth quarter, we saw rap titles open with big numbers, followed by inevitable sales erosions. But 21 of the big chart's bullets belong to rap titles (including three re-entries), a pattern that suggests that many of these rap albums were bought in the days that followed Christmas rather than as gifts. The rap surge includes three projects that are related to **Bone Thugs-N-Harmony** (36-27, 54-44, and 85-59). The aforementioned **Makaveli** album scores The Billboard 200's Greatest Gainer cup.

BACK PAGES: Billboard is streamlining the criteria that determines when an album is considered catalog. Consequently, a few of the titles that appear on this week's current charts will be missing from our next published charts. The new criteria will be explained in detail in next week's issue.

FAREWELL: Only through a team effort can Billboard be the respected and comprehensive journal that it is. But, just as sports teams have stars who contribute more than others, there have been a few individuals in the magazine's 100-plus years who have genuinely influenced its course. One of the people who deserves such tribute is **Michael Ellis**, who exits Billboard after a tenure of almost a dozen years, more than half of which he spent with the sometimes dubious distinction of being my boss. It is impossible to enumerate the contributions Michael made to Billboard and parent company BPI Communications, but a few bear mention. He was one of the founding fathers of the Airplay Monitor magazines, was part of the team that devised Billboard's Heatseekers chart, and the industry's first top 40/rhythm-crossover chart was his personal brainchild, to highlight three significant innovations. That Billboard's charts converted to advanced technologies during Michael's time here is no accident. Broadcast Data Systems and SoundScan were not changes that were foisted on him; rather, he was one of the senior managers who pushed the magazine's quest for accurate and objective information.

Above all, he instilled mandates in the charts department for attention to detail and the need to treat all records with equal fairness—including ones that are no longer priorities for their labels. Those disciplines will well serve Billboard, and those of us who worked for Michael, for years to come.

IFPI ASIA REVAMP TO PUT FOCUS ON CHINESE PIRACY

(Continued from page 10)

shows; they do the industry awards; they are very involved as well as mature already."

In Thailand, Giouw says, there is "the willingness to take over, but they do not have the maturity. So they took over the anti-piracy but will continue to report to the international IFPI offices stationed there."

Garnett, who conducted a week of meetings with Giouw early in December to discuss the issues, adds, "We're now looking at national groups in other territories to see whether they are ready to take on full responsibility in the same way."

Giouw says the shift in responsibilities in Thailand and Malaysia can be seen as part of a continuing plan to make the national IFPI groups not only self-funding (as is true in most cases) but self-regulating. As part of the self-funding, Phonorights, the public-performance and broadcast royalty collection body run internationally by IFPI on behalf of the Thai industry, is to be extended to Malaysia, says Garnett.

Of the decentralization of anti-piracy duties, Giouw comments, "Piracy is an international problem, but some things are best dealt with at a local level. Basically, we're trying to get all local associations to be more involved in local industry affairs. Where there is a willingness of the countries to play a more central role, we look to accommodate that."

"We are watching these developments very closely," Giouw adds. "If this works out, we may see other territories take on the same active local role."

Another aspect of the restructuring is the relocation of the IFPI's senior lawyer in the region, Leong May Seey, from Hong Kong to her native Singapore. Garnett says he is eager for Leong's role to be developed in operational areas such as licensing and negotiations with broadcasters.

Garnett adds that IFPI is aiming to create a lobbying office, to be run by Giouw, that would present the record industry's case for copyright reform to governments across Asia. "There's evidence that many Asian governments, from Singapore to Korea, do not see much more to copyright law than stopping piracy," Garnett says.

A more general thrust of the Asian restructure, says Garnett, is to allow Giouw to spend more time on China.

"Our commitment to China is only going to grow," Garnett states.

Recognizing that there is "still a long way to go" in China, IFPI proposes adding to the staff in its Hong Kong office as a way of releasing Giouw. "A stronger Hong Kong national group will take on some of the workload Giouw has had to shoulder," Garnett says. "Our proposals will allow him to step back and take stock of the region."

The proposals will be discussed with the regional directors at a meeting in Hong Kong in January. Garnett adds that the way the Asian operations are financed will also be addressed: "The cost of running the region is \$1 million a year, and that cost falls within the region. We have to try to spread some of that burden."

IFPI To Hire Int'l Enforcer Staffer To Coordinate Global Efforts

LONDON—The IFPI's international anti-piracy operations are set to be bolstered by a global enforcer.

The organization's director general, Nic Garnett, says that IFPI recognizes a need to coordinate its efforts across national borders.

The new staff member will be based at IFPI headquarters in London—though he or she will travel extensively—and will, according to Garnett, have a back-

ground in law enforcement. The position was approved in principle at the fall IFPI board meeting in Tokyo.

"We all have a growing sense that while we have very effective operations at a national level, the basis of piracy now is totally international," says Garnett. "A lot of international pirates are exploiting the gaps that exist between different national operations."

JEFF CLARK-MEADS

SONY STRATEGIZES FOR SPRING DVD LAUNCH

(Continued from page 10)

place. Toshiba has announced that DVD-ROM drives for desktop computers will ship by the end of January. Current PC owners will be able to purchase Toshiba's drive through an upgrade kit offered by Diamond Multimedia. Pricing had not been announced at press time.

Other companies, including Philips and Matsushita, are expected to unveil their plans for DVD-ROM at CES. Consumers will be able to purchase

DVD-ROM-equipped computers by the end of the first quarter.

Several computer software companies, including Electronic Arts, Activision, and Synergy, have already started to develop DVD-ROM titles that take advantage of the high-density format.

On the home video DVD front, Briesch and other Sony executives reiterated at the late-December meeting their reliance on early adopters—con-

sumers eager to own the newest device—and positive word-of-mouth to promote DVD. The format, they said, would parallel the 1983 introduction of the CD, which began with a handful of releases. "It's not going to take off immediately," Briesch said. "There's a tremendous amount of infrastructure to get in place."

He estimates that 1997 sales will be "very respectable but not a mass market." Demand should "ramp up quick-

ly" thereafter, Briesch added, finishing the decade with an installed base of 10 million units.

Sony-owned Columbia TriStar Home Video is equally conservative. President Ben Feingold forecast the release of 25-50 DVD movies this year, about as many as Warner Home Video had planned for its introductory package in 1996. (An announcement by Warner Home Video president Warren Lieberfarb about Warner's 1997

DVD release plans is expected Thursday [9] at CES.)

Warner and Columbia, however, are the only two of the Hollywood majors to publicly commit to a DVD schedule. It's a market Feingold is eager to tap. "I'll have the ability to sell old and new material," he noted. All releases will be encrypted to prevent digital-to-digital and digital-to-analog copies.

Several other studios, including Universal and Paramount, have muted their enthusiasm for the format pending resolution of the copy-protection dilemma. Disney and 20th Century Fox remain unconvinced that DVD will fly.

Feingold and Warner differ on another score: Columbia will price releases for rental, as high as \$80-\$100 suggested list, as well as sell-through. Warner Home Video's Lieberfarb, seeking immediate mass-merchant exposure, has been an ardent advocate of sell-through-only pricing of DVD titles. "Our current thinking is different from Warren's," said Feingold.

Columbia, he said, will work with Sony Consumer Electronics to introduce DVD to hardware retailers. "We can go into Best Buy, Circuit City, the Good Guys, and Tower together." The studio will also attempt to bring DVD software into video chains, which generally emphasize rental.

Feingold anticipates a gradual beginning. With VHS ensconced in more than 80 million homes, gaining wide acceptance for DVD may be difficult, he commented, adding, "I agree this is a high-end product initially."

Sony's go-slow approach took shape last year, when it became apparent that expectations for a fourth-quarter launch were wildly optimistic. "Obviously, we were right," said Briesch of the decision in August to postpone introduction until early 1997. "DVD is a format that has to be interpreted."

Disc mastering and replication capabilities are in place in Los Angeles and at Sony's DADC plant in Terre Haute, Ind. As an example, Briesch demonstrated a special-effects climax of Columbia's "Jumanji" in real time and at various speeds forward and backward.

"We've built this like a rock, and it incorporates a lot of processing power," Briesch said. "We need the 'wow' factor to meet customer expectations. Demonstrations are going to be key."

Assistance in preparing this story was provided by Brett Atwood in Los Angeles.

SOAR BOWS NATIVE AMERICAN CHRISTIAN LABEL

(Continued from page 12)

one of his goals for SOAR was to release consistently high-quality product, in terms of both the sound and the packaging.

Developing a label that will focus on Christian music from a Native

American perspective is something Bee has wanted to do for a long time, he says, and he looks at the success he has had with the other SOAR labels as laying a foundation for Red Sea.

"We want to reach out to the young Native American people and educate them about the grace of God, because there are so many things happening out there—drugs, alcohol, and satanic worshipping—

even on reservations," he says. "We want to reach out and touch our people, educate them about a different way of life."

GENERATING AWARENESS

One of Bee's goals is to dispel the misconceptions some people have about Native Americans and their spirituality. "I want to tear down the stereotypes . . . people have about Native Americans and our beliefs and way of life," Bee says. "Not that we don't still have our beliefs and ceremonies, but the Christian scene is still very much alive and well in North America and the native communities."

Bee anticipates discovering and signing Native American Christian acts from all over the country; he says the label is now negotiating with several acts. He compares label act Generation Exodus to Star Song's Newsboys.

Robby Bee agrees with his father that Red Sea will generate greater awareness of Native American Christians. "I think it will show the human side of Native Americans and that you can't throw any race in one box and say, 'This is how all of them are,'" Bee says.

Another project already recorded for Red Sea is "One Holy Night" by the duo Red Nativity, a Christmas album slated for release during the '97 holiday season. Tom Bee anticipates it being one of the new label's most successful releases. "It has a commercial sound with an Indian flavoring," he says.

Bee is also optimistic about the prospects for Red Sea overall. "We are really excited about the label," he says. "We're not just doing it because it's fashionable. We're Christians, and it's something we've always wanted to do."

SET COMPILES SANTA BARBARA ACTS

(Continued from page 11)

bands a new degree of exposure, both on these discs and on their television program."

Bands previously featured on "Locals Only" and now signed to major-label deals include Nerf Herder on Arista (Billboard, Dec. 7, 1996) and Snot on Geffen.

Over the years, the fertile Santa Barbara area has spawned acts that include Toad The Wet Sprocket, Dishwalla, Ugly Kid Joe, and Primitive Radio Gods (Billboard, Sept. 19, 1992).

Dragon says the idea to release the live albums began in 1992, when Reset was formed to release its first compila-

tion of 17 area bands.

"In 1992, Ian and I decided we would really promote the hell out of the area, and part of that was getting together with the bands and figuring out what we could do to energize things," says Dragon.

"We're not really looking to define a Santa Barbara sound, and there really isn't one," he adds. "What attracted us to this area and these bands is range."

Embodying that idea is Papa Nata, which, along with several other bands on the albums, has signed a one-album deal with Reset to release a live performance set.

The act threads together songs that have elements of reggae, R&B, funk, ska, and even jazz.

Papa Nata lead vocalist Guy Jeans says the bands' participation on the albums has many benefits. "It doesn't cost us anything, and we're getting television exposure," he says. "They promote the band through this album. It's just an absolutely incredible deal."

MCA SUES

(Continued from page 12)

settlement—the suit says MCA "attempted to mitigate its damages by negotiating an accommodation with the Hendrix family."

In the suit, MCA says that in December it secured a long-term license to distribute certain Hendrix recordings. But, the label claims, the agreement "provides MCA with far fewer rights and opportunities" than those secured in the purchase agreements with the defendant companies; for example, publishing rights to the Hendrix material are not covered in the arrangement with the family.

The action continues, "MCA also learned long after the execution of the . . . purchase agreement that the [defendants] had licensed some of the Hendrix recordings to third parties without ever disclosing these licenses to MCA. These licenses violated . . . representations and obligations to MCA."

According to MCA, the defendants failed to deliver a live Hendrix album, "On The Road," which Douglas, who administered Hendrix's masters through Are You Experienced, was allowed to complete under the terms of the 1995 settlement.

Attorneys for the defendants could not be reached for comment.

COMPILATIONS

(Continued from page 10)

their capacity to chart albums. Their view has support from some of the majors.

A senior Sony Music label executive says that if the new charts are implemented, they will represent "a major jump backward" and will be an incentive to "those who favor special marketing vs. artist development. Compilations got a separate chart years ago, simply because record companies preferred to have the charts focusing on new releases instead of compilations. If we get back to the old system, many of the new acts that enter the charts in the lower part will simply disappear."

Negre says these reservations could be overcome by having a top 75

albums chart instead of a top 50, which would highlight a greater number of albums.

Tests run the week before Christmas show that a compilation of Jean-Jacques Goldman hits would have topped the charts, instead of Celine Dion's album "Live À Paris." (Both are from Sony Music.) The SNEP test listings also show that two albums from emerging artists would not have made the top 50 had compilations been included.

Negre says that no decision has been made by the industry and that the situation will be reviewed by SNEP members after a three-month trial period.



For A Good Cause. Elton John and MTV Networks were honored at the L.A. Gay & Lesbian Center's 25th Anniversary Ball held in Century City, Calif. Actress Elizabeth Taylor presented John with the Rand Schrader Distinguished Achievement Award for outstanding individual achievement in championing gay and lesbian health issues, and Hole lead singer Courtney Love gave Judy McGrath, president of MTV, the Corporate Vision Award for helping to combat homophobia by enhancing gay and lesbian visibility on the network. The charity raised more than \$500,000 for the center. Pictured, from left, are Love, McGrath, L.A. Gay & Lesbian Center director Lorrie Jean, John, and Taylor.

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Billboard Names Key Editors For New Daily Publication

Veteran music journalist Michael Amicone has been named managing editor of Billboard Bulletin, the new daily publication being introduced later this month by Billboard.

In addition, Carolyn Horwitz has been named associate editor. Amicone will be based in Los Angeles and Horwitz in New York. A London-based editor will be named shortly. All will report to Ken Schlager, editorial director of Billboard Bulletin and director of strategic development for the Billboard Music Group.

Amicone has spent the past eight years with Music Connection, a Los Angeles-based biweekly, first as associate editor and later as senior editor. At Music Connection, Amicone interviewed many of the world's top recording artists as well as major industry executives in preparing stories for this trade-oriented publication.

As a freelance writer, Amicone's byline has appeared in the San Francisco Chronicle, the Orange County Register, Ice, Rock Scene, BMI's MusicWorld and other publications. He also has written numerous artist biographies for a variety of record labels and has been a co-producer/consultant on several CD re-issue projects, including "Personal Best: The Harry Nilsson Anthology"

on RCA.

Horwitz has been a copy editor for Billboard since May 1995. Prior to joining Billboard, she was assistant editor of Satellite Communications, a trade monthly. She also has worked as an editor for a tourist publication in the Dominican Republic and as an English teacher in Prague. Carolyn received her BA in English literature from Brandeis University in 1991.

Billboard Bulletin will report on music industry news, retail and chart activity, executives on the move, artist signings, tour announcements and more. The new publication will be available via fax to its subscribers around the world. Billboard Bulletin also will be available on Billboard's Internet site (www.billboard.com).

The new publication will be available at a special introductory rate of \$300 per year for current Billboard subscribers, a \$150 discount off the regular \$450 subscription price. The introductory rate for non-subscribers is \$400. In the U.K. and continental Europe, the special introductory rates are 235 pounds for Billboard subscribers and 285 for non-subscribers. In all other territories, the introductory rates are \$550 and \$650.

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Another Record For 'Macarena'

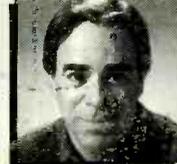
COULD THERE POSSIBLY BE anything more to say about Los Del Rio's "Macarena" (Bayside Boys Mix)? Well, yes. In its 56th chart week, the RCA single sets a record for being the longest visitor to the Hot 100 since the chart was born on Aug. 4, 1958. It passes the 55-week record set on Aug. 24, 1996, by Everything But The Girl's "Missing." The difference between the two is that "Missing" had a consecutive 55-week run and "Macarena" took two chart runs to rack up its total. The single from Spain made its first appearance on the Hot 100 on Sept. 2, 1995, and had a 20-week run, ending exactly a year ago this week. It returned on May 11, 1996, and has been on the chart ever since.

That means "Macarena," now in its second year on the chart, has actually appeared on the Hot 100 in three consecutive calendar years. Aside from seasonal singles that return each year, few titles can make that claim. One that can is Chubby Checker's "The Twist," which charted in 1960, 1961, and 1962.

By returning to the top 10 on last week's unpublished Hot 100, "Macarena" cements its record as being in the top 10 later in its chart run than any other single. Given that only one other single has been on the chart for 55 weeks, it's remarkable that "Macarena" was No. 10 in its 55th chart week. As the Los Del Rio song shows no sign of disappearing from the chart soon, "Macarena" isn't going to beat "Missing" by just one week. The RCA single seems a sure bet to be the first to hit the 60-week mark on the Hot 100, but don't dismiss the prospect of it also being the first to reach 70 weeks.

CHESTNUT: As long as the "Macarena" has been around, it has quite a way to go to match the record set by the song that moves to No. 16 on this week's Adult

Contemporary chart. In fact, "Macarena" will have to be charting in September 2045 to match the achievement of Nat "King" Cole's "The Christmas Song," which amassed enough airplay during Christmas week to rise 10 places on the AC chart. Cole's original recording of "The Christmas Song" first charted in Billboard on Nov. 30, 1946. It's currently listed on the TVT Soundtrax label, thanks to its inclusion in the "Jingle All The Way" soundtrack. Another cut from that album, Bobby Helms' "Jingle Bell Rock," is right behind Cole on the AC chart, at No. 18. The difference is that Cole has charted AC before, peaking at No. 19 in December 1962. "Jingle Bell Rock" is making its AC debut, 39 years after the Helms single first appeared on the Hot 100, on Dec. 23, 1957.



by Fred Bronson

KNOWS IT ALL: Kevin Sharp's "Nobody Knows" (Asylum) moves to the top of the Hot Country Singles & Tracks chart. This is the first No. 1 listing for the song. Sharp's recording is a remake of the Tony Rich Project hit from last year. It may seem like the original version of "Nobody Knows" was No. 1, because it was around so long—47 weeks on the Hot 100—but it only peaked at No. 2. It also went to No. 2 on the Adult Contemporary chart, and, surprisingly, it only peaked at No. 11 on Hot R&B Singles.

SUMMIT SHUTOUT: 1996 is over, and as Larry Cohen of Trumbull, Conn., points out, not one British artist went to No. 1 on the Hot 100 during the calendar year. The two U.K. acts that came the closest were Everything But The Girl with "Missing" and Donna Lewis with "I Love You Always Forever." Both titles peaked at No. 2. Last year was the first since 1972 without a U.K. No. 1.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	715,248,000	737,438,000 (UP 3.1%)	CD	409,476,000 446,401,000 (UP 9.5%)
ALBUMS	616,363,000	616,643,000 (UP 0.05%)	CASSETTE	205,752,000 166,716,000 (DN 19%)
SINGLES	98,885,000	120,844,000 (UP 22.2%)	OTHER	1,135,000 1,326,000 (UP 34.4%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
32,294,000	29,117,000	3,177,000
LAST WEEK	LAST WEEK	LAST WEEK
33,820,000	30,719,000	3,101,000
CHANGE	CHANGE	CHANGE
DOWN 4.5%	DOWN 5.2%	UP 2.5%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
25,271,000	22,463,000	2,808,000
CHANGE	CHANGE	CHANGE
UP 27.8%	UP 29.6%	UP 13.1%

	ALBUM SALES BY FORMAT			THIS WEEK 1995	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	22,759,000	23,709,000	DN 4%	16,352,000	UP 39.2%
CASSETTE	6,292,000	6,958,000	DN 9.6%	6,026,000	UP 4.4%
OTHER	66,000	52,000	UP 26.9%	85,000	DN 22.4%

ROUNDED FIGURES FOR WEEK ENDING 12/29/96

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

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IT'S TIME TO PLAY
SIX DEGREES OF
Barenaked Ladies



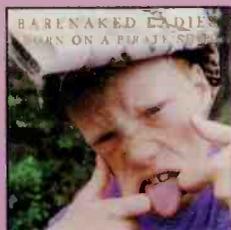
Either you or someone you know knows one of the 250,000 individuals who saw them live or the 250,000 who bought their records this year. Or knows someone who works for their slavishly devoted label. Or all of the above. Ask around.

Barenaked Ladies spent the past year releasing the kind of records that radio dreams about. Ask your friend whose friend's cousin-in-law spun "The Old Apartment." The response has been huge. Or maybe you're Jason Priestley and you directed the video. If not, then your old sorority sister's step-brother knows someone who once met him and heard how it turned out really good.

Were you one of the many devout who threw mac and cheddar at any of the sold-out shows on this year's non-stop tour? Or was that your ex-roommate? Maybe you're the guy who called us looking for a list of all upcoming shows within a 500 mile radius of Denver after you finally saw them live. Ask your neighbor about that one. Maybe it was her.

Our friends The Barenaked Ladies are bigger than you think and we believe they're going to get even bigger.

Ask anyone. Ask Kevin Bacon. If you're not already a fan, you're only a few people away from being one.



Born On A Pirate Ship
 (4/2-46059)
 Featuring "The Old Apartment."



Rock Spectacle
 (4/2/1 46393)
 Recent recordings of a variety of Barenaked standards.