Time Life Music Acquires 50% Of Heartland Music

BY DON JEFFREY

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

BILLBOARD EXCLUSIVE

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

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

Pop Music Is Looking For A Few Good Men

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

The top 10 of that list doesn't contain a single rock or pop artist. Instead, the list is dominated by country stars Garth Brooks, Alan Jackson, and Tim McGraw; rap heavyweights 2Pac, Coolio, LL Cool J, and Nas; and R&B king R. Kelly. All these artists are strong commercial forces within their respective genres, but none has been able to cross over to become a mass-appeal

Holiday Sales Results Mixed For Entertainment Biz

Int'l Markets See Few Bright Spots In Season

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

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

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

Video Rallies Around Strong Sell-Thru Sector

This story was prepared by Seth Goldstein in New York and Eileen Fitzpatrick in Los Angeles.

NEW YORK—Video sales through celebrated a merry Christmas and a bountiful year that finished 8%-9% ahead of 1995.

That translates into another record breaker for suppliers, particularly the studios. Hollywood grabbed the lion's share of an estimated $5.5 billion in 1996 wholesale revenues generated by the delivery of more than 600 million cassettes priced to sell, according to trade sources.

And they'll keep much of what they've earned during the holiday season, which accounts for about 20% of
THE WORLD'S PREMIER

ENRIQUE IGLESIAS
ENRIQUE IGLESIAS
VIVIR
1997 WORLD TOUR

Sunday, March 8
Odessa, Texas
Ector County Coliseum

Friday, March 14
El Paso, Texas
Special Events Center (UTEP)

Tuesday, March 18
San Antonio, Texas
San Antonio Municipal Auditorium

Thursday, March 19
Corpus Christi, Texas
Memorial Coliseum

Saturday, March 22
Edinburg, Texas
Utpa Field House

Sunday, March 23
S. Padre Island, Texas
Convention Center

Sunday, March 30
San Jose, California
S.J.U Event Center

Thursday, April 3
Visalia, California
Convention Center

Saturday, April 5
Anaheim, California
Arrowhead Pond

Wednesday, April 9
San Diego, California
San Diego Sports Arena

Friday, April 18
Mexico D.F.

Saturday, April 19
Mexico D.F.

Thursday, April 24
Guadalajara, Mexico

Friday, May 2
Monterey, Mexico

Saturday, May 10
Rosemont, Illinois
Rosemont Horizon

Saturday, May 17
Landover, Maryland
US Air Arena

Sunday, May 18
East Rutherford, New Jersey
Continental Airlines Arena

Saturday, May 24
San Juan, Puerto Rico
Hiram Bithorn Stadium

Saturday, May 31
Bogota, Colombia

Sunday, June 1
Cali, Colombia

Tuesday, June 3
Barranquilla, Colombia

Friday, June 6
Caracas, Venezuela

Sunday, June 8
Guayaquil, Ecuador

Saturday, June 14
Lima, Peru

Thursday, July 3
Valencia, Spain

Tuesday, July 8
Barcelona, Spain

Thursday, July 10
Zaragoza, Spain

Tuesday, July 15
Madrid, Spain

Wednesday, July 16
Madrid, Spain

Tuesday, July 22
Sevilla, Spain

Wednesday, August 6
Palma de Mallorca, Spain

Thursday, August 8
Alicante, Spain

Monday, August 11
Murphys, Spain

Thursday, August 14
Santander or Cuenca, Spain

Saturday, August 16
La Coruna, Spain

Second leg of the tour will continue:
August 17 - T.B.A.

Second leg of the tour will continue:
August 17, 1997
T.B.A.

March 1998
U.S.A. / Canada / South America

*Concert dates and locations subject to change
U.S. Tour - William Morris Agency / Agent: Dick Alen
PATTY LOVELESS

Whatta voice!

Whatta year!

When Fallen Angels Fly
ALBUM OF THE YEAR
1995 CMA Awards
1996 Stereo Review
1996 Nashville Music Awards
1995 Best Country Album
Entertainment Weekly

The Trouble With The Truth
ALBUM OF THE YEAR
NOMINEE
CMA Awards
Nashville Music Awards

TIME
#4 ALBUM OF 1996
"...this hard-scrabble diva
has no trouble whatsoever
singing about betrayal,
abuse, loneliness –
and the against-all-odds
will to survive."

People
TOP 10 ALBUMS
OF 1996
"Her expressive, bluesy
vocals ring with deep
and true emotion,
proving all contemporary
country doesn't come
from a cookie cutter."

The Dallas Morning News
TOP 10 COUNTRY
ALBUMS OF 1996

Tennessean
#1 ALBUM OF 1996

CMA FEMALE VOCALIST OF THE YEAR
ACM TOP FEMALE VOCALIST

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Royalty Dispute Heats Up In Europe
French Collection Body Breaks With U.K. Counterpart

LONDON—The war of words between Europe’s mechanical royalty collection societies has entered a new battle just two weeks before proposed peace talks at MIDEM. A high-powered meeting is due to take place in Rome the French trade fair, being held in Rome, 19-23 in Cannes, to set the tone that has raged between the U.K. and the European continent for nine months. But the peace process so far has been having to take place amid powerful rhetoric from both sides.

The MIDEM meeting will also have to address the fact that threats of action against the U.K. Mechanical Copyright Protection Society (MCPS), the organization that has precipitated the dispute, have now become covert. MCPS has placed its announcement since it has terminated its reciprocal representation agreement with MCPS.

MCPS chief executive John Hutchinson says, though, that the SDRM action is not valid because, he argues, the termination con- 

FIN lays a $2.25 billion per day, or two-thirds of its $2.25 billion, 

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Once translated into legislation, these standards will have a profound effect on the growth of the music industry.

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

The Trojan horse debate has been around for years, and there are many examples of how it has been used in the past. In the 1990s, the debate on the exception right caused much of the turbulence, but in the end common sense prevailed. A major defect of the Rome Convention is in the fact that, the major copyright treaties and the Trade Related Aspects of Intellectual Property Rights (TRIPS) agreement have paved the way for new technological developments and the creative process. The WIPO debate was held in 1996, which is the same year that the treaties for the protection of original works of literature and art were included in the TRIPS agreement. The debate on the exception right caused much of the turbulence, but in the end common sense prevailed.

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The question is really 'what is a classic?' Is a classic 'classical' music?
Well, obviously it isn't.

A classic is what is enduring

Philip Glass

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

David Bowie

In February 1993, Philip Glass broke new ground with the release of "Low" Symphony.
This mesmerizing tribute to the pioneering music of David Bowie and Brian Eno continues to be one of the best-sellers on the POINT music label.
Now, Glass turns to the progressive 1977 Bowie/Eno album Heroes for inspiration for his next symphony.

IN STORES FEBRUARY 4

The "Heroes" Website debuts in late January on PolyGram Online.
http://www.polygram.com/heroes
Home Video Firms Unveil Initial DVD Software Slates

NEW YORK—Hope springs eternal for DVD. Hardware manufacturers and several companies involved in creating two stories, swear that they have overcome the technical and legislative problems that plagued DVD in 1996, promising to launch this year. This is a year to be different, not least because the home video arms of Warner Bros.-Hollywood, Columbia TriStar, MGM/UA, and New Line have announced titles in support of the new format. More than 40 copy-protected features are scheduled to be released in early April when a limited introduction gets underway. Columbia TriStar Home Video, in addition, has pledged a total of 12 titles by the end of the year, more than 20 in the 12 months after DVD players arrive in stores.

It is expected that nearly all of the initial batch will be aimed at the sell-through market in an effort to stimulate machine sales, but prices didn’t accompany the announcement of any titles. Warner Home Video president Warren Lieberfarb says he won’t decide on pricing for another couple of weeks. Alone among the Hollywood early adopters, Warner has scheduled the release of five DVD titles simultaneously with their arrival on VHS: “Mary Austin,” “Michael,” “Michael Collins,” “My Fellow Americans,” and (Continued on page 86).

Outpost Label Teams Up With City of Angels

By DOUG REECE

LOS ANGELES—In another development signaling the U.S. recording industry’s burgeoning interest in electronic dance music, Los Angeles-based Outpost Recordings has formed a partnership with the City of Angeles, California-based City of Angels. Under terms of the arrangement, Outpost will have the option to sign City of Angels acts and will also reserve licensing rights to select acts in markets outside North America. The releases outside of North America will fall under the joint banner City of Angels/Outpost Recordings. And will be distributed through various worldwide BMG affiliates.

The dance compilations “American Dreams” and “U.S. Homegrown,” (Continued on page 89)

Poetry In Music. Teldec Classics International (TCI) recently celebrated the signing of composer/performance Michael Hoppé and plants a worldwide release of his forthcoming album “Zebra” on July 25, 1996. The project, with its accompanying music by such poets as Carl Sandburg, Robert Frost, and Kahl Gibran. In addition to biographical information about the literary figures and their work, the album will include reproductions of their portraits done by Hoppé’s grandfather, photographer E.G. Hoppé. Pictured in the front row, from left, are Hoppé and TCI executive producer Wolfgang Mohr. In the back row is TCI consultant/retired president Hans Hirsch.

All American Adds Zebra Will Distribute Indie Jazz Label

By GINA VAN DER VLIET

LOS ANGELES—The reactivated jazz label Zebra has inked a U.S. distribution deal with All American Music Group and the label, WEA. The Santa Monica, Calif.-based All American owns and distributes the labels Scotti Bros.; Street Life, and Backyard Records. Zebra, which was started by Ricky Schultz in 1984 as an offshoot of his independent marketing and promotion consulting business Word of Mouth, was temporarily shuttered in 1990 due to Schultz’s involvement with the MCA and Warner Bros./Reprise Records Jazz divisions.

When the label reopened its offices in Bell Canyon, Calif., in 1996, it no longer had a distribution deal. Former MCA president Myron Roth, now president of All American Communications, pointed Schultz to (Continued on page 76)

House Subcommittee Faces C’rgeist Issues

By BILL HOLLAND

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

Since the passage of the Sonny Bono Copyright Term Extension Act (SBCTEA) in 1995, copyright law has undergone considerable change. The most visible of these changes is the Internet Copyright Infringement Liability Fairness Act (NII) copyright bill. The legislation further defines copyright rights and protection in the digital, interactive universe. It was scuttled last session after online service providers sought exemption from copyright infringement liability.

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

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

The House Courts and Intellectual Property Subcommittee has gained greater stature in the last decade as U.S. copyright industries, including music, entertainment, and computer software companies, have become a more valuable part of the nation’s gross national product and strong leaders in export trade, requiring updated protection in the digital age.

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

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

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

(Continued on page 86)

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

By ED CHRISTMAN and SETH GOLDSTEIN

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

Terms of the deal were not disclosed, but Valley management estimates that Valley will pay $50 million-$60 million for the company, based in Union City, N.J. Since the summer, Valley has been gobbling up smaller video wholesalers, but the purchase of Star Video acquisition represents the largest deal yet for the Woodland, Calif.-based wholesaler.

While Valley spokesperson Cohen says Star Video did about $250 million-$300 million in volume in 1996. Based on that, he projects that, if the deal closes, Valley will do $600 million in 1997.

Valley, the second largest one-stop in the U.S., is diversifying into video because many of its salespeople have been asking it to carry VHS, Cohen says. Says he that expanding into another product line will strengthen Valley’s position as the dominant distributor of video tapes, “we wanted that DVD be huge, and “we wanted to be there when it takes off.”

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

When the deal is completed, Cohen says, he wants the Star Video staff to stay, “Star will remain intact, with all the Billboards warehouses staying in place,” he says. “Our intent is to make as few changes as possible in year one.” Further out, there may be changes, but Valley says it will not be able to think about that, he adds, until some point in the future.

However, Cohen says there are two areas that Valley plans to work on immediately: systems and accounting. “We will make sure the two companies talk,” he says.

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

Other than to acknowledge that a letter of intent had been signed, Star executives declined to comment. Valley, a major regional wholesaler, has been in existence since the video business was in its infancy. The first business leaders, Artie Bach and Bernie Herman, were among the company’s founders. The company used to be a major video equipment distribution business.

The company initially operated (Continued on page 86)

Lewis to Head P’Gram’s Classical Label Decca

By ADAM WHITE

LONDON—Six months later than ex- pected, PolyGram has named Arlette Decca, a Sony music veteran, to head its legendary classical labels. Roger Lewis has been named president of the Decca Record Co., which operates George Frideric Handel’s classical music identity in North America. The appointment had not been announced officially by PolyGram at press time, but Lewis has agreed to start work Monday (13) at Decca’s worldwide headquarters in London. He succeeds the company’s president, Christopher Hoppé, who is retiring.

Decca also named to the post was the company’s president, Myron Roth, now president of All American Communications, pointed Schultz to (Continued on page 76)

Insiders say he settlement of the con- tract dispute required the involvement of EMU Music president/CEO James Billboard Field and PolyGram president Alain Levy.

EMI acknowledged the executive’s exit Jan. 9, when it also announced a reorganization of some of its labels and operations, with the loss of some 30 jobs.

Cecilson has a number of the Premier unit’s activities into another division, and returns to the classical music business—which had been part of Premier—to divisional status. A new President/CEO for this group will be appointed.

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

Neil Ferris, whose independent Brill- iant! promotion firm was border/ Premier, takes on the role of head of media for the EMU label and the new classics and catalog units. He also operates Brilliant! independently.

The layoffs include the heads of radio promotion and press at the EMU label and several marketing managers. Wollberg moved to Decca with a versatile background and, from his Premier stints, an eclectic collection of business relationships from the rock soundtrack to “Trainspottting,” which is nearing 2 million units in worldwide sales, according to EMU. He also oversaw the popularity of Vanessa-Mae’s crossover album, “The Violin Player,” with sales exceeding 2 million pieces.

In addition, Decca has commissioned a series of surveys through the American Music Group, Cappa- by artists signed to Capitol, Ne- at Zebra, Nashville, such as Garth Brooks, and to the Christian Music Group. Compa- ny sources say the division is ahead of budget in its current fiscal year.
Mercury Ready To Rumble With Ali Film’s Soundtrack

■ BY JIM BESSMAN

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

“When We Were Kings” documents the legendary Joe Frazier-Ali heavyweight title fight between Muhammad Ali and George Foreman, whom Frazier dethroned as champion that night in Kinshasa, Zaire, in one of boxing history’s most dramatic moments.

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

“Rumble In The Jungle” by the Fugees, featuring A Tribe Called Quest, Baaba Maal, and Fugees is the album’s first single, which will be followed by Brian McKnight and Diana Ross, “When We Were Kings,” the legendary Joe Frazier-Ali heavyweight title fight between Muhammad Ali and George Foreman, whom Frazier dethroned as champion that night in Kinshasa, Zaire, in one of boxing history’s most dramatic moments.

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NEW YORK—Burton Lane never achieved the public recognition of many of his contemporaries, although the composer compiled an enviable catalog of enduring songs he wrote for the musical theater and film. Lane, the last of the major writers for both mediums, who was widowed three days before he died here Jan. 5, of a stroke. He was 84.

Lane collaborated with such first-class lyricists as Ira Gershwin, E.Y. Harburg, Alan Jay Lerner, Frank Loesser, Howard Dietz, Dorothy Fields, Sammy Cahn, Ralph Freed, Ted Koehler, and Harold Adamson. Lane’s best-known songs included “Everything I Have Is Yours” (Adamson), “How About You?” (Freed), “Once In Love With Mamie” (Fred) and “Young Man, I’m A King” (Harburg), and “On A Clear Day” (Lerner).

But it was his second Broadway teaming with a singer of his choosing, and not necessarily the one looking for songs, that they were the songwriters for entertainer Al Jolson’s last Broadway show, the successful “Hold On To Your Hat”—that produced a score that one can regard as a career in itself. That was 1947’s “Finnian’s Rainbow.”

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

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

Lane, whose career was mostly confined to work in Hollywood, where in the ’30s and ’40s his material appeared in musicals with songs by others, did not return to Broadway until 1965, when he collabor- ated with Lerner in “On A Clear Day You Can See Forever,” whose story line centered on extrasensory perception. Original intended to have music by Richard Rodgers (Brodies bowed out after having great difficulty in dealing with Lerner’s erratic work habits), the show, even with rock sound, falling the airwaves and leading record sales, produced several standards, including the hit title “Come Back To Me” and “What Did I Have That I Don’t Have.” A film version was released in 1970, starring Barbra Streisand and Yves Montand.

Lane had previously collaborated with Lerner on 1951’s memorable MGM musical, “Royal Wedding,” another project with songs of great merit, including “Too Late Now,” which earned Lane his sec- ond Academy Award nomination.

One of the film’s other numbers, per- formed by Fred Astaire and Jane Pow- ell, was “How Could You Believe Me When I Said I Loved You When You Know I’ve Been A Liar All My Life,” the longest-well-known title in pop song history.

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

Lane collaborated with Lerner on one more time with “Carmelina” in 1979. While the show had only 17 perform- ances, it was more indicated Lane’s mastery of the musical form.

Another film work of note with a complete score by Lane was 1953’s “M chính sang,” which starred Ira Gershwin, one of his idols and early mentors. The result was a score without any big hits, but one greatly admired by musical theater/ film enthusiasts, which featured song- ning numbers, among them the title song, “Applause, Applause,” and “In Our United States.”

Lane’s output in the ’50s included a score, with lyrics by Adamson, for another MGM musical, 1955’s “Hap- pier’s Darling,” and a score for TV—an adaptation, by lyrics of Fields, of the hit Broadway play “Junior Miss.”

Some of Lane’s works became favorites of jazz musicians, in particu- lar “That Old Devil Moon” and two film songs he wrote with Loesser, “This Lady’s In Love With You” and “I Hear Music.”

Lane, a native New Yorker who would have celebrated his 86th birth- day Feb. 2, started writing profession- ally in his teens. He was only 21 in 1933 when he wrote his first hit (and stan- dard), “Everything I Have Is Yours,” with lyrics by Adamson.

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

When Lane was 17, he had a contract with Remick Music, a major pub- lishing house. Some of his songs impressed George and Ira Gershwin, and within several years he was writ- ing revues for Broadway, including col- laborations with Adamson.

Lane is given credit for discovering Judy Garland in 1936, when he saw her, at age 11, performing at the Para- mount Theatre in Hollywood as part of an act called the Gumm Sisters. With her on a $2-a-week salary, Lane an- pared her a week later on an eight- hour audition for MGM executives.

The result was Lane and Ralph Freed taught (Continued on page 85)

**Theater/Film Songwriter Burton Lane Dies**

Composer Collaborated With Numerous Noted Lyricists

**BY IRV LICHTMAN**

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

**Brendan O’Brien is appointed sales manager of Epic Records in New York. He is a producer (Pearl Jam, Rage Against The Machine, Neil Young) and musician. He will continue to do Sony Music labels, 57 Records and Shotput Records.**

Elektra Entertainment Group in New York promotes Aliri Truch to VP of licensing. Truch was working with Jon Bender to director of creative admin- istration. They were, respectively, senior director of creative services and manager of creative administration.

Andrea Wright is appointed direc- tor of international business for MCA Records in New York. She was an administrator at MTV Europe.

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

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

**Jennifer Dellipaulo is named director of administration for Babylon Entertainment in New York, the coordinator at Brilliant Entertainment.**

**PUBLISHING.** The Harry Fox Agency, a subsidiary of the National Music Publishers’ Assn. (NMPA) in New York, promotes Charles Sanders to VP and general manager of itsatie to VP of public relations, and Diane Caf- ford to VP of human resources/admin- istration. Sanders was special assist- ant to the president and general manager, and continues to serve as counsel. O’Keefe continues as public relations manager of the NMPA, and Crawford is director of human re- sources/administration.

**RELATED FIELDS. Al Kash is appointed president of the music division of MCM Entertainment in Studio City, Calif.** He was a consultant to the company and a writer/producer/com- poser.

**Peter Boutros is promoted to VP of international marketing for Disney Music Group in Burbank, Calif. He was director.**

**Daniel Levitin is appointed lectur- ership in the department at Stanford (Calif.) University. He is a Bill- board contributor and member of the research team at Interval Research Corp.**

**Jeffrey Klein is promoted to VP of Amy Alter Associates in New York. He was director of special projects.**

**Amy Hunter is promoted to first engineer at the Music Annex Record- ing Studios in San Francisco. She was assistant engineer.**

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

**EXECUTIVE TURNABLE**

**COLE KASHA**

**WRIGHT SENDER TRUICH O’BRIEN ESPONITO**

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Celine Dion
Los Angeles Flavors. The members of Nu Flavor share a moment with Morrissey after the group ran into the singer in a Los Angeles parking lot. Nu Flavor's Reprise Records deal, although not a hit like the band's first album, is important to the group. They are excited to work with producer John Custer, who has worked with many other bands. Nu Flavor is still looking for a break in the industry, but they are determined to make it happen. They are excited to see what the future holds for them.

WHITNEY RETURNS TO FAMILIAR TURF ON WORK GROUP ALBUM

By Chris Morris

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

Whitley received glowing reviews and radio attention with his 1991 Columbia debut, "Living With The Law," which featured his musing songwriting and lyrically complex, acoustic-oriented guitar playing. But the New York-based musician took a sharp left turn with his latest album, "On Of Ectasy." Released by the Work Group, the project emphasized attention to the sound, which had often been sacrificed in favor of heavy, loud, electric guitar work.

Work Group co-founder Jordan Harris says, "He had a lot of people who really dug what he was doing in L.A. He really needed something to come out of that, and I thought this project would be the one that would do it. Plus, he was really concerned about being a part of something that was really about making music for its own sake, rather than just being about the sound."

Whitley returns to familiar turf on Work Group album

By Melinda Newman

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

Citing philosophical differences, Daniel Glass has resigned as president of the 1-year-old Universal Records.

"I don't see what I'm going to do next, because the dust hasn't quite settled," Glass says. He plans to discuss his exit package with Universal Music Group (UMG) next week.

In his last column, Doug Morris will oversee a management committee until the top slot is filled.

FORUM: A new forum that chairman

WHITNEY

VERUCA SALT

Alternative. Rock Formats Targeted By Outpost

By Steve Mirkin

NEW YORK—In 1994, when Geffen Records acquired the rights to Veruca Salt's "Seether," the band took the dramatic step of recording the song with producer John Custer, who had worked on albums by the band's first single. More than two years later, the landscape has changed. Veruca Salt hopes to avoid what happened with the band's second album, "Eight Arms To Hold You," due Feb. 11.

The album, which takes its name from the Beatles' working title for "Help," marks a number of changes for the Chicago-based quartet. It is its first release for Geffen-distributed Outpost Records and its last with drummer Jim Shapiro, who left the band after recording the album and will be replaced by former Letters To Cleo drummer Stacy Jones. But most important, says Louise Post—who, along with Nina Gordon, writes and sings Veruca Salt's songs—it's the first time that the band has made an album that reflects its conception of itself. One reason for this, she says, is that she's a little more patient. At first glance, the combination of Rock and Salt might not seem a match made in heaven. But Post sees it as a "perfectly natural progression."

We wanted to make a big rock record," she says, no "frills." "We always saw ourselves sounding big—wanting our drums to sound huge."

The decade decided on Rock and Salt in 1995 after a series of line-up changes. Most nights, the soundman checked the system by playing Metallica's "Enter Sandman." According to Post, the band heard the song and said, "What sounds better than this?" We all looked at each other and said, "Bob Rock, man."

But Outpost's A&R executive Mark Williams was initially not sure the combination would work. "I was a little concerned at first," he admits, adding with a laugh that he's "guilty of alternative snobbery as much as the next guy." After hearing the result, he says the collaboration makes sense. "Bob Rock is an excellent producer, so there's no reason why he can't apply what he's given to Metallica to Veruca Salt."

What impressed Williams the most was the way Rock "really homed in on the material and pushed them, so their strong point, more so than the sound of their records."

Rock has certainly added power to Veruca Salt's sound but not at the (Continued on page 17)
Revolution's Big Head Todd Gets Multifaceted Campaign

BY TERRI HORAK

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

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

Big Head Todd first drew national attention with the 1995's "Sister Sweetly," its major-label debut on Giant (now Revolution). The album's steady build, via word-of-mouth and constant touring, took it to platinum certification three years after its release, yet it never cracked the top half of The Billboard 200. It remained on the Heatseekers albums chart for a record-breaking 88 weeks.

A LITTLE ARMY

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

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

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

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

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

Espy points out that the track has already received 200 spins, more than half on modern rock stations. "Maybe I'm naive, but I feel there's a lot of support. We're going to take it one day at a time, one station at a time, but we're off to a great start."

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

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

In cyberspace, Big Head Todd & the Monsters have their own World Wide Web site as well as being the label's artist on Revolution's Kiosk Web site according to Espy. The label did a special E-mail chain letter to fans asking them to spread the word in exchange for trimmings and T-shirts, a promotion that worked well, Espy says.

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

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

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

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

VIDEOS AND AIRPLANES

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

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

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

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

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

"We have an abnormally good feeling about the whole thing," Mohr says. "We're all real proud of the (Continued on page 17)
For "Automatic," the album's first track, Michael Barbiero, known for his producing and mixing work with Guns N' Roses and Blues Traveler, was brought in to supply additional production and a final mix.

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

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

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

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

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

Of Whitley's tour plans in support of the album, Bausman says, "He's probably going to go on tour with a band in March... There may be (more solo shows). We're considering it in February doing a promo tour, going to radio station interviews, and in those same markets setting up a promo club date. He'd go into the market, go on the radio, do an interview, and then play that evening."

Whitley has an unusual vision for his future touring unit: "I plan on putting together a four-piece, not a band, but kind of an ensemble—[with] a utility guy who can play fuzz bass while there's also a straight bass, but who can also play a six-string bass and very minimal keyboard bits and acoustic guitar. Not really a rock band, but a sound. I just want to make something that can be really dynamic, that's not all onslaught, and at the same time I don't want it to be a kind of sophisti- cated music experience. I want it to be soul music that's diverse, from blasting, rock, to subtle and acoustic, and do some solo stuff, too."
MERCURY READY TO RUMBLE WITH SOUNDTRACK  
(Continued from page 9)

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

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

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

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

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

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

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

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

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

Additionally, Mercury will work closely with Gramercy's publicity department in adding to the vast media visibility that Ali, now slowed by Parkinson’s disease, has received since the Olympics torch lighting. The event was recently cited by USA Today as the year’s most compelling sports moment.

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

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

A GEM EMERGES

More than 400 hours of footage were lensed, says Sonenberg, but financing for the film’s completion would prove elusive until 1988, when Sonenberg acquired an offline editing system.

“Finally in ’82 it was clear that with the music performance and the fight and all the intrigue surrounding it, we had a real diamond,” says Sonenberg. “So we purchased some historical footage to bring people up to speed on Ali’s preceding boxing and political achievements during the opening credits, and I came up with the title, since we had B.B. King, the king of soul James Brown, Don King promoting, and Ali, the king of the world.”

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

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

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

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

Returning the respect, Ali says, “Rap music has become a mainstay of black music today, and I’m honored that rappers of this stature consider me the original rapper. But I’m particularly honored that they all wanted to rap with me on ‘Rumble In The Jungle.’”
Sometimes we come across a special person that touches us inside.

A ray of sunshine that brightens even our darkest days.

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

Thank you for being an inspiration and uplifting spirit

to us all throughout the years.

Thank you for sharing your heart with us

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

And most of all,

thank you for being our friend, Marilyn.

We do, and always will, love you.

-Your RCA Family

Marilyn Lipsius
March 3, 1942 - December 27, 1996
VERUCA SALT EMBRACES ROCK SOUND
(Continued from page 12)

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

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

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

BIG HEAD TODD
(Continued from page 13)

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

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

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

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

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

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

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

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

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

"Their personalities are so endearing to people. They can be their best support," says Williams. The same strategy will be used for retail, with Post and Gordon doing a series of meet-and-greets with retailers. The band will start touring in early spring, either as a headliner on a small tour or as a middle band on a larger one. Williams thinks there's a lack of female-fronted pop/rock groups in the marketplace, which may give the band an added in.

"There's no equivalent to the Pretenders," he says. "I wonder how much of it is because there's not a lot of other choices out there." Veruca Salt could be the band to fill that vacuum, he says, adding that he could hear "Volcano Girls" on the radio "between Soundgarden and STP!"

While Williams is optimistic about the album's commercial potential, the label will not be going out to retail with a lot of albums. "We're going to see what the reaction is," he says. Neither Williams nor Mohr is worried about the poor commercial reception accorded Veruca Salt's 1995 release, the Steve Albini-produced "Blow It Out Your Ass" EP. According to Post, Rock's schedule at the time meant it would be at least six months until he could enter the studio with the band.

The EP was issued to keep the band's name before the fans and "to sort of remind ourselves and our fans that we can release things [but] don't have to be massive singles, they could just be good music to listen to." Williams insists that the 20,000 copies the EP sold according to SoundScan was in line with expectations.

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

"We just kind of lucked out," Gordon says. "We get the manpower and experience of Geffen, and we get to work with our friend. It's the same team, plus an A&R person."
The Heatseekers chart lists the top selling titles by new and developing artists, defined as those who have never appeared in the top 10 of the Billboard 200 chart. When an album reaches its debut, the album and the artist's subsequent albums are immediately available at SoundScan. A "*" indicates vinyl titles only. 

The chart is compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.

**THE REGIONAL ROUNDP**

### Hot Streak
Crowd pleasers the Squirrel Nut Zipppers are the first confirmed act to play President Clinton's inaugural "21st Century Ball" Jan. 20.

Mammoth VP/GM Steve Balcom credits the band's exuberant live show with boosting sales of its album "Hot." This band goes into a market and automatically its Successful numbers are double or triple in the next week," he says. "They [perform] a mix of everything from ragtime to calypso, and they appeal to fans with all types of musical tastes."

In fact, the band's single "Hill" has become an unlikely play hit at staple modern rock WFNX Boston and top 40 WQOD Raleigh, N.C.
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**R&B ARTISTS & MUSIC**

**Profile Builds For Erykah Badu**

Kedar/Universal Lays Groundwork For Debut

By Havelock Nelson

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

For the week beginning Dec. 25, 1995, Broadcast Data Systems detected 954 plays on national R&B stations. The single shipped to stores Jan. 7. The Dallas-based artist has also received a healthy dose of press coverage. She's adorned the cover of the U.K.'s Blues & Soul magazine and has been the subject of features in Time, Vibe, Spin, the Source, and Rolling Stone.

Early promotional efforts by the label seem to be paying off. At a showcase series at New York's Soul Cafe Dec. 9, 11, and 13, there were over-flow crowds, with some key executives leaving standing inside in the cold.

"I'm a little surprised that everything's happening so quickly," says Kedar Massenburg, president of Kedar Entertainment and senior VP of A&R for Universal.

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

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

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

With its experimental lyrics and warm, sympathetic soundscapes, "Baduizm" sounds like a lifetime journey that has been poured directly into liquid grooves. It's a mix of jazz and blues to hip-hop and soul.

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

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

In its heyday, the Last Poets' spoken-word commentary on black culture—the good, bad, and ugly—was controversial, with critics and claim. It was also met with suspicion of government surveillance by the FBI, according to members of the group.

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

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

The following is a particularly disturbing yet revealing excerpt from "Ruggin's Scared Of Revolution, the Last Poets' confessional works. Ruggins Are Lovers. Niggers love to hear Malcolm rap but they didn't love Malcolm. Niggers love everything but themselves. But I'm lower too. Yeah... I love niggers because niggers are me. And many should only love that which is part of one. Love to see niggers go through changes. Love to see niggers act. Love to see niggers make them plays and do things. But one thing about niggers I do not love... Niggers Are Scared Of Revolution."

The Rhythm and the Blues

by J.R. Reynolds

Queens—The House of Blues Foundation is celebrating its third annual benefit and celebration Thursday (16). The two-hour program, which will be broadcast live at the House of Blues in Los Angeles, will be broadcast live on the Internet. The celebration will also be seen via video conferencing technology at the House of Blues' Chicago venue, the franchise's newest site.

The theme of the event this year is based on Dr. King's speech "Drum Majors Of The Dream" and highlights individual and community leadership. The program will also chronicle the life and achievements of the late civil right leader.

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

FOLKS HERE AND THERE: Former Bad Boy GM Kirk Burrows was promoted to president of Sean "Puff Daddy" Combs' label. Filling the GM spot is former Arista product manager Jeff Burroughs. Gwen Quinn relocates to Arista as senior national publicist of publicity as a stint as Island black music senior national director. Former R&B Airplay Monitor national sales manager Robert Massey has joined the label ranks as Red Ant Midwest regional promotion/marketing manager. He's based in Chicago. Mercury and Capitol R&B exec宋 Sapp has been tapped by Columbus as black music A&R senior VP.

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

What's Old Is NEW: Former mid-'70s Motown artist Willie Hutch, who wooed women with such songs as "Love Power," "Brother's Gonna Work It Out," and "Slick," has returned, courtesy of Midwest Records.

The Rack Is Back," distributed independently through Malverne, Big State, and CRDD, hits stores on Tuesday (16) and features "Feeling Sexual" as the first single. The dozen tracks on the set were written and produced by Hutch, whose style offers a glimpse into the old soul stinkers of the day used to "rap" before hip-hop music repackaged the art form.

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

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

By Dominique Pride

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

The British soulster, whose band topped Billboard's Hot Black Singles chart in 1991 with "On Movin'" and "Back To Life (How Do You Want Me)," expects to complete the act's fifth album in mid-'97.

The deal with 4th & B'way allows Jazzie B. and his production company, Soul II Soul Records, the freedom to work with the acts the label has signed.

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

Soul II Soul Records also functions as a record label and publishing company, and the artist/songwriter/DJ/producer runs a studio complex in Camden, North London.

The three studios at the complex are well booked, according to Jazzie, with the largest being recently refitted with a 48-track Neve VR. Soul II Soul's publishing deal with EMI Publishing expired in 1996, and the various catalogs, such as Jazzie B. Music, Soul II Soul, and Mad Music, had not yet found a new home at press time. Nevertheless, Soul II Soul's catalog music is currently being used in the U.K. on television shows such as Renault's and Levi's.

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

The stores are no longer open, but Soul II Soul continues to supply designer fashion wear via mail order. The group's website is www.soul2soul.co.uk, where the band's history and discography are also featured.

In addition to recording a new album and running his various business enterprises, Jazzie B. hopes to (Continued on next page)
find time to act as DJ at a monthly club night called Global Soul, beginning in February at London’s Blue Note.

Island signed Soul II Soul once its deal with Virgin Records expired, Jazzy B. says the split with Virgin was amicable. The group has always had a good relationship with [the label], he says, “They are still doing a fantastic job signing and booking acts, but it’s [no longer] the label I signed to. I was really a square peg in a round hole.”

By contrast, he describes the Island deal as an encouragement. “It’s one step closer to people who inspired me, such as Bob Marley. The company I’m with has worked with artists from 12 to 70. It’s a dream come true to be working alongside (Island CEO) Chris Blackwell.”

Just before recording began, Island had signed a deal with Virgin to release records in the U.S. with Jazzy B. restoring the flame of early success and club hit on R&B radio by flying to America with a box containing 1,000 12-inch promotional records.

Says Jazzy: “To have a dreadlocked man coming over and sounding like an Englishman was a shock to them. Somehow these 12-inch pieces of vinyl fell into the right hands.”

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

“A&R’s ethics have changed,” says Jazzy. “I miss people like Mick. He [didn’t always] say ‘yes’ to me; he always had his own view.”
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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

Billboard's Feb. 22 issue looks at veteran artists' new releases (Cathy & Marcy, Joannie Bartels...), mainstream artists recording children's music, spoken-word products and specialty stores. This spotlight will also include a quarter-by-quarter, label-by-label listing of releases planned for 1997. Bonus distribution at the Toyfair!

Contact: Jodie Francisco
213-525-2304

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

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
Hong Kong: 852-2527-3525
Billboard's March 8th issue celebrates the 35th anniversary of K-Tel. A pioneer in marketing music, this Minneapolis firm's retail music compilations have become pop-cultural icons. Our commemorative issue features a complete history of the company, an overview of its present-day operations, and an exclusive Q&A with president David Weiner and founder Philo Kives. We'll also take a look at those artists whose careers have been given a significant boost by aligning themselves with the K-Tel organization.

**Contact:**
Ken Karp
212-536-5017

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

**Contact:**
Robin Friedman
213-525-2302

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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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Hot Rap Singles

JANUARY 18, 1997

R&B

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

Right on heels of Braxton, En Vogue’s “Don’t Let Go (Love)” (EastWest/EVEG) bounces 4-3 on Hot R&B Singles while moving 8-7 on Hot R&B Airplay, with a 16% increase in audience impressions, which now total 33 million. Six new stations began spinning the record, bringing the number of supporters to 86, most notably KEKX Houston, WKVY Milwaukee, KQRL Lafayette, LA., and KDDX Dallas.

At No. 5, Whitney Houston’s “I Believe In You And Me” (“Somebody Bigger Than You And I”) (Arista) enjoys dynamic growth, as both sides show strong increases at radio. Its A side picks up another 12% in audience impressions, raising total R&B listeners to 24 million, while the B-side shows a 29% improvement in impressions. The single’s A side rises 12-11 on Hot R&B Airplay.

Rounding out the pack, MC Lyte’s “Cold Rock A Party” (EastWest/EVEG) bounces 11-9 despite slight attrition at retail. Since sales are down across the board following Christmas, the title that lost the least fared the best. Lyte suffered a loss of less than 5% at R&B core stores in a week when most records took a drop of 20% or more. The single also picked up 12% in audience impressions, moving it 38-32 on Hot R&B Airplay, with 64 stations spinning the track. Lyte also rocks the party on Hot Rap Singles, where she slides 2-1, netting Greatest Gainer.

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

BACK TO BACK: Helen Little, assistant PD at WUSL Philadelphia, was the first to tell me how well Dru Hill’s “In My Bed” (Island) reacted from the first time she played it and defined the song as a hit. It appears she was accurate with her prediction, as the song races 23-14 on Hot R&B Singles. Radio was the key factor in the move, providing a 66% increase in audience impressions and moving the track 47-27 on Hot R&B Airplay. On Hot R&B Singles Sales, Dru Hill moves 18-8, following a 20% unit increase at R&B core stores. Meanwhile, the act’s previous single, “Tell Me,” holds on tight at the number one, at No. 15 on Hot R&B Singles. If that weren’t impressive enough, the group leaps 33-19 on Top R&B Albums, capturing Greatest Gainer.

BUBBLING UNDER HOT R&B SINGLES

Hucked On Blues. BMI songwriter John Lee Hooker, Jr. gets a come- correct alert from BMI Films relations director Linda Livingston prior to receiving a Lifetime Achievement Award from the Blues Foundation during a special December dinner ceremony at B.B. King’s Blues Club in Los Angeles.

ERYKAH BADU (Continued from page 80)

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

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

To promote and market “Badu-izm,” Universal began fortifying the street about one year ago at the Soul Train Music Awards in Los Angeles. There, Kedar Entertainment serviced a sampler cassette featuring Badu, along with labelmates A & Deja Gruv.

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

Subsequently, a video clip of “On & On” that was scripted by Badu and based on the film “The Color Purple” was directed by Paul Hunter. “Once that was done, Massenburg says, “I serviced ‘Babu’ in person as well as certain local outlets.

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

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

Back to Back...
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Experience The Power!
B.J. Thomas Is Hooked On Gospel

By DEBORAH EVANS PRICE

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

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

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

Since emerging in the late ’60s with the pop hit “Raindrops Keep Fallin’ On My Hair,” Thomas has enjoyed success in the country, pop, and Christian music markets. “Hooked On A Feeling” and “Hey Won’t You Play Another Somebody Done Somebody Wrong Song” furthered his reputation in the pop field.

In 1971 he signed with Word Records, began recording gospel music, and won a Grammy in 1978 for best inspirational performance with the song “Home Where I Belong.” In the early ’80s he found success in the country charts with hits such as “Two Car Garage,” “Whatever Happened To Old Fashioned Love,” and “New Look From An Old Lover.” He also sang “As Long As We’ve Got Each Other,” the theme to the popular TV series “Growing Pains.”

Thomas notes that he has recorded for Warner Bros. off and on for the past six years. In 1990 he recorded 29 songs for a two-record gospel collection that was originally marketed on television. Then, early last year, when Linda Tubb launched the Warner Resound label, Thomas’ “Precious Memories” album, which included half of the songs from the TV package, was among the new label’s initial releases.

“I Believe” is Thomas’ next foray into the Christian market and includes such gospel favorites as “Thank God I Can Still Say.”

“Everyone We Have In Jesus,” “Back Of Ages,” and “Love Lifted Me” as well as “Happy Man,” which Thomas first cut in the ’70s. To be released on Feb. 25.

(Continued on page 38)

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

By CHET FLIPPO

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

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

Historian Nolan Porterfield makes a valuable contribution to the history of all American music, as well as country, with his biography of a legendary folklorist. “Last Cavalier: The Life And Times Of John A. Lomax” (University of Illinois Press) is a lively and meticulously researched saga of the life and adventures of the complex pioneeer folklorist. Lomax almost single-handedly preserved America’s cowboy songs by saving “Home On The Range” from disappearing and also discovered and introduced to the world the blues singer Lead Belly. Lomax’s broad range of field recordings—he literally rode off on horseback with a giant recording machine and filmed himself rescuing it in sound, and has worked for the Library of Congress’ sound archives.

CMF historian Ronnie Pugh has written the first biography of one of country music’s quintessential legends with Ernest Tubb: The Texas Troubadour” (Duke University Press). It’s a comprehensive look at the uneventful life and career of one of country’s most distinctive stylists and pioneers. There’s drama and triumph in the life (Continued on page 28)

Townes Van Zandt, Conway Twitty Remembered; A Bigger Extravaganza

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

“I looked this gig 20 years ago,” Van Zandt’s friend and peer Guy Clark said, referring to the shared assumption that Van Zandt lived such a self-destructive life everyone was surprised he lasted this long. Other old friends paying tribute at the bitter sweet service included Steve Earle, Emmylou Harris, Lyle Lovett, Rodney Crowell, Susanna Clark, and Townes’ latest long-term collaborator Susanna Clark, who introduced the song “Caroline” by noting that when she was 14, her father took her to the Saxon Pub in Austin, Texas, to see the “greatest songwriter the Texas ever produced.”

This is a song that caught my attention that night, because my middle name is Caroline, and this song saved Caroline from living the life of the Carolines in this song.”

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

O ON THE ROW: The late Conway Twitty will be the subject of several tributes during “Hello Darlin’ Week” on TNN beginning Feb. 10. “Hello Darlin’: A Tribute To Conway Twitty,” at 9 p.m. EST Feb. 10, features Twitty’s hits performed by Vince Gill, Travis Tritt, Sam Moore, and Lyle Lovett. Twitty’s long-time collaborator Loretta Lynn’s tribute, “Loretta Lynn & Friends,” airs at 5 p.m. Feb. 11, featuring Faith Hill, Lyle Lovett, Lee and a segment with Lynn’s late husband Charlie Louvin. The network presents the documentary “The Life And Times Of Conway Twitty” at 8 p.m. Feb. 12, which chronicles his life and career, with appearances by Loretta Lynn and Charlie Daniels.

The Nashville Entertainment Assn.’s annual Extravaganza, a four-day entertainment conference, has been scheduled for Feb. 19-22 and this year will be greatly expanded. In addition to the numerous music showcases in venues around town, an ArtRavaganza will feature showcases for film and video, dance, visual art, and performance art. Further details and entry information are available from the NEA. The Country Music Assn.’s 31st annual CMA Awards Show will be held at Nashville’s Union Station Hotel Feb. 7-9. Workshops will include creativity, songwriting techniques, creating demos, legal issues, co-writing, song pitching, and getting paid. A panel of publishers will participate in a song critique.

UPCOMING: Wynonna leads off the new season for the public TV series “Austin City Limits” with an hour-long show Jan. 25. Willie Nelson, Waylon Jennings, Kris Kristofferson, Billy Joe Shaver, and Kimmie Rhodes will appear on “Songwriters Special” Feb. 1. “A Bluegrass Tribute To Bill Monroe” on Feb. 8 will include classic performances by the late Monroe and his Blue Grass Boys, as well as jams with Ralph Stanley, Jim & Jesse, and Mac Wiseman. “Lyle Lovett & Friends: A Tribute To Walter Hyatt” Feb. 15 will salute the late Nashville writer and performer. David Bull, Jimmie Dale Gilmore, and Junior Brown are among the friends joining Lovett. On Feb. 22, Don Walser, Wayne Hancock, the Derailers, Libbi Bosworth, Dale Watson, and Mary Cutrufello will gather for the “Best Of Austin Country Showcase.”

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

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

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**Billboard Top Country Albums**

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B.J. THOMAS IS HOOKED ON GOSPEL
(Continued from page 30)

Man” will be the first single, and “You Gave Me Away” will follow.

“I believe” was produced by Jim Ed Brown and Eric Prestidge. Thomas says they tried to retain the original spirit of the original 1963 release, but had to do some things different with it to make it work. He says the new version will be more direct, and that he’s hoping to encourage a new generation of listeners to appreciate it.

The album features collaborations with some of Christian music’s biggest names, including CeCe Winans, Tamela Mann, and Travis Greene.

Country music veteran B.J. Thomas has released his new album “I Believe,” which features a mix of traditional and contemporary Christian music. The album is produced by Jim Ed Brown and Eric Prestidge, and is a follow-up to his 2016 release “One’s Got to Stand for Something.”

The album features collaborations with some of Christian music’s biggest names, including CeCe Winans, Tamela Mann, and Travis Greene. Thomas says he is hoping to encourage a new generation of listeners to appreciate Christian music.

**New Book Titles**
(Continued from page 30)

This week’s new book titles include

- "The Story of Joss" by Joss Stone
- "The Last Days of Pompeii" by Mary Tudor
- "The Art of War" by Sun Tzu
- "The Alchemist" by Paulo Coelho
- "The Great Gatsby" by F. Scott Fitzgerald

These titles represent a mix of contemporary and classic works, catering to a wide range of interests and tastes.

The Country Corner
by Wade Jessen

**January Meltdown:** The unusually high bullet count on Billboard’s Hot Country Singles & Tracks proves that the deep holiday air pressure has ended. Only 21 titles on that chart showed gains last week, and only one of the five new entries was of the nonvariety variety. This week’s airplay list includes hits with both 1995 and 1996 releases.

As programmers and promotion staffs return to work, this erratic post-holiday activity should stabilize substantially next week. By our count, there are 11 singles arriving at radio this week, which should give programmers plenty of ammunition to fortify playlists.

Riccochet (Columbia) takes Hot Shot Debut honors at No. 54 on Hot Country Singles & Tracks. Debuting this week at No. 52 on the chart, this new release that re-enters the catalog database, but didn’t register enough sales to appear on that chart this week. “Super Hits” by George Jones (Epic) is a new release that re-enters catalog sales for the first time.

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

It’s noteworthy that despite the addition of such peerless credentials as “Pure Country (Soundtrack)” by George Strait (MCA) on Top Country Albums, Patsy Cline’s “12 Greatest Hits” (MCA) isn’t bumped from the top spot, Cline’s hit package out-selling the No. 2 by 1,102,000 in 24th week at No. 1.

**Missing in Action:** Since no titles appearing on last week’s Top Country Albums posted increases, there is no Greater Gainer; however “Stars And Stripes Vol. 1” by the Beach Boys (River North) re-enters at No. 35, moving 6,000 copies. Although that set wasn’t visible last week, it’s only the 10th title to hit the 100,000 sales mark in 1996.

Meanwhile, Ken Sharp’s “Measure Of A Man” (143/Axium) earns the facecet of the smallest CD sold for the overall smallest decrease (25%) on Top Country Albums this week. The title sold 13,000 copies.

He would mix all those songs together, and the Christian audiences at that time didn’t receive the impact of that. Today, the audience appreciates those were extremely difficult times and says he and Gloria, his wife and manager, even received threats. “I’ve always been [songwriting] all kinds of music.”

“I never felt like I had to go through any approval system before I could do music I don’t feel like traditional Christian music.”

Country music’s rockabilly years are covered in three new books. Elvis Presley and “Blue Suede Shoes” rocker Carl Perkins tells his remarkable life story in “Go Cat Go: The Life And Times Of Carl Perkins” (Hyperion). Perkins story is somewhat muffled by the author approach taken by his co-author, David McGee, who graciously observes that “Carl was the real deal, and Carl did set not pen to paper–or fingers to keyboard, as it were–but his active participation was so substantial as to warrant him being given a co-author credit.”

More successful as a broad portrayal of the era is Margaret Kristiansen’s “Rockabilly: From Dixie Rock to Hollywood” (McFarland). Kristiansen titled “Go Cat Go” but subtitled “Rockabilly Music And Its Makers” by Craig Morrison (University of Illi- nois Press). It’s especially recommended as an introduction to the genre.

Finally, solo music biographer Philip Norman Pérez steps onto somewhat shaky ground with his new biography of Buddy Holly, “Rave On” (Simon & Schuster).

To Norman’s credit, he does provide new evidence proving once and for all that Holly’s Sven- gallon, Norman Petty, was cheating him. British biographer’s judgment, however, is slippery on U.S. soil. As one example, he makes much of Holly’s Nashville recording sessions at RCA in 1956. At the height of the horse trading, Bradley’s Barn would not exist for many years.

Holly’s one-time booking agent Waylon Jennings tells us that his former mentor went on to become a giant of modern country. His autobiography “Waylon” (Warner Books) is among the best country books ever. Jennings’ co-author, rockey Lenny Kaye, proves to be a perfect foil for Jennings, and the result is a candid and revealing biography. The story is not a perfect. It is a good story, but it’s not a great story.

Very sobering but slightly disappointing is the autobiography of Jennings’ contemporary George Jones, “I’ve Always Been Here” (Little, Brown). Apparently neither Jones nor his co-author Tom Carter has enough octane to fully portray his colorful life.
**Billboard January 1997**

**HOT COUNTRY SINGLES & TRACKS**

**No. 1**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER/PRODUCTION LABEL</th>
<th>PEAK POSITION</th>
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</thead>
<tbody>
<tr>
<td><strong>1.</strong></td>
<td><strong>I CAN'T DO THAT ANYMORE</strong></td>
<td><strong>CLINT BLACK</strong></td>
<td><strong>1</strong></td>
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<tr>
<td><strong>2.</strong></td>
<td><strong>EVERY LITTLE BIT</strong></td>
<td><strong>T.BROWN &amp; J.NIEBANK</strong></td>
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<tr>
<td><strong>3.</strong></td>
<td><strong>UNCHAINED</strong></td>
<td><strong>P.WORLEY &amp; J.HOBBS</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4.</strong></td>
<td><strong>SHE WANTS TO BE WANTED</strong></td>
<td><strong>MARY CHAPIN CARPENTER</strong></td>
<td><strong>4</strong></td>
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<tr>
<td><strong>5.</strong></td>
<td><strong>LITTLE BITTY</strong></td>
<td><strong>ALAN JACKSON</strong></td>
<td><strong>5</strong></td>
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**Airpower**

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<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td><strong>1.</strong></td>
<td><strong>A MAN THIS LONELY</strong></td>
<td><strong>BROOKS &amp; DUNN</strong></td>
<td><strong>15</strong></td>
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<tr>
<td><strong>2.</strong></td>
<td><strong>THAT'S ANOTHER SONG</strong></td>
<td><strong>BRYAN WHITE</strong></td>
<td><strong>14</strong></td>
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<tr>
<td><strong>3.</strong></td>
<td><strong>RUNNING OUT OF REASONS TO RUN</strong></td>
<td><strong>ROCK TREVINO</strong></td>
<td><strong>13</strong></td>
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<tr>
<td><strong>4.</strong></td>
<td><strong>WHERE THE FEAR OF BEING ALONE</strong></td>
<td><strong>MINDY McCREADY</strong></td>
<td><strong>12</strong></td>
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<tr>
<td><strong>5.</strong></td>
<td><strong>WHAT JESUS COMES BACK LIKE</strong></td>
<td><strong>DARLENE RUTHERFORD</strong></td>
<td><strong>11</strong></td>
</tr>
<tr>
<td><strong>6.</strong></td>
<td><strong>KING OF THE MOUNTAIN</strong></td>
<td><strong>JEFF HEROD &amp; THE KINGDOM OF BOONE</strong></td>
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<tr>
<td><strong>7.</strong></td>
<td><strong>WE DANCED ANYWAY</strong></td>
<td><strong>DEANA CARTER</strong></td>
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<tr>
<td><strong>8.</strong></td>
<td><strong>HER SHE'S A SHINE</strong></td>
<td><strong>JOHNNY CASH &amp; BOB WILLS</strong></td>
<td><strong>8</strong></td>
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<td><strong>9.</strong></td>
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<td><strong>JOE NICHOLS</strong></td>
<td><strong>7</strong></td>
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<td><strong>WHAT IF JESUS COMES BACK LIKE</strong></td>
<td><strong>JOHNNY CASH</strong></td>
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<td><strong>11.</strong></td>
<td><strong>I'M NOT THE ONE</strong></td>
<td><strong>JOHNNY CASH &amp; BOB WILLS</strong></td>
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<td><strong>I'M NOT THE ONE</strong></td>
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**New**

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<tr>
<td><strong>1.</strong></td>
<td><strong>EASY MY TROUBLED MIND</strong></td>
<td><strong>ROCKETEER</strong></td>
<td><strong>54</strong></td>
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<td><strong>2.</strong></td>
<td><strong>I'M NOT THE ONE</strong></td>
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<td><strong>HERE SHE'S A SHINE</strong></td>
<td><strong>JOHNNY CASH &amp; BOB WILLS</strong></td>
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<td><strong>4.</strong></td>
<td><strong>I'M NOT THE ONE</strong></td>
<td><strong>JOHNNY CASH &amp; BOB WILLS</strong></td>
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<td><strong>5.</strong></td>
<td><strong>ME TOO</strong></td>
<td><strong>JOHNNY CASH &amp; BOB WILLS</strong></td>
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<td><strong>WHAT IF JESUS COMES BACK LIKE</strong></td>
<td><strong>JOHNNY CASH &amp; BOB WILLS</strong></td>
<td><strong>49</strong></td>
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<tr>
<td><strong>7.</strong></td>
<td><strong>I'M NOT THE ONE</strong></td>
<td><strong>JOHNNY CASH</strong></td>
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<td><strong>I'M NOT THE ONE</strong></td>
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<td><strong>JOHNNY CASH &amp; BOB WILLS</strong></td>
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<td><strong>I'M NOT THE ONE</strong></td>
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**Top Country Singles Sales**

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<th>ARTIST</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>PEAK POSITION</th>
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<tr>
<td><strong>1.</strong></td>
<td><strong>GOD BLESS THE CHILD</strong></td>
<td><strong>MARY CHAPIN CARPENTER</strong></td>
<td><strong>1</strong></td>
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<tr>
<td><strong>2.</strong></td>
<td><strong>L-fast</strong></td>
<td><strong>T.D. JEFFREY</strong></td>
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<tr>
<td><strong>3.</strong></td>
<td><strong>IT'S A LITTLE LIGHT IN THE HOUSE</strong></td>
<td><strong>ERIC CLAPTON</strong></td>
<td><strong>3</strong></td>
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<tr>
<td><strong>4.</strong></td>
<td><strong>SHE WANTS TO BE WANTED</strong></td>
<td><strong>MARY CHAPIN CARPENTER</strong></td>
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<td><strong>5.</strong></td>
<td><strong>LITTLE BITTY</strong></td>
<td><strong>T.BROWN &amp; J.NIEBANK</strong></td>
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<th>PEAK POSITION</th>
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<tbody>
<tr>
<td><strong>1.</strong></td>
<td><strong>THAT LOVELY WOMAN</strong></td>
<td><strong>DANNY AND THE BILLY O'S</strong></td>
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<td><strong>2.</strong></td>
<td><strong>ME TOO</strong></td>
<td><strong>TUBBY KEITH</strong></td>
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<td><strong>3.</strong></td>
<td><strong>AMEN KIND</strong></td>
<td><strong>T.BROWN</strong></td>
<td><strong>3</strong></td>
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<td><strong>4.</strong></td>
<td><strong>B. A. S.</strong></td>
<td><strong>T.BROWN</strong></td>
<td><strong>4</strong></td>
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<tr>
<td><strong>5.</strong></td>
<td><strong>HALF WAY</strong></td>
<td><strong>T.BROWN</strong></td>
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</table>

**Complied from a national sample of retail store and record store sales reported, compiled, and provided by**

**SoundScan**

**January 18, 1997**

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**Notes:**
- BillboardHotCountry is a weekly chart published by Billboard magazine, showcasing the most popular country music singles in the United States.
- The chart ranks songs based on airplay, digital sales, and streaming activity.
- The chart is compiled from a national sample of retail store and record store sales reported, compiled, and provided by SoundScan.
- The No. 1 song on the chart is "I Can't Do That Anymore" by Clint Black.
- The top artist on the chart is Clint Black, with a total of 5 songs appearing in the top 10.
- The chart covers the period from January 11, 1997, to January 18, 1997.
- The chart is available for purchase online and in various formats.

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**Billboard Magazine**

**January 18, 1997**

**Hot Country Chart**

**Top Country Singles Sales**

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**Source:** Americanradiohistory.com
Artists & Music

**In the SPIRIT**

by Lisa Collins

**HAPPY NEW YEAR: The Georgia Mass Choir helped to close 1996 on a high note as it teamed with Whitney Houston on "The Preacher's Wife" soundtrack for the kind of exposure never before witnessed by a gospel choir. Still, the year's biggest story was Kirk Franklin—from his marriage in January, to his second gold record, to his near-fatel accident in November, to his Stellar triumph in December. And while 1997 looks just as rosy for Franklin—he will shoot a TV pilot in March—indcations are that he'll be increasingly sharing the spotlight this year with a handful of savvy, multitaled artists like Yolanda Adams, Fred Hammond, and Bebe Winans, whose mainstream appeal also appears to be on the upswing.

And while the advent of acts like God's Property, Anointed, and Broderick Rice signals a new era in gospel music, growing sales of those like Dorothy Norwood and the Rev. Clay Evans confirm that gospel label marketers who've targeted the church audience appear to be making headway. As the church market opens, so too does greater opportunity for cross-marketing, which had been restrictive in past years. All of which points to a healthy outlook for 1997.

**BACK IN GEAR: All John P. Kee's talk early last year about retiring from the gospel music industry might have been just that: talk. And for that, Kee fans can be thankful. Indeed, Kee not only is developing and producing two artists for release later this year through a production deal with Verity Records, but he's scheduled to record another New Life Community Choir album next month that is tentatively set for release in June. It's not that Kee hasn't been sincere in his efforts to build his Charlotte, N.C.-based church, the New Life Christian Center, but perhaps he realizes that his gift for ministry and gospel music can work together. Kee and wife Felice are awaiting the birth of their baby, due in March. (While Kee already has two children, this will be the couple's first child.)**

**BRIEFLY: On Saturday (18), the Canton Spirituals record a live album and video at the Way of the Cross Church of God in Washington, D.C. The album, which marks the group's debut project for Verity, is tentatively slated for release in April... Others set to record new projects this month include Willie Neal Johnson & the New Gospel Keynotes, who hope to have a new release out in June, and James Moore, who will record his next album Feb. 1 in his hometown of Pittsburgh. That project is also slated for a summer release.

Intersound has announced the appointment of the Rev. John M. Susswell as VP of gospel music. He is pastor of the Upon This Rock Family Church in Atlanta. He has served as a host for TBN and producer of two Grammy- and Dove-nominated albums for his wife, Candi Staton. He was CEO of Hierachic Records... Finally, I may have jumped the gun with word of Marvin Sapp leaving Commissioned. For the record, his resignation became official Dec. 31, 1996.

To The 1996 STELLAR AWARDS FEMALE VOCALIST of the YEAR

**DOTTIE PEOPLES**

"COUNT ON GOD" AIR10221

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**BILBOARD JANUARY 18, 1997**
Celebration, the new series of some of the greatest performances, artists and songs in gospel music. Recordings by popular and critically-acclaimed artists like Edwin Hawkins, Jennifer Holliday, Heaven Sent, Rite Choice, Keith Staten, The New Jersey Mass Choir, and more, provide the Celebration series with the tradition of excellence that these artists have established.

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Web Site: http://www.intersoundmusic.com
E-Mail: intersound@intersoundmusic.com
Looking to 1997: 1996 was an eventful year in Christian music, characterized by sales and acquisitions—among others, EMI buying ForeFront, Zomba acquiring Repton, Gaylord Entertainment purchasing Word—and major changes in label personnel, such as Darrell Harris vacating his post at Star Song and Terry Hemmings opting not to continue as president of Reunion under the new regime. It was a year marked by upheaval and triumph, as Jars of Clay continued to conquer mainstream audiences and Michael W. Smith signed with Sparrow, de Taka signed a worldwide deal with Virgin, and key acts like Steven Curtis Chapman, Point Of Grace, and 4HIM had strong-selling releases.

Word president Roland Lundy acknowledges that the industry is under a few growing pains, but says he's excited about Word's new relationship with Gaylord. "I'm really optimistic about 1997 and about our partnership with Gaylord," Lundy says. Lundy was pleased with full sales. His optimism is shared by those on the retail front. In spite of some shake-ups at the labels, Bob Eder, senior buyer for the Grand Rapids, Mich.-based Family Bookstores chain, says that these increasing emphasis on youth-oriented product signals growth. "Christian contemporary music went through some paradigm shifts in 1996," he says, "and some paradigm shifts thereafter. That's going to mean the way for wider acceptance of music for youth. We've still got a long way to go, but I think you'll see some major strides toward that in '97.'

Eder asks that he hopes to see more new acts breaking in 1997. EMI Christian Music Group president/CEO Bill Hearn agrees. "Breathing new acts is going to be a big priority for us in 1997," he says. "It's going to be tough for us to break artists really big on a frequent basis. We aren't thinking of it as an industry to build the consumer base for Christian music, and '97 has to see some breakthrough artists. If you look around the industry—the top 100 compilations, the Christmas compilation ("Emmanuel"), the special projects and albums—you see the same artists on every one of these records."

Many believe that in order to achieve these ends, the Christian music industry needs to be more aggressive. "We (need) to get better promotion on a national level," says Gaylord Records president Joel Elwood. "I think we are really good at local promotion, but we're not at a national promotion level and we're terrible. Hopefully, we will work to secure better avenues to promote our product."

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

Late in 1996, EMI Christian Music Group underwent a major restructuring. Hearn predicts "continued consolidation" in '97. "I think the industry hasn't finished its growth spurt," he says. "The industry is still trying to figure out exactly what's the best way for it to operate for it to be effective in the 21st century. For EMI Christian Music Group, 'Focus, focus, focus' is our 1997 theme."

Despite the challenges facing the Christian music industry, an underscoring of cautious optimism prevails. "Overall, I think we are in a good position, but I think we have to focus and come together as an industry and decide what we want to do and what we want to be," Elwood says. "I want to be optimistic, and I think there is growth in our industry."
ECHO: You asked for concept, here's concept. The Blue Note Cover Series is set to produce three titles: "Nevada," March 11. Though the titles are not reviewed, the music contained on each should be well known to those listeners in their late 30s and early 40s. Guitarist Fareed Haque's "Deja Vu," saxophonist Everett Harp's "What's Going On," and the Charlie Hunter Quartet's "Natty Dread" offer modern takes on classic albums.

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

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

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

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

Another parallel marketing idea from the label is "Blue Note Plays Sinatra," a well-programmed various-artists bopodge that steered to the spring. To a degree, it was retail welcome mat for the label's first big hit of '97, Joe Lovano's sure-thing to be recorded. "Singing in the Rain," hit the racks in late December via Siren.

RIP: Ronnie Scott, the British nightclub owner and musician, died at home Dec. 25, at the age of 69. An inquest regarding the cause of death was opened and adjourned to a full hearing scheduled for Feb. 7. Scott was born in 1927 and began his professional career in his teens. By 1944 he was part of trumpeter Johnny Clancy's group. During this time, he also had many gigs entertaining patrons aboard trans-Atlantic ocean liners. The Queen Mary took him to New York during one such job, and there he was swept away by the virtuosic top sound of Charlie Parker and Dizzy Gillespie. Back in Britain during the early '50s, he helmed an ensemble called the Jazz Couriers, sharing leadership duties with tenor saxist Tubby Hayes.

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

With a sound that was molded from influential tenor players, especially Zoot Sims, the so-called "grand old man of British jazz" played throughout the 70s and early 90s. A year ago, a gum disease caused the extraction of all his teeth, and his saxophone work was halted. With the fitting of a plate, Scott recently began playing again. He was scheduled to appear at the club on Christmas Eve.

KEEPING SCORE
(Continued from preceding page)

-- harge, melody, and rhythm. Very often we pianists think rhythmically and harmonically, so we go to the top of the phrase and then come down, and sometimes we give short shrift to the heartbeat underneath. In music like Piazzolla's, you need to think: there's a percussion section going the entire line under your phrasing, too."

Meanwhile, Gidon Kremer's "Homegage A Piazzolla" (Nonesuch) has achieved pop sales levels in Germany, Austria, and Japan. A November European tour by Kremer and his tango group resulted in sold-out concerts in December, the ensemble by adding a second violinist of Piazzolla's, played by singer Milva and Brazilian guitarist Sergio and Odair Assul. Later in 1997, through an agreement with American Clave Records, Nonesuch will release the three recordings that Piazzolla made with the label from 1986-89: "Zero Tango Hour," "La Camarera," and "The Rough Dancer And The Cyclic Night (Tango Apasionado)." The first two recordings feature Piazzolla's quintet.

END NOTE: Robert Mann, who headed the Juilliard String Quartet in 1946 and currently serves as its second violinist, will retire from the group at the end of the 1996-97 season. He will be succeeded in the first chair by the quartet's second violinist, Joel Smirnoff.
Some retail folk in the U.S. Latin industry have long said that if the domestic Latin record labels expanded as much energy with their retail accounts as they do with radio FDs, then they could realize more bang for their radio investments. David Massary, president of 18-store Ritmo Latino, the largest independent Latino retailer in the U.S., was among the retailers commenting about the labels’ relationship with retail chains. But he points out that after Fonovisa embarked on an extensive retail campaign with his chain several weeks back for Iglesias’ self-titled disc, the retail accounts sold out.

Indeed, according to SoundScan, sales of “Enrique Iglesias” rose 13% during the week after Christmas, when its retail thirst was at full swing. By comparison, when “Tragedia” became Iglesias’ record-setting fifth No. 1 single Dec. 7, sales of “Enrique Iglesias” actually declined 8%.

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

Evidence, though scarcely scientific, suggests otherwise. Neither Shakira nor Grupo Limite yielded a bountiful hit from its debuts. Although Shakira and a new album, which has been greatly amplified by out-of-the-box hit singles.

According to the overall U.S. Latin market there is precious (and conflicting) few clues regarding radio’s impact at retail. For instance, only 11 of Fonovisa’s 47 acts entered the Hot Latin Tracks chart in 1996 also charted on The Billboard Latin 50. By contrast, 16 of Sony’s 25 artists that hit Hot Latin Tracks charted on Billboard. And The Billboard Latin 50. Nonetheless, Fonovisa finished fourth in the 1996 Top Billboard Latin artist, ahead of Sony, which was sixth.
**NOTAS (Continued from preceding page)**

**GOLD**

*Ballbreaker;* AC/DC (Warner).  
*Quinin;* Ragamuffin (EMI).  
*Apen 102-3:* Classics, various artists (Warner).  
*20 Grandes Exitos,* Jorge Caffrune (Sony).  
*Fuente De Boi Lamba,* Carrapichao (BIM).  
*Luna Nueva,* Diego Torres (BIM).

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

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

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

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

**LATIN TRACKS A-Z**

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<td>Diego Torres</td>
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**GREATEST Gainers**

1. *Giselle* - *Noche De Luna* (BMG)  
3. *Selena* - *Siempre Selena* (EMI Latin)  
4. *Marco Antonio Solís* - *Asi Como Te Como* (Fonovisa)  
5. *Olga Tanon* - *Latina* (Sony)  
7. *Los Tigres Del Norte* - *Fenomeno* (EMI Latin)  
8. *Enrique Iglesias* - *Wet* (Sony)  
9. *Selena* - *Siempre Selena* (EMI Latin)  
10. *Marco Antonio Solís* - *Asi Como Te Como* (Fonovisa)

**GREATEST Losers**

1. *Selena* - *Siempre Selena* (EMI Latin)  
2. *Olga Tanon* - *Latina* (Sony)  
4. *Los Tigres Del Norte* - *Fenomeno* (EMI Latin)  
5. *Enrique Iglesias* - *Wet* (Sony)  
7. *Marco Antonio Solís* - *Asi Como Te Como* (Fonovisa)  
8. *Olga Tanon* - *Latina* (Sony)  
10. *Los Tigres Del Norte* - *Fenomeno* (EMI Latin)

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BILLBOARD JANUARY 18, 1997

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Waste Makes Business For LaCerta

BY PAUL VERNIA

Capitalizing on the need for waste management services in the blank-media industry, Boston-based LaCerta Group has carved a niche for itself as a specialty recycling operation catering to tape manufacturers, materials suppliers, and large-scale end-users of media storage. Founded in 1990 by former BASF engineer Ali Lotfi and his brother Mory, also an engineer, the company has already removed millions of pounds of materials from the waste stream of the industry. By the middle of this year, LaCerta aims to bring its handling capacity to 48 million pounds per year.

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

LaCerta can handle "all magnetic media, from VH1 cassettes to data cartridges to computer reels to diskettes and CDs and so on," according to Lotfi. The company also does "data destruction," i.e., erasing and physical destruction of data for companies that are converting to new media or that simply no longer need old records. Also, in cases of overproduction of entertainment-based products, some companies do not want their surplus to enter the secondary market and therefore need to bulk-destroy inventory, according to Lotfi.

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

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

Lotfi says Virginia would be a convenient area for such an operation because most of the manufacturers and users of polyester (one of the chief byproducts of magnetic tape recycling) are in the South. Aside from clothing and carpeting applications, polyester could be recycled into packaging material—a key area, he says, for some of the companies that generate the waste in the first place. "We can produce packaging material for some of our customers through their own waste stream," says Lotfi.

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

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

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

Named after the LaCerta Galaxy, which contains three stars named after Lotfi family members who died in an auto accident—the company was launched when BASF closed its North American manufacturing facility in 1990. The Lotfi brothers saw an opportunity in the recycling market and decided to start their business. Their first major job was recycling an overflow of defective inventory from BASF, which has since remained a major customer of LaCerta.

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

Lotfi on LaCerta's contribution to environmental relief, Lotfi says, "We're eliminating a great amount of material that would otherwise be...." (Continued on next page)

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

BY JIM BESSMAN

NEW YORK--A seasoned music producer who made his mark as Atlantic Records' house producer during the label's heyday in the late '60s, Joel Dorn, has carved out a niche of his own in the industry. Since 1991, he has produced more than 30 records, including the landmark recordings of his mentor, Atlantic Records founder Jerry Wexler.

Dorn, who was raised in Detroit, started his career as a cassettes manufacturer, but quickly realized he had a passion for music. "When I was a kid, I was a music junkie, and working in the factories and doing manual labor. I had my $9.50 at the end of the week to go buy a record, and I used to run to the..." (Continued on next page)


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

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

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

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

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

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

Going indie in 1974, Dorn produced the likes of Don McLean, Asleep At The Wheel, the Neville Brothers, and Leon Redbone. In the late '80s, he collected some 250,000 hours of previously unreleased live recordings by American artists spanning all categories and founded Night Records, which he describes as clearing house shows and performances by such jazz players as Cannonball Adderley, Kirk, and Eddie Harris. "I've dabbled in labels before, but this time it's really a business!" says Dorn, who named his 32-label family after the number worn by such legendary athletes as Jim Brown, Magic Johnson, and Sandy Koufax. "It's like starting a second life, though I'm still doing work I like to do: an eclectic blend of projects, chasing stuff I like. We'll put out some of the Muse and landmark titles on 32 Jazz, remastered with new covers and liner notes and affordably priced at $8.98. We want people to be able to buy these things—especially with the problems at retail now."

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

"Again, we want to get great music, package it attractively, and more than anything, make it affordable," says Dorn. "I remember when I was a kid, and I used to run to the record store..." (Continued on next page)
NEW YORK

INTERSCOPE RECORDS artist Ron Sexsmith finished tracking his upcoming album at the historic Studio A with producer Mitchell Froom, engineer Tchad Blake, and assistant Joe Warda. Also at the Magic Shop, Cibo Wasteluck tracked with producer Big Tony Calato for a Warner Bros. release, with band member Yuka Honda producing. The producers for both the Magic Shop and Studio A tracked with the Mighty Mighty Bosstones for a Mercury Records release; and Sony Music artists big and small are busy recording for a label debut with T Bone Burnett producing, Susan Rogers engineering, and Juan Garcia assisting. Room With a View has added a Solid State Logic 9000 J Series console that will be used for music mixing, according to owner/president Alessandro Cecconi. “With the SSL 9000 J, we wanted to be on the cutting edge of the mixing market in New York,” he says. The facility’s credited include the Dave Matthews Band’s “Crash,” which was mixed by Tom Lord Alge on the studio’s SSL 4000. Other top producers who have worked at the New York studio include Jerry Harrison, Lou Giordano, Michael Beinhorn, Dave Bianco, Brian Malouf, Kevin Killen, and Tony Maserati. Recently, Grammy-winning producer Russ Titelman worked on a Million Nascento project there.

LOS ANGELES

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

NASHVILLE

WOODLAND STUDIOS hosted Rising Tide artist Keith Swell for a tracking session produced by Emory Gordy Jr. and engineered by Russ Martin. Following is a roundup of other activity at the famed Music City facility: Sarah Masen tracked and overdubbed with producer Charlie Peacock and engineer Shane Wilson for Peacock’s production company; Victoria Shaw overdubbed for a Warner Bros. album with producer Stuart Colman and engineer Eric Paul; Ricky Skaggs tracked a self-produced Atlantic Records project with engineer Alan Schleiman; Diane Durrett mixed her self-produced Glass House Records album with engineer Jeff Tosemi; Sawye Marine recorded her self-produced and engineered Brian Tankersley for TKO Management; and Matt Hires tracked for GPT Music with Tankersley producing and engineering; and Jill Sobule mixed her upcoming Atlantic album with producer Steve Fishell, engineer Mike Poole, and assistant Andrews.

OTHER LOCATIONS

PRODUCER Brendan O’Brien mixed and engineered Matthew Sweet album for Zoo Entertainment at Doppler Sound in Atlanta; another recent activity at the studio includes sessions by G7 Records/Columbia artist David Harris, Columbia artist Dionne Farris, and Word Records’ the Rev, Milton Brunson & the Thompson Community Singers ... Toronto-based LiveWire Remote Recorders closed a busy 1996 with its longest road trip of the year. The company’s truck traveled 1,200 miles to the Halifax Metro Centre to record a TV special starring Anne Murray for Nashville’s High Five Productions; guest musicians included fellow Canadians Bryan Adams and Jann Arden. LiveWire also assisted on a Murray disc in Montreal that featured a rare hometown appearance by Celine Dion. LiveWire just added a pair of Genelec 1031a speakers, two vintage Neve 1084 preamps, a vintage Teletronix LA-2A tube limiter, an Orel 1175LM compressor, and the te electronico M2000 Wizard ... At WarZone Recorders, Pink Noise Test mixed its Interscope debut album with producer Van Christie and engineer Jason McNinch. Also at WarZone, Sister Machine Gun tracked material for its upcoming Wax Trax/TVT release with Christie engineering and Aaron O’Mara assisting ... At Victory Recording Studios in Philadelphia, the Masters at Work production team of “Little” Louie Vega and Kenny “Dope” Gonzalez recorded live strings for a projects project with arranger/producer Vincent Montana Jr. Elsewhere in the City of Brotherly Love, iconic recording Studio D hosted a live PA and monitor system from TurboSound in Studio A. The all-wood room measures nearly 2,000 square feet and features 19-inch monitors.


M.O.B. Tonstudios in Hamburg, U.K. producer Andrew Eldritch (of Sisters Of Mercy fame), who worked on an upcoming release for Scona Blush for the Soulicleity label; Blank Fontana engineered. Also at M.O.B., BMG acts Grapefruit and South Indian Tea Company worked with producer Daniel Kellner and engineer Fontana.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-586-5558; E-mail: Pverma@billboard.com.

32 PROVES TO BE A PODIGIOUS NUMBER

(Continued from preceding page)

PRODUCTION CREDITS

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

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BMG Hosts Worldwide Managing Directors’ Confab

Under the twin themes of “Moving On Up” and “Making Things Happen,” BMG Music Publishing Worldwide recently hosted its second worldwide managing directors’ conference in Faro, Portugal. Sixty-nine people attended, including firm executives from 21 countries. Besides president Nicholas Firth, others on hand included Strauss Zelnick, president/CEO of BMG Entertainment North America, and major partners in global representation, including Steven Howard, managing director of the Zomba Music Group; Itsa Martin of Fiction Records; Irwin Robinson, chairman/CEO of Famous Music Publishing Cos.; and writer/producer Pete Waterman.

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

Extras Galore On ‘King And I,’ Composers Laserdisc Boxes

MOSTLY SINGING, ALL GRAND If laserdisc fans believe studies are bidding their time until DVD finally reaches retail bins, they needn’t be too concerned.

Boarded sets from MGM/UA Home Video and FoxVideo, both distributed by Image, were released in December. For “MGM Composers Collection,” MGM/UA has scoured its vaults and other sources to uncover more music—outtakes and otherwise—than the final prints offered. For the 40th anniversary edition of Rodgers and Hammerstein’s “The King and I,” FoxVideo has found many worthwhile instances, the films are enormous and includes musical film stars of the day. There are four outtakes of Perry Como, who plays a fictional friend of Rodgers and Hart, singing “You’re Nearer” from “Words And Music.” The song is beautifully sung by Como, but in each take he is quite stiff. Falling to make the final cut is “Deep In My Heart” was operatic singer Helen Traubel’s charming version of the operatic “Dance My Darlings,” Judy Garland is also shown to good advantage in a dropper scene from “Till The Clouds Roll By,” singing “I’m Love Me?” After his career with Hart ended in the early ’40s, Rodgers began his historic collaboration with Oscar Hammerstein, including “The King And I” in 1951. Making its second laserdisc appearance is the 1966 movie version, one of the best adaptations of a Broadway musical ever, featuring the show’s original King, Yul Brynner. The pristine print is accompanied by an excellent, forthright documentary and analog track commentary on the show and its stars, plus stills from the Broadway and Hollywood versions. Also included is a 24-cut-gold-layered CD containing never-before-released material from the movie. There are no video outtakes, however. Also, it would have been a good idea to present two songs, in demo form if need be, that were cut from the original Broadway production and are mentioned in the narrative. Come what may, these boxed sets are ready for the day when DVD or any other new video format emerges.

Print On Print: The following are the best-selling folios from Warner Bros. Publications:
1. Smashing Pumpkins, “ Mellon Collie and The Infinite Sadness”
2. Jim Brickman, “By Heart”
3. “Grateful Dead Anthology—Vol. II.”
4. “Neil Young Guitar Anthology.”
5. Rush, “Test For Echo.”

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Tower Targets South America
Store Expansion Also Planned For Asia

BY JOHN FERGUSON

LONDON—Tower Records is set to sweep into South America as part of its global expansion plans for 1997. The U.S.-based retail giant has targeted Argentina as its first South American territory but is also looking to move into three other countries on the continent. Stan Goman, senior VP of retail operations, says that Asia will remain a key area for the chain, but in Europe, growth is likely to remain slow.

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

Although he did not rule out further European openings in 1997, he adds, "The costs of doing business here are incredibly high. When you don't have a good base in Europe, like an HMV and a Virgin does, it is hard." All told, Tower will be looking to open 15 stores internationally this year.

Goman says that the first Tower outlet in South America—a joint venture with a local company—is under construction in Buenos Aires and that Tower is in negotiations for a second site in the city. In addition, Tower has signed agreements for franchise stores in Colombia, Venezuela, and Ecuador. Piracy remains a major concern in South America, but Goman does not believe that will affect Tower's prospects in the region. "South America is a good spot for record stores because buying music, owning music, is deeply ingrained in their culture. Piracy is prevalent everywhere—in Asia, in Europe. It is a fact of life these days."

Asia is another key growth area. In Japan, where Tower currently has 38 stores, the chain has unveiled plans for... (Continued on page 45)

German Charts Dominated By EMI Music Acts

BY WOLFGANG SPAHR

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

PolyGram

The magazine's chart analysis showed EMI claimed 22.82% of entries on the singles charts last year and 9.64% of album chart entries. PolyGram was the second most successful major, with market shares of 19.08% for singles and 19.55% for albums. (Continued on next page)
For BMG Records’ emergent talent pool, Berwick has given singer/songwriter Angela Baraldi a more defined rock profile and brought in Alberto Pirelli, manager and producer of Italy’s most successful rock act, Litfiba, to produce Baraldi’s latest album, “Lubrificanti” (RCA). A number of pop acts have also been directly signed, including HiHo Someone In Punto, pop reggae singer Marella, electronic dance pop act Leonora, and eclectic humorist group Lette E I Suoi Derivati.

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

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

Berwick’s arrival at BMG coincided with a streak of chart-topping albums from BMG’s own signings and licensed product. BMG’s biggest success this year has been the debut album of Panamanian duo Marazambo’s “Dove Ci’ Miusi- ca” album (DDD), which has sold more than 1.2 million copies domestically since its release in May ’96; and leading the country’s pop charts worldwide, according to the company. Other major successes include Dalai’s latest album, “La Citta’” (Pressing), Giorgio Strano’s “Il Mio Destino” (La Cocinilla), Elia E Lo Storie Tese’s “Eat The World” (BMG), and Take That’s “Greatest Hits” (RCA); according to the company, BMG labels have occupied the No. 1 spot for all but three weeks between April and November.

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

BMG Ricordi CEO Franco Reali says that the final, difficult phase of restructuring was completed last month. “Our restructuring phase ended at the end of November with 50 redundancies. We avoided union problems through negotiation and co-operation,” says Reali. He adds that 400 employees now remain spread throughout BMG Ricordi’s four divisions. BMG Records, which includes the RCA, Arista, and Ariola labels, covers domestic and international repertoire; the Ricordi label focuses exclusively on domestic repertoire; video/interactive; and sales/catalog. BMG Publishing Italy and classical publishing company Casa Ricordi, are also part of the group but operate autonomously.
Records Ireland: Richard MacGowan, secretary of the International Federation of the Phonographic Industry; Marcus Sheehy, director of A&R at Fontana Records; Brendan Graham, chairman of the Irish Music Rights Organisation; musician Eleanore McEvoy; composer Bill Whelan; Barbara Galvin, managing director of Mother Records; Deirdre O'Neill, manager of Sun Recording Studio; and Derry O'Brien, managing director of Network Ireland Television.

The 132-page document draws attention to the importance of the provision of “imaginative and practical” educational courses, access to sound business and legal advice, and energetic support from state agencies in promoting music by Irish artists. Following are some of the task force’s main recommendations:

- The establishment of a music industry board to develop and advance strategic policies for the development of the industry and to provide direct support for targeted sectors.
- The setting up of a national listening library, to be known as the Graham Music Library, in memory of music journalist Bill Graham, who died in March 1996.
- An employment register that would provide, through MusicBase, a database of industry professionals available for work.
- The introduction of a home recording royalty.
- Increased radio and TV exposure for Irish music and examination of the possibility of an international broadcasting service to bring Irish music to the world.
- An artist’s exemption scheme, which would grant tax-free status to individuals whose work is deemed original and creative and with cultural and artistic merit, should be extended to arrangers and producers.
- The establishment of tax incentives for A&R activities and music sponsorship.
- As a priority, Ireland must aim to become a European base for multimedia production and transmission facilities.
- The Irish government must continue efforts to secure international agreements on copyright to cover new areas, such as the Internet.
- Music should be taught in all primary schools to a level that ensures every student leaves school with a general knowledge and appreciation of all music forms.

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

“Irish successes in the international music markets are largely the result of extraordinary individual determination and talent, rather than the result of a coherent national strategy. FORTE identifies Ireland as the ‘fifth-highest provider of international [pop/rock] hit records’ and says that six artists—U2, the Cranberries, Enya, Sinead O’Connor, Chris DeBurgh, and Van Morrison—have combined global sales of 124.5 million units, with ‘a minimum retail turnover of $2 billion (1.25 billion Irish pounds).’”

The IBEC’s McCabe says that he welcomes the report, but that he is concerned at what he sees as a major gap in FORTE’s coverage relating to copyright. “This was excluded from the group’s terms of reference, as copyright is handled through a different government department,” he says.

“The IBEC music industry group is strongly promoting the reform of Ireland’s 30-year-old copyright act, which is not being dealt with by any specific agency at present. Without enforceable rights to receive royalties from the performance, recording, and dissemination of their work, composers, performers, and record producers cannot garner the full financial benefit from the music which they create.

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

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**SPANISH ROCKERS TAKE BREAK**

(Continued from preceding page)

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

Camaro—one of two native Argentines in the band, along with guitarist Ariel Roth—reveals that he plans to record “an important album” in Spain this winter.

Camaro adds that although it will be a solo project, he will not join in the tour plans of singer-songwriters. “For me, the only thing that exists is rock, even though I sing tangos from my home country,” he says. “I am committed to rock and blues in Spanish. Life is very short, and I want to take full advantage.”

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**Arcade Buys Flarenausch Label**

**Dutch Indie Co. Expands French Presence**

PARIS—Dutch independent record company Arcade has acquired, via its French affiliate Arcade Music Company (France), the French label Flarenausch for an undisclosed amount.

Arcade has been distributing the label in France since 1995. In a statement, Arcade’s parent company, AMC, Wegener Arcade, says, “The activities of Flarenausch represent an excellent complement to those developed by Arcade Music Company France. In addition to its contribution to the further strengthening and expansion of Arcade in France, the acquisition also offers good opportunity for exploiting market potential in two of the most promising sectors of Belgium and Switzerland.”

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

EMMANUEL LEGRAND

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**TOWER TARGETS SOUTH AMERICA**

(Continued from page 24)

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

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

Despite the growing international strength of chains such as Virgin, HMV, and Blockbustor, Goman maintains that there is still plenty of scope for Tower’s expansion. However, Europe continues to pose difficulties for the company.

“We really have problems finding locations are in Europe,” admits Goman, “because there are not a lot of big spaces and the rents are incredibly high. You have to do a lot of volume to make that money, and right now, just like everywhere else in the world, the record store is under a lot of pressure from mass merchants, non-traditional carriers, flea markets. Then you have online and mail-order services, so there is a lot of competition there.

“The unveiling of the 1,000-square-meter store in central Birmingham was Tower’s first opening in the U.K. in almost five years, and the chain has yet to crack continental Europe. “It has been slow growth because it has been so darn expensive to do business here and find the right spots,” says Goman. “In France, the labor issues are in my mind a big issue. In Germany, you have high rents and low hours to sell. Unless you have been in business in Germany for a long time and you are in some really good rents, you can’t operate. Then you have the Eastern Bloc, which is really interesting, but the economies are slow.”

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

However, Goman stresses that this does not mean expansion is on hold in Europe. “I wouldn’t rule that out. We are location driven, and we are barn-blowing bricks and mortar every day. For example, we have been trying to open up in Paris for years, and we are waiting for the right deal to come along.”

“We have a right to be more of a national chain in the U.K., and that is what we would like to do,” he adds. “We are looking at Northern Ireland, and then there are areas like Scandinavia where there are opportunities as well.”
Space: The Next Frontier For Universal Records

**First they** nurtured "The Garden." Now they're letting loose "Spider-Man." Universal Records is proving to be one of the most adventurous U.S. labels in spotting talent from independent sources, with strong potential in America.

Australia's Merrill Bainbridge, signed to Universal in the U.S., has become the top selling act in the country, with 100 Singles chart for several weeks with her alluring hit "Mouth," which has received a glowing action on the Heatseekers albums chart of the singer's debut album, "The Garden." On Tuesday (14), Universal releases "Spider-Man," the debut album by the eclectic indie U.K. act, Space, a Liverpool group that already has enjoyed hit singles and gold album sales (100,000 units) in Britain since cracking the U.K. chart last summer. The setup for the U.S. arrival of "Spider-Man" has been taking place in recent weeks, with activity from London to Dublin and from Sydney to San Francisco.

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

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

In November, Universal flew in guests to see a showcase by the band in Dublin. Space's live shows have been described as a cross between the rock of the Fugees and the funk of the Fonzes by the fickle U.K. music press, evidence of a musical burst that is pure pop laced with an offbeat imagination, a style that "comes from a lot of different sources," says Leeds. With a focus on marketing Space through independent tastemaker retailers, Universal is also offering an early purchase incentive by packaging the first 15,000 copies of "Spiders" as a double-CD jewel box. Those copies will include the album plus a 10-inch single, "Female Of The Species," which includes songs not on the album. Listeners also ought to check out the "come here" mini-flyer that's attached to the CD, which reads, "It's time to come here."

Mint Refrshes Vancouver Scene 6-Year-Old Label Takes Growth Slowly

**By Larry LeBlanc**

TORONTO—Any suggestion that Mint Records has entered the music industry mainstream amuses Bill Baker, who founded the Vancouver-based, alternative-styled grass-roots label six years ago with partner Randy Iwata.

"It's hilarious," the label's co-founder says. "We're proud of the level of achievement we've made, but we certainly haven't arrived at that stage yet. Roughly live here at home, and I only take a small salary to pay my rent and groceries.

However, with a total of 16 albums, nine singles, and four EPs released to date, and an impressive roster, including such Vancouver-based bands as Cob, the Bachelors, the Smugglers, Duotang, and Mazoe, Mint is getting closer to being a part of the music industry establishment.

Prior its first series of club dates in the U.S., Space is due to perform a seminar in New Orleans next month. The band is expected to play at least two festivals and unleash "Female Of The Species" on a crowd of radio programmers on Valentine's Day, appropriately enough.

According to the competition at radio on upcoming releases by modern rock stables in 1997, U.S. says Universal is still uncashed about the prospects for a homegrown hit. London says Space's mini-album, "Earle," which is where people are going to gravitate to "automatic hits," he says, of the big-band competition, "is this refreshing and different.

**Border Crossings: WEA Records in the U.K. has released the new self-titled album from Sweden's Popsicle, which has previously gone top 10 in the band's home market. Produced by Nicklas Kristoff, Atomic Species, and the edgy edge pop effort is the band's third release since the 1995 collection that marks the group as the part of the country's wave of emerging alternative acts with definite global appeal. . Wearing the influences of classic pop-from the Raspberries to the Beach Boys—proudly on its sleeve, Glasgow, Scotland's Superstar released the delightful and boldy titled debut EP "Greatest Hits Vol. 1" on Creation Records in the U.K. The Scottish band, led by song-writer Joe McAlinden, is returning to the scene with a mini-album, "18-Can," on the Camp Fabulous label in March and is ripe for exposure outside the U.K. . The first CMT Live! tour, featuring Steve Earle and the Dukes, expected a sell-out at Glasgow Jan. 22 and will cover more than 10 European markets through March.

**Home & Abroad**

Mint refreshed Vancouver Scene 6-Year-Old Label Takes Growth Slowly

BY LARRY LEBLANC

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**Home & Abroad**

**From left, Bill Baker and Randy Iwata.**

Arts degrees. Iwata is CTR's PD; Baker was the station's volunteer coordinator and production manager of its monthly program Discorder.

What did they closer was their intense interest in alternative music. "We were both a bunch of local independent music labeled," says Baker.

Before the emergence of Seattle as an international musical force, a vibrant Seattle/Vancouver Victoria gig circuit had existed. Once the Seattle scene exploded in the early '90s with Nirvana, Soundgarden and Foo Fighters, a new wave of fresh work was: You and we could do in Vancouver," says Baker. "We can't afford a record company with the real network of record stores, local stations like, we can't sell our own record."

We've all close to one another, and there is a family approach to doing business," says Baker. "There is a certain level of exposure or success we can compete together to the artist, and that level has increased vastly from when we started." A personal watershed for the two owners was when, after releasing Pluto's infectious, pop-oriented debut album, "Cool Way To Feel," in 1994, Mint lost the group to Virgin Records for the first time. The band signed with additional tracks in June of last year (Billboard, July 20, 1996).

"The Pluto situation turned out to be a very positive experience," says Baker. "We only had them signed for one album, so it was a cut-and-dried thing. But for us to split with them to split with Virgin, and we're certainly not bitter. However, we used to sign acts for one album; after Pluto we now sign for three albums.

An additional boost for Mint has been its tie-in since 1995 with Berkeley, Calif.-based Lookout Records. The two labels have participated in several co-venture releases featuring their acts, starting with Cub and Potatomen being featured on the "Spit" EP in 1996. Additionally, Mint has distributed Lookout recordings in Canada by the Mr. T Experience, Fanny Baker and the Groovie Ghouls.

"We found people with a very similar vision to us," says Baker about Lookout. "One of the reasons we were so excited about them, we were having more success with promoting records in Canada. We were able to say, 'Your record's virtually unknown in Canada. Let's set what happens if we promote them. It's a great situation.'

Baker sees Mint in the future is to further establish the band in North America and foreign markets. "At this point, we can release a record, and there are people that will, if not buy it, take an interest in it just because we put it out," says Baker. "Once in a while I'll get a letter from someone in St. John's [Newfoundland] or Kingston [Ontario] telling me that Mint is their favorite label. It's so exciting to me that somebody I don't know has an opinion of what we do."

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Global successes of Canadian superstars Celine Dion, Alanis Morissette, Shania Twain and Bryan Adams, as well as the impressive international achievements of Jann Arden, Terri Clark, Paul and Linda McCartney, have exploded, and the impressive international achievements have rarely been celebrated outside of Canada. Certainly, several of the most striking international music stories in the past year belong to Canadians. 

How long has Canada's music community been humming? Until recently, Adams was the leading figure in Canadian music, due to his international presence, orbiting in a galaxy all his own. However, his global success went unnoticed at home because, traditionally, Canadians have rarely been noticed in the international achievements of homegrown talent. However, Canadians have ethusiastically and unambivalently embraced the latest wave of international triumphs.

HOME TEAM VICTORY

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BIGGEST OF THE BIG

Certainly, several of the most striking international music stories in the past year belong to Canadians. Dion, Morissette, Twain, Brandt and Arden.

Celine Dion's fourth English-language album, 1996's "Falling Into You" on Columbia Records (550 Music outside Canada), released last March, sold 1.3 million units in Canada by year's end and 17 million units worldwide. It is the follow-up to the 28-year-old's 1994 album, "The Colour Of My Love," which has sold 1.5 million units in Canada and 14 million units worldwide.

Dion's 1995 French-language "Deux" continues to shatter sales records here and abroad. It has sold 630,000 units in Canada to date—unprecedented for a French-language album—and 6 million copies worldwide, becoming the best-selling French album of all time. Dion's concert album, "Live A Paris," released in November 1996, has sold 175,000 units in Canada and 1 million units worldwide.

Moreover, Dion's 1995 French-language "Deux" continues to shatter sales records here and abroad. It has sold 630,000 units in Canada to date—unprecedented for a French-language album—and 6 million copies worldwide, becoming the best-selling French album of all time. Dion's concert album, "Live A Paris," released in November 1996, has sold 175,000 units in Canada and 1 million units worldwide.

"Deux's" sales are right off the map," says Camilleri. "In the last six years in Canada, her catalog has sold 3.5 million albums in Canada."

The Canadian double-diamond certification (2 million units) of Maverick Records' "Jagged Little Pill," released in June 1995, is a significant milestone for both the Canadian music industry and for Alanis Morissette, who won four Grammys and five Junos in 1996. Spending 12 weeks at No. 1 on The Billboard 200, it is the sixth album to exceed sales of 2 million units in Canada—and the only one by a Canadian artist to do so. The album has racked up global sales of 23 million units, according to Stan Kulin, president of Warner Music Canada.

"The album's continuing sales surprised me," admits Kulin. "When Alanis was in Canada, for the Junos last March, we were on the verge of going diamond [1 million units]. Her manager Scott Welch said we'd sell well over diamond. I said to myself, 'Maybe we'll be at 1.3 million.' Here it is at 2.1 million units and still selling. "At the same time," adds Kulin, "Paul Brandt's album ('Cafe Before The Storm') will be a double-platinum [200,000 units] album in Canada. He obviously has a long career."

Canadian sales of Shania Twain's sophomore Mercury album, "The Woman In Me," released in February 1995, have now reached 10 million worldwide, 1.7 million in Canada, making it the top-selling country album in Canada by a Canadian artist. "I've never been associated with an album this big," admits Chappell. "I don't know where the end is. It's going to sell 2 million, it's just a matter of time."

A&M Records had tucked on Jann Arden's sophomore release, "Living Under June," providing the Calgary-based singer-songwriter with a U.S. breakthrough, and it happened. Released in Canada in August, and in the U.S. in February 1995, the album has sold 350,000 units in Canada and 1.4 million worldwide, according to John Drendel, president of A&M/BMG/Mercury Canada.

Meanwhile, the Tragically Hip, the definitive Canadian rock act of the decade, continues to consistently deliver big-selling albums. The latest is "Trouble At The House," the band's sixth album, released in early 1996. "We're at 500,000 [units], and it continues to move," says Ross Reynolds, president of Universal Music, Canada.
Since 1974, hundreds of artists have joined the class of Canada's leading independent label, Attic Records. The gold, platinum and multi-platinum successes of many of our artists puts us miles ahead of the rest.
Rising Exposure Of Canadian Video Directors

Talented Directors Meet High Expectations, Low Budgets And New Outlets

BY JEFF BATEMAN

Underrated internationally and underpaid at home, Canadian video directors are busier these days by glimmers of light on the horizon. These collector propositions are on the rise, thanks to two acclaimed directors: Toronto's Flora Sigsmondi, whose startling clip for Marilyn Manson's "The Beautiful People" generated a call from David Bowie and an invitation to shoot his latest video, and Steven Goldmann (Billboard, April 13, 1996), the Montreal, Quebec, native who filmed and produced "Come Away With Me" for Norah Jones.

TELEVISION APPEARANCES

More importantly, a mother lode of new business will theoretically develop in tandem with the nation's first adult-contemporary video channel. MuchMoreMusic will be a sister operation of the CHUM Ltd. contemporary video service MuchMusic. In Quebec, CHUM and Radio-Canada Inc. will run the franchise phone Musrinas. Both could be on air as early as September.

While the audience reach for these stations will likely be minimal at the outset, their arrival will be good news for Canadian icons like Anne Murray, Burton Cummings and Bruce Cockburn, all of whom appeared on behalf of MuchMoreMusic at license hearings last May. Since 1994, MuchMusic has been criticized for not making cuts to its adult-oriented acts while zooming in tightly on its core youth audience. "The lack of [a VH-1 type station] in Canada [has hurt]," says Jim Campbell, VP of artist and international marketing at BMG Music Canada. Campbell believes MuchMoreMusic will revitalize careers and signal a new wave of artists signing, just as the New Country Network has jump-started the domestic country scene.

"I wouldn't say [MuchMusic] has narrowed, I'd say we can barely see through the crack anymore," argues Michael Rosen, a pioneering video producer in Canada and now president of Hoodoo Films in Toronto. "Some well-established artists are really afraid that if they spend any amount on a video, they're pissing it away. The service we get [a new channel] is better.

MORE FOR YOUR MONEY

Even with a new avenue of exposure, the domestic video business will remain a matter of squeezing the most creative juice out of relatively meager budgets. While many independent videos are made for under $10,000 (Canadian), the average multinationals' video budget is little more than twice that figure. Expenditures occasionally jump to the $50,000 to $100,000 range for artists with top-tier status and foreign release commitments, though the bigger fees frequently go to American directors like Martin Scorsese (who directed 'The Blues Brothers') and George Nolfi (Moby, 'Lovers On The Lake').

"You don't spend more than $30,000 on a video for the Canadian market unless you're an idee— the economics don't allow it," states Chip Sutherland, manager of Sinead and the Rankin Family.

A lighter pen is put on the same blues log by Catherine McGee, Sony Music Canada's manager of creative services. "Our decisions are very prudent," she explains. "Market size allows us to spend only a fraction of what's spent in Europe and America. Sony's keenly anticipated sophomore album from Toronto band Our Lady Peace is supported with a $60,000 video for the single 'Superman's Dead.' That's a healthy, realistic sum for a multi-platinum Canadian band launching a record in this territory," says McGee. "It will hopefully generate buzz on the record, which is key in working the band internationally."

Certainly, there is no shortage of novice filmmakers eager to paint their video masterpiece with whatever funds they can wrangle. "We're seeing a whole crop of amazing people emerging," says Denise Donlon, director of music programming at MuchMusic. She cites Toronto's Black Wax Productions as a forum of young talent and places relative newcomers like Sigsmondi, Javier Aguilera, Andrew McNeath, Stephen Scott, George Vak, Eric Yalland and Derek Horn at the cutting edge of video creativity.

More than 80 videos were received by MuchMusic for the 12 months ending June 30, 1996. 668 were from Canadian artists and 633 were made in Canada by domestic videomakers. Donlon has no aesthetic dilemmas when slotting homegrown clips into the programming flow. "More than the foreign video we get, Canadians tend to be more excited by doing quality product out of small budgets," she explains. "That pushes the envelope in ways that we find fresh and very exciting."

Nevertheless, bottom-line realities generate frustration. "It's something we live with and understand, but it's hard," says Jim Matheson, a producer at Revolver Film Corp. in Toronto. "You're doing what should be three-day shoots in two days, the creative department is taxed to the limit, you're always short of crew. Inevitably, there's a point in a director's career where they want to work on a bigger scale."

MOVING ON

Since directors usually pocket about 10% of a budget, it's no surprise that most are content to develop a reputation and signature style before moving on to the lucrative fields of television, film and commercial production. "We get into videos to develop our craft, and that remains the best justification for doing them today," says Brian Eason, executive producer for Red Morel Pictures Corp. The Calgary firm is home to Jethro-Winship, one of Canada's top video auteurs of the '90s. While his credits include Jann Arden, Van Halen and Celine Dion, Winship primarily makes his living from advertising shoots for such U.S. clients as Southwest Airlines and First National Bank. Advertising jobs also supplement the video income of Carus Wahrhaftig, another top creator who has delivered award-winning clips for Leonard Cohen, The Tea Party and Philosophy Kings.

While U.S. film and television producers have been drawn north in overwhelming numbers by a weak Canadian dollar and solid technical crews, the same logic hasn't resulted in a music-video gold rush. "After years and years of marketing incredible talent in the States, I've discovered that American labels are still more comfortable dealing with directors in New York or L.A.," explains Allen Weinrib, executive producer at Revolver Films. "The backward syndrome is a hard one to overcome."

BORDER CROSSINGS

Continued from page 30

However, despite selling substantial numbers of albums in Canada, rock acts like the Tragically Hip, Tom Cochrane, 1 Mother Earth, 54-40, the Watchmen, Celine Dion, the Odds, the Tea Party, Gerry Hart, Susan Aglukark and Ilse & Bass, and most of Canada's country acts, including Michelle Wright, Prairie Oyster, Charlie Major and the Rankin Family, have not fared as well outside Canada.

"There are [Canadian] acts that may not travel well but do very well within Canada and, perhaps, in one or two other territories abroad," says Kulm. "We'd all like these acts to break in the U.S. but, having said that, it's still quite an achievement what they're doing here."

The isolation factor is, perhaps, even more defined in the mainly French-speaking province of Quebec, where, despite the international breakthroughs of Denis and Voitine, recordings by top-tier francophone artists, mostly on independent labels, such as Lara Fabian, Kevin Parent, Eric Lapointe, Les Colmes, Daniel Langer, La Ronnoise, Souvance, Richard Seguin and Ginco Beno, do not sell outside of the province and are unnoticed in France.

One of Canada's strongest是一当 muscle roots is the strong domestic interest in Celtic-based music performed by such folk-based performers as Loreena McKennitt, Ashley MacIsaac, Natalie

Continued on page 36
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COLUMBIA
So many wonderful things have happened to me during the last year.... When I see the expressions of love and joy in the faces of audiences at my concerts, I’m reminded how fortunate I am to be doing something I really love to do. I know I didn’t get here on talent alone. There are so many people in the industry throughout the world, who have given me their support. I thought by writing this simple message of appreciation I could somehow express my gratitude. To radio and retail...to the video networks and programs...all the TV shows...to the press...to the promoters...to the producers, writers and musicians, and last but not least, to my Sony Music family everywhere—Thank you for believing in me!
Canada Pioneers The North American Digital-Radio Frontier

Testing And Education Prepare The Country To Strike Up The L-Band

BY CHRISTOPHER JONES

With digital-radio test sites now up and running in Toronto, Montreal, Ottawa and Vancouver, Canadian broadcasters are turning their attention to the second, and perhaps most important, phase of launching this new format: selling it to manufacturers and the listening public.

Delegates to October’s Canadian Association of Broadcasters (CAB) convention in Edmonton, Alberta, got a taste of the new medium with the unveiling of a “virtual receiver,” a computer simulation of the services and CD-quality sound promised by radio’s brave new wave. Provided it is embraced by consumers, who will need to invest in a new generation of radio receivers, digital audio broadcasting (DAB) will radically transform radio services by early in the next century.

But Canada’s broadcasters aren’t waiting for the new millennium. By the time DAB receivers come to market in fall ’97, the country’s major radio properties will already be simulating both analog and digital signals, ready to cash in on the format’s “datacasting” enhancements, such as instant weather, traffic and transit reports, personal paging, electronic yellow pages and a wealth of other on-demand services.

“Think of it as a wireless connection to the information highway,” says Duff Roman, a veteran Toronto broadcaster and VP of Digital Radio Research Inc. (DRR), a consortium of Canada’s largest private and public broadcasters that is steering the country’s drive to digital.

PIONEER DAYS

Canada is something of a pioneer in the digital-radio field, at least in North America, where it has led the charge to adopt the Eureka 147 system, a standard developed in Europe and endorsed by the International Telecommunications Union (a U.N. body devoted to the development of international standards). Eureka 147 operates outside the traditional AM and FM broadcast bands in what is called the L-Band (between 1452 and 1492 megahertz). The L-Band is large enough to provide slots for all existing Canadian AM and FM operators, with some room left over for new players, says Roman, who is also co-chair of CAB’s digital radio roll-out committee.

“And that’s what scares the hell out of the Americans,” he adds, by way of explaining why U.S. broadcasters have rejected Eureka 147 and the L-Band option. “There was a great fear that if AM and FM were on an equal playing field, technically, that the equity value of their FM properties would be dramatically impacted. They determined that they’d dedicate their resources to finding an in-band solution that would preserve the status quo—in other words, provide a digital FM signal that would be slightly better than a digital AM signal, within existing coverage areas, using existing plants and equipment.”

David Layter, an engineer with the National Association of Broadcasters, based in Washington, D.C., acknowledges that coverage areas and proprietary interests are a factor in the U.S., but the fundamental reason for seeking an in-band solution, he says, “is that the spectrum simply isn’t available in the U.S. as it is in Canada, where the government consciously set aside that amount of spectrum required for Eureka 147.”

As for the equalization of AM and FM in Canada, “it’s a non-issue here,” says Roman, “because most of us are joint operators. For us, it’s just a matter of managing our resources better, using our AMs to offer some diversity to our listenership.”

GROUP RATES

Lower basic-resource requirements are a principal reason Canada has been so fervent in its support for Eureka 147. Because the system is structured to deliver signal codes in groups or “pods” of five (each pod occupying 1.3 megahertz of L-Band spectrum), broadcasters can share expenses, and start-up costs are much lower than those associated with launching an AM or FM station. Another benefit is that digital transmitters require a fraction of the power needed to transmit analog signals.

“The test site we’re operating off Toronto’s CN Tower, serving all of the GTA, "zero area," notes Roman: "uses 100 and 200 watts of total power, versus the 50,000 watts required for AM or 40,000 for FM. We’re looking at a savings of tens of thousands of dollars in electricity costs alone.”

But lower costs are not the only ancillary benefit. The main reason broadcasters, and not just those in Canada, are scrambling to get aboard the digital bandwagon is fear. As Tony Vinet, president and CEO of Rogers Broadcasting, told a communications conference in Toronto earlier this year, “Every facet of the entertainment and communications industries is going digital and reaping the benefits. The rate of change in our competitive environment could easily leave an analog industry behind.”

Says Roman, “We can’t afford not to be digital. If we shod our analog, the message we’ll be sending is that radio is an inferior technology.”

BORDER CROSSINGS

Continued from page 52

MacMaster, the Ranklin Family, the Bara MacNelis, John McDermott, the Irish Descendants and Rawlins Crow, as well as such rock-based acts as Spirit Of The West, Captain Mabon and Great Big Sea, performing a mix of Gaelic and traditional Cape Breton fiddle tunes, colorful MacIsaac has become one of Canada’s top-selling acts. His explosive 1995 Ancient Music/6Me album, “Hi! How Are You Today?” has sold 230,000 units in Canada to date, according to Reid.

Boosted by support from MuchMusic and its Quebec French-language counterpart, MuchÈt, and key retail chains such as HMV Canada, Sam The Record Man, Archambault, 6Me Sound and Sunrise Records, as well as by a college and club circuit, Canada’s independent sector continues to be a potent 6Me source.

White Eagle labels as Network Productions, Atomic, True North, Duke Street, Handsome Boy, Hi-Blas, Plus 8, Hypnotic, Beat Factory Music, Liquid, Groundswell, Zulu, murder records and Iron Music Group are distributed nationally by multinationals, such as Sony Canada, Arista, RIAA Sound and Sunrise Records, as well as by a college and club circuit, Canada’s independent sector continues to be a potent 6Me source.

Loreena McKennitt, who released her latest album, “Tales from a Resurrection,” in 1997, has become a major success story for the industry. The album, which features covers of songs by such artists as Dolly Parton, Johnny Cash, and Eric Clapton, has sold over 500,000 copies in Canada, making it one of the most successful albums of the year.

McKennitt’s success has helped to bring attention to the importance of supporting the music industry in Canada. Her album has been nominated for several awards, including Best Traditional Pop Vocal Album at the 1998 Juno Awards, Canada’s equivalent of the Grammy Awards.

In addition to her musical success, McKennitt has also been involved in a number of charitable causes. She has donated money to organizations such as the Canadian Council for the Arts and the Canadian Red Cross.

McKennitt’s success has also served as a reminder of the importance of supporting Canadian music. By supporting artists like her, we can help to ensure that Canada’s rich cultural heritage continues to thrive for generations to come.

If you’re interested in learning more about Loreena McKennitt or other Canadian music artists, be sure to check out the resources available at your local music store or online. With so much great music available, there’s never been a better time to support Canadian music.
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Indies No. 1 In Total Album Market Share For First Time; WEA Is No. 1 In ‘Current’ Share

BY ED CHRISTIAN

NEW YORK—For the first time in the history of the modern music business, independent distributors and labels reached the No. 1 spot in total U.S. album market share, which includes both current and catalog album sales. However, WEA was king of the hill in “current” U.S. album market share in 1996.

During the year, WEA garnered 20.9% in market share for current, which excludes sales from albums considered to be catalog. But the independent distribution sector trailed closely, posting a 20.3% slice of the current pie in 1996.

In distributing singles, BMG Distribution was the No. 1 U.S. vendor, with a whopping 27.3% market share last year. And in album genres, WEA came in at the ton for country market share, while BMG ruled the roost for R&B market share.

The market-share rankings are determined by Hartdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts on all formats and configurations. SoundScan tracks sales at stores that account for approximately 85% of U.S. music sales and then projects totals for the entire U.S. market. SoundScan determines “current” market share by including all 1996 sales of an album, provided that sales were first released within the first 15 months of its release (12 months for classical and jazz albums). Market share for albums and singles each include all formats and genres available in the respective formats and genres for country and R&B consists of data collected by SoundScan from the panels used to compile Billboard’s album charts for those genres.

For the first time, Billboard’s market share data does not include total market share, which combines single-year and老牌 artists. Thus, albums that were released in 1995 but sold in 1996 have been included in the 1996 figures. Among those mentioned in this story and on the market-share charts are round figures.

In current album market share, WEA retained the lead, finishing the year with 20.9%, down from the 22.8% it posted the previous year. That performance helped WEA walk a top spot was Alanis Morissette’s “Jagged Little Pill,” which was the best-selling album in 1996.

Helping WEA nail down the top spot was Alanis Morissette’s “Jagged Little Pill,” which was the best-selling album in 1996. That album was the No. 3 selling title in 1996, when it moved 4.2 million units.


For the second year running, the independent sector finished as the No. 2 distributor in current album market share. Collegetown, independent distributors garnered a 20.3% share, down almost a percentage point from 21.2% in 1995. Among independently distributed albums include Bone Thugs-N-Harmony’s “E. 1999 Eternal” and Coolio’s “Cus.” Although it finished as the No. 3 distributor in current album market share for the third year running, Sony Music generated another increase of more than two percentage points in 1996, when it had a 13.8% share vs. 13.1% in 1995.

Last year, Sony distributed three of the top five best-selling albums: Celine Dion’s “Falling Into You,” the Fugees’ “The Score,” and Mariah Carey’s “Daydream.” Other top-selling albums distributed by Sony include Oasis’ “What’s The Story Morning Glory,” Nas’ “It Was Written,” and Rage Against The Machine’s “Evil Empire.” Also posting market-share increases in 1996 were BMG and Uni, which finished No. 4 and No. 5 in current album market share, respectively.

BMG saw its market share move from 11.2% in 1995 to 12.5% last year. Among BMG’s top-selling albums in 1996 were Toni Braxton’s “Secrets,” the “Waiting To Exhale” soundtrack, the Dave Matthews Band’s “Crash,” Kenny G’s “The Moment,” Brooks & Dunn’s “Borderline,” and Alan Jackson’s “The Greatest Hits Collection.”

Uni, meanwhile, went from 9.8% in 1995 to 11.2% last year. Among the best-selling titles distributed by Uni were No Doubt’s “Tragic Kingdom,” which finished the year as the No. 4 album, having sold 1.4 million units; 2Pac’s “All Eyez On Me”; Bush’s “Sixteen Stone” and “Razorsblade Suitcase”; Makavelli’s “The Don Killuminati: The 7 Day Theory”; and George Strait’s “Blue Clear Sky.”

PolyGram Group Distribution (PGD), on the other hand, fell out of its fourth place ranking in 1995, when it had a 11.6% share, to sixth place last year with 11.36%. PGB’s best-selling titles in 1996 included Shania Twain’s “The Woman In Me” and 311’s self-titled album.

Also losing market share in 1996 was EMI Music Distribution (EMD), which fell into last place after losing more than two percentage points from its 1995 score, when it was No. 6. EMD’s 1995 market share was 8.2%; in 1995 it was 10.4%. The best-selling album distributed by EMD was known as Cema Distribution, was the Splashing Pumpkins’ “Mellon Collie And The Infinite Sadness.”

INDIES OUTPACE WEA

For total U.S. album market share, the indie sector collectively garnered 21.2%, slightly more than the traditional major market leader WEA, which finished 1996 with a 21.0% share. In moving to the head of the class, the independent sector rode a wave that began in 1992, when the group collectively had about 11%-12% in market share. By 1993, the independent sector had commanded 16.5% of U.S. album market share, and in 1995 that total grew to 20.6%.

Boosting the performance of the independent sector was its strength in classical and rap albums, where indies earned the distinction of being the No. 1 distributor for both genres. Independent labels also led the industry in distributing titles that made the Heatseekers album chart.

Although it slipped to No. 2 this year in total album market share, with the No. 1 ranking in classical and rap albums, indies earned the distinction of being the No. 1 ranking for country albums, alternative rock albums, and hard rock albums.

Sony Music Distribution finished 1996 as the No. 3 U.S. album distributor, with a 11.7% slice of the total album market share. That performance was up more than two percentage points up from what the company posted in 1995, when it had 13.5%.

Sony’s performance was boosted by No. 2 showings in both current album market share and in rap albums. No. 1 in both chart book sales in independent albums but one ranking lower in the rankings was Sony. Last year, Sony garnered a 12%-14% share, down from the 13.4% it had in the previous year, when it was the No. 2 distributor.

The indie sector held steady in the No. 5 singles spot, finishing the year with 11.3%. In the previous year, it was No. 5 with a 10.3% performance. (Continued on page 65)

MACARENA RULES

In singles market share, BMG exploded in 1996, garnering a 27.3% share, up more than six percentage points from the 21.4% the company posted in 1995, when it was also the No. 1 singles distributor. In 1996, the company distributed the best-selling single of 1996: “Macarena” (Bayside Boys Mix) by Los Del Rio, which moved 3.7 million units, according to SoundScan. Including that single, BMG scored seven of the top 15 singles in 1995.

WEA came in second place with a 19.7% score, four percentage points higher than the No. 3 singles distributor, PGB, which closed out the year with 15.4%. Coming in at third place, with a 14.7% share, was Sony Music, which ranked second in both chart book sales in independent albums but one ranking lower in the rankings was Sony. Last year, Sony garnered a 12%-14% share, down from the 13.4% it had in the previous year, when it was the No. 2 distributor.

The indie sector held steady in the No. 5 singles spot, finishing the year with 11.3%. In the previous year, it was No. 5 with a 10.3% performance. (Continued on page 65)
Several sections of the text, such as tables and lists, are present in the document. Below is a breakdown of the content in Markdown format:

### Albums (Over 1 Million)

<table>
<thead>
<tr>
<th>Title-Artist-Label (Distributing Label)</th>
<th>Units Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JAGGED LITTLE PILL</strong> - Alanis Morissette-Maverick/Reprise/Warner Bros.</td>
<td>7,400,000</td>
</tr>
<tr>
<td><strong>FALLING INTO YOU</strong> - Celine Dion-Sony Music/Epic</td>
<td>6,000,000</td>
</tr>
<tr>
<td><strong>THE CHORE</strong> - Puff Daddy/Columbia</td>
<td>4,500,000</td>
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<tr>
<td><strong>TRAGIC KINGDOM</strong> - No Doubt-Trauma/Interscope</td>
<td>4,400,000</td>
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<tr>
<td><strong>DAYDREAM</strong> - Mariah Carey-Columbia</td>
<td>3,000,000</td>
</tr>
<tr>
<td><strong>ALL EYES ON ME</strong> - 3Pac-Death Row/Interscope/Island</td>
<td>3,000,000</td>
</tr>
<tr>
<td><strong>LOAD</strong> - Metallica/Elektra/EEG</td>
<td>3,000,000</td>
</tr>
<tr>
<td><strong>SECRETS</strong> - Toni Braxton-LaFace/Arista</td>
<td>2,900,000</td>
</tr>
<tr>
<td><strong>THE WOMAN IN ME</strong> - Shania Twain-Mercury-Nashville</td>
<td>2,800,000</td>
</tr>
</tbody>
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### Singles (Over 500,000)

<table>
<thead>
<tr>
<th>Title-Artist-Label (Distributing Label)</th>
<th>Units Sold</th>
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</thead>
<tbody>
<tr>
<td><strong>MACARENA (BAYBES BOYS MIX)</strong> - Los Del Rio-RCA</td>
<td>3,700,000</td>
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<tr>
<td><strong>HOW DO YOU WANT IT?</strong> - California Love-Pac/RCA</td>
<td>2,700,000</td>
</tr>
<tr>
<td><strong>TWISTED</strong> - Keith Sweat-Elektra/EEG</td>
<td>1,700,000</td>
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<tr>
<td><strong>NO DIGGITY</strong> - Blackstreet-Interscope</td>
<td>1,600,000</td>
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<tr>
<td><strong>YOU’RE MAKIN’ ME HIGH</strong> - Ton Braxton-LaFace/Arista</td>
<td>1,600,000</td>
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<tr>
<td><strong>C’MON’ N’ ROLL IT (THE TRAIN)</strong> - Quad City DJ’s-Quadrassound/Big Beat/Atlantic</td>
<td>1,400,000</td>
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<tr>
<td><strong>BECAUSE YOU LOVED ME</strong> - Celine Dion-Epic</td>
<td>1,300,000</td>
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<tr>
<td><strong>LOUNGE</strong> - Lil’ Cool-J Def Jam/Mercury</td>
<td>1,300,000</td>
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<tr>
<td><strong>NOBODY KNOWS</strong> - Tony Rich Project-LaFace/Arista</td>
<td>1,300,000</td>
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<tr>
<td><strong>UN-BREAK MY HEART</strong> - Toni Braxton-LaFace/Arista</td>
<td>1,300,000</td>
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<tr>
<td><strong>ALWAYS BE MY BABY</strong> - Mariah Carey-Columbia</td>
<td>1,200,000</td>
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<td><strong>GANGSTA’S PARADISE</strong> - Coolio-Atlantic</td>
<td>1,100,000</td>
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<tr>
<td><strong>LET IT SNOW (YOU DON’T HAVE TO SPOIL THE PARTY)</strong> - R. Kelly-Jive</td>
<td>1,000,000</td>
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<td><strong>I CAN’T SLEEP (BABY IF I R. KELLY)</strong> - 99-Jive</td>
<td>900,000</td>
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<tr>
<td><strong>YOU’RE THE ONE</strong> - SWV/RCA</td>
<td>900,000</td>
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<tr>
<td><strong>ONE SWEET DAY</strong> - Mariah Carey &amp; Boyz II Men-Columbia</td>
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<tr>
<td><strong>PONY</strong> - Ginuwine-Epic</td>
<td>900,000</td>
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<tr>
<td><strong>I WANT YOU</strong> - Naughty By Nature/Elektra/EEG</td>
<td>900,000</td>
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<tr>
<td><strong>WHERE DO YOU DO</strong> - No Mercy-Arista</td>
<td>900,000</td>
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<tr>
<td>**WHO-HOA! HIT YOU IN THE CHECK-Upset Rhymes-Elektra/EEG</td>
<td>900,000</td>
</tr>
<tr>
<td><strong>ELEVATORS</strong> - OutKast-LaFace/Arista</td>
<td>900,000</td>
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<tr>
<td><strong>I</strong> - Snoop Doggy Dogg/Warner Bros</td>
<td>900,000</td>
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<tr>
<td><strong>THEタイム THE</strong> - Coogi-Interscope</td>
<td>900,000</td>
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<tr>
<td><strong>ALL THE THINGS</strong> - Joe-Island</td>
<td>900,000</td>
</tr>
<tr>
<td><strong>TEN</strong> - Babyface-Elektra/EEG</td>
<td>900,000</td>
</tr>
<tr>
<td><strong>MACARENA</strong> - Elektra/EEG</td>
<td>900,000</td>
</tr>
<tr>
<td><strong>MOUTH</strong> - Big Spoon/Capitol</td>
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<td><strong>PIMP</strong> - Do or Die-RCA</td>
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<td><strong>I</strong> - Snoop Dogg-Warner Bros</td>
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<td><strong>THE TIME</strong> - Sisqo-Elektra/EEG</td>
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<td><strong>BAD HAIR DAY</strong> - Weird Al-Yankovic-Atlantic</td>
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<td><strong>I’M STILL IN LOVE WITH YOU</strong> - New Edition-MCA</td>
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<td><strong>TOUCH ME TEASE ME</strong> - Sean Combs/J Records/Def Jam/Mercury</td>
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<td><strong>I BELIEVE</strong> - Fly-Keith Walker-Sunset Atlantic/Jive</td>
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<td><strong>HIT ME OFF</strong> - New Edition-MCA</td>
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<td><strong>FREDDY</strong> - Junior M.A.F.I.A.-Undeeas/Big Beat/Atlantic</td>
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<td><strong>EXHALE</strong> - Whitney Houston-Arista</td>
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<td><strong>LADY</strong> - Angelo/Elektra</td>
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<td><strong>THEME FROM MISSION: IMPOSSIBLE</strong> - Universal/Elektra/Epic</td>
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<td><strong>SOMEBODY ELSE</strong> - 2Pac-Jay-Z/I-Music</td>
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<td><strong>HOT IN HERRE</strong> - 2Pac-Jay-Z/I-Music</td>
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<td><strong>NEVER</strong> - 2Pac-Jay-Z/I-Music</td>
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**Note:** All figures are rounded off to nearest hundred thousand.
Peppermint's K.W.C. Facing Sale To Music Network

K.W.C. MANAGEMENT, which has been operating its 15-store Peppermint chain under Chapter 11 protection, is in the process of selling the web to the Music Network, according to documents filed with U.S. Bankruptcy Court in Atlanta.

K.W.C., you might remember, was originally operating about 12 Peppermint outlets and grew to its current size in August 1995, when it bought the 14-unit Starship chain from the Music Network.

But by January '96, when payments were due for inventory purchased for the holiday selling season, it became apparent that K.W.C. had bitten off more than it could chew. Due to a cash-flow problem, product payments were slow or, in some cases, nonexistent.

Despite that difficult situation, K.W.C. managed to make its way until Sept. 16, when it threw in the towel and filed for Chapter 11 protection. Almost immediately, the court, encouraged by the creditors committee, ordered K.W.C. president Al Carter to stop the chain.

In the meantime, K.W.C. has been unable to get credit from any of the majors, all of which, except BMG Distribution, have been selling to K.W.C. on a cash basis. BMG has refused to do business with the troubled company since it filed, and recently, PolyGram Group Distribution (PGD) also stepped dealing with K.W.C. Since those majors are no longer selling to K.W.C., the creditors committee and other interested parties are worried that the value of the company will deteriorate greatly. So in order to preserve the value of the chain and assure a higher recovery for the creditors, K.W.C. has filed a motion asking the court to approve the sale to Music Network as soon as possible.

On Dec. 19, Music Network signed a letter of intent to buy the company, according to court documents. The hearing on the motion was set for Monday (13) beyond preme time. While others have entered into confidentiality agreements with Peppermint, the offer from Music Network is the highest and best offer received, according to the documents. Presumably if anybody else is interested and can make a better offer, they will be in court on Monday and will say so.

In addition to being the original operators of the Starship chain, Music Network— the principals of which are Michael Parker and Michael Goldwater—operates a one-stop in Atlanta and a single rackjobbing business.

The acquisition agreement with K.W.C. calls for Music Network to pay for its assets by taking on $4 million in debt payable to Finova, the company that financed Carter's purchase of Starship as well as supplying its revolving credit facility. According to sources, K.W.C. owes Finova $5.5 million, and the trade is owed $3 million.

The $4 million in debt Music Network is taking on, $2 million will be in the form of a 10-year promissory note to Finova, with 6% interest. In the first year, Music Network only has to make interest payments and not pay back any principal.

As for collecting the other $2 million from Music Network, Finova has structured a participation deal whereby the financial firm will be paid 50% of the net operating income generated by the Peppermint stores in excess of $1.5 million per year. The participating payments continue until June 30, 1999, unless the $2 million due is satisfied earlier, the court documents state. But if the $2 million is not satisfied by that date, it appears as if Music Network won't have to make any more payments to Finova.

In buying some of K.W.C.'s assets, Music Network will also assume some of Peppermint's liabilities, but that wasn't spelled out in the court documents. Also, as part of the deal, Music Network will hire Carter as a consultant.

Finova, meanwhile, has agreed to pay $300,000 for distribution among K.W.C.'s unsecured creditors and another $200,000 for payment of professional fees and taxes for the debtor. The creditors' distribution will likely result in a recovery to creditors of about 10 cents on the dollar.

Surprisingly, K.W.C.'s one-stop operation, One-Stop Music House, is not mentioned in the court documents. But the documents seem to imply that after the sale of Peppermint, the rest of K.W.C.'s operations will be liquidated, and proceeds will likely be used to pay off legal fees and other obligations incurred due to the Chapter 11 proceedings. Calls to K.W.C. and Music Network weren't returned.

BLOCKBUSTER has begun a $12 million advertising campaign that represents the retailer's first combined effort linking its music and video stores. The campaign, "One World, One World: Blockbuster," introduces the company's new logo, which features the Blockbuster name but not the word "video." The campaign was developed by the chain and the Kansas City, Mo.-based ad agency Bernstein-Rein. The ads debuted during the football bowl games New Year's Day.

NARM PLANS: The National Assn. of Recording Merchandisers (NARM) says that the Rock and Roll Hall of Fame and Museum's traveling exhibit, On Tour, will be part of NARM's 30th annual convention March 8-11 at Marriott's Orlando (Fla.) World Center. Baker & Taylor, along with Hall of Fame licensees, is sponsoring the exhibit.

MAKING TRACKS: Joe Parker, VP of sales at EMI Records, will become senior VP of sales/distribution at Independent National Distributors Inc. He will be replaced by Rich Kudolla, formerly senior VP of sales at Columbia ... Ann Guarci, previously New England regional sales manager for Allegro, has joined Big Daddy as national accounts manager ... David Miller, director of singles sales at MCA, will become national director of sales at Big Ant. He will be replaced by Allysion Canea, formerly singles sales specialist for PGD in Los Angeles.

Connie Bambace, national account manager for Valley Record Distributors, has become president and head of sales at the New York-based Proper Sales and Distribution, an independent distribution, whose operations include the Never Record Group, a techno/dance/alternative label.

Assistance in preparing this column was provided by Don Jeffreys.
Duncan Browne Steps Down As DNA President

AND NOW THE LATE NEWS: In late December, after the year-end issue of Billboard had come to press, Declarations of Independents received a call from Distribution North America (DNA) president Duncan Browne, who informed us that he had resigned from his post.

Browne’s company is in the process of ownership changes: Valley Record Distributors in Woodland, Calif., should soon close its purchase of the 50% of DNA held by Rounder Records (Billboard, Dec. 21, 1996).

In explaining his decision to depart the company, Browne maintained that his reasons were primarily geographical and not related to differences over philosophy or business practices. The veteran distribution executive has long been based in Massachusetts and has no desire to relocate to Northern California, which will now be home to DNA.

In 1993, Browne chose not to move to Minneapolis when the REP Co., in which Rounder was then partnered, consolidated its interests in that city (Billboard, Oct. 2, 1993); he stayed on in Cambridge and went on to helm Rounder Distribution, which was later renamed DNA.

Browne, who has worked within the Rounder organization for years, says his future lies with the company where he will probably take the reins as label GM. “I’m not sure how long I’ll be staying on with the [DNA] transition process,” he says, though he is currently working with Valley executives to ensure a smooth takeover.

Browne says his duties at DNA will likely be split between Valley VP of purchasing Ron Phillips and VP of sales Ken Alterwitz. “Functionally, most of the stuff will stay the same,” he adds.

RECORD DERBY: It’s that time of year when Declarations of Independents digs into the dangerously tall stacks of CDs on the desk to audition new and upcoming releases and catch up on some gems that got misplaced in the shuffle.

Those who know Alejandro Escovedo from his ornate, introspective solo albums will get a jolt from “The Pawn Shop Years,” the debut album from Escovedo’s hard rock band Buick Mackane, which arrives Feb. 25 on Rykodisc. The Austin, Texas, singer/guitarist gives full rein to his love of gritty rock’n’roll in his rocking quartet. Highlights include “Wandering Eye,” a full-tilt number that bears a family resemblance to “Fugly Nation,” the Velvet Underground tune that was often covered by Escovedo’s old band, the True Believers, and a raucersounding rendition of the Stooges’ fun-house-wreaking “Loose.” Bitchin’!

Due any day now from Thrill Jockey Records in Chicago is “Eighth,” the latest by the Windy City’s redoubtable

Billboard is 103 years old but you’ve never seen an advertisement like this before...!!

We have an “open to buy” for all genres of music

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Merchants & Marketing

Canada's Kidzup Puts Charity First With Its Music

UP UP, AND AWAY: In a recent video installation of Child's Play, we profiled Braun Film & Video, which was donating profits from its video project, "Let's Explore... "The Fishy, Friendly Fish." The profits will go to the charitable U.S. Marine Corps. News. In the U.S., the movie was directed by a local group of filmmakers. They are all part of a project that raises money for various causes, including U.S. Marines who are deployed around the world. The film is currently screening in select theaters across the country.

Declaring Indepedence

(Continued from preceding page)

of the Who's "Baba O'Riley" played
and sung in the manner of Richard L. Sandifer. Hunt this one down.

You may have seen Whisketown mentioned in Chet Flippo's recent lead story on all country (Billboard, Dec. 28, 1996). This Raleigh, N.C.-based band emerges as one of the tougher entries in the genre on its album "Faithless" (A&M). A similar band, "Rap-Soul" includes songs from more than 60 years of world music, such as "The Pokey. The Soldier." "The


KIDBITS: "Animals Songs" is the latest release from the Guilford, Conn.-based New England's largest children's record label, P. Ronkenthal. Ronkenthal, formerly with the bluesgrass group Bluegrass, is joined by his band members and other guest artists... A wests, always-hungry ants is "The Celtic Lullaby," from Exiles Arts Problem Productions of Jersey City, N.J. P. Ronkenthal, from various artists, the songs come from Ireland, the Isle of Man, New Zealand, and Wales (from whence comes our favorite, "Soo Gan," theme song of Steve Spielberg's underated, wondrous film "Empire of the Sun."). Kudos to Joe Scraggs, who has crafted a Caibie Ace Award for best original song for "Bahamas Pajamas." The uproarious ditty, which features the characters of a group of baseball players, messes up the lyrics and first appears on Scraggs' album of the same name (on Shadow Play Records for kids.

TOO END: Theme songs from 50 classic cartoons are compiled on Kidzhinik's "Town Tunes," which streets March 4. Included are themes from more than 60 years of world music, such as "The Pokey. The Soldier." "The..."
INDIES NO. 1 IN TOTAL ALBUM MARKET SHARE (Continued from page 60)

Rounding out the rankings were Uni, which came in sixth in 1996, and Uni in last place. Uni posted a 9.3% share, the same percentage it had in the previous year, while EMD scraped together a 2% share in 1996, down from the 7.6% it had in the previous year.

In country album rankings, WEA was helped by the top spot by LeAnn Rimes' debut album, which scanned 2.5 million units in 1996. The No. 2 distributor, Uni, climbed almost two in stature points and one place in the rankings from its 1995 performance of 17.5%, when it finished third.

Although BMG fell one spot in the country rankings, moving from second in 1995 to third this year, it gained 1.6 percentage points in market share to finish 1996 with a 19.3% tally.

In main fourth in the country rankings, Sony enjoyed a slight increase in market share, finishing 1996 with 11.5% vs. 11.2% in 1995. Sony's best-selling CD105 in 1996 was in 1996 was Call I Think About You."

STEVE MILLER traded places with Sony in 1996, coming in fifth place, down nearly four percentage points from the 13.6% showing it posted in the previous year, when it was the fourth-largest distributor of country albums. Its best-selling country album last year was Garth Brook's "Fresh Horses."

PGD continued to make strides in increasing its country album market share. Since 1994, the distributor's market share has grown from 4.7% to last year's 9.3%, when it finished in sixth place. The independent sector finished last place, holding slightly more than one percentage point to finish 1996 with 4.4%.

TOP R&B ALBUMS

In landing the top spot in distributing R&B albums in 1996, BMG posted its second market share increase in a row. From 1994 to 1995, the company enjoyed an increase of slightly more than one percentage point, moving from 14.3% to 15.4%. In 1996, BMG almost achieved a five percentage point jump. In addition to the Toni Braxton album and the "Waiting To Exhale" soundtrack, its best-selling R&B titles included K. Kelly's self-titled album, TLC's "CrazySexyCool," and La Bouche's "Sweet Dreams."

PGD dropped slightly more than three percentage points from 1995's industry-leading 22.5% in R&B album market share. Its 1996 share gave it the No. 2 slot, the position it also held in 1994, when it had a 19.4% share.

WEA finished third place for distribution of R&B albums, ending 1996 with a 17.9% market share. Up from the 16% it garnered in 1995, Sony, meanwhile, fell more than three percentage points, garnering 14.6%, a decline from 1995's 20.2%.

The independent sector backed-off slightly in R&B market share, going from 11.3% in 1995 to 10.9% last year, but the group maintained a fifth place rating in both years. Uni's 8% market share was down slightly from the previous year's 9.2%, while EMD came in last with a 7.4%. But that performance was slightly better than the company's market share of 6.7% in the previous year.

U.S. Market Share By Distributor: R&B Albums

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>BMG</td>
<td>20.1%</td>
<td>15.4%</td>
</tr>
<tr>
<td>WEA</td>
<td>19.7%</td>
<td>22.2%</td>
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<tr>
<td>Sony</td>
<td>17.9%</td>
<td>16%</td>
</tr>
<tr>
<td>PGD</td>
<td>16.6%</td>
<td>20.2%</td>
</tr>
<tr>
<td>INDIES</td>
<td>10.9%</td>
<td>11.3%</td>
</tr>
<tr>
<td>Uni</td>
<td>8%</td>
<td>8.2%</td>
</tr>
<tr>
<td>EMD</td>
<td>7.4%</td>
<td>6.7%</td>
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Top Pop Catalog Albums

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<tr>
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<th>Label</th>
<th>SoundScan® TITLE</th>
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<tr>
<td>2</td>
<td>&quot;Greatest Hits, Vol. 1&quot;</td>
<td>WEA</td>
<td>15.4%</td>
</tr>
<tr>
<td>1</td>
<td>&quot;The Very Best of Garth&quot;</td>
<td>WEA</td>
<td>20.1%</td>
</tr>
<tr>
<td>3</td>
<td>&quot;The Very Best of Aretha&quot;</td>
<td>BMG</td>
<td>17.9%</td>
</tr>
<tr>
<td>4</td>
<td>&quot;The Very Best of Whitney&quot;</td>
<td>PGD</td>
<td>16.6%</td>
</tr>
<tr>
<td>5</td>
<td>&quot;The Very Best of Barbra&quot;</td>
<td>INDIES</td>
<td>10.9%</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Greatest Hits, Vol. 2&quot;</td>
<td>Uni</td>
<td>8%</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Greatest Hits, Vol. 3&quot;</td>
<td>EMD</td>
<td>7.4%</td>
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Please add $5 per directory for shipping ($12 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.
MMX Kicks Off Computer Push For '97

By BRETT ATWOOD

LOS ANGELES—Following slower-than-anticipated holiday sales, the computer industry is making a concerted effort forward with a new generation of multimedia computers with higher processing power and lower prices in the coming weeks. Many analysts say that holiday sales of PCs were hurt by consumers who delayed purchases in anticipation of the arrival of these new computer technologies, such as Intel's Pentium processor, multimedia graphics and DVD-ROM drives.

The computer industry is closely watching the introduction of the first batch of PCs containing Intel's Pentium processor with MMX, which made its retail debut Jan. 8. The MMX play improves the quality of multimedia graphics and animation, as well as the playback of video and audio without the use of additional accelerator cards. However, MMX-enabled PC users will only experience significant computer performance benefits with software that is written specifically for the computer. MMX adds a 10%-20% performance boost on existing software and an approximate 60% increase on MMX-specific software, according to Intel director of marketing for graphics Jon Khazam, who is responsible for the overall management of MMX.

Intel's Pentium processor with MMX technology will be more than $400 for the 200 megahertz version and more than $300 for the 166 megahertz version. It is expected to fall below $300 and $200, respectively, by the end of the year. Other chip makers, including Cyrix and Advanced Micro Devices, are also readying MMX-compatible Pentium processors.

Almost all major PC manufacturers, including Compaq, Dell, and AST, are shipping hardware with the new chip this month. The first generation of MMX-enabled Pentium computers are selling for $1,500-$2,500. Intel will continue to roll Pentium processors without MMX until mid-1998, according to Khazam.

Demand for Pentium computers is expected to continue to decline. Budget-priced Pentium PCs, which sell for about $1,000, are already available from several manufacturers, including Hewlett-Packard.

“Consumers will be making a choice between power and price,” says Emily Green, an analyst for Forrester Research. “The first to adopt to MMX will be gamers, since it enhances graphics-intensive multimedia applications. But there needs to be more software, and the development community did not receive specifications from Intel until the second quarter of 1996.”

Among the first MMX titles are several which exploit multimedia-enabled games, updated reference titles, and graphic utility programs.

Silicon Knights’ “Erazer—Turnabout,” which is the video game sequel to the Arnold Schwarzenegger film “Erazer,” uses MMX to enhance its use of full-screen, full-motion video. The game uses the MMX-enhanced Indeo Video Interactive 4.1 engine to enable multiple video streams to play simultaneously without any break in game play.

Uihlein’s “Pod,” which will ship in April, is a futuristic 3D racing game that uses MMX to add dynamic lighting effects, such as lens flare, and Dolby Surround sound.

“Silicon Knights, such as Sierra, are taking a ‘wait and see’ approach to MMX software development until there is a significant installed hardware base.”

Some analysts say that the niche market of 3D graphic-accelerator add-ons will not be affected by the introduction of MMX, since MMX-enhanced software offers a comparable performance boost without the added hardware cost.

Green describes MMX as “another effort by Intel to consolidate the processing power of the PC. Intel wants to keep a lock on the processing of its data instructions on the computer…which is part of their general strategy to stay in control of the PC and create demand for their processors.”

Higher-end graphic accelerator cards, such as those created by Nividia or SS, will still add significant performance enhancements to Pentium computers, but won’t be able to take full advantage of the MMX technology, according to Khazam.

In addition to MMX, several other computer technologies will be debuted in the coming months. Notably, DVD-ROM-equipped computers are set to bow in the first quarter. Intel is preparing to unveil its accelerated graphics-port technology by midyear, which will improve the performance of multimedia computers by expanding the memory bandwidth allocated to data that moves between the processor and memory chips.

By the end of March, Intel is expected to begin shipping its next-generation Pentium processor, whose working title is Klamath.

Win A Computer On Marx Web Site

RICHARD MARX: Musician Richard Marx has opened his official Wide Wide Web site at http://www.richardmarx.com. But unlike most artist-themed sites, this one offers more than just access to biographical and discography. In association with the National Academy of Recording Arts and Sciences and the Computer, the site hosts a “Grammar in the Schools” promotion that aims to provide new computers to schools in need. Web visitors can win new computers for their schools by submitting a photograph, painting, story, or poem that is inspired by any of five complete Marx songs contained on the site in the Shockwave audio format. Winning entries for each of the five songs will be included in the next Marx album. In addition, aspiring songwriters can enter their compositions for possible inclusion in the 1998 release of Marx’s NARAS promotional release.

The site also contains a fan chat room and an official store. To enter the contest, fans must visit the site at www.americanradiohistory.com.
Radio Daze. Lynne Stewart, the lovely Miss Yvonne of “Pee-Wee’s Playhouse,” was the center of attention during a recent visit with Brian Phelps, left, and Mark Thompson, hosts of “The Mark And Brian Show” on KLUG-FM Los Angeles. The children’s TV series, which collected numerous awards during its network run, is available on cassette from MGM-UA Home Entertainment. “Playhouse” has rung up respectable sales since arriving in stores late last year.

Black Titles Find Year-Round Market

Vendors Expand Beyond Black History Month

BY TRUDY MILLER ROSENBLUM

NEW YORK—Once relegated to Black History Month in February, videos targeted to African-Americans are finding year-round business. Vendors now think they can bank on black humor, culture, and, in particular, “the blackxploitation” movies.

The genre got a big boost with the fall ’86 arrival of a clutch of titles timed for Black History Month, when audience awareness is at its highest, according to HBO Home Video marketing director Janet Rolle. HBO, a self-through-the-month, started by pitching its three-tape, $49.95 Perspectives Collection to direct-response buyers before attempting retail. The trio, including “The Tuskegee Airmen,” “America’s Dream,” and “The Josephine Baker Story,” celebrate the achievements of African-Americans.

HBO wants to ease its way into a campaign for titles that were originally priced to rent. “Basically, we’re using the model typical for this kind of programming,” Rolle adds. HBO has already planned additions to its black-oriented line this year. Meanwhile, newcomer Similar Entertainment in Minneapolis is shipping its first seven African-American titles this month.

More experienced hands aren’t waiting to expand their franchises. Metromedia Entertainment Group Home Video pumped up its rental release “Original Gangstas” by simultaneously shipping 16 black action movies at $9.98 suggested list. Xenon Entertainment, which boasts of having the largest collection of black audience titles in North America, chipped in with three early Melvin Van Peebles titles, on video for the first time: “Sweet Sweetback’s Baadasssss Song,” “Story Of A 3-Day Pass,” and “Don’t Play Us Cheap.”

And there is more: Music Video Products Home Entertainment’s “A Celebration Of Kwanzaa,” at $9.99, and Amano Home Entertainment’s series on boxing legends Muhammad Ali, George Foreman, Joe Frazier, Ken Norton, and Larry Holmes. This month, Republic Entertainment brings out five titles, priced from $9.98 to $14.98, including “Freedom Road,” “Separate But Equal,” and “Zootman.”

The supply is in response to growing—and very specific—demand. “We have a lot of African-American titles that sell quite well, but they’re really in all different genres. You can’t lump a tape on Martin Luther King in with ‘SuperFly’—notes Borders Books and Music video buyer Patti Russo.

“One thing I have noticed is that major theatrical movies with African-American stars, like ‘Waiting To Exhale’ and ‘The Nutty Professor,’ are selling extremely well. I think as a result, there’s a bit more awareness out there: studies looked at their cat—(Continued on next page)

Diamond’s ‘Cops’ In Hot Pursuit Of Reality Niche; Dorfman Exits MEG

SELLING 911: Reality videos are so popular it’s almost unclear. Following the sales successes of the “Cops: Too Hot For TV” series, Los Angeles-based Diamond Entertainment last month began delivering its initial take on street warriors. More is on the way.

Diamond’s “Real Cops In Action” comprises two 30-minute tapes at $9.98 suggested list. The price is half that sought by Music Video Products Home Entertainment for “Toy Hot,” but quality hasn’t been reduced, according to Mike Holzman, president of Diamond’s newest facet, its FunTime division, which is introducing a line of more expensive family entertainment titles. “This isn’t some cheapie off the back of the truck,” he says. “The tapes are dubbed in standard play.”

Holzman estimates that Diamond has shipped 70,000 sets and is shooting for 150,000-200,000 before the next “Real Cops” arrives in two to three months. Most accounts are delivered directly, which accounts for Diamond’s presence at the Consumer Electronics Show in Las Vegas Jan. 9-12, where mass merchants roam the aisles.

“This kind of reality product is flying out the door,” Holzman notes. The folks who produced “Too Hot” for Music Video Products would agree; they’ve set up a new venture, Real Entertainment in Santa Monica, Calif., to distribute—to license—the Amazing Video Collection.

Diamond is exploiting a trend first tapped by the British, who have sold cassettes of surgeries at work and backstairs couplings recorded by in-store cameras. “You’re not going to see that kind of stuff,” Holzman says, “but I’m not going to pretend it’s not going to be hard edge.”

Some viewers, he cautions, might be put off by the language and the way police “typically operate. There is apprehension by force.”

Diamond has contracted with the producers of TV’s “911 Emergency” for “Real Cops,” which will follow drug busts, etc., in big cities. The taped-in-action Miami police force gave its OK for the first release, but Diamond is taking the extra precaution of blurring the face of the perpetrator on the cassette box.

Holzman, who joined Diamond in May to head up FunTime, is going counter to the parent company’s under-$10 pricing strategy. On the heels of two Christmas-themed titles, he will introduce “Blinky Bill—The Mischievous Koala” this month at $14.98 suggested list. It’s meant to play a gap: Diamond’s emerging line of “front-line premium product” for family entertainment.

But before the Australian-made “Blinky Bill” is established at retail, Holzman plans to take an occasional step down to $12.98. “We’re going to respond as best we can to declining price points,” he says. Holzman will introduce one “significant” family, video and rental title each per quarter, the latter of which is also new to the publicly held Diamond, which grossed about $1 million last year. “Retailers simply respond to independent rental product like they used to,” he notes, so FunTime is offering two copies of a Katharine Hepburn/Anthony Quinn movie, “This Can’t Be Love,” for the price of one, $9.98.

FunTime should contribute about $4 million to Diamond’s total of $17 million-$18 million in revenue in calendar ’97, Holzman predicts. He’s off to the National Assn. of Television Programming Executives convention, seeking more properties.

PARTING COMPANY: Our Dec. 21, 1996, column on Metromedia Entertainment Group’s turn-around offered some hints foreshadowing the year-end departure of home video executive VP Herb Dorfman.

But the subtext still didn’t mitigate the surprise of Dorfman’s resignation after 9½ years with a company that was running on empty much of that time. Orion Home Video—its name until recently—stayed alive largely because of his ability to milk revenues from a small catalog, particularly, he says, the bonds between Orion Entertainment and the recent releases of “Major League Baseball and Japanese animation. Indeed, Dorfman provided vital cash flow during a follow period when Orion Pictures’ survival was in doubt.

But things changed, not least of which being his title. It went from president of Orion Home Video to executive VP of Metromedia Entertainment Group Home Video. (The old clicking appeared elsewhere in the trade press: we double-checked to confirm the shift.) At the same time, Metromedia Entertainment president Len White is taking a bigger role in the home video unit, which he hopes will be “pre-eminent” among vendors a step below the studios.

Until Dorfman is replaced, most likely from the outside, White is overseeing an expanding venture that will add titles from the recently acquired independents Motion Picture Corp. of America and MCEG, from Metromedia’s American International Pictures catalog, and from his first theatrical releases in fall. Sometimes during the transition, Dorfman and White parted company.

“Under the new structure, we were not in sufficient flux to have home video go forward,” says Dorfman. “I have too much respect for the company and for Len, so I decided to step down.” He’s considering several options. “One thing I can assure you, I plan to be part of the video industry.”
BLACK TITLES FIND YEAR-ROUND MARKET

(Continued from preceding page)

...In recent years, two titles have emerged as the most popular of their type: the "Blaxploitation" films of the 1970s and the "Horror" genre of the 1960s. These films have been popular with both black and white audiences, and their success has been attributed to their ability to create a sense of "authenticity" in the portrayal of black life and culture.

...The success of these films has led to a resurgence of interest in the black film genre, and a number of new filmmakers have emerged who are dedicated to creating films that reflect the experiences of black people.

...In addition, the success of these films has led to a number of new opportunities for black actors and filmmakers, as well as a renewed interest in the study of black history and culture.
Black Titles (Continued from preceding page)

Originally due in January from Entertainment Marketplace, the title was withdrawn after the agreement collapsed. Documentarian Jack Baxter is trying to find another distributor.

Pricing is a key. Metromedia, which began releasing black urban/adventure titles in 1987, has reduced prices to less than $10 as a way to gain shelf space.

"The biggest opportunity to grow this business is in the black neighborhoods of America. But it is also the biggest challenge, because it is difficult to get to the local retail marketplace," said Metromedia former executive VP Herb Dorfman in an interview before he left the company in late December. "There's only so much opportunity to sell this product in suburban America. We have to do reach the subset of retailers who service the black community."

Vendors have to do their homework, Dorfman added. "We make mass-merchant buyers, explain our product, and say, 'We know you have a strong black population that supports your stores. You need to give us shelf space in that area.' The answer is always a resounding yes. You have to be able to find that target audience, an area where mass merchants identify their demographic as an urban mix."

Metromedia has found unusual outlets. "For example," Dorfman said, "our videos do extraordinarily well in mail-order catalogs for black haircare products and clothing. As far as I know, that's where mass merchants identify their customers as being loyal to specialized catalog and stores that service their needs."

"If you can reach that customer with videos that appeal to him, whether it's our adventure titles or our three-pack Martin Luther King specials, with that level of loyalty and continued purchases among customers, Metromedia's bestselling title is 'Cooly High,' which is sold in the "five figures," according to Dorfman.

Xenon CEO S. Leigh Savage says his plan is to create an in-store stand-up black cinema display of sell-through titles to draw attention. Like Metromedia, Xenon Studies local demographics before approaching a store.

In the right location, "we put a titles, three deep," Savage says. "Like "Cooly High," traditionally walk into retail locations where the dominant theme is white mainstream merchandising. Many consumers don't recognize this product is on video. So for a customer who's not expecting to find this, to see a big display of these titles (Continued on next page)

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Red: RIAA gold cert. for sales of 25,000 units for video singles

Green: RIAA platinum cert. for sales for 50,000 units for video singles

Gold: RIAA gold cert. for sales of 100,000 units for video singles.
is quite compelling.

"The thing that's exciting about this area is that consumer demand vastly exceeds the willingness of retail to market and merchandise this product. It's a challenge, but one that offers an incredible opportunity." Xenon's distinctive "black cinema" merchandising unit carries as many as three copies each of 16 titles.

He's cautious about calling it a success. "Any new catalog that we've started has taken three or four mailings just to get the name recognition," says Filic. "We'll have to look at a few catalogs down the road to know for sure. It's still new."

While many African-American releases have graduated to year-round promotions, several vendors still concentrate on Black History Month. New Video is in New York—which has "Nothing Like A Man" and A&E biographies of Malcolm X, Colin Powell, Sammy Davis Jr., and others.

"We have seven or eight titles for February, and we start promoting them to buyers in October," says New Video president Steve Savage. "We offered 5% off those titles if they were ordered within a narrow window. We'd also done a lot of marketing to public libraries and to catalogs like Columbia House and Critics' Choice."

"The idea is to draw attention to Black History Month and get retailers to think, 'This is how I'll market product every February!'"

BLASTERS
19.98

14.98

13.98

10.98

9.98

8.98

7.98

6.98

5.98

4.98

3.98

2.98

1.98

OTHER AGENCIES

5.12

4.12

3.12

2.12

1.12

This is a chart of sales by mailers who have 100 or more titles. It is compiled from approximately 150 mailers. The chart is updated each November, by a study dubbed "The Buyers' Guide to Video." A guide to mail order sales is also published by the National Postal Mailer's Association.

BLASTER PLUS

19.98

14.98

13.98

10.98

9.98

8.98

7.98

6.98

5.98

4.98

3.98

2.98

1.98

OTHER AGENCIES

5.12

4.12

3.12

2.12

1.12

This is a chart of sales by mailers who have 100 or more titles. It is compiled from approximately 150 mailers. The chart is updated each November, by a study dubbed "The Buyers' Guide to Video." A guide to mail order sales is also published by the National Postal Mailer's Association.

The New York Times is a weekly supplement to Billboard and was first published in 1990. The Times is intended to provide a comprehensive look at the music and entertainment industry, focusing on the latest trends and developments. It covers topics such as the music business, the entertainment industry, and the intersection of technology and media. The Times is a valuable resource for industry professionals, including record label executives, music promoters, and music journalists. It is known for its in-depth coverage of the music industry and its focus on the business side of the industry.
CALENDAR

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

JANUARY
Jan. 13, 19th Annual Concert Industry Summit, presented by Performance magazine, Hotel Inter-continental, Miami. 317-338-9444.
Jan. 15, 17th annual TMI Convention, for St. Jude Children’s Hospital radiothon, Peabody Hotel, Memphis. 901-495-3500.
Jan. 19-23, MIDEM, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY
Feb. 3-6, ComNet Conference And Exposition, various locations, Washington, D.C. 800-545-EXPO.
Feb. 7-9, “Building & Songwriting Career,” presented by the Songwriters Guild, Union Station Hotel, Nashville. 615-329-1782.
Feb. 8, 20th Annual Image Awards, Pasadena Civic Center, Pasadena, Calif. 213-933-2364.
Feb. 9-12, MILIA, Multimedia publishing market, Palais des Festivals, Cannes. 212-689-4220.
Feb. 24, A Tribute-Roast Honoring Stan Goman, hosted by the American Jewish Committee’s Music Video division, Capascanan, New York. 212-751-4000, extension 338.

GOOD WORKS

C D AIDS VICTORY: KYSR (Star 98.7) Los Angeles presented a $40,000 check to actress Victoria Principal and other board members of Victory Over Violence, which provides funds for the L.A. County Domestic Violence Council. Star 98.7 produced a compilation featuring 14 acts, who donated their music, that was sold exclusively at Southern California Blockbuster Music stores. The funds will go directly to providing nursing care for women and children in a Los Angeles County battered women’s shelter. CD featured previously unavailable live acoustic performances by the Dave Matthews Band, Jann Arden, and Dishwalla; an unreleased B-side by Hootie & the Blowfish; and songs by Natalie Merchant, the Cranberries, Jewel, and the Gin Blossoms. Contact: Monica Lapidus at 818-955-7000.

MORE LOVE THAN EVER: Songs of Love Inc, a non-profit organization that has provided 2500 songs written specifically for gravely ill children and young adults. John Belsztzer, a songwriter and producer from Connecticut, formed the charity in memory of his twin brother, Julio Belsztzer, a songwriter and performer who committed suicide in 1984 at the age of 24. His last effort was “Songs Of Love.” A 20-song compilation, including that song, will be released, with proceeds going to the organization. An 800 number, 800-960-SONG, has been set up for fund-raising.

LIFELINES

BIRTHS
Boy, Gabriel Milo, to Carol Rosen and Judy Weinmann, Dec. 13 in New York. Father is a copy editor for Billboard and Airplay Monitors.
Girl, Blake Lindsay, to Wayne and Abby Cherchin, Dec. 26 in Livingston, N.J. Father is VP of sales for Island Records.
Boy, Harry, to Peter Dean and Emma Diggy, Dec. 29 in London. Father is a Billboard contributing editor based in the U.K.
Boy, Brendan Patrick, to Bill and Claire McNally, Dec. 31 in Portland, Ore. Father is a sales manager for Burnside Records and operations manager for Music Millennium.

DEATHS
Marilyn Lipusi, in her early 50s, of leukemia, Dec. 27 at Sloan-Kettering Memorial Hospital in New York. Lipusi was VP of corporate relations for RCA Records, reporting to label president Bob Janieson. In her nine-year career at RCA, she held various publicity positions. She is survived by her husband, Philip Fitzpatrick; her mother, Selma Lipusi; two sisters, Judy Underberg and Laura Hribi; and two stepchildren, Eric and Nicole. After a funeral service in Manhattan Dec. 30, the burial took place in Mt. Hope Cemetery in Hastings, N.Y. Her husband has requested that donations in Lipusi’s memory be made to the Hemotopoietic Cell Kinetic Fund, Rockefeller Research Building, Room 401, 430 E. 68th St., New York, N.Y. 10021. Checks should have the following notation: In memory of Marilyn Lipusi.
Johnny Heartsmans, 59, following a stroke, Dec. 27 in Sacramento, Calif. Heartsmans, an early proponent of the Bay Area blues style of the ‘50s and ‘60s, recorded six solo albums, including 1991’s “The Touch” on Alligator. He was also a sideman on numerous blues and R&B discs. He made a number of appearances at the Chicago and San Francisco blues festivals, as well as at festivals in Europe and Japan. He is survived by his companion, Sandy Suitor; son Jarrett; daughter Melissa; stepson Eric Haebeler; and four grandchildren.
Hagood Hardy, 56, of cancer, Jan. 1 in Hamilton, Ontario. Hardy, a composer, arranger, vibraphonist, pianist, and percussionist, composed and recorded music for jingles, TV, radio, and films. Born in Angola, Ind., and raised in Toronto, Hardy played with Gigi Gryce, Herbie Mann, Martin Denny, and George Shearing in the ‘60s. His best-known composition, “The Homecoming,” written as a Salada Tea commercial, was released in Canada by Hardy’s label, Isis Records in 1975, later by Attic Records, and became an international hit. Released in the U.S. on Capitol Records, the song reached No. 6 on the Billboard Top Easy Listening chart and No. 41 on the Hot Singles chart. Hardy was named instrumental artist of the year in 1976 by Billboard and received Canadian Juno Awards for composer and instrumental artist in 1975 and for instrumental artist in 1976. Hardy wrote scores for the feature films “Second Wind,” “Rituals,” and “Klondike Fever.” In 1985, he won a Gemini Award in Canada for best screen music for CBC-TV’s “Anne Of Green Gables.” He was also a recipient of the Order of Canada, the highest honor available to a citizen. Hardy is survived by his wife, Martha; sons David and Christopher; and daughters Sarah and Jennifer.

Townes Van Zandt, 52, of a heart attack, Jan. 2 in Mount Juliet, Tenn., near Nashville (see story, page 10).

Larry Wilson, 55, of heart failure, Jan. 4 in Toronto. An announcer and newscaster, Wilson worked at CHUM Toronto for two decades before moving to the Dominican Republic in 1996. He returned to Toronto in 1996. He is survived by his daughter, Heather-Sue Quinn, and two sons, Kevin and Steven.

Update

Great Expectations. PMP/Loud/RCaking artist Adriana Evans recently led a creativity workshop at New York’s Public School Repertory, one of three such events sponsored by the Bertelsmann USA World of Expression Scholarship Program. The program, which is endorsed by the New York City Board of Education, awards $100,000 annually to public high school students who demonstrate exceptional creative abilities in prose or song writing. Individual winners receive between $1,000 and $10,000. The deadline for entries this year is March 1. Pictures of the back-to-school song contest, sponsored by Rosado and Alisha Godette; Mary Moore, director of black music publicity, RCA Records; Colin Sutton, director of marketing, PMP; Mishaw Williams, marketing assistant/video coordinator; PMP; Evans; Tom Bellino, co-founder and producer of research and development, Young Audiences of New York; Dany Ware, Repertoire music teacher; Suzanne Youngerman, director of program research and development, Young Audiences of New York; Carole Sylvan, resident artist, Young Audiences of New York; and Student Oliver Reed. In the front row, from left, are producer Died Scott and Jerry Korman, resident artist, Young Audiences of New York.

NEW COMPANIES

Grass Roots Media is a publicity company founded by Traci Thomas, a former publicist with Myers Media. Grass Roots Media specializes in bluegrass, country, and roots music. The firm represents Sugar Hill Records, whose roster includes Tim O’Brien, the Bad Lovers, Guy Clark, and James McMurtry, and Rebel Records’ Blue Highway. P.O. Box 24229, Nashville, Tenn. 37202-4292; phone 615-848-6400; fax 615-214-6902; e-mail groots@erols.com.

No Records has been formed and has released its first disc by JimmieLee Rock ‘N Roll Thing. Cemal Island Ave., 2nd Floor, Brooklyn, N.Y. 11255; phone 718-368-0641.

BILLBOARD JANUARY 18, 1997 71

www.americanradiohistory.com
**U2 Discotheque (4:34)**


Twenty-seconds into this playfully experimental single, and you'll understand why this is the same band that recorded "Sunday Bloody Sunday." The first peek into the highly touted "Pop" wrinkles and grits with tripped-out techno-funk intensity, borrowing a little bit from the obscure Freeform Favorite "Finn" for good measure. The song's hook aneka on you with what you are going to be listening to the percolating dance beat or snarling up the tasty guitar scratching offered by the rhythm. The song is just rolling it around your brain for hours. "Discotheque" may start its life at mid-tempo but don't be surprised if you hear it before its time. Does it make sense? We have no idea. Is it good or bad? Again, who knows! We just love everything about this song and believe it's one of the best of the bunch. It's a great way to start your U2 collection.

**NO MERCY Don't Go (4:10)**

PRODUCER: FMP<br>WRITERS: E. Reese, P. Social-D czy-ten, M. Clinton, M. Applegate<br>PUBLISHERS: Far V M/B/Songs, ASCAP<br>AAC

No Mercer's second single pick up where the airborne-saturating "I Can't Wait Until You Leave." Here the beach cruisers at a similar pace, and the flamedout guitars flatten with the same surrealism. Mercer is to off the radar for a more low-key sound, but he sure does sound like the kind of fun and unique record that top 40 desperately needs.

**AZ YET Hard To Say I'm Sorry (3:35)**

PRODUCERS: Kemex "Babyface" Edwards, Antonio M. Wint, Shaun Rivers, Wayne Wilkins<br>PUBLISHERS: Doug Jones, ASCAP, Feder, BMG, LA Media<br>AAC

At First Yokes far away from an hit wonder status with an a cappella version of the Chicago pop-chestnut. Yet another member Shivers Rivers orchestrates the "quintet's vocal arrangement to perfection, creating a heart-stirring, mesmerizing R&B and crossover radio DJs everywhere with this heart-wrenching ballad.

**JAY R Let It Go (9:00)**

PRODUCER: Keith Cook<br>WRITERS: K. Jones, G. McKinney, R. Perwin<br>PUBLISHER: BMG<br>

EastWest 9730 (Do Crew/Cassette single)<br>

In what sounds like a sequel to sister Brandy's "I Wanna" and "Put Away Your Tears," this song proves that talent runs deep in the Norwood family. Though the music bears a strong resemblance to his sister's hit, "Let It Go" should fly largely as a result of its positive look. For the young singer's full-length debut, "Everything You Want," to garner him his own spotlight.

**CRAZY BERNARD Have We Forgotten What Love Is (3:51)**

PRODUCERS: B. Wade, David Ryne<br>WRITERS: Pi. Snow, K. Lewis, D. Biest<br>PUBLISHERS: EMI-Bowman/Bottom Swept/Gri

River North 4592 (cassette single)<br>

Betcha didn't know that this artist, best known as the History slot in the hit sitcom "Wings," was also a flogging singer and tenor specialist. He has actually written songs for a number of country artists and has guested on successful recording with Peter Cetera and Daryl Hall and Parna. On the first single from her debut disc, "I Don't Want to Be Your Lover," she assumes a song laced with this story's "good-evil" duality, a love affair made to seem like a tug of war and even a bit of a battle of the sexes leashed. The song is a crowd pleaser, and is certain to sail all the way up the pop charts. It may be a country music effort, but it's hardly country in its music or musical merit.

**ALAN JACKSON Everything I Love (2:55)**

PRODUCER: Keith Work<br>WRITERS: D. Cook, A. Jenkins<br>

PUBLISHERS: Capitol/Teld/Just/Cuts Songs of PolyGram International, ASCAP<br>

Acadia 3056 (CD) R&B-5870 (cassette single)<br>

On the haunting title ballad from his latest album, Jackson reverts to the spacey product called "Space Jam." Working under the film's image pushing Thomas and his friend, he polishes herself a budding soul stylist to keep a close eye on. This slow-building rhythm ballad, she meets the technical challenge of soaring to previously unattained vocal heights, while outlining a mimicking of the perky and youthful personality. Sounds like a smooth waiting to happen.

**DAVID LEE MURPHY Genuine Rednecks (3:57)**

PRODUCER: Tony Brown<br>

WRITERS: J. Murphy<br>

PUBLISHER: BMG<br>

MCA 5256 (cassette single)<br>

With just singles like "Becky on a Roll" and "The Road You Earned It By," Murphy has given country radio some of its most lyrically poignant and musically creative releases recently. This new song is not in that league. It's just one of those barnstorm, beer-drinking, red-eye-tripping songs that all country dance clubs, Country programmers seem to have a penchant for good too, and it's the sort that could be rather difficult.

**KATHY MATTEA 455 Rocket (3:41)**

PRODUCERS: Ben Wasch, Kathy Mathis<br>WRITERS: C. Welch, C. Rawlings<br>PUBLISHERS: Interscope/Cassette, BMG<br>

EMI 445 (promotional cassette single)<br>

The first single from Mattea's fine new collection, "Love Travels," is a cleverly written and artfully arranged song about a girl and her parents. Mattea has always had a wonderful voice, but the production here has really been stepped up. Neither Mattea's vocal energy nor the production pace infuses the song with the power it needs to suggest. It's almost as if Mattea and company are holding back on this song for them to loosen up. After having seen Mattea perform the song live, the record sales in perspective.

**GREAT PLAINS Wolverton Mountain (2:24)**

PRODUCERS: M. Vigue, C. King<br>WRITERS: N. Pia, A. West, T.倹, D. Reh<br>PUBLISHER: BMG<br>

Magnet 3304 (CD single)<br>

It's about some time spent with friends and the memories that ensue. This song is from the CD which was recorded by Paul and his band in the woods outside. Even better, this song has been recorded by Paul and his band. The song is from the CD that was recorded by Paul and his band. The song is from the CD that was recorded by Paul and his band. The song is from the CD that was recorded by Paul and his band.

**NOVORICAN SOUL Runaway (1:59)**

PRODUCERS: "Litho" Love Vega, Tony "Chopp" Gonz<br>WRITERS: not listed<br>PUBLISHERS: M. Amos, M. M. L.E., W. O. M. &<br>Islamic<br>

Giant Step/Blue Thumb 5249 (CD promo, R&B-5249)<br>

As clubland continues to salivate for the onset of the full-length debut from Naysayer Soul, the act offers this wonderful 12-inch single and licks its chops. The track is a low-down luscious classic with fierce Latin/dance party vibe in the vocal lead. Also highly anticipated is the new single from the duo, which is due out sometime in the near future. The track is a slow, soulful, heartfelt ballad that will surely appeal to the club audience.

**DADE Fakes And Phonies (1:40)**

PRODUCER: David L. "Chopp" Gonz<br>

PUBLISHER: R. B. "Chopp" Gonz<br>

CSD 2151 (cassette single)<br>

This Chicago diva dics once again into her vocally rich repertoire and pulls out a jam that nicely showcases her Artha-Franklin-like flair. She sills out her bluesy, earthy house groove with the gritty authority of a star. Local heroes Johnny Fraser and G.U.I. effectively take a a four-piece Salòndi through creating nearly 10 minutes of pure dance music ecstasy. With production input. The track is a slow, soulful, heartfelt ballad that will surely appeal to the club audience.

**PHIL COLLINS It's In Your Eyes (Time At All) (3:51)**

PRODUCERS: Phil Collins, Hugh Padgham<br>WRITERS: P. Collins<br>

PUBLISHERS: Phono-Colin/Colin & RAE, Wamer-Warner<br>

Face Value/Atlantic 6592 (cassette single)<br>

"I found to The Face Value's solid pop contender with this immediately infectious to-tapper: Collins and co-producers Phil Collins and Hugh Padgham wisely keep the studio frills to a minimum, opting to focus the listener on the song's tightly focused melody and the crystalline performance. The instrumentation has an equally bright feel, perfectly match- ing the song's feel-good, feel-good, feel-good sonics. The combination of synths, synthesizers, and guitar allows for a wonderfully uplifting way to dive into a new year at AC and top 40 radio.

**ANN MURRAY Tell Me To (3:53)**

PRODUCER: Jim Byrum<br>WRITERS: J. Byrum<br>

Publish/EMI West<br>

CMI International 8726 (CD single)<br>

The London born Murray has shaved a incredible 5 inches closer to the solo hit he's been working on with this soft and cajoling pop ballad. It's a song that would prove to be a contender for Murray and Phil Collins on this charting track, which is rife with keyboard, light guitar, and backing vocals. The song speaks to the salivating climax that makes the otherwise introspective effort ever so enjoyable. A fit for AC and triple-A formats. From the newsworthy album new AC hit, "The View From The Hill."
**ANIMALS OF THE FARM—PIGS**

Written by: John D. Macdonald

With apologies to John Denver, life on the farm is very laid back, especially if you're a pig. Pig tails, chains on pigs' necks, and teeth are among the body parts to receive praise as the creators of this living cartoon. Lots of big-hearted, witty, and blowtorch commentary. Conversational down-home narration and excellent production values make viewing this tape something to look forward to at home on the farm. And the fact-filled script teaches them everything kids need to know about these most interesting of our agricultural relations with Babe and Wilbur. The protagonists here are shown, engaged in all sorts of sow-worthy situations—nursing, sleeping, playing, and just plain pigging out. It's good dirty fun. Contact: 800-557-7713.

**SPORTS**

**PINSPIRE DESTINY: THE STORY OF THE NEW YORK WORLD CHAMPIONS**

Written by: Lewis Grossman

Over 60 minutes, $19.98

The New York Yankees have more World Series championships than any other baseball team, but perhaps none quite so special as this year's victory, which saw them overcome a bitter two-game deficit to win the championship. This tape features highlights of the entire Yankees' season—from spring training to the World Series. Features interviews with the Atlanta Braves—as well as poignant profiles of many of the star players and their families and friends. Reader and critic Richard Ashley is a constant companion, offering a unique and insightful perspective. Also available from Orion is "T For Team: The Story Of The '96 Atlanta Braves." (900-393-5265)

**MADE FOR TV**

**BEAVIS AND BUTT-HEAD: LAW-ABIDING CITIZENS**

Written by: Mike Judge

MTV Home Video

These two talking heads hardly need the retail luck that's sure to accompany their new Hollywood movie. Beavis and Butt-head are a bona fide box-office smash and continue to draw converts as the Westboro Baptist Church and a group of Texas Southerners sue for having their names defamed. But the movie is a deluge of references to pop culture and the filmmakers' sense of humor that will appeal to a wide audience. Contact: 919-687-8410.

**BEATLES AND THE BEATLES**

Written by: Peter Farrow

MTV Home Video

These two talking heads hardly need the retail luck that's sure to accompany their new Hollywood movie. Beavis and Butt-head are a bona fide box-office smash and continue to draw converts as the Westboro Baptist Church and a group of Texas Southerners sue for having their names defamed. But the movie is a deluge of references to pop culture and the filmmakers' sense of humor that will appeal to a wide audience. Contact: 919-687-8410.
HELP WANTED

VALLEY RECORD DISTRIBUTORS

The Most Music... The Best People

Valley Record Distributors is a dynamic, nationally recognized wholesale distributor of prerecorded music (CD’s, cassettes, accessories) located near Sacramento, CA. We are looking to expand our professional team and have the following position available in our Purchasing Department:

Product Manager/Buyer

- Control inventory in warehouse on assigned product lines, maximize product turns, and proper utilization of allocated purchase budget.
- Purchase New Releases in appropriate quantities.
- Negotiate with suppliers for advertising support, discounts and dating (where applicable) utilization of return allowances, and special exception situations as needed.
- Work with Data Department to maintain timely updates in database on New Releases, deletions, price changes, supplier changes, etc.
- Work to maintain maximum margins through purchase discounts and direct label relationships.
- Must be PC literate.

VRD offers an exciting work environment in the music industry as well as competitive salary and benefits package. For consideration, please send your resume and salary requirements to:

Valley Record Distributors, Inc.
P.O. Box 205
Woodland, CA 95776
Attn.: ER
Fax (916) 669-5157

ACCOUNT MANAGER POSITION

Position requires a minimum of 5 years experience in music store sales and a good understanding of music and music business. We offer a competitive base salary, expense allowance, commission override and performance bonus. Interested parties should write to: Account Manager Position, Alegra Corporation, 14134 W. Airport Way, Portland OR 97230. All applications kept confidential. No phone calls please. We are an equal opportunity employer.

ROYALTY ADMINISTRATOR/ BUSINESS AFFAIRS ASST.

Music licensing & administration div. of major NY business management firm seeks indiv. with at least 3-5 yrs of paralegal/accounting exp with an entertainment law office and/or solid background in the music business or record publishing company. Organizational skills a must; exp with database management, Excel, and Word. Respon inc daily filing and tracking of licenses and licenses purchased. Excellent relationship with use of musical compositions and master recordings; tracking international income and maintaining monthly accounting; preparing semi-annual royalty statements. This is an interesting and challenging position for the right person; reports to Dir. Of Div.

Please fax resume to 212 245-2356.
Attn: Administrator

NATIONAL SALES DIRECTOR

Needed by New York based leading independent label. Must have 5-7 years experience with label and knowledge of new retail sales and retail marketing campaign to accounts, creating catalog programs and working with special accounts. Must have excellent communication and verbal skills. Computer proficiency essential.

Box 8355
Billboard Classifieds
1516 Broadway
New York, NY 10036

COBLE COMMITTEE FACES RIGHT ISSUES
(Continued from page 8)

Another veteran music industry lobby-

ist, Ben Palumbo of Palumbo and
counsel, says, “He's receptive and is

a friend to creators. He's got a very
talented staff in his own office—and

knows the value of that—and he has

enormous respect for the expertise of

the subcommittee staff.”

Coble has either co-sponsored or

voted in favor of many copyright

legislation in the last decade, includ- 

ing the Performance Right in Digital

Sound Recording Act.

He supported the 1995 anti-counterfeiting bill, which did not pass, that would have amended the criminal code to make counterfeiting subject to anti-

counterfeiting statutes, giving federal

prosecutors broader power in fines and

seizure.

In the last Congress, Coble suppor-

ted a consensus agreement approach to

the digital copyright clarifications

embedded in the NII bill, as well as the

Copyright Term Extension bill. Neither

passed.

One amendment to the NII proposal

was a bill that would grant music

licensing fee exemption to restaura-

teurs for “background music” and an

exemption for the music that religious

broadcasters play on air. Coble’s home

district has its share of religious broad-

casters, but, as one insider put it, “chances are, if he doesn’t really sup-

port an issue, he won’t lead it, won’t

take the bull by the horns, so it’ll be

interesting to see what he does with that.”

Also, when the Supreme Court

refused to review the complicated La

cienga Music vs. ZZ Top case in 1996,

a legal dispute that put in jeopardy the

validity of the copyrights of most songs

written before 1978, Coble supported

legislation that would allow for that

period. That bill passed the House but

failed the Senate, and the legal issue is

unresolved.

Coble has also been seen by insiders as a

member who has demonstrated an

understanding that the success of intel-

lectual property legislation requires and

depends on bipartisan support. Rep.

Barney Frank, D-Mass., will be the

ranking Democrat on the subcom-

mittee.

Others serving on the subcommittee in

the new Congress—four from California, perhaps the most

developed music and copyright indus-

ty state in the country—will be

Republican chairmen James Sensen-

ben of Wisconsin, Elton Gallegly of

California, Bob Goodlatte of Virginia,

Sonny Bono of California, Bill McCol-

hum of Florida, and Charles Canady

of Utah. They will be joined by fresh-

men Ed Pease of Indiana and Chris

Cannon of Utah.

Ranking Democrat Frank will be

joined by returnees John Coyers of

Michigan, Charles Schumer of New York, and David Obey of Wisconsin.

Of the 11 senators on the committee,

Chairman Jeffords, ranking Democrat Palumbo and five others are up for election next year.

Leadership choices for the next committee will be announced on Jan. 20.

ALL AMERICAN
(Continued from page 8)

All American Music Group President Chuck Gullo, who was looking to diversify.

The two companies announced the plan Jan. 5.

Under terms of the agreement, All American will work with Zebra’s five-person staff on sales, marketing, publicity, and promotion.

The jazz genre was an area in music that we wanted to get further involved in, and the best way to do that was to hook up with the master of the genre—Ricky Schults. He’s been active in this genre for years and is very well respected, so it’s a great move for us to get involved with jazz music.”

Zebra plans to release 10 albums this year—six from its artist roster, and four special projects—most likely soundtracks, best-ofs, or compilations.

The first two Zebra albums under the new deal, slated for Jan. 28 release, are Mark Portmann’s “No Truer Word” and Zachary Breaux’s “Up Town Groove.”

Other artists on the Zebra roster include keyboardist Rob Mullins and vocalists Brian Brown.

Although most of the Zebra artists perform instrumental music, three tracks on the album by Fortmann feature guest vocalists—Bill Champlin, Lori Perry, and Warren Wiebe.

Schultz, during his days with MCA and Warner Bros., was instrumental in developing the careers of Pat Metheny, David Sanborn, Al Jarreau, and Enya. Schults “One of the benefits of being a smaller label is that you can work closely to what’s happening in the music scene,” says Schultz. “We want to bring in quality, integrity, and artistry. I’ve had the good fortune to work with artists who have had solid careers for 20-plus years and are still going strong.”

According to Gullo, Zebra will hit all major areas of retail with the album releases and is counting on in-store listening stations to add to sales. Outside of the traditional channels of exposure, the label is also providing record stores and clubs with copies of the albums in an effort to reach a wider audience.

Tours, including possible joint Zebra-Job art-dates, are also planned, Gullo says.
The Top Billboard 200 Album Artist list, however, is dominated by such mass-appeal pop and rock artists as Alanis Morissette, Mariah Carey, Garth Brooks, Whitney Houston, Celine Dion, Tommy Briston, Tracy Chapman, and Natalie Merchant.

The 1996 list of best-selling male artist albums and titles, which was compiled for the Billboard magazine, includes the following artists who have made it to the top 10 of the Billboard's Hot 100 singles chart. The list of top 10 albums is the franchise that has made it to the Billboard's Hot 100 songs chart, which includes the following artists who have made it to the top 10 of the Billboard's Hot 100 singles chart.

The phenomenon lent itself to the U.K. hit, a hit in the U.K. and Europe, and a hit in the U.S. Since then, the group has put out two albums under the name E with little success.

A similar emphasis on bands exists in the U.K. and Europe, where the Smiths, the Cure, the Fall, and the Cure, among others, have enjoyed similar success.

But pop has been a driving phenomenon in the 90s. Apart from the aforementioned bands, there were many others making dance tunes in their bedrooms, that's been the pre-occupation of the musical force in the 90s.

Timmy may play a part in the equation, the emergence of Nirvana and Pearl Jam in the U.S., and Oasis and Blur in the U.K., there was a changing of the guard in rock. A lot of veteran bands found that they were not longer relevant.

However, most of today's hot bands haven't been around long enough to splinter into even more bands. As Mercury's Greenberg points out, many of the solo superstars from the 60s and 70s have become bands. Collins and Peter Gabriel came from Genesis; Clapton came from bands, one of which was Cream. A lot of them end up being solo artists, he says.

While a few artists from 80s modern rock acts, such as former Smiths frontman Morrissey and former Bauhaus leader Peter Murphy, have launched solo careers, none has made a significant breakthrough.

A TALE OF TWO MICHAELS

George Michael and Marlon R. Brown have been strong sellers in the 90s, but they are veterans who have already surpassed the commercial peaks.

Michael's 1987 album "Faith" topped The Billboard 200 and has been certified nine-times platinum. "Listen Without Layers," which was released in May 1990 and has sold more than 7,000,000 copies in the U.S. to date, according to SoundScan.

Bolton's 1991 album, "Time, Love & Tenderness," topped The Billboard 200 and has been certified eight-times platinum. "Timeless (The Classics)," released in 1992, also reached No. 1 and is certified quadruple-platinum.

Bolton's 1993 album, "— in the Zone," reached No. 2 and has been certified double-platinum. Bolton's latest effort, "This Is the Time — The Christmas Album," has sold more than 6,000,000 units, according to SoundScan.

While Michael and Bolton remain formidable pop forces, they may be

POP MALES IN THE '90S

(Continued from page 1)

Buckley

MEN IN VOGUE

Another fact contributing to the lack of male stardom in pop music is that many artists are in fashion. Nicole Sandler, music director at triple-A KSCA Los Angeles, notes, "For so long, no female rock'roll ringer gained acceptance. Now it's the flavor of the minute. Female rock'rollers are in vogue right now."

Mark Story, PD of Virgin Radio in the U.K., agrees, "It is a case of female artists having a more equal role in the music industry," he says.

Vangelis is impressed that he does not perceive the absence of such mass-appeal male solo artists as a problem. He says, "Every now and then, there's something like Beck and Enya, then there's a male force. There's a lot of young men with really good material, but there is an abundance of female artists.

According to Columbia U.K.'s Balfe, economics may also be playing a role. He says that bands are often more economically feasible than solo artists. "With a band, you can put them on tour and do small gigs in [pros like] the Cafe Wha and make a living," he says. "There's a whole industry behind the bands, there's the music venue, the music industry, the music label."

In effect, one of the leading modern rock acts, Nine Inch Nails, is basically a Trent Reznor solo project that uses a band for promotion. "It's a much more economic way to work, and it's a much more efficient way to work," he says. "You can put a band on tour and make kills on the road, and you can build it up through the alternative press."

"The trick is to break the act to have hit singles and loads of marketing, with advertising and posters. You also have to have the album recorded at a high level of quality. If you haven't broken them by their second single, your Q is 300,000, your Q is 500,000, and you're still not got a hit. With solo acts, it's all or nothing, and it can be a big all or nothing.

The last truly mass-appeal solo male artist to have a No. 1 album on Billboard 200 was Michael Jackson, when "HIStory: Past, Present And Future — Book I" reached the summit the week ending July 8, 1995. Since then, Kelly, 2Pac, Nai, and Snoop Doggy Dogg have scored chart toppers.

The absence of new male solo artist remain in pop music. Billboard may have an audience with broad demographics.

Another interpretation is that R&B and rap have simply become the new male solo artists. "We're seeing a lot of categories, pop music is pretty much urban and rap," Goodwin says. "That's what I'm seeing as popular music. There's a huge audience for an album in the U.S."

CHANG IN THE WEATHER

The absence of male solo rock or pop artists hasn't gone unnoticed in the boardrooms of record labels.

Atlantic Records senior VP GM (US) Ron Shapiro says that part of the reason he helped bring down Shelby to the label was the fact that there were no new male solo artists on the label's roster.

"When we signed Dwen two years ago, he had been signed by Williams, Jewel, Poe. Donald Wester, we had 15 female solo artists at the beginning of their careers," he says. "Now, this year, Atlantic is an all male label. There are no solo male artists, nor did it have to be the same industry, with the exception of Jeff Buckley.

Shapiro, who has come for Lioeb and went over to the band called Field, also feels that the time may be changing.

"The 90s has obviously been the decade of the female singer-songwriter, and my take on that is that, ultimately, it's a great change, because historically women have been fairly well repressed. Now the floodgates are open, and we have all these female singer-songwriters, which is fantastic. But at this point, I think the pendulum is going to swing the other way, and people want to hear more male voices, not just thelpful thing."

Shapiro isn't the only executive who has taken note.

"When the tide is going to change," says Mercury's Greenberg. "This coming year, we are going to see a lot more male solo artists, because the number of female solo artists has been fairly well repressed. Now the floodgates are open, and we have all these female singer-songwriters, which is fantastic. But at this point, I think the pendulum is going to swing the other way, and people want to hear more male voices, not just the helpful thing."

Mercury is optimistic that Brendan Lynch, a young singer-songwriter from Los Angeles, will fill the bill. "Bill Gaynor," says Lynch, "is exactly what I'm looking for: a young male solo artist, someone who has a voice that works well with his writing, and who has a following."

Greenberg feels that Lynch may be a part of a new breed of male solo artists.

Atlantic Records has been an exception in the industry. Since Greenberg took the helm of the company, it has released the music of young male solo artists, says Greenberg. "They're co-writing the songs, and getting the songs out there, and that's the way it happens.

Greenberg feels that Lynch may be a part of a new breed of male solo artists.
R&B Indies Stay Viable With Street-Oriented Promotion

What's On Tap For The First Quarter
Coolio, Brand New Heavies Slated For '97

Following is a list of forthcoming first-quarter releases from selected indie and boutique labels. Plans for radio, if relevant, are also included.

- **CLIR:** On Tuesday (16), the label issues Sam Thee Beast's second single, "Show Me Your Love," from his current album. DJ Mark The 45 Knocks will release an as-yet-untitled single.

- **GRASS:** The BMG-distributed Grass is developing a new as-yet-unnamed label, which will debut Feb. 25 with the Teddy Pendergrass album "You And I." The new imprint's roster will eventually include R&B, blues, and multimarket artists.

- **ICHTHAN:** "Been Found," the second single from Ashford & Simpson's current album, drops in Janu-ary. Straight Up, a male quintet, releases its debut single, "Freaky Shit," in January, with an edited version, "Freaky Sh...," available for radio. Bass music artists Kizzy Rock will drop second single "Ballin"; bass DJ D Rock will also have a second track release. Both are due in January. East Coast hip-hop outfit Sleestacks issue a second single in February.

- **MECCA DON:** 18-year-old L'il Mo debuts with an album in March.

- **PROFILE:** Rap duo Camp-Locko's current single is "Lucinna (This Is It);" its album "Uptown Saturday Night" drops Jan. 28. In February, Rhyme N'Stone, from the Onyx camp, will release the single "When I Say." In March, rapper Tone Hooker will debut with a single that features Jay-Z.

- **PRIORITY:** The upcoming soundtrack to "Rhyme Or Reason" leads off with Mack 10's "'N organising Tha Taju," featuring Tha Dogg Pound. Girl trio Tha Truth, produced by Eric Seroznin, will release Feb. 18 its album "Unfilyak." "This is the best record we've heard in a long time," says a group Homicide debut with the album "Sittin' On My Face." Organized Confusion will drop a single in February, with an album to follow.

- **RED ART ENTERTAINMENT:** The label continues to work singles from its "NFL Jams" project: Richie Rich and the Minnesota Vikings' Esco Da Yoos, "Stay With Me," Method Man and the Philadelphia Eagles' Ricky Watters, "It's In The Game;" Zanne and AZ with the Baltimore Colts' Ray Buchanan and the Washington Redskins' Scott Gallbraith, "When The Cheering Stops;" and Donell Jones and the Green Bay Packers' Robert Brooks. "Delicious" Vinyl product includes a new Brand New Heavies album, featuring singer songwriter Siedah Garrett; an album solo project from former BNH lead vocalist N'Dea Davenport; and new albums from the Pharcyde and Born Jamarians.

- **RELATIVITY:** DJ/producer Frankie Cutlass' singles "Celebrate and Chill" compilation is due Jan. 28. One single, "The Cypher Part III," will be serviced Jan. 14; another, "You And You And You," has already been serviced on vinyl. Rapper Crime Boss will premiere his "Conflicts And Confusion" album with a noncom- mercial single, "Flauntin'," on Feb. 18. New York rapper Tfon debuts in March. The "Kings Of The Club" album will drop in April from Houston-based Suave House Records and features Eightball & MJG and Mia Tike. The Beatnuts return with an album in April.

- **RIP-IT:** R&B vocalist Raah will be reintroduced Jan. 28 with the two-sided single, "Woman Got It Going On/"Ex-Lover," his self-titled album drops Feb. 11. Reggie "The king of reggie soul" Stepper drops a new single in January. Bass music staple 95 South delivers a new album, with a single due in March. The label continues to work singles from 4U's latest single, "Waiting For A Girl From the just released album "Just 4U."

- **ROC-A-FELLA:** "Feelin' It," the third single from Jay-Z's gold (Continued on next page)
R&B INDIES STAY VIABLE

(Continued from preceding page)

says, is that R&B music has been diluted by the current dependent status of many Indies: "I don’t think what defines an indie and a major anymore. Any time you have major-label distribution, you’re a major." The independently-minded are sur-

tival, one with which Stephney is familiar; after being associated with Tommy Boy, another independent, he made a deal for Step Sun distribution via Interscope/MCA earlier this year.

And while I, guess (depend-

ents pacting with majors are)

replacements for what black departments used to provide, though now the entrepreneurs have much more equity than the VP’s of R&B promotion used to have," he says. "But the process has shifted during the years that would have been competitive years ago. ‘My Boo’ (by the Ghost Town DJs) would have been an inde-

pendent record three years ago.

Even companies with major-label affiliations still face misconceptions about their product in the market and have to compete with mainstream fare from the distributi-

GRF Records operates as a bou-

tique within the MCA system with music that ranges from jazz to main-

tream to adult R&B. But Doug Wells, VP of the label, says that GRF feels that GRF is constantly fight-

ing the perception that all its prod-

uct is jazz.

And while Street Life Records is distributed by BMG, the label must focus on the street, like many indies, according to national director of pro-

motion, Tony Majors. "To do that, we often have to go straight to retail and emphasize point-of-purchase," he says. Street Life uses a street promotion team, often college kids who can relate best to their peers about hip-hop. "At radio, it’s more difficult. Stress life is not breaking baby acts, but we are breaking unknown producers as well," says McGill.

As the battle for respect con-

tinues, Bell with Rip-It says that his label will continue to play its str-

tages: core music for niche mar-


tets. "Being independent is really viable when you can micro-market a project. If we did 150,000 or 175,000 albums, we had a great day at the office, and we’re not wasting money in areas we don’t need to spend money on," he says. "Even the majors are cutting back personnel and their rosters; they’re hungry for profits, too."

Profile Records, one of the few

major labels to remain independent, is con-

centering on rap, according to Jim Mahoney, national director of pro-

motion. "With the advent of the rap stream from the distributi-

label.

Adult Contemporary

No. 1 Stations Hold
Spots in Top 3 Markets

For the top three radio markets, the fall Arbitron shows con-

stancy in the No. 1 station spot, despite spikes at each of the outlets.

In New York, dance WKTU holds on to No. 1 with a formidable 6.2 share, though soft. AC WLTW class with a gap in the surge for 4.5-6.9, giving it No. 2. Hip-hop WQHT drops to No. 3, down 6.3-6.7.

Chicago’s KLVW Los Angeles remains entrenched at No. 1, down 7.1-7.3. The No. 2 and 3 spots, 6.3-6.5 and 4.4-4.7, respectively.

- Chuck Taylor
How Atlantic’s Jewel Found Second-String Success; WNEW N.Y. A Classic Rocker Again

KBLX Keeps The Quiet Storm Burning In S.F.

Radio Programming

EXECUTIVE TURNTABLE

PERSONALITIES. Steve Cochran (ex-WHTZ [1100] New York) replaces Danny Brooch in afternoons at WNYC. Bill Kelliher, who was moved to the station from his operations manager perch at choppy partner WYXR. Former WMZQ Washington, D.C., operations manager/PD Gary McCarty is named operations manager/PD at WXTU Philadelphia, replacing Kevin O’Mahoney. WHTZ Hartford Conn. VP Adam Goodman is named PD of WWXM (Mix 106.5) Baltimore.

Debbie Stark is up to the newly created position of vice president of sales at WNEW. Stark was longtime director for program syndicator Jones Satellite Networks in Denver. Most recently marketing/promotions manager at Bees, Stark has been signed on for five years as local ad rep.

Bob Barnett, operations manager of WSNY New York, is moving to sister WFL Radio Friendly — singer/songwriter Jewel. Her first single, “Will Who Save Your Soul,” took more than a year for Atlantic to excerpt to the Hot 100, where it peaked at No. 11 in August 1996.

That is the destiny-deciding question because not which song to select for a second single, but whether to even release another from her debut, “Pieces of You,” a brand new double-platinum status.

What appears an obvious choice to most listeners, the next one out and upward requires a glance back to the greenhorne Atlantic union with Shapiro, beginning in spring ’95, when “Who Will Save Your Soul” was released, the first single.

Everyone recognized we had an incredible talent, but no one was sure just how to break her,” says Atlantic senior VP/GM Ron Shapiro. The single itself fell flat, but “I had tremendous passion for her and set my mind to believe that where there’s a will, there’s a way.”

The label quickly followed “Soul” with a curious electric-guitar laden remix of “You Were Meant For Me,” which not only was “very unsuccessful,” according to Shapiro, but was criticized by the artist herself.

“When someone suggested redo it, I thought, ‘That will be interesting, I wonder what it’s like to do that?’ It was like a science project,” Jewel says. “The person we did it with turned out to be a real slick pop producer, which is OK for some things, but when I get done with it, it really made me realize that you can’t compromise technical perfection for emotion. Ultimately, if you have emo-
tion, you can actually get away with a little less technical perfection.”

By this time, she had spent its extensive on a tour, spending blocks of time performing live in specific quadrants of the country to culti-
vate interest in the album.

“We’d do gigs in Boston with 20 people showing up, then 50, then 100, then 500,” Shapiro recalls. From there, Atlantic assembled a press story, emphasizing her growing fan base and gifted live performance abilities.

At the end of summer ’95, “Soul” was rereleased, which the artist refers to as “quintessential Jewel.” This time it gained the attention of two key modern rock heavyweights: WHP/Charlottesville, Va., and KROQ Los Angeles. Jewel then performed on “The Tonight Show With Jay Leno,” prompting a surge in sales, as VH1 featured the song and nurtured the artist, featur-
ing her in special events, showcases, and concert appearances.

“We really love Jewel and have since her earliest gigs. She’s a real friend of the channel,” says Wayne Isaac, senior VP programming at VH1, which added both Jewel videos to its “Crossroads” program the first time it aired.

The network (which has held hands with Atlantic’s marketing efforts to make Jewel shine.)

Finally, in late winter ’96-earlier spring — her second single, produced by Joan Osborne and Alanis Morissette, the folkie modern rock hit was pushed to top 40 radio.

“It would be good to go for it and go hard,” says Shapiro. “We’d proven that no matter where she showed up, she sold records. In the end, the song had top 20 radio play at the next level. Says Shapiro, “We’d always figured we would go to a new album, but Atlantic Group co-chairman/co-
(CEO) Val Azzoli said, ‘Are you crazy? You just broke this album. You’ve got to release another single.‘"

You Were Meant For Me” (which expresses the anguish of unrequited love) again seemed the natural selection for the label—but not without a third reworking of the song after its initial album version and poorly received remix.

“When I got my album in my hands for the first time, I said ‘No, that’s not right.’ Because I hated the way I sang that song so much. The choruses really bothered me,” Jewel says. “To hear that it was going to be the single, it was like, ‘No, that’s my worst nightmare come true. It was appalling.”

So she went into the studio working on her second album with producer Peter Collins, she rerecorded “You Were Meant For Me,” maintaining the song’s inherent simplicity but repairing what she had always viewed as damaged goods.

She felt so much more politically in control of her voice,” Shapiro says. She had obviously grown so much in the two years since [the song] was first recorded.” In addition, a second video was shot.

This time around, the record—which initially grew alarmingly slowly on radio—was more successful; her top 40 hit on many stations; top 40 and triple-A then came from behind.

And looking beyond jazz artists from No. 25 to No. 21 on Billboard’s Hot 100 Singles chart and is No. 18 on Top 40 Airplay Monitor’s Adult Top 40 Airplay chart. It has not charted on Billboard’s Mod-
ern Rock Tracks chart.

“It’s funny, I really didn’t see ‘You Were Meant For Me’ as a single,” Jewel says. “It’s such a simple song, I thought radio songs had to be 16-track epics. The thing I’ve really learned over the years is that anything can be a single as long as it touches people.”

FORMATS: WNEW New York drops album for classic rock again with a few currents. A “new” on-air lineup will take many listeners back to the ‘70s as theత天府
tow: “Strictly Fusion” and 2-6 p.m. “Classic Soul Sunday.”

Our target is primarily adults 35-
44, and this being San Francisco—
our Advertising Division, we’re one of the most ethnically diverse markets—you can’t survive by tar-
getting just one group of people,” says Brown. “What we’re trying to do is create a lifestyle, as opposed to a specific ethnic group, which may be difficult for some people to consider outside of the Bay Area. When you have Asians, African-Americans, Latinos, and all

of the subcultures within those cul-
tures, what you really have to do is target the high ground and appeal to a lifestyle.” The station has cash give-
aways, offers trips to major jazz festivals as the North Sea Festival and Montreux in Europe, and spon-
sors cruises and fly-aways.”

“We’re a true adult station, we’re mobile and affable,” says Brown.

The station has been successful in

steaming a steady stream of local jazz talent, including those by Bobby Caldwell, George Duke, George Howard, Jeff Lorber, and Pamela Williams.

This is one of the most difficult situations strategically to defend, because it is a hybrid,” says the New York proprietor. “We did a station that went 2-8-7 in the last A. B. C. chart.

“What’s unique about KBLX [is that] it’s been in the format since 1979. We have heritage strength that is matched by very few stations.

Originally a finance major when he left New York to attend Morris College in Sumter, S.C., Brown went on to work for BMI where he was named PD at WNYL New York, that would eventually close.

KBLX is the bomb. I didn’t know anything about the business. All I did was imitate what I heard, because it was so unique and set such a high standard,” he says. After answering another trade ad, he wound up in afternoon drive at KDIO Denver, where he became music director and graduated to mornings as well as production and promotion duties.

After five years at KDIO, he moved to WQCB Denver. He also worked at crosstown smooth jazz WJZZ. Two years later, he worked at WAGM-Atlanta, then programmed KIPR Little Rock Ark., before heading to WMYK Norfolk, Va.

In 1988, he was wooed to KBLX to do mornings, and six months later, he was named PD. He holds down morn-

ings with news co-host Brenda Ross. Along with GM Harvey Stone, who has been with the station for 15 years, music director Rob Cadet, and pro-
motions director Laura Gomez, Brown leads his team.

And though programming a quiet storm station is far cry from jockeying on a rock or pop station producing hourly and 5 minute rhythm tracks and R&B hits. Brown says, “You’re the sum total of your past experience. Each of my radio stops prepared me for this. You have to be a quick study, but it would be harder. That’s what made the transition easy for me—the artists who are the foundation of our station, I have been a part of my personal library for years.”

JANINE COVENEY

www.americanradiohistory.com

BILBOARD JANUARY 18, 1997
Mainstream Rock Tracks

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<td>I'M NOT YOUR</td>
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Ratings On Music Channels; Antonio Show "Hope"

Ratings Game: Those of us who are hopeless couch potatoes have a certain amount of control over the impact of the new TV rating systems. The new year brought an on-screen graphic that identified the rating voluntarily assigned to each program. Music video programmers are not exempt from this system and are expected to fully implement it in the coming weeks. Rather than ranking each individual music video channel, music video channels will likely provide ratings for blocks of programming. Late-night viewers can expect to be exposed to programming that falls in the TV-14 (Strengths Commonly Known to Cause Some Realistic Age-Inappropriate Occurrences) or TV-MA (Mature Audiences Only) categories, while daytime viewers can expect to see programming with a TV-G (General Audience) or TV-PG (Parental Guidance Suggested) rating.

One reason why the major video channels haven’t expressed opposition to the system is that they already regulate their programming. MTV, for example, already has strict programming standards that have often caused production companies and labels to make last-minute cuts to clips. However, even those standards haven’t kept people from complaining about the need for responsible programming.

Christian-right activists and attorney Jack Thompson has threatened to organize a boycott of MTV in an effort to “clean up its broadcasts and stop mentally molesting an entire generation.” In a letter dated Dec. 23, one of Thompson’s attorneys, David S. Bryant, requested that “MTV’s corporate pollution must stop—or else.”

The letter continues with the claim that the channel has gone “illegal as well as torturous dissemination of musical/visual toxic waste to America’s children.”

Thompson’s proposed boycott includes an effort by various Christian organizations to pull MTV from their local lineups, as well as a campaign targeting advertising agencies.

Thompson gained nationwide notorietiy in 1988 for his anti-obscenity crusade against the rap group 2 Live Crew. He won his case in the U.S. state court declaring one of the act’s albums obscene.

GOOD WORKS: Musician Ray Anthony’s music video “Hope” was produced almost completely free of charge. Production, editing, and talent costs were all donated by friends who knew about his disease, which is dedicated to children with HIV.

“Everyone pitched into it to help,” boasts San Antonio, “[Producer] Sylvie [Hoffman] has been a wonderful person, helping to bring food to kids who have AIDS. She and [director] Kevin Scott called upon their friends in the industry to help us. It’s incredible how every- body came together for a good cause.”

QUICK CUTS: A year-end retailer survey by MacIntosh Monitor found that 69% of retailers rated MTV as the TV programmer with the best effect on record sales. The study surveyed 290 independent retailers by phone early this month. Other powerful music movers included the Rolling Stones; Nirvana; and Oasis; and the system is expected to spread to other major video channels.

The clip was sent by way of “Saturday Night Live,” “Late Show With David Letterman,” “Oprah,” CMT, the Box, and “Live With Regis and Kathie Lee.” It was also cited . . . CMT surpassed the 50 million cable household mark, following recent distribution additions in Columbus, Ohio, Buffalo, NY, and San Antonio, Texas.
tion Hayden; Elektra released Jason Fal- kner's solo debut and has a new al- bum due from Freedy Johnston, D.V. The Eyes of Billy Mann; Virgin has released a debut by Brendan Benson; and Capitol gave Vic Chesnutt a ma- jor-label home.

Sheik seems to be the newcomer best poised for a breakthrough. Sales of his self-titled debut album are grow- ing from week to week, and "Barely Breathing," his debut single, is moving up the Hot 100. The track is No. 20 with a bullet on Airplay Monitor's Top 40 Adult chart in the Jan. 10 issue and scored the Airpower designation, for more than 700 spins. The track also reached the top 10 of Rock Airplay Monitor's Triple-A chart.

Sheik believes that the glut of female singers may have helped him at radio: "They can't program five fe- males in a row. People would get annoyed. They do like to throw some things in for variety. I don't know if 'Barely Breathing' would have been such a big single, but it fits well in the midst of all these females and all these bands."

Johnston, whose new Elektra album, "Never Home," is due Feb. 25, says he isn't particularly bothered that the spotlight has been on female singer/songwriters. "It doesn't hurt my feelings," he says. "I like Alannah. She can sing her ass off." Johnston, who began his career on indie label Bar None before moving to Elektra in 1994, says he has come across those individuals who have pointed out that artists of that type can be a tough sell. "I've heard people say, 'You know how tough it is to sell a white male singer/songwriter,'" John- ston says. "I've learned to collectively ignore those kinds of statements."

Johnston's mainstream profile may rise with the continued competition to film. His music is featured in the comedy "Kingpin," which to films. -

Even Beek—who led Billboard's 1990s crit- cals poll, was named artist of the year by Rolling Stone, and has proved to be a huge force in modern rock—has yet to show broad mainstream appeal. On the R&B side, new traditionalists such as Maxwell, Rich, and D'Angelo may have a shot. Their material echoes that of such stars as the late Marvin Gaye, who proved to have across-the-board appeal and is not as threaten- ing or edgy as the material by some hip-hop and R&B solo stars. Another genre with the potential to yield a new star is Latin. Two Latin recording stars who are expected to release English-language records in 1997 or 1998 are Sony Discos' act/singer Ricky Martin and RMM's act/singer Marc Anthony. Another Latin idol whose name may be a possible crossover hopeful is Fonseca's Enrique Iglesias, son of interna- tional supercrooner Julio, who is also signed to Sony Discos.

José Béhar, CEO/president of EMI Latin, has worked with crossover Latin pop notables such as Jon Seca- da and Selena and says that only Anthony rates a chance for success in the Anglo pop world. In the '80s, "I didn't see him as a main- stream star. But I could see him as a niche in the Anglo world. The key here is that Anthony is bisexual—he has got the Anglo musical vibe in his blood—and young Anglo fans could identify with him culturally, as well as musically. There is a certain hipsiness and cutting-edge attitude that you have to have to have as an Anglo which is not required in the Latin market. The Latin market is romantic and corny and old-fashioned—kind of where the Anglo market was 30 years ago.

"Now, Martin and Iglesias are bili- gal, handsome, and very successful in the Latin market," he adds. "But do they have those qualities that would enable the Anglo fan to identify with them culturally, as well as musically?"

In his opinion, no."

STARTING THE CYCLE

Virgin's Goldwyn says it may take a huge breakthrough by a male solo artist to turn the tide. "With every cycle, there is a big trendsetter who some are a lot of equals or lesser acts that slip into the stream," he says. "So, when a new male solo star breaks through, others will likely follow."

John Rosborough, PD of Downtown Radio and Cool FM Belfast, Northern Ireland, agrees with this theory. "It is cyclical," he says. "In the '80s, I had a hard time finding a good male, and the female balanced sound. The female artists were a bit thin on the ground. Now that seems to be redressed. It is a phase. The music business has always been a 'me too' industry. The gurus say, 'Oh, the [record buyers and radio audiences] want this because so-and-so is successful.'"

You get seven clones of Alanis Morissette."

Jove's Weiss feels the success of R. Kelly at top 40 may pave the way for others. "Pop radio is looking for a new way to go," he says. "He can certainly be a precursor of more to come."

Some others, however, are not as optimistic that things will change. DeConstruction's Blackhurst sees "a dance-culture ethic really starting to take hold," such a movement does not lend itself to male solo stars. MTV Europe's Brandt notes that the "age—especially in Europe—has been the decade of an explosion in dance music, from techno to rap and drum and bass. "I don't think Sony Discos has encouraged the growth of solo artists," Brand says. "A lot of acts are faceless, with interchangeable lead singers." From that movement, Molby and Tricky have emerged, yet once again, their appeal has been limited to a growing core, rather than a broad audi- ence. Still, even the prospects appear dim, Baufe says he is looking for male solo artists, since Sony Music has a history of doing well with them, from U.K. stars such as Paul Young to international acts like Michael and Bolton.

Baufe says he and his A&R team recognize the paucity of male singers but see no easy remedies. "As a rule, A&R people don't create acts, they find them, and at the moment we're getting one solo act for every 100 bands."

MCA Records (U.S.) president Jay Bobbitt concurs. "It all comes in cycles and ebbs and flows," he says. "I don't think we're going to run out and immediately try to find a male or a female. I think we are just looking for a certain quality and a certain extraordinary element, and hope- ful, something that is groundbreaking and different. If it happens to be done by a guy, great. If it happens to be done by a girl, that's OK, too."
The page contains a list of Grammy Award winners, with a specific focus on the Regional Grammy Awards, which recognize achievements in the music industry. The text is a compilation of various winners and their contributions, highlighted in bold for emphasis.

For instance, the text mentions Tracy Chapman, winner of the Regional Grammy Award for best female rock vocal performance, among other accolades. The page also lists a variety of other winners across different categories, including rock, country, pop, and rap genres.

The information is presented in a clear and concise manner, with specific details such as the year, category, and artist names. The format is typical of a printed list, with each entry followed by a brief description or additional context.

The page also includes a section titled "BABYFACE LEADS NOMINATIONS for '96 GRAMMY AWARDS" which lists Babyface as leading a significant number of nominations for the upcoming Grammy Awards.

The content is primarily focused on the music industry, highlighting the achievements and accolades of various artists and their contributions to the genre.
**39TH ANNUAL GRAMMY AWARDS: FINAL NOMINATIONS**

(Continued from preceding page)

**Best rock gospel album:** "Blow Me Away Audio" by Steve Gadd, producer. [Producers: Steve Gadd, Paul Shaffer, Artie Schuff, Carole King, Jerry Weintraub.]

**Best gospel album:** "Point of No Return" by Patti LaBelle, producer. [Producers: Patti LaBelle, Tom Brown, Arif Mardin, Bruce Swedien, Teddy Pendergrass, Freeda Foreman,stands, "Lady of the Night" by Albert King, produced by Tom Dowd, engineer, with "Bitter Lovers" by John Lee Hooker, produced by Gregg Field, engineer.]

**Best contemporary gospel album:** "Shelter," Gary Chapman, producer. [Producers: Gary Chapman, Steve Lipsey, John W. St. John, Mark D. Miller, Pandy G. Hall, Van Yetter, Ty volunteered to produce and create the entire project.

**Best traditional bluegrass album:** "Johnny Giles & The Rolling Hills" by Johnnie Giles, producer. [Producers: Johnnie Giles, Jack White, James* Farm, Fred parents, local musicians and others.

**Best contemporary gospel song:** "I'll Have To Go," Norman & Nancy Blake, Shaneshee, producer. [Producers: Norman & Nancy Blake, Ralph Reid, Billie Ocean, Ken Frankfurt, producer. [Producers: Ken Frankfurt, Tom Dowd, Allen Shipman, engineer."

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**Best country gospel or bluegrass gospel album:** "Steel Witness," Charlie Daniels, producer. [Producers: Charlie Daniels, Harold Shedd, John Johnstone, Paul Raver, producer."

**Best world music album:** "South America" by The World, producer. [Producers: The World, Paul Rabinovitch, producer."

**Best reggae album:** "Reggae" by Ziggy Marley & TheMa"s, producer. [Producers: Ziggy Marley, Stephen Marley, producer."

**Best blues album:** "Traditional Blues," by Pops Staples, producer. [Producers: Pops Staples, producer."

**Best children's album:** "Love's Power" by The Goopathy Family, producer. [Producers: The Goopathy Family, producer."

**Best country album:** "Little Richard...One Night Only!" by Little Richard, producer. [Producers: Little Richard, producer."


**Best gospel album:** "This Is The Time" by Shirley Caesar, producer. [Producers: Shirley Caesar, producer."

**Best urban contemporary gospel album:** "Vicar of Soul," by Anthony Hamilton, producer. [Producers: Anthony Hamilton, producer."

**Best reggae album:** "The Complete Collection," by Pama, producer. [Producers: Pama, producer."

**Best soul album:** "Sweet Soul" by Sarah Vaughan, producer. [Producers: Sarah Vaughan, producer."

**Best roots gospel album:** "Hezekiah Jones" by Hezekiah Jones, producer. [Producers: Hezekiah Jones, producer."

**Best gospel album:** "Songs Of The Night" by The Complete Collection, producer. [Producers: The Complete Collection, producer."

**Best traditional bluegrass album:** "The Boys of洲ville" by The Boys Of洲ville, producer. [Producers: The Boys Of洲ville, producer."

**Best country album:** "Honky Tonk Angels" by Dixie Chicks, producer. [Producers: Dixie Chicks, producer."

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SLEEPERS. The other suppliers are dipping into catalog, say MGM/UI Home Entertainment’s “Go With The Flow” and “The Way I Live Now,” which Warner is distributing.

When new releases are shipped day-and-date, the DVD editions may be elevated to a higher retail price. Co-founder and TriStar president Ben Feingold has said he plans to go that route for selected features (Billboard, Jan. 11).

Lieberfarb says research indicates otherwise: “In order to provoke consumer interest, it’s necessary to have a high retail price over the first few weeks.”

High programming prices will severely dent hardware sales, he claims, noting the latest report from a market research group (also from the Bases Group). “There’s a 1-month unit differential in price without any enhancement to hardware,” Lieberfarb said. “We’re making money, but not as much as we were for CDs.”

His program prices are lower than that for digital satellite systems, which sold 1 million units in their first four years of distribution.

The statistics are déjà vu for skeptics who heard Lieberfarb’s rationale over the past year while hardware manufacturers were courting him. It’s no coincidence that he is known to be a visionary who sees opportunity where his peers see only problems.

Except for Columbia, owned by Sony—which has a DVD player—video stores, including Disney, 20th Century Fox, Paramount and Warner, haven’t budged from dead center on the subject. Fox’s “wait and see” response is typical.

Lieberfarb was to host demonstrations of a Toshiba production model and a prototype Pioneer player at the Consumer Electronics Show in Las Vegas Jan. 9-12.

But Lieberfarb’s staunchest out were lawyers to discuss encryption licensing agreements and copy protection legislation that will be introduced in the new Congress. IBM scientist Alan Bell of the Copy Protection Working Group, and a representative of Intel to discuss DVD-ROM.

While discussions continued, WEAM Manufacturing is busy shipping single-lead-injection DVD players to Japan, where DVD players and software likely went on sale last month after a false start. “Things are moving ahead quicker than Warner Home Video anticipated,” says VP Richard Marquardt. WEAM has made 250,000 copies of eight movies, plus an additional 250,000 for eventual U.S. distribution.

Marquardt figures the cost per device, based on $50 for each player at a 2:1 pricing strategy for major labels that may present an “interesting opportunity” for Valley’s music business. He said Valley’s visits to more than 11,000 video accounts.

Cain also notes that on a regional basis, there is “very little overlap between the two companies, which is exciting for us. Valley is strongest west of the Mississippi, while Star Video is strongest east of that river.”

Another important factor in the acquisition is that Star Video has a significant cash flow and significant sales volume, according to Cain. He also said the company had had the best strategic fit with Valley, noting that the company does a higher percentage of sales through better than most of the other infrastructure. Since Valley already has a relationship on the music side with a number of large home entertainment software chains, Cain says that Valley will start phasing video to those customers. Cain predicts that there will be a lot of cross-pollination, with Valley customers buying video and Star customers buying audio. For example, Star racks a number of superstores with the video products that may present an “interesting opportunity” for Valley’s music business.

Valley has a 200,000-square-foot facility in Woodland, with sales offices in Omaha and Danbury, Conn. Star Video has a 42,000-square-foot facility in Indianapolis and four depots in the North.

### TIME LIFE MUSIC ACQUIRES 50% OF HEARTLAND (Continued from page 1)

**TITLES THAT NOW HAVE CATALOG STATURE**

Below are the titles appearing on last week’s Billboard album charts that are being evaluated as a result of the new criteria. Each of the titles removed from The Billboard 200 as a result of the new policy debuts this week on Top Pop Catalog Albums.


**Top Contemporary Christian: “Kirk Franklin And The Family”; Amy Grant, “Heartbreak”; Steve DeSilva, “Reach Out”;**


**Top Classical: Nelson DeSilva, “The Mask And Mirror”**

**Top Blues: Albums: “From The Cradle”; Keb Mo’; Jimmy Hendrix, “Blues”**

None of the titles on last week’s Top Reggae Albums or Top Contemporary Classical were affected by the new criteria.

**CRITERIA CHANGED FOR ALBUM CATALOG CHARTS**

(Continued from page 5)

Another Pink Floyd title, 1979’s “The Wall,” which logged 125 weeks on the chart, is now off because it was an import list of the only album to appear on Top Pop Catalog for each of the chart’s 246 weeks.

“We are sensitive to the fact that longevity is an important yardstick for both chart fans and artists, which led us to review the ‘chart longevity’ column,” says Geoff Mayfield, Billboard director of charts. “The old criteria, established with industry input, was well established, but over the years we found those rules created several anomalies. Just as the recurring rules in Billboard were supposed to be updated as our radio charts more useful to programmers and promotion departments, the new catalog criteria better aligns our sales charts with keyes’ needs.”

To facilitate the new catalog policy, Billboard will maintain in-house catalog album charts for each of its specialty charts, as well as another 50 to 70 specialty titles to establish longevity records and will also be utilized to create periodic catalog recaps in Billboard. This, in turn, will permit the publisher to provide valuable information on the product represented. These Top Billboard albums are exempt from the catalog rule on Top Kid and Top Classical Midline, and Top Classical Budget.

Top Christmas charts that meet Billboard’s catalog criteria will therefore continue to appear on the year-end charts.

Christmas titles continue to be governed by another standard. In accordance with a Billboard policy that dates the catalog charts, Christmas titles only qualify for current charts in the first year of release. In the second and subsequent years, a Christmas title is designated as catalog.
OUTPOST LABEL TEAM WITH CITY OF ANGELS
(Continued from page 8)

which have already been released domestically by City of Angels, will boost the station's ratings in markets outside North America on March 25.

Outpost partner Andy Gershon said that he is “in the process of centra- lizing on markets where electronic dance music is solidly entrenched, and while City of Angels can continue to develop acts in the U.S. for releases that Outpost declines to pick up, City of Angels will continue to work through its local outlets. "The markets in the U.K. and Europe are much further along in electronic dance music than North America," Gershon concurs, saying that there is a "long way to go in electronic dance music, and that’s what we believe is marketable, and that’s why we’re focusing on Europe and the U.K."

The band’s as-yet-untitled set will be released by Outpost. Gershon compares the act to up-and-coming electronic acts the Chemical Brothers and Prodigy, saying the band has already developed a core audience and is ready for a mainstream move. "The Crystal Method is what the English are calling ‘dance superbands,’” he says. "They’re not just DJs or producers who create house tracks. We’re talking about a band that plays a lot of live shows.”

City of Angels co-founder Justin King says this new breed of electronic artists represents a new U.S. electronic dance movement that needs to build interest domestically. "The bands we sign are represen- tative of a new face and personality for electronic music. They go out. They gig. They throw televisions out of hotel-room windows just like other bands.”

With the attention it has gathered from bands such as the Crystal Method, City of Angels has distin- guished itself as one of the pione- ers in recording labels in the domestic electronic dance music since it began in 1995. King and his partner Steven Melrose, however, have several years of experience in the genre.

“We have lived and breathed elec- tronic dance music for years,” says King. “That’s why it makes such a good marriage. We bring our back- grounds, and Outpost wants to get involved, but [also] let us keep doing what we’ve been doing.”

Gershon admits that different aspects of the deal will develop in time, saying that he pictures an exchange of resources based on the requirements of particular situations.

As an example, he mentions the possibility of Outpost labels recording acts that may be serviced to DJs via City of Angels’ established club radio pipeline. In another scenario, he speaks of Outpost handling college radio for a City of Angels-signed act.

“Instead of a conventional deal that we wanted to be able to move in so many different directions,” says Gershon. “We want the label to develop the right music for the artists, for us, and City of Angels.”

TOWNES VAN ZANDT DIES
(Continued from page 9)


His migratory pattern set in then, and he didn’t release another recording until 1987’s “At My Win- dow” and 1989’s “Live And Obscure” album.

Insofar as anyone could believe anyone, he said that several major agencies have begun the termination process: Belgium’s SABAM, Italy’s SIAE, Germany’s MCPS, and the Netherlands’ STEEM.

Tourner adds, “The five of us are going to set up an office in London immediately, and it goes without saying that we are currently discussing with a skilled professional in this field who will be the middleman between the underground and the major labels.”

Tourner says the “skilled profes- sional” is not former MCPS chief executive Frans De Wit, who left MCPS last week, or one week later, direct dis- trIBUTION was introduced.

Of Hutchinson’s claim that several MCPS offices around the world risked being unified. Tourner says, “That’s childish and ridiculous. It doesn’t make sense. We were simply notified by the French government that the deals we have set up with our sister societies in other countries were not exclusive. We have argued that it is in keeping with the spirit of the European single market that continental societies should pool up in London and establish new, cross-border competition.”

Hutchinson, though, counters, of the song completed in just four hours until the song completed.

I was flat broke, and was not much aware of dance music at all. I was just a skilled professional singer who was going to be a folk singer, and was simply being paid to be a folk singer.”

When record companies have positions to fill, their #1 choice is always Billboards Classified Section – we get quick results!!

CALL 1-800-223-7524 or FAX 1-212-536-5055
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saw that business was good, could be a lot better.

However, there were some bright spots during the past year and a half, including a 2.7% improvement in CD sales, a 2.3% increase in retail sales, and a 6% rise in total sales. The combination of these factors, along with the opening of new stores and the introduction of new products, is helping to drive growth in the music industry.

In the United States, the music industry has seen a steady increase in CD sales over the past few years. This trend is likely to continue as consumers seek out new music and look for ways to access their favorite artists.

In the United Kingdom, the music industry has experienced a decline in CD sales over the past few years. However, there is still a strong market for vinyl records, which have seen a resurgence in popularity.

In Japan, the music industry has seen a decline in CD sales, but there is still a strong market for digital downloads. This trend is likely to continue as consumers seek out new ways to access their favorite music.

Overall, the music industry is seeing a steady increase in sales and a strong demand for new music. This trend is likely to continue as consumers seek out new ways to access their favorite artists and enjoy new music.
1996, sales in Canada reached 11,048,700 units in December. With strong Christmas sales and a flat December, analysts say that new releases were weaker this year than last and that consumer enthusiasm for the holidays was muted. Unfortunately, low-ball pricing was not as big a factor this year for many retailers, thanks to the major discounting and putting teeth into minimum-advertised-price policies that cut off advertising funds to accounts that sell titles below certain prices. Merchants report that after-holiday business from gift certificates and coupons are giving a boost to January sales. SoundScan reports album sales were up 14.4% for the week ending Jan. 5. In fact, strong January sales could ease some of the worries that merchants had about December. John Marmaduke, president of the 115-unit, Amarillo, Texas-based Hastings Books, Music & Video, says, “Christmas was very disappointing here, but singles were down 2%.” Marmaduke says the “paucity of hits and high-priced boxed sets hurt the season. It seems our record buyers didn’t help other.” In 1995, Thanksgiving fell during the last week of November, in 1995, it was a week earlier.

On the other hand, “November was quite strong, and January is very weak,” says Bill Duffell, president and January together, it looks like we will come up favorably,” he says. Risa Solomon, president of West Sacramento, Calif.-based Tower Records, operator of 98 music and video stores in the U.S. is another merchant who says that holiday sales, as expected, was up. Marmaduke picked up in the first week of January. However, he remains cautious, saying, “This doesn’t mean it’s going to hold.”

Downstate in Terrance, Calif., Wharehouse Entertainment experienced a “great December” pattern, according to Tony Alvarez, incoming Wharehouse president. Alvarez says the approximately 250-unit chain had a very good November, says, “January is the post-double-digit increases, he adds. On the other hand, business at eight-unit Virgin Megastore was “infilling,” according to president Lisa Duffell. Same-store sales for December were up about 15%. That does not include the huge Times Square store that opened last April in New York and is now the chain’s highest-grossing in the U.S.

Bob Douglas, VP of purchasing at SoundScan, says the 13-unit chain saw some good comp-growth outside the New York market, but not in NewYork where it has four stores. “We had good successes in the malls, where we have our nontraditional HMV-type stores. It really opened our eyes.”

There were few surprise hits during the holiday selling season, according to Douglas, and retailers did not sell as much as they expected of albums from established artists.

Nonetheless Lew Garrett, VP of purchasing at 320-unit Camelot Music, says the chain sometimes experienced a couple of surprises. For example, he says the “Romeo + Juliet” soundtrack was “bought out by the public, the consumer. It didn’t go to the floor.” Short also, “No Doubt was a very pleasant surprise. “But when your best release is an unknown artist, that is pretty much the flavor of the shape of the industry,” he says.

Jim Bonk, president of Camelot Music, reports that the chain “made our sales plan for November and December. But overall December comp-store sales were down slightly from the small single-digit for the holiday season.”

“All things considered, the weak product offering, the shortened calendar, and with a lot of other music media being liquid, not a lot around us, we feel like we did a good job,” says Bonk.

After Christmas, rap sales “went crazy,” Garrett says. “All the kids came out and bought the stuff that the parents wouldn’t buy as gifts.” But that happens every year, he adds.

Mike Dreese, president of 17-store Newbury Comics in Boston, says Christmas was “a big deal,” but November and December that the days after New Year’s were “much stronger than expected.”

Mike Duffell, executive VP/COO of 149-store National Record Mart in Carnegie, Pa., says holiday same-store sales up were “mid-single-digits.”

In Albany, N.Y., Trans World Entertainment Corp. reported a 4% increase in sales. Same-store sales were up “mid-single-digits.”

In Atlanta, Mike Duffell, executive VP/COO of 149-store National Record Mart in Carnegie, Pa., says holiday same-store sales up were “mid-single-digits.”

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3 Becomes 1 For U.K. ’s Spice Girls

SPICE GIRLS have gone where no women have gone before on the U.K. singles chart. The quintet is the first female act to have its first three singles reach No. 1. The London-based group is so far the first outfit from the north of England to have its first three singles reach No. 1.

The Virgin group pulled off this feat with “2 Become 1,” the third track from the “Spice” album to be released as a single. It follows “Wannabe” and “Say You’ll Be There” into pole position. The former is the quintet’s first U.S. single, which is likely to debut on the Hot 100 next week. In its third week at radio, it moves 52-41 on the Hot 100 Airplay chart.

Spice Girls are the fifth act to have its first three singles top the British chart. Back in 1963, Gerry & the Pacemakers were the first to accomplish this hat trick. “How Do You Do It,” “I Like It,” and “You’ll Never Walk Alone” all topped the chart in a 30-week period between April and October of that year. The Liverpool group had an exclusive on this chart feat for 21 years, until another band from the same city, Frankie Goes To Hollywood, had its first three singles all go to No. 1 in 1984. “Relax!,” “Two Tribes,” and “The Power Of Love” topped the chart in a 46-week period between January and December of that year.

Five more years would pass before another act would repeat Gerry and Pacemakers’ success. In 1989, mixer Andy Pickles from Rotherham, England, put together a Star-45 type medley tied together with “In the Mood” and “Swing The Mood” and released by Jive Hunny & the Mastermixers, the single spent five weeks at No. 1. In a 20-week period, the rabbit had two more chart-toppers: “That’s What I Like” and “Let’s Party.”

In 1996, actors Robson & Jerome from the north of England had their first two singles ascend to the top of the British chart. Both were double-sided hits, and all four titles were remakes. “Unbreak Me Melody” (“There’ll Be Bluebirds Over The White Cliffs Of Dover” was followed by “I Believe” “Up On The Roof.” Earlier this year, the duo’s third single, a remake of Jimmy Ruffin’s “What Becomes Of The Brokenhearted,” reached the summit and made the twosome the fourth act to have its first three singles go to No. 1.

These four acts have one more thing in common. Gerry & the Pacemakers, Frankie Goes To Hollywood, Jive Hunny & the Mastermixers, and Robson & Jerome have all never had a No. 1 song in the U.S. Now that Spice Girls have broken the gender and geographical barriers, perhaps the melodic hook of “Wannabe” will help them break another barrier and propel them to the top of the Hot 100.

The journey should begin next week.

TWO BECOME 2: A slow, steady climb for the “Romeo + Juliet” soundtrack (Capitol) has produced this amazing chart fact: Every “Romeo + Juliet” soundtrack to chart on the Billboard album chart has peaked at No. 2. In 1993, the Leonard Whiting/Olivia Hussey film resulted in a soundtrack on the Capitol label that peaked at No. 2. Some 25 years later, the Leonardo DiCaprio/Clare Danes film has also peaked at No. 2—so far.

70 WEEKS: “Macarena” (Bayside Boys Mix) by Los Del Rio (RCA) is the title track in chart history to spend more than 70 weeks on a singles and/or tracks chart. “Whoomp! (There It Is)” by Tag Team spent 72 weeks on Hot 100 Singles Sales. As Neil H. Stutt of Raleigh, N.C., points out, the Gin Blossoms’ “Till I Hear It From You” had a 72-week run on Hot 100 Airplay. “Macarena” has reached the 72-week mark on Hot 100 Sales, with no sign of falling off soon.
First The Bodyguard...  
Then Waiting To Exhale... And Now

Whitney Houston  
The Preacher's Wife

ORIGINAL SOUNDTRACK ALBUM


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★★★★! "Houston's heartfelt delivery is nothing short of breathtaking!" Chicago Sun Times 12/8/96

"The quintessential Whitney Houston album. There isn't a weak moment on this first-class effort." Richmond Times-Dispatch 12/5/96

"She cuts loose with those great pipes of hers. Her voice soars. There's 'I Believe In You And Me' and Annie Lennox's 'Step By Step,' and the Babyface-produced 'My Heart Is Calling.' They all give a thematic cohesiveness that soundtracks lack these days." USA Today 11/26/96

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live at
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January 23

on LIFETIME TELEVISION
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