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Continental Drift



Boston's Kimball Begins A New Career Chapter
 PAGE 15

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 5, 1997

Marketer Takes Music To U.S. Ethnic Groups

BY EILEEN FITZPATRICK

LOS ANGELES—Using data from the Immigration and Naturalization Service, a multilanguage staff, and a network of ethnic media and retail outlets, a New York-based marketing firm is working with major labels to help drive incremental U.S. sales for such world artists as Japanese jazz pianist Akiko Yano, Native American artist Buffy Sainte-Marie, and Spanish-Galician bagpiper Carlos Nuñez.

The company, Intercultural Niche Strategies (INS), joins a growing number of firms working within the music industry to help labels get their product into the hands of specialist audiences via targeted

(Continued on page 86)

Interscope Emphasizes Mktg. Basics For Polara

BY CRAIG ROSEN

LOS ANGELES—When Interscope Records launches Polara's second album, "C'est La Vie," April 22, it will be after months of setup by the label,



POLARA

which is committed to breaking the band by using such old-school tools as releasing an EP months in advance of an album and keeping the act on the road.

Polara is the brainchild of Minneapolis mainstay Ed Ackerson, known for his fine pop songwriting and production.

(Continued on page 83)

Durban Steals Spotlight In South Africa Coastal Town Is Center Of Burgeoning Music Scene

BY ALEX SUDHEIM and ARTHUR GOLDSTUCK

DURBAN, South Africa—In little more than two years, this lethargic coastal resort city has shouldered its way into the very center of the South



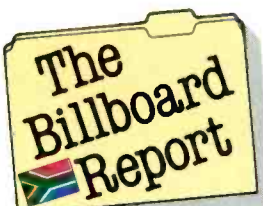
SQUEAL

African music scene, whipping the carpet out from under the economic heartland of Johannesburg.

Initially, the host of significant rock outfits emerging from this tropical environment was relatively ignored by the mainstream media and the record

industry, but by 1996 Durban had been dubbed "the Seattle of South Africa."

In absolute terms, this comparison was rather exaggerated—South Africa simply lacks the kind of mass audiences that generate sweeping hysteria. However, in terms of a groundswell of



mold-shattering new music bursting onto a somewhat stagnant scene from a culturally unfashionable part of the country, the analogy made sense.

Dave Birch, lead singer of Squeal, one of the new rock acts that led Durban's storming of the nation's club and

outdoor festival circuit, voiced a widespread view at the dawn of the Durban awakening two years ago when he said, "There are so many diverse forms of music coming out of Durban, but none of it is contrived. It's all a very loose, natural form of rock music, not trying



SCOOTERS UNION

to copy anything else."

The burgeoning Durban scene found a new focus with the March release by PolyGram of "C-Weed," a compilation featuring 19 previously unsigned bands. The collection represents the tip of an iceberg of dozens of new groups eager to emulate their predecessors.

While the South African scene has since undergone numerous sea changes, with fine new bands also emerging from Johannesburg and Cape Town, Durban remains the cradle of original music with soul and integrity—a touch raw and naive, but

(Continued on page 12)

New BuyCycles Column Has Eye On Consumers

Billboard debuts a consumer market research column in this issue. The biweekly column, which appears in the Merchants & Marketing section,



will examine consumer buying habits.

Written by Merchants & Marketing editor Don Jeffrey, this issue's piece explores the reasons why a large per-

(Continued on page 86)

Mammoth Leaves Atlantic Label Shopping For Strategic Partner

BY ED CHRISTMAN

NEW YORK—Armed with a proven track record, a well thought-out game plan, a hot album, and high hopes, Jay Faires is shopping for a strategic partner for his Mammoth label, which officially ended its relationship with Atlantic Records March 26.

Among the labels cited by sources as a potential new home for Mammoth are Mercury Records and Interscope (Billboard Bulletin, March 27). Faires, president and founder of the Carrboro, N.C.-based label, declines to comment on negotiations but says a number of labels have expressed interest in Mammoth. He has thus far sat down

to talk with four of them, he adds.

In shopping Mammoth, Faires says he plans to keep a majority stake in the label. Further, he is looking for a situation similar to the one Mammoth had at Atlantic, where he issued most of the label's albums through



independent distribution via Alternative Distribution Alliance (ADA) but had the option of putting

titles out through major distribution via Atlantic and WEA.

"We want to be with a strong, forward-thinking partner," Faires says. "I want to have a relationship where, if we have an album approaching gold, the major can step in and slam it home to multiplatinum."

(Continued on page 15)

COUNTRY NEWS Brooks To Promote Set With Free Park Concert

BY MELINDA NEWMAN

NEW YORK—Garth Brooks is hoping that the reverberations of his Aug. 7 free concert in Central Park here will be felt in record stores around the world.



BROOKS

eschewing the standard Tuesday in-store date, Brooks will release a new album, tentatively titled "Sevens," the

same day as the Thursday night performance, which will be broadcast live on HBO.

Expectations are that the concert by Brooks could draw more than

(Continued on page 92)

Decca's Womack Catches Fire At Radio

BY CHET FLIPPO

NASHVILLE—When Lee Ann Womack made her all-important debut before some 2,500 radio attendees at this year's Country Radio Seminar (CRS), she missed her cue.

"We had videotaped an intro by her dad, who used to be a DJ,"

says Decca VP of national promotion (U.S.) John Lytle. "She had her hands over her ears because she was afraid



WOMACK

she'd cry if she heard his voice. I had to go out and push her onstage."

She can laugh about it now, but the 30-year-old Womack's dream since she was a little girl was to get to Nashville and perform where her idols sang and played.

(Continued on page 35)

COMEDY
 A BILLBOARD SPOTLIGHT
 SEE PAGE 19

\$5.95 US \$6.95 CANADA
 14 >

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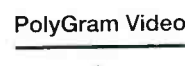
The Chemical Brothers
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ASTRALWERKS

FROM THE STRENGTH OF MANY COMES THE POWER OF ONE



PGD AND THE POLYGRAM FAMILY OF LABELS
THANK THE RETAIL AND WHOLESAL COMMUNITY
FOR HONORING US AS THE
NARM DISTRIBUTOR OF THE YEAR
FOR THE 4TH CONSECUTIVE YEAR.



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No. 1 IN BILLBOARD		PG. NO.
VOLUME 109 • NO. 14		
TOP ALBUMS	• THE BILLBOARD 200 • ★ NINE LIVES • AEROSMITH • COLUMBIA	90
	CLASSICAL ★ PLAYS RACHMANINOV DAVID HELFGOTT • RCA VICTOR	40
	CLASSICAL Crossover ★ STAR WARS: RETURN OF THE JEDI LONDON SYMPHONY ORCHESTRA (WILLIAMS) • RCA VICTOR	40
	COUNTRY ★ UNCHAINED MELODY / THE EARLY YEARS LEANN RIMES • CURB	36
	HEATSEEKERS ★ HOT • SQUIRREL NUT ZIPPERS • MAMMOTH	16
	JAZZ ★ BEYOND THE MISSOURI SKY CHARLIE HADEN & PAT METHENY • VERVE	41
	JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA	41
	NEW AGE ★ AVALON • JOHN TESH • GTSF	38
	POP CATALOG ★ GREASE • SOUNDTRACK • POLYDOR	61
	R&B ★ THE UNTOUCHABLE • SCARFACE • RAP-A-LOT / NOO TRYBE	29
HOT SINGLES	• THE HOT 100 • ★ CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) • BAD BOY	88
	ADULT CONTEMPORARY ★ UN-BREAK MY HEART • TONI BRAXTON • LAFACE	78
	ADULT TOP 40 ★ DON'T SPEAK • NO DOUBT • TRAUMA	78
	COUNTRY ★ [THIS AIN'T] NO THINKIN' THING TRACE ADKINS • CAPITOL NASHVILLE	34
	DANCE / CLUB PLAY ★ PEOPLE HOLD ON • LISA STANSFIELD • ARISTA	32
	DANCE / MAXI-SINGLES SALES ★ CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) • BAD BOY	32
	LATIN ★ ENAMORADO POR PRIMERA VEZ ENRIQUE IGLESIAS • FONOVISA	37
	R&B ★ CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) • BAD BOY	27
	RAP ★ CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) • BAD BOY	28
	ROCK / MAINSTREAM ROCK TRACKS ★ FALLING IN LOVE (IS HARD ON THE KNEES) AEROSMITH • COLUMBIA	79
VIDEOS	• TOP VIDEO SALES • ★ THE HUNCHBACK OF NOTRE DAME • BUENA VISTA HOME VIDEO	68
	KID VIDEO ★ THE HUNCHBACK OF NOTRE DAME • BUENA VISTA HOME VIDEO	70
	RENTALS ★ COURAGE UNDER FIRE • FOXVIDEO	70

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS	
BLUES ★ LIE TO ME • JONNY LANG • A&M	
CONTEMPORARY CHRISTIAN ★ WHATCHA LOOKIN' 4 KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC	
GOSPEL ★ THE PREACHER'S WIFE • SOUNDTRACK • ARISTA	
KID AUDIO ★ THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD VARIOUS ARTISTS • RHINO	
THE BILLBOARD LATIN 50 ★ VIVIR • ENRIQUE IGLESIAS • FONOVISA	
MUSIC VIDEO ★ LES MISERABLES: 10TH ANNIVERSARY CONCERT VARIOUS ARTISTS • COLUMBIA TRISTAR HOME VIDEO	
REGGAE ★ MY XPERIENCE • BOUNTY KILLER • BLUNT / VP	
WORLD MUSIC ★ RIVERDANCE • BILL WHELAN • CELTIC HEARTBEAT	

Australia's CD Pricing Saga Likely To Heat Up

Relaxed Import Restrictions Proposal Has Industry Up In Arms

BY CHRISTIE ELIEZER

SYDNEY—The Australian music industry is preparing for yet another verdict in the world's longest-running investigation into CD prices.

"The gathering storm clouds are getting darker and darker," says Michael Smellie, BMG Entertainment International's most senior Pacific Rim executive and a former chairman of the Australian Record Industry Assn. (ARIA), "although it hasn't rained yet."

A downpour is likely by the end of April, at the latest. That is when Sen. Richard Alston, the Australian government's minister for arts and communications, is expected to unveil proposals to change the country's copyright laws to relax parallel import restrictions on CDs, among other goods.

The government's goal is to see the retail prices of CDs reduced by permitting merchants to source legitimate product from elsewhere in the world without restriction. The same goal was once sought by the previous government, and it remains as contentious an issue today as it was in 1990, when a treasury minister empowered the Prices Surveillance Authority "to conduct an inquiry into the prices of sound recordings."

Among the latest developments in the seven-year conflict is the departure from music industry consensus by prominent retail chain HMV, whose British-based chief executive, Stuart McAllister, says that while he is keen for his Australian stores to acquire their import product through the major labels here, they will look to other sources if necessary.

Also, a study released March 5 by the Australian Consumers Assn. found that local music buyers were paying 42% more for CDs than American consumers. The report prompted the music industry's nemesis, Prof. Allan Fels, of the Australian Competition and Consumer Commission, to reiterate his assertions that high prices are due to an "import monopoly" by the six major record companies. Fels' statement that the move would reduce CD prices by at least \$3 has won populist support.

Copyright law changes to parallel imports could result in trade sanctions against Australia by the U.S. government. In a recent letter to Deputy Prime Minister and Minister for Trade Tim Fischer, the acting U.S. trade representative, Charlene Barshefsky, warned, "Permitting parallel importation would deal a serious blow to [intellectual property rights] protection for U.S. industries dependent upon copyright, patent, or trademark protection. You can be sure that

these industries will demand action. In the interest of the U.S., including these industries, I will not be able to ignore those demands."

The Recording Industry Assn. of America (RIAA) has made its displeasure with the potential changes known to the U.S. trade representative, according to an RIAA representative.

At press time, no U.S. government action was on the table, according to a government source.

Australia's copyright laws are in line with the international agreement on Trade Related Aspects of Intellectual Property Rights. Similar warnings have been given by officials acting for the U.K. and the European Union. British High Commissioner Sir Roger Carrick made his views known at a recent lecture at the National Press Club in Canberra. "There's a chance it would lead to erosion of copyright and the attractiveness of the Aus-

tralian market," he said.

EU representatives have also met with Sen. Alston, claiming that EU copyright recordings account for about 30% of the \$468 million (\$600 million Australian) local music market and that a significant increase in piracy—anticipated because of the unrestricted flow of goods into Australia—would lead to losses of between \$50 million and \$100 million to European record labels.

ARIA estimates the resultant piracy from some Asian territories would claim 40% (in units) of the Australian business. The timing couldn't be worse. After years of recession, this music market is growing—by 15% in 1996, up from 10% expansion in 1995—with domestic acts making their greatest global impact. The six majors warn of curtailing investment in new talent, as they have in the past, and possibly going offshore.

The threat of U.S. trade sanctions and (Continued on page 85)

PolyGram Restructures Its Philips, Verve Groups

BY BRADLEY BAMBARGER

NEW YORK—The global restructuring of PolyGram's music operations continues with major realignments of PolyGram Classics & Jazz's Philips and Verve groups.

What was Philips Classics Productions is now the Philips Music Group, incorporating four labels: Philips Classics, Gimell, Imaginary Road, and the newly expanded Point Music. The new president of the Group is Costa Pilavachi, formerly VP of A&R at Philips Classics; he succeeds Hans Kinzl, who retires at the end of April. Formerly based in Baarn, a suburb of Amsterdam, the Philips Music Group has relocated to central Amsterdam offices.

For its jazz labels, PolyGram has centralized A&R and marketing under the Verve Records umbrella in New York. Chuck Mitchell, formerly senior VP/GM of Verve Records U.S., is the new president of Verve Records, assuming worldwide A&R and marketing responsibilities for Verve, Antilles, and Verve Forecast.

Mitchell and Pilavachi report to Chris Roberts, president of PolyGram Classics & Jazz.

Robert says the realignments reflect the company's aim to be "more flexible worldwide and offer a more diverse repertoire," emphasizing in particular the "brand" differentiation of each its labels.

The shifts at Verve and Philips are part of an already announced \$90 million reorganization of PolyGram's music operations, which includes significant production cuts, personnel shuffling, and the elimination of some 550 jobs worldwide (Billboard, Feb. 22). Both of Philips' sister classical labels, Deutsche Grammophon (DG) and London/Decca, have made alterations in recent weeks.

DG just announced a scaling back of its production by one-third, cuts to its Hamburg headquarters staff by one-quarter, and a new president, Karsten Witt, and new A&R director, Michael Fine (Billboard, March 1 and March 22). London/Decca also has a new president, Roger Lewis (Billboard, Jan. 18).

According to Roberts, the changes at PolyGram's repertoire centers will in turn bring modifications to the sales operations of the various PolyGram operating arms (Continued on page 84)

THIS WEEK IN BILLBOARD



BEAT GOES ON
The sounds of *kwai*to and the global potential of locally successful acts are key to the nation's music industry. **Page 51**

KING OF THE COUNTDOWNS

Radio editor Chuck Taylor profiles a broadcasting institution: Casey Kasem.

Page 77



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COMMENTARY	4	MERCHANTS & MARKETING	59
ARTISTS & MUSIC	9	BuyCycles	61
Executive Turntable	10	Retail Track	62
The Beat	13	Declarations Of Independents	64
Boxscore	14	The Enter*Active File	66
Continental Drift	15	Home Video	67
Popular Uprisings	16	Shelf Talk	68
R&B	25	Child's Play	69
The Rap Column	28	REVIEWS & PREVIEWS	71
Dance Trax	31	PROGRAMMING	77
Country	33	The Modern Age	79
Latin Notas	37	AirWaves	81
Jazz/Blue Notes	40	Music Video	82
Classical/Keeping Score	40	FEATURES	
Songwriters & Publishers	42	Update/Lifelines	76
Studio Action	43	Hot 100 Singles Spotlight	89
INTERNATIONAL	45	Between The Bullets	92
Hits Of The World	48	Market Watch	94
Global Music Pulse	49	CLASSIFIED	74
Canada	50	REAL ESTATE	76
		HOMEFRONT	94

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Commentary

Put The Consumer Before The Campaign

The following is adapted from an address delivered March 11 at the National Assn. of Recording Merchandisers (NARM) Convention in Orlando, Fla.

BY BARNEY COHEN

We've heard lots of people say over the past couple of years that what our industry really needs is a good ad campaign, our own version of the Milk Board's "Got Milk?" I am a big supporter of this idea, but I also believed we had to do our homework properly before we could commit to spending millions of dollars. We need to know who any messages should be directed at and what that message should be.

The National Assn. of Recording Merchandisers (NARM) and the Recording Industry Assn. of America hired a research house to answer those two questions (Billboard, March 22). The consumers who have been polled as part of this research are sending some important messages, ones that we all need to be paying attention to whether we do an ad campaign or not. Some are messages I think we've been ignoring far too long.

One key finding from our research is that consumers don't perceive tremendous value in our industry. The National Academy of Recording Arts and Science's Michael Greene wrote a Commentary recently (Billboard, Feb. 15) in which he claimed that consumers are tired of paying \$15 for albums that have only one or two decent cuts on them.

I agree with Greene, and so did a lot of the consumers in our study. Successful label executives have always placed an emphasis on nurturing the artists and the music. More executives need to get back to the fundamentals of making records that are good all the way through.

A few years back, I remember a lot of label executives got hysterical over the sales of used CDs. But sales of used CDs, like home taping, reflect consumer perceptions of the value of our music.

Why, in a marketplace in which hardcover books sell for more than \$20, the cost of a couple going to the movies can be over \$20, concert tickets may be \$50, and Valentine's Day roses are \$60, do consumers express concern about spending less than \$20 on a CD that can be used over and over and last most of a lifetime? It's clear we have a job to do regarding perception of value.

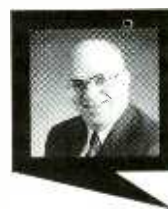
Another message from consumers is that they want to know something about what they are getting before they buy it. Maybe one of our problems is that we're not giving the consumer enough information about the music. With a book, there are the jacket notes. With movies, we have reviews and previews. For music, we've relied on radio and MTV to spread the word.

The preliminary findings in the research would confirm what many of us have suspected for quite awhile—radio's effectiveness as a primary source of music information for most consumers has diminished. And MTV appears to be perceived as just another entertainment outlet on cable, rather than the music-oriented channel it started as.

Our packaging could be doing a better job, too. Consumers can't tell the difference between a CD single, a double CD, and a multimedia disc—except maybe via the price sticker. But why are we surprised? As an industry, we still approach the challenge of delivering our packaging information to con-

sumers of the '90s as if it were 1979 and we were selling a 12-by-12-inch package of graphics. Times have changed, and we need to rethink how we approach the packaging of millions of little discs that could be movies, or music, or video games—but will surely be sitting in retail racks next to thousands of other little discs that look exactly the same. As an industry, in our infinite wisdom, we've made our package smaller, harder to open, and with liner notes that are almost impossible to read.

I was a retailer for almost 20 years before I started Valley Record Distributors, and I



'I'm convinced that one of our biggest challenges is the retail environment today'

Barney Cohen, the 1996-97 chairman of NARM, is CEO of Valley Record Distributors.

still visit stores wherever I go. I'm convinced that one of our biggest challenges is the retail environment today.

I think consumers are tired of being waited on by a sales staff that they perceive as lazy and rude. Some of the focus-group participants characterized buying records as a "chore." I get nervous when my core customer equates my livelihood with taking out the garbage or running to the dry cleaners.

I've heard some retailers and some labels at the NARM convention say, "We need more hits and things will be fine." It's going to take a lot more than a few hits to get consumers really excited about music again. If we're going to ask consumers to buy our products, we have to meet them more than halfway. We have to invite them into our world. We have to make

LETTERS

VH1 FUELS COLE'S FIRE

Thank you for last week's excellent piece on Paula Cole ["Slow Start Builds 'Fire' for WB's Paula Cole," Billboard, March 29]. As sometimes happens, however, one of Paula's earliest believers and most important supporters was left out—VH1. The channel responded to her "Where Have All The Cowboys Gone?" video almost immediately, designating it an Inside Track clip and adding it into Large rotation.

We at Warner Bros. would like to publicly thank John Sykes, Lee Chesnut, Wayne Isaak, and everyone else at VH1 for playing a critical role in the breaking of Paula Cole.

Steven Baker
President
Warner Bros. Records
Burbank, Calif.



COLE

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\$2 Million In Bulgarian Pirate CDs Seized

Amsterdam Bust Adds To Plea For Better EU Control

■ BY JEFF CLARK-MEADS

LONDON—Two million dollars' worth of Bulgarian-made pirate CDs have been kept from distribution on the European market by an alert Dutch customs official.

A total of nearly 100,000 discs—the Netherlands' largest haul—was seized at Amsterdam's Schiphol Airport March 21 after being flown there from Bulgarian capital Sofia (Billboard Bulletin, March 26).

The discovery of such a large number of discs adds weight to the international record industry's call for greater European Union action against Bulgarian pirates (Billboard, March 29). The International Federation of the Phonographic Industry says Bulgarian pirate exports cost the European record industry \$100 million a year and that the country represents a

threat on the same scale as that posed by China.

The shipment found at Schiphol was labeled as inlay cards. Transport documents accompanying it said it had been flown from Sofia, via Serbian capital Belgrade, to Schiphol, from where it was to be transported by road to Ukrainian capital Kiev.

However, a customs officer became suspicious, as going via Amsterdam adds 3,000 miles to the 1,000-mile journey between Sofia and Kiev.

Anti-piracy staff at Dutch authors'

body BUMA/STEMRA were alerted and, after determining the CDs to be counterfeits of, among others, the new albums from U2, David Bowie, and No Doubt, secured a seizure order from the Haarlem district public prosecutor.

The discs seized were packed on spindles, which allows for far higher concentrations than if they were in boxes. BUMA/STEMRA says the haul had a retail value of 4 million Dutch guilders (\$2.4 million).

The delivery of the discs to Schiphol
(Continued on page 93)



Lifetime Achievement. Conductor Sir Georg Solti recently celebrated his 50th anniversary as a London/Decca artist. In honor of the momentous occasion, Decca U.K. held a party at the Royal Academy of Arts in London. As part of the festivities, Solti was presented with a framed facsimile of the original Decca agreement, dated Jan. 29, 1947. Pictured, from left, are Roger Lewis, president, Decca; Roger Ames, PolyGram executive VP and PolyGram Music Group president; Solti; and Alain Levy, president/CEO, PolyGram.

Koblish Named Reunion Pres. Will Step Down From GMA Post

■ BY DEBORAH EVANS PRICE

NASHVILLE—Gospel Music Assn. (GMA) president Bruce Koblish is leaving after six years with the organization to assume the president's post at Reunion Records. He takes the reins May 5, about a week after the conclusion of the GMA's annual convention.

Koblish will assume the post left vacant last October when longtime Reunion president Terry Hemmings exited after Zomba purchased Reunion from BMG. Reunion's roster includes Michael W. Smith, Gary Chapman, Kathy Troccoli, Third Day, and Clay Crosse. Zomba's Christian music hold-

ings include Brentwood Music, Reunion Records, and Benson Music Group.

Koblish will report to Brentwood Music president/CEO Jim Van Hook.



KOBLISH

that, and that's been my personal observation for years... Also, Bruce has such a wonderful network, partly as a result of his GMA work. He's had an overview of the industry for the past six years. He knows everybody, and everybody knows him."

Koblish joined the GMA as executive director in 1991 and was named president in 1994. Prior to serving with the GMA, he worked as a musician, producer, and arranger in the Christian music field.

"It's been a very difficult decision that's had a lot of emotions built into it," Koblish says. "The people that have surrounded and supported me at GMA are what makes it difficult leaving, but I'm so happy I'll continue to be a part of Christian music."

During Koblish's tenure at GMA, the organization's membership grew from 1,400 members to more than 5,500. The GMA's growth has also resulted in
(Continued on page 84)

Home Video Sell-Through Numbers Up At Year's End

■ BY DON JEFFREY

NEW YORK—Consumer purchases of home video during the year-end holiday period increased 11.2% from the year before, according to a new study.

"Studios are much more aggressive in putting titles directly to the sell-through market, and the demand is there," says Barbara McNamara of Alexander & Associates, the New York-based consulting and research firm that tracks video sales.

For all of 1996, consumers spent \$21.8 billion on video rentals and purchases, according to the researchers, a 5.8% rise from the year before. Sell-through is the faster-growing segment of the industry, as sales increased 7.2% to \$10.4 billion from \$9.7 billion. Rentals were up 5.5% to \$11.5 billion from \$10.9 billion.

Alexander & Associates reports

that 89% of all video purchases were made at retail stores during the eight-week holiday period from Nov. 13-Jan. 7, compared with 87.1% the year before. The remaining purchases came from direct mail, infomercials, and other nontraditional sources.

Wal-Mart was by far the biggest player in the retail sell-through market, with a 24.5% share of consumer purchases during the holiday period. After that came competing discount merchandiser Kmart at 8.1%. Video rental chain Blockbuster Video was third at 7.1%. Next were Target Stores (6.8%) and Sam's Club (5%).

The best-selling titles during the Christmas season were: 1. "Toy Story" (Walt Disney Home Video); 2. "Independence Day" (FoxVideo); 3. "The Nutty Professor" (MCA/Universal Home Video); 4. "Twister"
(Continued on page 93)

BMI, Local TV Group Reach Licensing Pact

■ BY IRV LICHTMAN

NEW YORK—BMI and the Television Music License Committee (TMLC), taking into account the present and future impact of the Internet and high-definition television (HDTV), have arrived at a new licensing agreement for local TV use of repertoire from the performance right group.

The agreement, retroactive to Jan. 1, 1995, and running through March 31, 1999, calls for blanket license fees of \$76 million for the 12-month period beginning April 1, 1997, and \$79 million for the following 12 months. Per-program outlets will calculate license fees based on their allocated share of a base fee of \$96.4 million in the first contract year and \$99.3 million in the second contract year. The deal includes an additional experimental provision that enables stations to promote World Wide Web sites or HDTV using limited amounts of BMI music.

BMI has been collecting fees from local TV outlets under an interim agreement since Jan. 1, 1995. Under the new deal, the stations will make additional payments for the period from Jan. 1, 1995, to March 31, 1997. These additional payments will be made over the next three years.

(Continued on page 85)

New Jackson Single Due In Europe; Italian Court Rules On 1994 Suit

■ BY MARK DEZZANI

MILAN—As Epic Records readies rollout of a new Michael Jackson album, with April 21 set as the European release date for the first single from "Blood On The Dance Floor—HIStory In The Mix," an Italian court has paved the way toward allowing his 1993 set "Dangerous" to once again be heard in this country in its entirety.

Jackson won the first part of his appeal against a December 1994 rul-

ing by Rome magistrates that his song "Will You Be There," first published on 1993's "Dangerous" album, allegedly plagiarized the melody of the song "I Cigni Di Balaka" (The Swans Of Balaka), written and performed by popular local singer/songwriter Al Bano Carrisi (Billboard, Jan. 14, 1995).

The ruling, announced March 19 by the appeals section of Rome's civil tribunal, cancels the injunction forcing Sony Music Entertainment Italy
(Continued on page 93)

Lisa Cortes Sues PolyGram Former Exec Claims Discrimination

■ BY ELENA OUMANO

NEW YORK—Lisa Cortes, former president of the now-defunct Loose Cannon Records, is charging parent company PolyGram Records with race and sex discrimination (Billboard Bulletin, March 24).

In a suit filed March 19 in U.S. District Court here, the 35-year-old African-American woman says that lack of marketing support and consistent exclusion from PolyGram's decision-making process led directly to her label's demise.

PolyGram denies the charges. "PolyGram has a history of being extremely supportive of African-American and female executives," says Dawn Bridges, PolyGram senior VP of corporate communications.

Cortes joined PolyGram in February 1990 as a VP of A&R for Mercury Records. Four years later, prior to the

expiration of her contract, Cortes was offered her own label. According to the suit, Cortes developed the name, logo, and concept for Loose Cannon and was named its president.

According to the suit, Cortes was informed on Oct. 3, 1996, that her contract, which had four months left, would not be renewed and that PolyGram was closing Loose Cannon. The label was shut down Oct. 31.

Cortes says she was told that PolyGram would keep Loose Cannon's recording artists, including reggae rapper/singer Buju Banton, whose "Til Shiloh" sold 350,000 units worldwide.

"They kept Bass Is Base in Canada," Cortes says, "which was a joint signing between Loose Cannon and A&M Canada, a part of PolyGram. Paula Perry was assigned to another PolyGram label, but four days ago, I received calls from two managers of
(Continued on page 84)

Court: U.K. Publishing Rights To 'To Know Him' Belong To Spector

NEW YORK—A High Court judge in London ruled March 21 that Phil Spector is the proper owner of the U.K. publishing rights to his seminal rock 'n'roll song "To Know Him Is To Love Him" and that the artist/producer did not violate a U.S. songwriter contract he signed in 1958.

Mr. Justice Ferris' ruling, following a weeklong hearing in January based on legal action taken by Spector against Bourne Ltd., the U.K. affiliate of New York-based Bourne Music, gives Spector the U.K. rights to the song dating back to 1986, as well as a future determination of foreign publishing royalties due him. Some sources say those royalties could involve payment to Spector of up to \$1 million in subpublishing royalties from Bourne Ltd.

Before revision of the U.S. Copyright Act in 1976, a songwriter could retrieve the publishing rights to a work after completion of its 28th year of copyright life. Since the 1976 revision

only applies to work copyrighted after 1978, the year the new law took effect, many copyrights still fall under the provisions of the old law.

The judge ruled that Spector did not violate the terms of Paragraph 8 in a uniform contract created in 1947 by the American Guild of Authors and Composers (AGAC), the predecessor to the Songwriters Guild of America. This is a requirement that an author give a subpublisher six months' prior notice that he intends to recapture his copyright and make a new subpublishing arrangement. By not making such notice, the subpublisher can assume that it can continue its role.

In essence, Ferris ruled that because Spector assigned the song to himself, rather than to a new subpublisher, he was not required to give Bourne notice of that intention. Bourne's position was that Spector had to give notice in all circumstances. In his judgment, Ferris stated that "to construe [Para-
(Continued on page 85)

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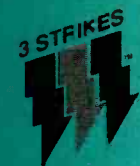
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Artists & Music

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

Real McCoy Shows Its Stuff 'One More Time' Arista Keeps Pop Act On Front Lines For Its 2nd Set

■ BY LARRY FLICK

NEW YORK—As Real McCoy sprints up the Hot 100 with "One More Time," the lead single from its new Arista collection of the same name, the Euro-pop act appears to be successfully fending off the dreaded sophomore jinx while maintaining its role as one of the leading forces in the ongoing dance music revolution at top 40 radio.

"One More Time" has sold 28,000 units since its release March 11, according to SoundScan. It's a solid way to usher in the album, which hits retail Tuesday (1).

"If all of our records were like this, life would be like living on a cruise ship," says Jim Elliott, Arista's VP of pop promotion (U.S.), with a laugh. "Seriously, we take nothing for granted in terms of radio acceptance, even though Real McCoy proved to be a trendsetting act the first time around. People tend to get nervous with a second record. You have to work just as hard with the follow-up—if not harder."

The good news is that radio has embraced "One More Time" in a big way. According to Broadcast Data Systems, the single is currently reaching more than 20 million people on a daily basis.

"This record was made for radio," says Erik Bradley, music director at WBBM (B-96) Chicago. "Real McCoy has done a lot to elevate the image of

the dance genre as a whole. They've proved that it's possible to make strong dance music that is also real catchy and song-driven. The music here is every bit as strong as the music on the first album, so there's a good reason to believe that this will be an equally huge project."

That first album, "Another Night,"



REAL MCCOY

has triggered an endless string of acts copying Real McCoy's infectious style of laying throaty male rapping and chirpy female vocals over bouncy beats and sunny synths. Released in November 1994, "Another Night" went on to sell 1.2 million units, according to SoundScan, and spawn three hit singles—including the top five title track.

"The trick with this record is to make sure that we separate Real

McCoy from the pack and present them as the act that helped define this current trend in dance music," says Tom Ennis, VP of artist development (U.S.) at Arista.

To accomplish that task, the label is sending the group on an intensive six-week radio, retail, and TV promotional tour beginning May 10. It's a move that is already meeting with positive feedback.

"It's become pretty common for a group that has had a hit as big as Real McCoy to back off and be less accessible the second time around," says Marlon Creaton, manager of Record Kitchen, an indie retailer in San Francisco. "The fact that they're going back into the trenches says a lot. Even though this record is better than all of the sound-alikes out there, it's a good idea for them to go back into the street and take claim of the ground they broke. I think it will pay off in the long run."

Because of the glut of copycat acts, it was important for Real McCoy, which comprises German rapper/songwriter O-Jay and American singers Vanessa Mason and Lisa Cork, to temper its successful formula with some fresh ideas. "One More Time" is fleshed out with R&B-laced ballads like the single-worthy "Look At Me," hip-hop-flavored midtempo ditties like "Love Almost Faded," and darker, more house-edge

(Continued on page 93)

Australia's Savage Garden Is In Bloom On Columbia

■ BY CHRISTIE ELIEZER
and CHUCK TAYLOR

BRISBANE, Australia—Within nine months, Brisbane-based pop duo Savage Garden notched two Australian hit singles without the benefit of live performances or interviews.

Now, with its debut, "I Want You"—Australia's biggest-selling single of 1996—23-year-olds Darren Hayes and Daniel Jones have an international smash on their hands.

Released in the U.S. on Columbia, "I Want You" debuted at No. 31 on the Billboard Hot 100 Singles chart in March (AirWaves, Billboard, March 15)—quite a feat for a non-U.S.-based new act. In this issue, the song is up to No. 13. Savage Garden's debut album was released March 24 in Australia and will bow April 22 in the U.S.

"It's scary sometimes," admits English-born instrumentalist Jones. "I certainly don't view us as successful yet. What we want to achieve is a long way from here. But to be in front of the public, with everyone watching and hearing throughout Australia that the boys from Brisbane have debuted on the Billboard charts, is so completely strange."



SAVAGE GARDEN

The American interest began last autumn when radio consultant Guy Zapoleon, of Houston-based Zapoleon Media Strategies, attending a radio conference Down Under, heard the single, and took a copy back to the U.S., where he made DAT copies for radio associates. Before its label release, "I Want You" was already getting airplay on as many as 50 U.S. stations, according to band manager John Woodruff.

The scenario, reminiscent of Silverchair's stateside breakthrough, allowed Savage Garden (whose name was inspired by writer Anne Rice's description of the private and savage world of vampires) to build (Continued on page 84)

Royalties Award Marks Start Of New Chapter For Darlene Love

■ BY CHRIS MORRIS

LOS ANGELES—With a recent court victory and an award of back royalties in her pocket, R&B vocalist Darlene Love is looking to the future with a new book deal, the hope of a new record contract, and maybe even a film based on her eventful life.

"There's a lot of sticks in the fire," Love says with a laugh. "We're just saying, 'Wooh, which one is gonna catch on first, honey.'"

On March 7, a New York Supreme Court jury awarded Love \$263,500 in her long-running lawsuit against producer Phil Spector. The jury ruled that the evidence at trial proved that Love had a contract with Spector and that Spector was obligated to pay the vocalist royalties for her work on some of the producer's biggest hits of



LOVE

the '60s.

Love, who in the late '50s and early '60s was a member of the L.A.-based vocal group the Blossoms, was utilized by Spector as the lead vocalist on the Crystals' No. 1 pop smash "He's A Rebel" and Bob B. Soxx & the Blue Jeans' No. 8 pop hit "Zip-A-Dee-Doo-Dah" in 1962. Love also cut six singles under her own name for Spector's Philles Records, including "(Today I Met) The Boy I'm Gonna Marry" and "Wait Til' My Bobby Gets Home"; her thunderous rendition of "Christmas (Baby Please Come Home)" was a highlight of Spector's 1963 seasonal classic "A Christmas Gift To You."

Love says of her suit, "[Spector's] whole thing was that I didn't have a contract, that I was just running around singing and making hit records, No. 1 records for people, and I didn't care whether I had a contract or not. But we found a royalty statement—that's why we were able to go to court, because everybody knows that you don't pay people royalties if

(Continued on page 93)

Atlantic's Tireless Efforts Break Sheik Self-Titled Debut Earns Heatseeker Impact Status

■ BY DOUG REECE

LOS ANGELES—Atlantic Records can add Duncan Sheik's name to its list of Heatseeker Impact artists, which includes such recent successes as Jewel and Poe.

Sheik's self-titled debut broke into the top half of The Billboard 200 at No. 92 for the week ending Saturday (29), making Sheik a Heatseeker Impact artist. "Duncan Sheik" is at No. 84 this issue.

The album, which was released in June 1996, has sold more than 158,000 units, according to SoundScan.

Sheik's steady growth is also reflected in his debut single, "Barely Breathing," which is still being played on the radio nearly a year after it was first serviced.

The single, which was commercially released last November, has sold more than 158,000 units, according to SoundScan, and is No. 19 with a bullet on this issue's Hot 100 Singles chart.

Like several tracks on the album, the song bares the wounds incurred during a relationship gone sour.

All of Sheik's songs are published by Duncan Sheik Songs/Happ Dog/

Careers-BMG Publishing Inc., except for "Little Hands," which is also published by Banished Music.

Writing the album, says Sheik, was a cathartic process. Since he was an unknown at the time, Sheik wrote with an openness that he admits may be sacrificed in the future.

"I have some concern that I'm going to be more careful about things next time," says Sheik. "I received not a huge amount but a fair amount of grief about the things I got into in my lyrics. I don't think they were too harsh; it's just that I was writing a song about someone torturing me, and they don't want everyone in the world to know about that."

While certain parties may not feel comfortable with the content on "Duncan Sheik," Atlantic has been working tirelessly to familiarize consumers with the album.

Atlantic senior VP/GM (U.S.) Ron Shapiro says the label took its first step in the journey toward breaking Sheik

by pairing the artist with Jewel on tour in the weeks leading up to the release of his album.

The tactic proved successful after "Duncan Sheik" sold more than 400 units its first week of release, according to SoundScan, with little awareness of the artist outside of that tour.

"Barely Breathing" was shipped to modern rock and triple-A stations May 3, 1996. While the song did not take off at the former, it quickly found a home at triple-A.

In fact, as a testament to the song's resistance to burn, some triple-A stations are still spinning it.

Triple-A KQPT Sacramento, Calif., music director Carrie Owens says the station has been playing the song in various rotations since June 1996.

"It just consistently tested well on our call-out and was one of our top five phones for a long while," says Owens. "And the beauty of it now is that it still tests well. It could be that [Sheik's] (Continued on page 89)



SHEIK



Puente's 3-CD Boxed Set On RMM A Latin Music First

■ BY BILL HOLLAND

Bandleader, arranger, and percussionist Tito Puente, who celebrates 50 years in the music business this year, receives a first in Latin music history: his own three-CD anniversary boxed set.



PUENTE

Slated for release April 8 on RMM Records, the set, "50 Years Of Swing," begins with his 78 rpm discs from the late 1940s, which brought together the powerful forces of bebop and Afro-Cuban music. The set also features hits from the glory days of mambo, special guest collaborations, and selections of the fiery gumbo that is modern-day salsa.

"It's hard to believe it's been that long," says Puente. "But I feel great. And the music on the set is terrific—although sometimes I listen and think, 'Is that me?' But it's nice to get the respect and recognition."

Puente, more than any other Latin bandleader/musician, opened the ears and moved the feet of listeners and dancers with uncompromising, authentic Afro-Caribbean music, always keeping pace with stylistic changes.

He is particularly noted for his early embrace of both bebop and the groove-oriented soul jazz that followed and is recognized as royalty in the Latin jazz community.

"I found myself listening to the songs and saying, 'Wow, that's good' or 'Wow, the sound on this one is great'—and come to find out it was recorded in the '50s or '60s," says
(Continued on page 89)

Japan's Kodo Drums Up Global Audience Tristar Brings 19-Member Percussion Group To U.S.

■ BY BRADLEY BAMBARGER

NEW YORK—Even with the processed beats of techno inducing mainstream raves, the sound of unadorned percussion still exerts its primal pull. Witness the crowds drawn to the myriad drumming ensembles on urban streets, the long-running success of the off-Broadway revue "Stomp," and the sold-out tour and growing album sales of the traditional Japanese drumming ensemble Kodo.

Kodo just completed a 35-city U.S. tour, its 12th trek around the country and most eventful so far. Promoting "Ibuki"—the group's 10th album and fourth U.S. release—on the Sony company Tristar Music, Kodo not only performed its first in-store appearances but played on "Late Show With David Letterman" and "Live With Regis And Kathie Lee."

"Ibuki" debuted at No. 7 on the Top World Music Albums chart for the week ending Feb. 15, and the recent TV exposure and such high-profile gigs

as Carnegie Hall help the album re-enter the chart this issue at No. 11.

Playing *taiko*, the traditional Japanese drum and drumming style, the 19-member Kodo casts a ritualistic spell, with the hypnotic percussion accented



KODO

by flute and the occasional group chant. The ensemble formed in 1981, and it has since performed more than 2,000 concerts on five continents, collaborating along the way with such notables as master jazz drummer Max Roach, Grateful Dead stickman Mickey Hart, and world-fusion maestro Bill Laswell, who produced "Ibuki."

In Japanese, "Kodo" can be read as either "heartbeat" or "children of the drum," both of which are appropriate, according to Kodo member Eiichi Saito. He says the allure of *taiko* is elemental, with the rhythm of the heartbeat being one we know from the womb. "The drum is a primordial expression of the human spirit—and it's in all cultures," Saito says. "When I play, I can feel a connection with people from Minneapolis or London."

In promoting Kodo in the U.S., Tristar has worked to take advantage of the group's elaborate, kinetic live performances. According to Tristar VP/GM Howard Gabriel, the majority of sales for "Ibuki" come at the shows and at such non-SoundScan-reporting outlets as Barnes & Noble.

Kodo's first-ever in-store, at the Borders Books & Music in the Los Angeles suburb of Torrance, Calif. (which has a significant Japanese-American population), drew more than 400 people.

"It was a phenomenal event—one of the best performances we've ever had here," says Jessica Hartwell, commu-

nity relations coordinator for Borders. "The group didn't speak any English, but its presentation translated so well. Kodo is calling its tour the One Earth tour, and in this case it was definitely true. The group drew all kinds of people: Asian-Americans, African-Americans, whites, Hispanics, young, old. It was a diverse crowd, and the people bought a lot of product."

Recording for Sony Music Entertainment (Japan) at home, Kodo has issued its last several albums via Tristar in the U.S.: "Nasca Fantasy," a collaboration with Japanese synthesist Isao Tomita; "The Hunted," a film soundtrack; and "The Best Of Kodo," a release culled from the group's Sony Japan catalog. Released in 1993, "The Best Of Kodo" peaked at No. 14 on Top World Music Albums and is its best-selling U.S. release at 34,000 copies, according to SoundScan. Each of Kodo's albums sell 10,000-20,000 copies in Japan, according to Sony.

Based on Sado Island in the Sea of Japan, Kodo divides its yearly regimen into thirds: the first part touring America and Europe, the second touring Japan, and the remainder at home, preparing new material and overseeing the group's summer Earth Celebration drumming festival. Kodo invites collaborations with other artists at the festival, and this year, jazz saxophonist Joe Lovano is scheduled to perform.

For the future, Sony's goal is to provide the public with as many "windows into Kodo's world as possible," says Archie Meguro, the New York-based GM of international artist development for Sony Music Japan. For instance, remixes of Kodo songs by ambient- and dance-oriented producers are a possibility, and a documentary video is in production. The group is in Northern California being filmed in interviews with Hart, who included Kodo in his book "Planet Drum" a few years back. According to Gabriel, the interview material will be combined with footage from Kodo's "Live At The Acropolis" performance video, issued by Sony
(Continued on page 84)

R&B Mainstay Harold Melvin, 57, Dies His Blue Notes Featured Number Of Upcoming Stars

■ BY J.R. REYNOLDS

LOS ANGELES—Harold Melvin, who led his group Harold Melvin & the Blue Notes to four No. 1 R&B hits, is being remembered as an influential talent and bandleader who helped bring the Philadelphia sound to prominence.

Melvin died in his sleep March 24. He was 57.

The Blue Notes were formed as a doo-wop act in 1954 in Melvin's native Philadelphia. Originally consisting of Melvin, Bernard Wilson, Jesse Gillis Jr., Franklin Peaker, and Roosevelt Brodie, the group underwent numerous personnel changes over its 30 years.

The act recorded for several labels in its early years before gaining fame and fortune beginning in 1971, when it was brought to Philadelphia International by Melvin's longtime friends and

label founders Kenny Gamble and Leon Huff.

Says Huff, "I'm saddened by the news of his death. Thinking of Harold brings back good feelings and memories for me."



MELVIN

Melvin was more than just a front man for the group. "He had the talent of putting together guys who could sing," Huff adds.

During their tenure with Philadelphia International, Melvin & the Blue Notes enjoyed a string of R&B No. 1s between 1972 and 1975: "If You Don't Know Me By Now," "The Love I Lost (Part 1)," "Hope That We Can Be Together Soon," and "Wake

Up Everybody (Part 1)." During that period, the group featured the distinctive lead singing of drummer-turned-lead-vocalist Teddy Pendergrass.

"I learned a great deal during my days with the Blue Notes," Pendergrass said in a statement. "Mel was a great coach."

Melvin, who resided in the Mount Airy area of Philadelphia, had suffered strokes in July and November of 1996. At press time, it could not be confirmed if Melvin had succumbed to yet another stroke. According to medical reports, Melvin had a history of vascular disease and wore a pacemaker.

The Blue Notes began its recording career in 1957 with "If You Love Me" on Josie Records. The act earned its deal after traveling from Philadelphia to New York's Apollo Theater, where
(Continued on page 85)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Nancy Zannini is promoted to senior VP of soundtracks for PolyGram Classics & Jazz in New York. She was VP of soundtracks.

Chris Hensley is appointed senior VP of marketing and promotion for N2K Encoded Music in New York. He was VP of marketing and promotion for Guardian/EMI Records.

Peter Brooks is promoted to senior VP of logistics management for EMI-Capitol Music Group in New York. He was VP of re-engineering.

Richard Sanders is appointed GM of V2 Records in New York. He was VP of artist development for Arista Records.

Brent Bourgeois is named VP of A&R for Word Records in Nashville. He is a musician and producer.

Leighton Singleton is appointed VP of sales and field marketing for Platinum Entertainment in Atlanta. He was a sales manager for PolyGram



ZANNINI



HENSLEY



BROOKS



SANDERS



BOURGOIS



SINGLETON



SWERLING



SINGER

Group Distribution.

Felicia Swerling is appointed director of national pop promotion for Epic Records in Santa Monica, Calif. She was West Coast promotion director for Arista Records.

Michele Singer is promoted to senior counsel of legal and business affairs for BMG Entertainment in New York. She was senior director of legal and business affairs.

MCA Records in Universal City, Calif., promotes Allen Carroll to director of album promotion, black music, and appoints Allyson Cuneo

national singles sales director. They were, respectively, West Coast promotion manager and singles sales specialist at PolyGram Group Distribution.

Arista Records promotes Rani Hancock to director of A&R administration in New York and appoints Delana Walker West Coast associate director of publicity in Los Angeles and Paul Barrette East Coast regional promotion director in Boston. They were, respectively, associate director of A&R administration, director of national publicity at Motown Records,

and East Coast director of promotion for MCA Records.

Hybrid Recordings in New York appoints Kalun Lee and Jesse Barnett national directors of promotion and Jason Fisher promotion coordinator. They were, respectively, head of alternative radio for Concrete Management, national album promotion coordinator for A&M Records, and a promotion and sales assistant at Sony Music.

Will Hawkins is appointed director of promotion for Blackbird Recording Co. in New York. He was head of col-

lege radio at Blue Thumb/GRP Records.

PUBLISHING. BMI in Los Angeles promotes Michael Crepezzi to director of performing rights research and appoints Tracie Verlinde associate director of writer/publisher relations and Delia Orozco regional manager of Latin music. They were, respectively, associate director of performing rights research, talent buyer at Avalon Attractions, and West Coast publicity director and promotion representative at RMM Records.

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DURBAN STEALS SPOTLIGHT IN SOUTH AFRICA

(Continued from page 1)

with a passion transcending the cynicism-tinged worldliness of the other centers. And only recently has the public developed serious respect and appreciation for local music, especially in the case of white rock and pop.

Only a few short years ago, the typical popular reaction to home-brewed sounds was one of disdain and dismissal, with the adulation and ring of the cash register reserved almost exclusively for acts from the Americas and Europe. This attitude resulted from two factors: a subtle inferiority complex among the white population of the country, manifesting itself in the conviction that nothing local could ever be as good as anything from overseas, and an unwillingness by local record companies to nurture and promote original local music.

This syndrome was reflected in the case of Scooters Union, a Durban band whose passion ran dry after it was forced to play covers in sleazy beach-front dives to survive. Front man Rhys Johnstone—leader in the late '80s of the iconoclastic indie-rock band Underground Press—became frustrated by the public's indifference toward local music and disappeared overseas for a



BLIND

few years. Persuaded by the band's guitarist to return, reluctantly, for a one-off reunion gig in 1996, Johnstone was amazed by the revolution that had taken place in the public's taste for indigenous sounds.

Performing only freshly composed originals, the band played a succession of soldout gigs, causing Johnstone to remain in the country. Since then, Scooters Union has played alongside the Spin Doctors and Tracy Chapman at 5 FM's Birthday Bash in Johannesburg, and their independently released single, "Blue Man In A Bulldozer," received frequent national airplay with its idiosyncratic blend of rock, pop, Cajun, and African sounds. The band has also recorded an album, which it expects to have licensed to a yet-to-be-named major label by the end of May.

"There is a notable difference in the way local bands are perceived nowadays," says Johnstone. "There used to be two types of bands in this country: underground, anti-establishment groups and industry-manufactured contrivances that had no credibility. Now there are a lot more 'real' bands, and the underground scene has virtually disappeared."

Charles Kuhn, head of Gallo Music, believes that Durban music followers are more in touch with international musical trends. "A lot more alternative and rock products take off in Durban compared to other centers," he says. "The music from Durban is really a spinoff of regional hunger for international music. People coming from abroad tend to be attracted to coastal towns. It's more relaxed, less stressed out than Johannesburg, and this creates a springboard for creativity."

However, the big difference, according to Johnstone, has been radio airplay. "The public are far more interested in seeing a band whose songs they've heard on the radio—it gives them something to identify the band with and makes them perceive the band as successful."

Increased airplay (a result of an impending quota system dictating that 25% of air time be dedicated to South African artists) has been only one factor responsible for the recent surge in the popularity of local acts.

Another has been the emergence of a post-apartheid national identity, with South Africans discovering pride in their "new" nation and looking within the country's boundaries for creative inspiration.

"Durban has become almost a breeding ground for groups," says Anthony Duke, assistant station manager at leading pop station 5 FM. "The local fans support their local bands and then ask us to play the songs. We would like to take a lot of credit for the Durban explosion, especially after bands like Squeal and Arapaho have been No. 1 [here]. We released a CD called 'My Generation,' with [record label] Tusk, featuring a lot of the bands."

Tusk marketing director Benji Mudie says, "Durban has produced some great rock bands over the decades. They were the first to embrace punk in the late '70s."

Bands that have emerged out of Durban include Darius Brubeck (son of Dave), who established a quartet while lecturing at university here; South Africa's leading punk band of the '70s, Wild Youth; and the Flame, led by Ricky Fataar, whose "The Flame" album, produced by Beach Boy Carl Wilson, was released in the U.S. in March 1971 on Brother/Sun Day-King.

"It's been dormant for a decade or so, but it is coming alive again," adds Mudie of the Durban scene.

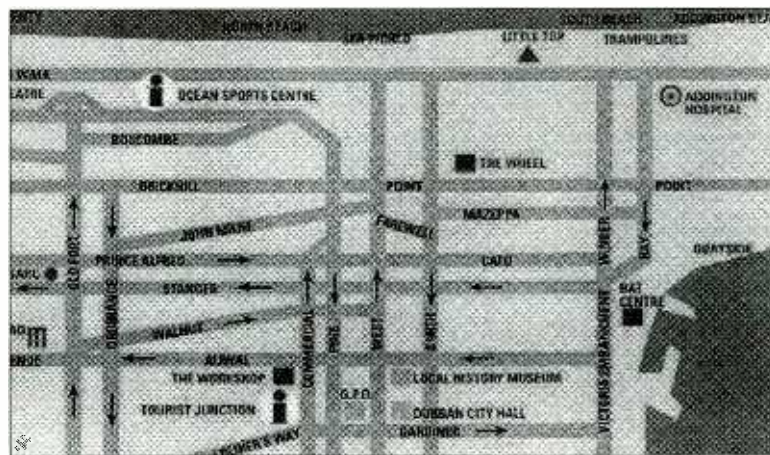
"I think it's symptomatic of a general creative explosion in South Africa, especially with contemporary rock and pop," he adds. "We are starting to produce world-class bands."

While the airplay quota system has yet to be mandated by parliament, most radio stations have made a huge effort to reach a proposed 20%-25% target. "We average between 25% and 33% local content," says 5 FM's Duke. "We basically go at our own rate, which is never less than 22%."

Moreover, labels, spurred by the quota system, are becoming aware—somewhat belatedly—that with enough groundwork and promotion, local bands are as capable of success as their foreign counterparts.

But according to Michael Ventura, lead singer of Turquoise, one of Durban's most talked-about new bands, "the record companies are still essentially lazy and conservative. There are no A&R men in this country that recognize a band's potential at an early stage and develop it. Musicians still have to do all the work and bring a finished product to the companies who then only have to license it. And if it's not a sure thing, they won't do it."

Turquoise approached PolyGram, Gallo, and Tusk with demo material and was told by all three companies to first get a proper product out. So the band financed the recording of a limited-edition demo album. That album,



The Durban musical experience begins on North Beach, where stages are often set up for free pop concerts. The area's BAT Centre will soon become the only large indoor venue, although Point Road is home to underground music venues.

"Syndrome," is a sophisticated and assured collection of elegantly crafted, highly original pop and rock.

Successful Durban rock act Squeal approached the situation in a similar manner in 1995, taking its debut album, "Long Pig," to Tusk, which gave the group a licensing deal. However, Ventura says, "if a record company isn't interested by the end of May, we'll have to find a way to do it ourselves."

Pedro Carlo, promotion manager of Teal, PolyGram's local licensee, has been a central figure in getting the Durban sound recorded. He warns that, as successful as the area's music has been relative to that from the rest of the country, the market is not desperate for South African sounds, even in Durban itself.

"The Durban people are different from the Johannesburg people because they aren't willing to pay to watch bands," he says. "They would rather spend that money at the bar. Add to that the fact that there is no live music venue that can actually call itself a live music venue, as well as the lack of management expertise, and suddenly the picture changes."

There are signs that record companies are now more willing to take risks on new artists, a case in point being PolyGram's development of Durban's new female vocal talent, Samantha Horwill. However, they are still far from capable of signing every talented act, primarily because of the relatively small audience for pop music.

"It always comes down to venues and management of those venues," says Carlo. "The Backstreet club in Pinetown had great potential: It takes between 500 and 600 people, but it only has 50 chairs. We need more established live venues that know what they're doing. Right now we only have one, Funky's."

Hannalie Coetzee, director of Banana Bandwagon, Durban's top booking and production agency for live acts, says, "The industry must develop, diversify, and expand the market. To a certain extent, apartheid-era notions of separation—where white people listen to rock and black people listen to jive and township dance—still prevail. [But] we've taken white rock acts into the townships, and the audiences loved it."

This cultural crossover is a marketing angle yet to be exploited by the industry. *Kwaito*, the hot new form of black dance music (expounded by mas-

sively successful artists Boom Shaka, Aba Shante, and Chiskop) has much in common with modern forms of dance music, while "white" rock often contains the driving beats found in African music. The ultimate derivation of rock'n'roll from African rhythms is, after all, a well-documented fact.

To this end, Coetzee and her partner, Neil Comfort, are soon to open a significant venue, the Concert Hall, to give a shot in the arm to Durban's rather bleak, venue-starved live music scene. The move may well provide part of the answer to Carlo's call. Situated in Durban Harbor's BAT Centre, a multifaceted arts center administered by the Bartel Arts Trust, the Concert Hall aims to provide a platform for all forms of music in a venue with a size and sound system quality of international caliber.

The Concert Hall will benefit from the BAT Centre's already-diverse crowd, and the scale of its concerts should give the live music scene a welcome boost and provide at least some competition to the dominant techno/rave scene.

The rave's hold on the youth's imagination is probably the greatest obstacle yet to be overcome by Durban bands in creating a real mystique. Enormous raves are held regularly in Durban, where as many as 6,000 young people gladly part with 80 rand (\$18) at the door. Yet the same kids are generally out of touch with what's happening in terms of live music in their hometown or balk at paying 15 rand (\$3.40) for a live music performance.

However, there also remains a large degree of crossover between rave and rock audiences, and one local musician says that "the rave scene has often proved to be a short-lived fashion elsewhere in the world, whereas the thrill surrounding a live band on top of their form will always endure."

At any rate, the live music scene has undergone profound change in a few short years, as witnessed at the seminal Benson & Hedges Bandslam tour last year, where for the first time local bands drew thousands of fans and incited near-hysteria at performances.

In Durban, the future is healthy. The iconoclastic Urban Creep recently went on a successful tour of Belgium and released its second album, "Tightroper," with indie label Tic Tic Bang, to great critical acclaim; Squeal is about to release the follow-up to the highly successful "Long Pig"; the

seductive country-tinged Famous Curtain Trick signed to EMI and had its eponymous first album greeted with much enthusiasm; crowd-pleasing rock act Arapaho is set to launch its second album with PolyGram; alternative hard rock band Blind is in the studio recording a successor to "Desensitised" with the 20,000 rand (\$4,500) worth of studio time they won in a recent battle of the bands contest; and Turquoise is on the campaign trail with "Syndrome."

Sales figures are hard to confirm, since marketing departments of record companies believe that rock's low volumes relative to township and middle of the road acts reflect unfairly on the success of the acts. Nevertheless, the market has grown dramatically from an extremely low base.

Two years ago, leading rock acts pleased their record companies when they topped sales of 2,000 units; now 8,000-10,000 is the norm. While the prospect of a gold disc from local sales (25,000 units) is still a long way off for the majority of Durban bands, the seeds are being sown.

Several new live music venues are in the cards, and many hot young acts continue to bubble under the surface.



URBAN CREEP

Teal's Carlo says he was moved by the number of talented young bands walking into his office with demo tapes, but recording contracts were still at a premium, and everyone went home empty-handed. Carlo felt that all this talent was going to waste by not being recorded, and it was his suggestion of a compilation album of unsigned Durban bands that has resulted in PolyGram's "C-Weed."

Produced by Squeal's Birch and engineered by Neil Snyman at Durban Beach Studios, the compilation contains a profound array of musical styles. The songs chosen range from Turquoise's suave, jazzy pop/rock to Blind's blistering hardcore aural assault; from 14-year-old chanteuse Tara Fataar to the Black Sabbath-inspired darkness of Stonedhenge; from the Screaming Trees-influenced Free Taxi to Caffeine Substitute's cool, mellifluous lyricism.

Other artists include post-grunge pioneers Breathe; the intense Anarchy from Tongaat, a small coastal town just north of Durban; ironic beboppers Khaki Tango; Manchester-influenced surf band Swarm; and various other purveyors of original rock.

PolyGram has a six-month option on each band on the compilation, and the label plans to throw serious promotional backing and nationwide distribution behind the effort; there are no plans as yet for international release.

Carlo says, "This is the perfect way of exposing the rest of the country and the world to the depth and talent this city has to offer."

The exchange rate used in this story was approximately \$4.40 to the rand.

Mercury Makes Way For Hanson

Teen Sibling Act Turns Out Timeless Pop Tunes

■ BY MELINDA NEWMAN

NEW YORK—While the three brothers who make up Hanson don't expect listeners to ignore their youthfulness, they hope people will consider the music on their May 6 Mercury debut, "Middle Of Nowhere," ageless.

"People are going to say, 'Oh, they're young kids, they don't play, they don't write, they were put together, something's got to be screwy about that,'" says 13-year-old Taylor, who is part of the act with Isaac, 16, and Zachary, 11. "But you just have to listen to it. The music speaks for itself."

The brothers, who wrote or co-wrote all the songs on the album, base their tuneful pop creations on songs penned before they were even born. "We lived



HANSON

abroad because of our dad's job. We started in Ecuador and Venezuela, and then [moved to] Trinidad and Tobago," says Isaac. "We had music tapes that my parents had gotten from the Time Life series. It was like '50s, early '60s, rock'n'roll, Otis Redding, Chuck Berry, Little Richard, Aretha Franklin, Beach Boys, all those people. That was the first stuff we really listened to that we were inspired by."

That explains "Middle Of Nowhere's" relentlessly contagious melodies, uncomplicated lyrics, and layered harmonies, the likes of which have filled radio airwaves through the decades.

Another reason for the songs' immediacy is that Mercury VP of A&R Steve

Greenberg paired the burgeoning songwriters with some of the top pop tunesmiths in the business, including Barry Mann and Cynthia Weil, Mark Hudson, Desmond Child, and Ellen Shipley, to co-write nine of the 13 tracks. (The brothers wrote the remaining four by themselves).

These traditional song structures are juxtaposed against production by some of today's hottest alternative producers, such as the Dust Brothers (Beck) and Stephen Lironi (Black Grape).

"Many people who have dealt with kids on record have taken a fairly condescending approach and made very young-sounding records without a great deal of musical credibility," says Greenberg, who oversaw the project. "The music that the Hansons had written demanded greater care than that. The producers we recommended to them were incredibly creative and attuned to what was going on. A lot of the excitement about the album comes from the fact that these classic-style songs are produced in a totally contemporary fashion."

Given the hip cache of the album's producers, it comes as only a mild surprise that the group is developing a college following. "We supplied college

(Continued on page 15)



The Jewel In The Crown. Jewel receives a plaque from the Recording Industry Assn. of America certifying sales of 3 million units of her Atlantic debut, "Pieces Of You." Shown, from left, are Jewel's co-manager and mother, Nedra Carroll; Atlantic senior VP/GM Ron Shapiro; Atlantic co-chairman/co-CEO Val Azzoli; Jewel; co-manager Inga Vainshtein; and Atlantic executive VP of promotion Andrea Ganis.

Exec Emerges From Mercury To Make Debris; Metallica's Music Over 'Load'

HONEY OF A DEAL: Former Mercury Records chief Ed Eckstine has launched Debris Records. Debris, which operates out of PolyGram's offices, has a first-look deal with Mercury Records. Mercury has already signed on to distribute Debris' first signing, Minneapolis-based rock act the Honeydogs. Debris will release the band's debut this summer. In addition to Eckstine, other staffers at the label include A&R exec Adam Haft.

"By definition, I called the label Debris because creatively I see it as stuff that's scattered everywhere," says Eckstine. "I'm not trying to focus in any particular musical direction. I'm shopping a power-pop band called Marigold, from Eugene, Ore., and I'm looking for an R&B act." More as it develops.

IN THE STUDIO: There are rumblings that Metallica, which generally takes at least three years between studio albums, may have a new album out by the end of the year. According to sources, the band will go back into the studio when they come off the road this summer. Metallica is already previewing one new song, the turbulent, propulsive "Devil Dance," in concert. Further proof that the band may already have material in the can: Metallica's James Hetfield and Lars Ulrich told Billboard last year that they had a surplus of songs for "Load," which came out last June. They even considered making a double album, but ultimately chose not to... Fleetwood Mac is reuniting to tape an episode of "MTV Unplugged," which will be subsequently released on Reprise Records in June. Mick Fleetwood, John McVie, Stevie Nicks, Christine McVie, and Lindsay Buckingham will begin rehearsing in April for the TV program, which will air in mid-May. In addition to performing classics, the group will play three new songs. A worldwide tour is also tentatively slated... Adam Cohen, Leonard Cohen's son, has signed a deal with Columbia Records and is working on his label debut. Slated for a fall release, early word is that Adam's famous pa will not be on the record... 550 Music's Subrosa, formerly known as For Squirrels, will have a new album out in June... Tina Arena is in the studio working on a follow-up to her 1995 Epic debut. Mick Jones is producing the album, which is expected to come out this summer... Jimmie Vaughan is in the studio completing work on a new album with his band, Tilt-A-Whirl. Also featured on the album is Dr. John. Vaughan, who is already booked for tour dates in Europe and the States starting late spring, expects to have the album out before he hits the road. Vaughan says he is talking to Keb' Mo' about touring together... Com-

poser Michael Kamen is working on an album that celebrates the opening of the Globe Theater in London this summer. Among those contributing material to the project, which will be inspired entirely by Shakespeare, are Annie Lennox and Kamen. Kamen has written a tune called "The Willow Song," based on "Othello." The collection will also include actors reading Shakespearean text. Kamen is negotiating with a label to release the project... Following the success of their million-selling Almo Sounds/Geffen debut, the members of Garbage are holed up in a house outside of Seattle working on a new album. In early April the band will head back to its home base of Wisconsin with the goal of completing the new set by mid-summer. Garbage's Butch Vig says to expect some "interesting covers" on the new project.



by Melinda Newman

THIS AND THAT: Sources say Seymour Stein, president of Elektra Entertainment, is looking to make a move within the Warner Music Group that would allow him to leave Elektra and start a new label similar to his old Sire Records boutique (Billboard Bulletin, March 21)... Rykodisc has acquired the rights to eight Yoko Ono solo releases, which the label will begin reissuing in May. They also will rerelease Ono and John Lennon's weird 1969 triptych: "Unfinished Music No. 1: Two Virgins"; "Unfinished Music No. 2: Life With The Lions"; and "John & Yoko—Wedding Album." As you may recall, "Unfinished Music No. 1" caused much more of a stir for its nude photograph of the pair on the album cover than for the music contained within... Don't expect the success of electronic music to lure musician/composer Herbie Hancock into reprising his 1983 instrumental hit "Rockit." "I don't look back," says Hancock. "I try to look ahead and do something based on what I'm feeling at the moment. I'm a jazz musician. I'm a risk taker"... In the 'Say It Ain't So' department: Pete Seeger's 1996 album, "Pete"—a Grammy winner for best traditional folk album—may have been his last recording. "I don't think I'm going to make any more records," he says. "My voice is really gone. It's extraordinary that [producer] Paul Winter was able to make this record." Seeger does not plan to stop performing, however. He still plays regularly in schools, churches, unions, and fund-raising events, circumventing his voice problem by getting audiences to sing along. "I haven't sung 'If I Had A Hammer' now for 20 years," he says. "I sing the first line, and from there" the audience takes over.

Assistance in preparing this column provided by Paul Verna.

Epitaph's Kramer Tells His Story With 'Citizen Wayne'

■ BY CHRIS MORRIS

LOS ANGELES—Past, present, and future converge on guitarist Wayne Kramer's third solo album, "Citizen Wayne," which Epitaph Records will release May 6.

The set reunites Kramer—who defined hard rock guitar-playing as a member of Detroit's seminal MC5—with producer/musician/songwriter David Was, who helped reignite the axeman's career in the late '70s with appearances with his band Was (Not Was). "Citizen Wayne" combines songs taking in Kramer's checkered career as revolutionary rocker, drug addict, and convict with forward-looking looping and sampling techniques.

Kramer—who drolly refers to himself as the "O.G." (original gangsta) of Epitaph's roster—is a major inspiration for the company's young punk rockers, according to label marketing exec Andy Kaulkin.

"Really, what is now known as punk rock really started with Wayne," says Kaulkin. "He was the first guy that really played loud, hard, electric-guitar rock'n'roll... I think punk rock owes a lot to the MC5, and there are a lot of fans at the label, myself included, who grew up listening to it."

Kramer produced his first two Epitaph albums, "The Hard Stuff" (1995) and "Dangerous Madness" (1996). But, for "Citizen Wayne," he sought out fellow L.A. resident Was, who, with then partner Don Was, used the guitarist in the early '80s on the first studio albums by Was (Not Was) and on the band's early tours.

Kramer explains, "I wanted to

(Continued on next page)



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Charlie Daniels

EPITAPH'S KRAMER TELLS HIS STORY WITH 'CITIZEN WAYNE'

(Continued from preceding page)

stretch the sound out a little bit more, and I wanted to be able to use a recording studio as a tool, as opposed to a place where you record a band, and really use it as another instrument. David and I share a particularly skewed musical world view, and I think he's one of the premier lyricists of our generation, of our time... He also brought his expertise in his 'Veg-O-Matic' computer editing and mixing and sampling and looping."

"A lot of what you hear on there actually is live musicians," Kramer says. "For the loops, Brock Avery, my wonderful drummer, and I went in the studio, recorded for two days, then we mixed those to DAT, took them up to Dave's [home studio], put them on his computer, and rejiggered 'em. So it's actually us, but we found new ways of phras-

ing things that I wouldn't necessarily [have] thought of."

On Kramer's first two solo albums, the material was heavily political in nature. On the new album, several new songs (published by Westbeach/BMI [Kramer] and EMI/ASCAP [Was]) look back on Kramer's tumultuous career and life.

"I'd call it 'auto-mythologizing,'" Kramer says with a chuckle. "I'm trying to tell the story of this kind of wiggly existence I've had, from the days of the MC5 and jail, and then mostly what it's like to do this work as a grown-up and to be an adult."

The retrospective-styled tracks include "Back When Dogs Could Talk," an overview of the political and musical ferment during the '60s in Detroit; "Down On The Ground," about the MC5's ill-

fated show in Chicago's Lincoln Park during the riot-torn 1968 Democratic National Convention; "Count Time," an off-kilter reflection on Kramer's time in federal prison in the mid-'70s, after he was busted for selling more than a pound of cocaine to undercover agents; and "Snatched Defeat," a reminiscence of Kramer's experiences in the '70s band Gang War with another notorious junkie, guitarist Johnny Thunders.

"Citizen Wayne" arrives as the MC5 and Kramer are receiving renewed recognition. The guitarist's reminiscences have been featured in the last year in two high-profile books, Legs McNeil and Gillian McCain's oral history of punk, "Please Kill Me," and Fred Goodman's industry study "The Mansion On The Hill." Additionally, Future/Now Films in Chicago is assembling a

documentary on the MC5 that will include interviews with Kramer and recently discovered footage of the band.

Kramer says, "It's always gratifying to be recognized for the work you did, and I think the story of the MC5 is an important story, and I'm glad to hear it getting told."

Epitaph, which will issue "Citizen Wayne" at a low \$11.98 list price, plans to capitalize on the current media attention, according to Kaulkin.

"I've been having some conversations with the publisher of 'Please Kill Me,'" Kaulkin says. "I'm trying to find ways to maybe do tie-ins with the book. It's coming out in paperback very soon from Penguin/Viking... We're trying to do things with stores that carry books and records, like Tower, Borders. We're trying to figure out ways of merchandising the two things together and bring it to people's attention."

Kramer's album will be one of the first projects promoted to radio by a new company in which Epitaph has a stake.

"[Epitaph owner] Brett [Gurewitz], along with Left Bank Management and Tommy Boy Records, have formed an independent promotion company that works exclusively for our labels," says Kaulkin. "That way, we can be competitive with major labels, but still remain independent and not be beholden to anybody."

Kramer—who manages himself in partnership with Bill Adler in New York and is booked by Andy Somers at ICM—will tour aggressively, backed by drummer Avery and bassist Paul III, to support the album. Efforts kicked off in March with the first of many Southern California dates.

"Andy's idea was, there's 14 million people in the L.A. basin," Kramer says. "Let's go out to the neighborhoods. Let's go out to where real people go to hear bands in Orange County and the Inland Empire and Riverside and play the local venues. Then we'll start a proper U.S. tour, in June. And we're talking with the H.O.R.D.E. guys about that as a possibility this year."

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS	Madison Square Garden New York	March 13-14	\$1,575,260 \$65/\$45/\$30	29,228 two sellouts	Delsener/Slater Enterprises
STING PAULA COLE (2/28-3/2) LIQUID SOULS (3/4-5)	Theatre at Madison Square Garden New York	Feb. 28- March 2, 4-5	\$1,308,510 \$75/\$45	23,318 five sellouts	Delsener/Slater Enterprises
KISS PANTERA	Sports Palace Mexico City	March 7-9	\$1,183,988 (9,471,900 pesos) \$43.75/\$12.50	55,800 three sellouts	Ocesa Presents
PHIL COLLINS	Marine Midland Arena Buffalo, N.Y.	March 8	\$648,616 \$50/\$35/\$29.50	16,719 sellout	Delsener/Slater Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND	Nashville Arena Nashville	March 2	\$470,304 \$38.75/\$28.75/\$15	16,855 sellout	PACE Concerts
CELINE DION KEB' MO'	Orlando Arena Orlando, Fla.	March 18	\$447,150 \$50/\$29.50	11,674 sellout	Fantasma Prods.
CELINE DION JAMIE PORTER	Ice Palace Tampa, Fla.	March 11	\$436,977 \$50/\$29.50	11,333 sellout	Fantasma Prods.
KISS	Providence Civic Center Providence, R.I.	March 23	\$377,448 \$40/\$29.50	10,818 sellout	Beaver Productions
KENNY G/TONI BRAXTON	Birmingham-Jefferson Civic Center Birmingham, Ala.	March 6	\$341,685 \$42.50/\$32.50	9,205 12,000	PACE Concerts New Era Promotions
NEW EDITION 702 BLACKSTREET KEITH SWEAT	Continental Airlines Arena East Rutherford, N.J.	Feb. 21	\$323,665 \$50/\$45	7,734 14,629	Haymon Entertainment

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MERCURY MAKES WAY FOR HANSON

(Continued from page 13)

with a five-song sampler [that included] Dust Brothers mixes of certain tracks from the record to show their more alternative, grungier, grittier, whatever-you-want-to-call-it side," says Mercury VP of marketing Marty Maidenberg. "There are certain scratches and sounds on there that appeal to a college-based listener. They lend us a certain credibility with programmers. People don't just look at it as the next fluff band." Maidenberg says that the sampler is getting played on more than 50 college stations.

The sampler includes a mix of first single, "MMMBop," which officially went to top 40 radio with a different mix March 24. However, based on the song's inclusion on a trade magazine compilation sampler, as well as early servicing of the single to certain stations, "MMMBop" is already registering airplay. According to Broadcast Data Systems, for the week ending March 24, the song received 623 spins on 62 top 40 reporting stations.

Marc Hilsenrath, research director at New York's WPLJ, sums up the group's early success in two words: pure pop.

"We played the song two weeks early," he says. "It's so rare for us to do that, but we had 10 records in the stack to listen to in a meeting and that's the one that everyone just said 'Wow!' when they heard it. It sounds like the Jackson 5. You can't understand a word they're saying, but you don't care. It's bridging all ages around here. It's infectious. We've heard the rest of the album and there are five other hits on that thing."

The Hanson brothers started singing together six years ago. They fondly tell the story of how their parents would go out and tell them to wash the dishes

and vacuum the carpet by the time they came home. The parents would return to a sink full of dirty dishes, "but we would have written a new song," says Zachary. "And they'd say, 'This better be good.' We'd sing it and then still have to do the dishes."

The trio began taking piano lessons and then taught themselves how to play other instruments. (On the album, Isaac plays guitar, Taylor keyboards, and Zachary drums. They are also supplemented by studio musicians.) They continued to write material until they were ready to self-release their first CD, a collection of covers and originals. A second self-release, more rock-oriented, followed.

The brothers began playing around the Southwest, even landing a manager after they sang for him on the street at a music conference. (The band is co-managed by Christopher Sabec and Stirling McIlwaine.)

Greenberg was given a copy of the band's second CD and decided to check out a gig in Coffeerville, Kan. "It was the spring of 1996," he recalls. "What was amazing was that they completely recreated the music on their tape live. They sang as well as they sang on the record and played as well as they played on the record and I was surprised on both counts. I had liked their tape, but I was convinced that it wasn't for real."

Luckily for Greenberg, the music was real. He swept them into the studio to record "Middle Of Nowhere" over a six-month period in Los Angeles. Now the album, clearly a priority at the label, is getting the big push.

Hanson showcased at the National Assoc. of Recording Merchandisers' (NARM) Convention last month in an effort to excite retailers and prove the

band wasn't some producer's creation.

"NARM was the first time since they'd made the record that they'd played in front of people who weren't at our record company," says Greenberg. "We knew we believed completely in the project, but you still wonder if people who aren't invested in it have as much faith in them. The reception they got at NARM really convinced us even more that we had something special."

While Mercury execs repeatedly stress that they do not want Hanson to be seen as a novelty band or merely a teeny-bopper act, they do plan to include the trio's peers in the marketing campaign. "Absolutely we'll be doing 16 magazine and things like that," says Maidenberg. "They already did a mini press conference, where they met with seven or eight different teen magazines (Billboard, March 22), and we're already getting requests for a follow-up."

Plans also call for a sampler to be serviced to nonmusic retailers that cater to the younger set for in-store play. Potentially, the samplers will be given away as bag stuffers. "We're still picking the stores, but we're close with [clothing retailers] Merry-Go-Round and Noodle Kidoodle," says Maidenberg.

The brothers' ages are also taken into account when planning their promotional tours or video shoots, because law dictates that they only work in front of a camera for a limited number of hours per day. "We're sending them on a European jaunt in the next month or so and they're going over with tutors, and we're scheduling the days so that events are spread out. Instead of a one-week tour, it's two," says Maidenberg. "They're not used to this so it means doing two interviews a day instead of six, and that's OK."

MAMMOTH LEAVES ATLANTIC

(Continued from page 1)

As he shops for a partner, Mammoth will continue to be distributed by ADA in the U.S. Distribution in Europe is currently handled either by Atlantic on a territory-by-territory basis or by Mammoth Europe. Mammoth goes through Attic in Canada; Polystar in Japan; White in Australia and New Zealand; and Pony Canyon in Southeast Asia. Distribution in those countries may change, depending on the deal Mammoth strikes with a partner.

Faires adds that the label will likely stay with ADA in the U.S. even after a new deal is struck.

Mammoth, which was founded in 1988, had been part of the Atlantic fold since 1992, when the Warner Music Group bought 25%.

In exchange for the equity, Atlantic provided Mammoth with a line of credit, says Faires.

Mammoth acts include Juliana Hatfield, Squirrel Nut Zippers, Joe Henry, the Melvins, Frente, and Victoria Williams. All its acts will remain on Mammoth, with the exception of Seven Mary Three.

In 1995, in addition to continuing to head Mammoth, Faires became VP of A&R at Atlantic. As changes took place at Atlantic, a difference of opinion developed between the label and Faires about what his role should be at

Atlantic. "Our visions no longer overlapped," says Faires, so the two parties agreed to an amicable split. Faires has relinquished his Atlantic position.

In a statement, the Atlantic Group wished Faires and Mammoth well.

As part of the split, Seven Mary Three, which scored a platinum album with its "American Standard," has signed with Atlantic, and a new set, "Rock Crown," will be issued June 3. Atlantic and Mammoth will share profits on that album, as well as on future

releases from the band.

In leaving, Mammoth will buy back the 25% Atlantic owns. Faires declines to say how much that will cost.

Last year, Mammoth achieved sales of \$15 million. Faires projects revenues of some \$45 million in 1997, which would represent a tripling of billing. While that may seem ambitious, he says that label executives with whom he has talked think it is conservative.

Faires plans to release 20-30 titles this year. Currently, he believes Mammoth is on the brink of exploding the Squirrel Nut Zippers' album "Hot,"

which has sold 132,000 units, according to SoundScan (Billboard, March 1). The album, which was released June 4 and is currently No. 1 on the Heatseekers chart and No. 105 on The Billboard 200, is enjoying exposure through the video for the "Hell" track, and the song is testing well at radio. The band already has its next record in the can, but Faires says it looks like the album will have to hold because he foresees working "Hot" into 1998.

In addition to breaking artists, Faires says he already has implemented plans to ensure a steady stream of income via compilations. Major labels can always fall back on their catalogs when front-line titles are cold—a luxury on which most Indies can't depend. Consequently, he sees compilations as "key to our financial independence."

Last year, Mammoth, in a joint venture with MTV, released a "Buzz Bin" compilation. That title has shipped 360,000 units, according to Faires.

The next edition of "Buzz Bin" should be ready by September. Also in the works is a tribute album of Southern rock hits, covered by country artists. Details are pending. Faires also expects big things from a soundtrack album, which he plans to release later in the year, pending finalization of the deal.

Mammoth is building a recording studio; has financed its first feature-length film, "100 Proof"; and created a retail marketing company, Hi Frequency. "It is an exciting time for us," says Faires.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BOSTON: For Jennifer Kimball, splitting with Jonatha Brooke, her longtime partner in the beloved Boston duo **the Story**, was a lesson in self-awareness. "We'd been together a dozen years. It was like, 'Oh my God, who am I?'" recalls Kimball. "It was definitely a time of soul-searching. I didn't know what I was going to do." Luckily for her fans, Kimball stayed the music course. Keeping herself afloat by singing backup vocals for a potpourri of contemporary folkies like **Carrie Newcomer**, **Patty Larkin**, **Barbara Kessler**, and **John Gorka**, Kimball began writing songs, an altogether new experience for her. "I didn't write, I didn't play, I didn't sing the lead parts with the Story. I was definitely the support girl for a long time. Somewhere along the way, I started to play and write songs. In the last six months it's really come along." The result is "Demo," a six-song demo whose material embraces folk but also has a velvet-clad razor's edge. (She can also be heard on the new Black Wolf Records compilation, "This Is Boston, Not Austin 2.") Kimball made the CD primarily to pitch her talents to labels, but she is now planning to sell it at her shows and over the Internet. While not ruling out a major label, Kimball says that after the Story's stint on Elektra, she's going into any deal with "my eyes wide open. They were not before. I had no idea what was going on. I think basically I can get what I want now. I don't really know what that is, but I don't have to sign a 10-album deal where I get negative 1% of the royalties." Kimball is currently playing solo and opening for a number of her peers. On June 4 she comes to the Fez Under Time Cafe in New York. Contact **Joe Dressler** at 617-965-1245. **MELINDA NEWMAN**



KIMBALL

WASHINGTON, D.C.: Drawing from all things country but presenting it in an insurgent manner separates **Ruthie & the Wranglers** from your everyday Nashville pack. That, and a songwriting flair, aided by former **Slickee Boy** bassist **Mark Noone**, which is nothing short of brilliant. "A lot of people assume that **Wanda Jackson** is my main influence," **Ruthie Logsdon** says of her band's rockabilly tag. "But **Loretta Lynn** had more of an impact—her and the



RUTHIE & THE WRANGLERS

whole '80s punk thing." The band is currently riding the success of its first full-length CD, "Wrangler City" (released on its own Lasso Records and featuring cameo guitar work by six-string local legend **Bill Kirchen**), and earning a roadhouse fill of accolades. The Wranglers' music has been added to more than 190 radio stations nationwide, including WMLB Cumming, Ga., where it reached most-added status. In addition to airplay recognition and rapid sales of the disc's second pressing, Ruthie & the Wranglers (which also includes guitarist **Phil Mathieu** and drummer **Wes Shepherd**) have performed on The Nashville Network's "Prime Time Country" and have participated in the live radio broadcast of "The Ernest Tubb Midnight Jamboree." Add in concert appearances with the likes of **Marty Stuart**, **Martina McBride**, **Sawyer Brown**, and **Shelby Lynne**, and the Wranglers' track record is nearly as impressive as their rollicking song catalog. "In alternative country, we're viewed as being more commercial, and in commercial country we're viewed as more alternative. It's a rather nice fence to be riding, and a real nice feather in our cowboy hats," says Logsdon. Contact **Ted Smouse** at 301-424-3754. **J. DOUG GILL**

MILWAUKEE: The influences of **George Clinton** and **Jimi Hendrix** are audible on **Psychedelicas**'s second self-released CD, "Downsized," but they take a backseat to the band's emphasis on its material. "The idea is that the song is the boss. We let the songs dictate how we play," says guitarist **Paris Ortiz**, explaining why the band toned down its guitar-hero side (shown on its 1994 debut) in favor of something bluesier and more soulful. Vocalist **Saint Breilis** is also singing more emotionally. "I'm listening more to voices that express things, as opposed to singers who can hit notes perfectly," he says.

Psychedelicas's rhythm section—drummer **Noel Johnson** and bassist **Malta**—can still pound metal into pulp, but they also know how to lay back and let the song speak. **Psychedelicas**'s funk-bottomed, full-throated metallic assaults continue to give the band entry into an unusual assortment of Milwaukee clubs, from alternative to hard rock, and have made them an attractive opening act for touring acts as diverse as **Bootsy Collins**, **Counting Crows**, **Thelouious Monster**, and **Faith No More**. Ortiz was written about in **Guitar Player**, and the band topped the playlist at Milwaukee college radio station **WMSE**. Contact **Ortiz** at 414-276-0586. **DAVE LUHRSEN**



PSYCHEDELICAS



FAIRES



SQUIRREL NUT ZIPPERS

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

APRIL 5, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★★ NO. 1 ★★★★★	
1	2	11	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (9.98/13.98)	HOT
2	5	3	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
3	6	8	JONNY LANG A&M 540640 (8.98/10.98)	LIE TO ME
4	8	19	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
5	9	36	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
6	7	4	WHITE TOWN BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98)	WOMEN IN TECHNOLOGY
7	4	2	THREE 6 MAFIA PROPHET 4405 (9.98/14.98)	THE END
8	13	21	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
9	14	33	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
10	23	2	JAMES GALWAY & PHIL COULTER RCA VICTOR 68776 (9.98/15.98)	LEGENDS
11	11	11	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
12	12	11	MATCHBOX 20 LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
13	15	8	SPACE GUT REACTION 53028/UNIVERSAL (10.98/15.98)	SPIDERS
14	16	6	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98)	POLITICS & BULLSH*T
15	22	36	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
16	17	6	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
17	10	2	ORB ISLAND 524347 (10.98/16.98)	ORBLIVION
18	19	11	THE CHEMICAL BROTHERS ASTRALWERKS 6157*/CAROLINE (10.98/14.98)	EXIT PLANET DUST
19	24	30	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
20	30	29	AMANDA MARSHALL EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
21	35	6	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
22	18	24	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
23	25	30	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
24	31	28	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
25	29	4	SNEAKER PIMPS CLEAN UP 42587/MIRGIN (10.98/15.98)	BECOMING X

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1997, Billboard/BPI Communications.

26	40	4	TONIC POLYDOR 531042/A&M (8.98/10.98)	LEMON PARADE
27	38	2	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98)	NUYORICAN SOUL
28	26	31	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
29	27	3	GINA G ETERNAL 46517/WARNER BROS. (10.98/15.98)	FRESH!
30	32	6	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
31	36	12	ASHLEY MACISAAC A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
32	39	33	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
33	37	11	THE SUICIDE MACHINES HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
34	33	26	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
35	28	26	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
36	21	26	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
37	—	11	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
38	20	3	NICK CAVE & THE BAD SEEDS REPRISE 46530/WARNER BROS. (10.98/16.98)	THE BOATMAN'S CALL
39	41	3	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF
40	44	52	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
41	48	20	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
42	34	16	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY
43	—	5	DJ SHADOW MO WAX/FRRR 124123*/LONDON (10.98/16.98)	ENDTRODUCING..... DJ SHADOW
44	—	15	TRICKY ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
45	—	28	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
46	—	20	CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
47	—	62	KENNY WAYNE SHEPHERD ● GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
48	—	3	CARLTON PEARSON WARNER ALLIANCE 46354/WARNER BROS. (10.98/15.98)	LIVE AT AZUSA 2 PRECIOUS MEMORIES
49	42	41	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
50	49	33	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA

POPULAR • UPBRISINGS™

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

SMELLS PHISHY: Audiences seem hungry for the bluegrass hippie hardcore served up by Mountain Division/Hollywood Records recording act **Leftover Salmon**. The Boulder, Colo.-based act, whose album "Euphoria" was released March 18, is at

to its charismatic live performances and loyal followers, or "salmon heads."

The band has a few things in common with recording act **Phish**. "Euphoria" was produced by **Justin Niebank**, known for his work with the Elektra band. And, like Phish, Leftover Salmon once sold its own self-released albums during rigorous road trips.

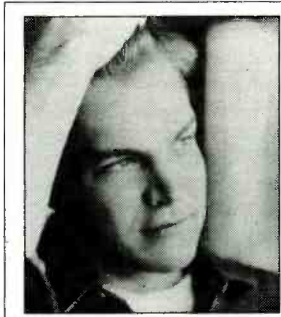
Simultaneous with the release of "Euphoria," Mountain Division/Hollywood rereleased "Bridges To Bert" and "Ask The Fish," originally put out by the band in 1993 and 1995, respectively.

Word has spread about the act through electric appearances at the Telluride Bluegrass Festival in Telluride, Colo., and the Merle Watson Festival in North Carolina, as well as at a two-week stint on the H.O.R.D.E. tour last summer.

While Hollywood has no immediate plans to release a single or promote the album at radio, the band will continue touring.

Leftover Salmon, which is booked by Highland, Md.-based Vision International, recently finished a five-week tour that culminated in a sold-out show at New York's Wetlands.

On Tuesday (1) and Wednesday



Lone Star. Rising Tide country artist Jack Ingram, who is booked by Monterey Peninsula, brings his fine-tuned live show to his Texas home base starting Tuesday (1). A clip for the debut single, "That's Not Me," is in medium rotation on CMT and TNN. Ingram's album, "Livin' Or Dyin'," was released March 25.

day (2), the band plays the Fillmore in San Francisco, followed by a gig April 9 at the House of Blues in Los Angeles.

RE-FRAZING: Before Dawn/Touchwood is hustling to get "Ruff Ride, The Album" by label rap artist **Fraze** to retail while the artist's single, "Ruff Ride/Ruff Rida," is still climbing the rap charts. The song, which is at No. 34 on the Hot Rap Singles chart this issue, was produced and mixed by the

69 Boyz. The forthcoming album features production by **Disco Rick** and **Chris Wong Won**. A clip for the single featuring boxer **Mike Tyson** will be serviced Tuesday (1).

Fraze will also kick off a radio promotional tour in the southeastern U.S. at the end of the month.

CHOICE CUT: Sony 550 act **K's Choice** is due for a progress report. The Belgian darlings, whose album "Paradise In Me" was released last August, are finally beginning to attract state-side attention, thanks to the momentum of its modern rock single, "Not An Addict." The song, which takes a first-person look at addiction, is gaining spins on such stations as **KDGE Dallas** and **KWOD Sacramento, Calif.** In support

of the band's breakthrough, 550 will release a videoclip for the song directed by **Peter Kristofferson** (Rage Against The Machine) sometime in April.

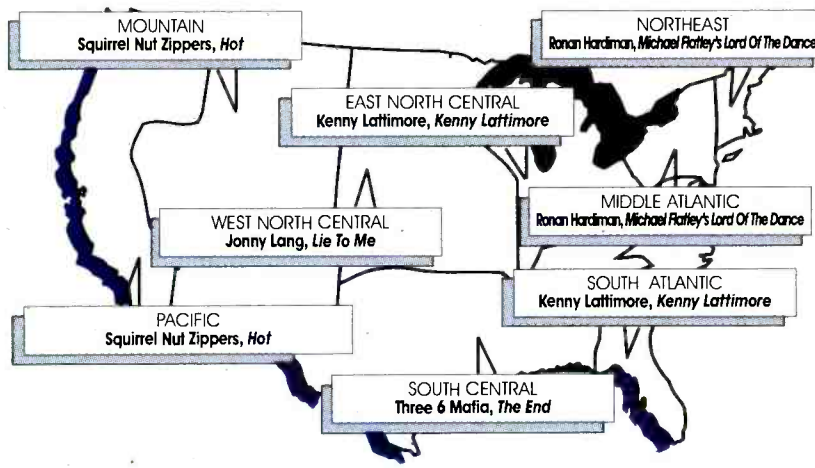
SECOND DEBUT: Rocket Records/A&M artist **Ryan Downe** is getting a second chance. The labels announced in late March that Downe,



Winning Streak. "Mann's Chinese," the first single from the self-titled debut by **Red Ant act Naked**, has been designated one of **Rock Airplay Monitor's** mainstream rock greatest gainers for two weeks running. Boosters include **WZAT Savannah, Ga.**, and **KEGL Irving, Texas.**

whose album "The Hypocrite" was originally released June 1996, will bow again May 20 with new packaging and cover art. His first single, "Where Am I Gonna Run To," will impact at modern rock April 26. Downe will appear on the **Iggy Pop**-headlining **Roar Tour**, which begins in May.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

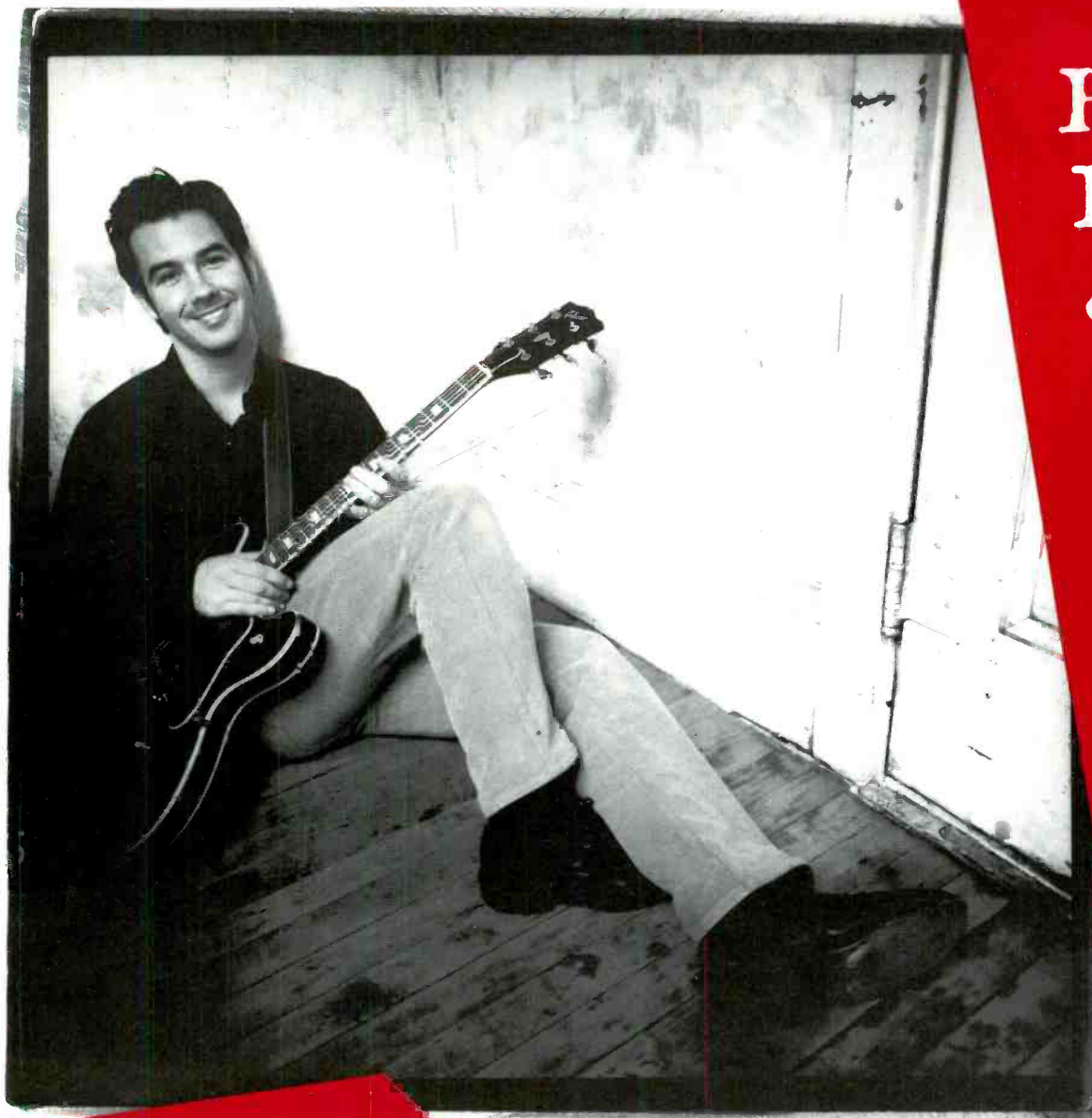
Rotating top 10 lists of best-selling titles by new and developing artists.

- PACIFIC**
1. Squirrel Nut Zippers Hot
 2. White Town Women In Technology
 3. Less Than Jake Losing Streak
 4. Kenny Lattimore Kenny Lattimore
 5. Reel Big Fish Turn The Radio Off
 6. Spaces Spiders
 7. Ronan Hardiman Michael Flatley's Lord Of The Dance
 8. No Mercy No Mercy
 9. Sneaker Pimps Becoming X
 10. Orb Orblivion

- SOUTH CENTRAL**
1. Three 6 Mafia The End
 2. Matchbox 20 Yourself Or Someone Like You
 3. David Kersh Goodnight Sweetheart
 4. Michael Salgado Recuerdo Especial
 5. Bobby Pulido Ensename
 6. Cledus "T." Judd I Stole This Record
 7. No Mercy No Mercy
 8. Grupo Limite Partidome El Alma
 9. Jonny Lang Lie To Me
 10. Gary Allan Used Heart For Sale

Reving Up. The self-titled Ripe & Ready debut by Mary Lee's corvette will be serviced to folk radio stations by Tuesday (1). Lead vocalist/songwriter Mary Lee Kortez contributed backing vocals to Freedy Johnston's "Never Home," which is No. 43 on the Heatseekers Album Chart. "I've worked on everything ranging from Placido Domingo to a Disney cartoon recording," she says. "It has been interesting." Now, Kortez is ready to strike out with her band. Mary Lee's corvette performs April 17 at the Rodeo Bar in New York.

No. 3 on the Mountain Regional Roundup this issue, thanks



BMG Music Publishing

congratulates

Duncan Sheik,

Atlantic Records,

Immortal Music and

David Leinhardt

Management on

nine fruitful months!

Duncan Sheik released
June 1996. 18 weeks on
Billboard Heatseekers Chart.
#1 Heatseekers Billboard
March 22, '97.

Heatseeker
Impact Billboard
March 29, '97.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	5	18	DUNCAN SHEIK ATLANTIC E2879/AG (10.98/15.98)	DUNCAN SHEIK

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

MARCH 22, 1997

★ ★ ★ NO. 1 ★ ★ ★

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"BARELY BREATHING," the single
#1 Adult Alternative Track R&R
October 17 and 24, 1997.
#11 on the Top 40 Mainstream Monitor Chart
March 29, 1997.

"This album is a defiant debut;
beautiful and benevolent of spirit"
Rolling Stone - ★★★★★

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COMEDY

THE BILLBOARD SPOTLIGHT

CONQUERING THE MIRTH MARKET

The search for bucks has record companies promoting yuks just like rock 'n' roll.

BY MELINDA NEWMAN

While the days of the '60s and '70s, when comedy albums often topped the pop charts may never come again, the success of a number of recent projects has labels laughing all the way to the bank.

In the last several months, a number of comedians have appeared on the Billboard 200, ranging from pranksters the Jerky Boys to parodist "Weird Al" Yankovic. "Saturday Night Live" alumnus Adam Sandler has logged a number of weeks on the chart, as has country comedian Jeff Foxworthy, who many credit with starting the revival. Fellow Warner Bros. Nashville signee Bill Engvall is also currently climbing both the country and pop charts with his album, "Here's Your Sign."

Additionally, Warners' blue comic Robert Schimmel, whose album "Comes Clean" was released last fall, continues to grow in popularity, and Rykodisc is spreading the word of late comic Bill Hicks, through four sets released in February. Moreover, new albums from Chris Rock (DreamWorks), Julia Sweeney (Warners) and David Brenner (Uproar) are in the works.

"We're in a boom period," says David Drozen, president of comedy-only Uproar Entertainment, which is distributed by INDI and is home to such hot comics as Brenner, Margaret Cho, Bobby Collins, Richard Jeni, Brian Regan and a number of up-and-comers. "The clubs are full of people. People have become aware of just how much is out there through people like Jeff Foxworthy."

TAKING LAUGHS TO MARKET

With ears and pocketbooks receptive to the genre, the challenge to the labels is how to market comedy in a way that will reach people who don't necessarily frequent comedy clubs.

In some cases, the answer is to market a comedy album exactly how you promote a rock 'n' roll or country album: that is, go to radio.

Engvall's record, released last May, has just now begun to soar into the upper reaches of the Billboard Country Albums chart based on airplay from the single, "Here's Your Sign (Get The Picture)," which features a catchy musical chorus performed by Travis Tritt.

"Getting on the radio is certainly a very important point for Engvall," says Bill Mayne, Warner

Nashville's senior VP of promotion. "The single with Travis Tritt was the major catalyst that enabled country radio to put Bill in regular rotation." As Mayne notes, Warner Bros. has experienced similar success with Foxworthy routines that featured Little Texas and Alan Jackson.

In addition to radio airplay, such projects have greatly benefited from video airplay on such outlets as CMT or TNN. Razor & Tie parodist Cledus 'T.' Judd has become a mainstay of the video outlets with his humorous clips.

Similarly, DreamWorks plans to promote Rock's new album, called "Roll With The New," as if it were a music release. "We're working it like it's a rock 'n' roll record," says DreamWorks executive Michael Ostin.

ROCK TO JOCKS

In a move reminiscent of rock records, Rock will premiere his album on the Howard Stern show the morning of its April 8 release. Like Foxworthy and

Engvall, the comic will also have a video worthy of MTV and BET national-outlet play for a sketch on the album called "Cheap Pete."

But even then, DreamWorks is covering bases well trod by other comedy releases that don't have music outlets. "We're going to the morning shows, we're going to the personality jocks, but we're also going to sports talk shows, since Chris is the voice of Li'l Penny [the character in the Nike commercials]."

While some albums, like those by Rock, Foxworthy and Engvall, can be marketed in ways similar to a music

album—with segments serviced to radio, etc.—the majority have to be marketed in non-traditional ways.

The key to working comedy albums, says Mayne, who is quick to point out that Foxworthy was already a platinum act before landing his weekly television show, is thinking creatively. "You've got to be open-minded. You've got to get outside the box and realize there is an opportunity for this artform without the traditional outlets," says Mayne.

That's the thinking behind Rhino's "spoken-word and comedy" campaign, which begins in April.

Although most labels have no trouble getting their product in stores, it's often hard to get clerks excited about the projects. "For the most part, record store clerks are largely unfamiliar with the kind of comedy Rhino puts out because it's not MTV-type comedy," says Thane Tierney, Rhino director of product management for catalog development. "It tends to skew to an older audience. It gets put in the back of the bin with exercise and spoken-word releases."

To build awareness inside the stores and out, Rhino's campaign will promote its catalog in 20 top markets, tying in radio, retailers and comedy clubs.

Selected radio stations in each of the markets will give away Rhino boxed sets and comedy videos, as well as passes to local comedy clubs. The clubs, in turn, will hand out bounceback coupons on Rhino catalog to drive consumers into stores.

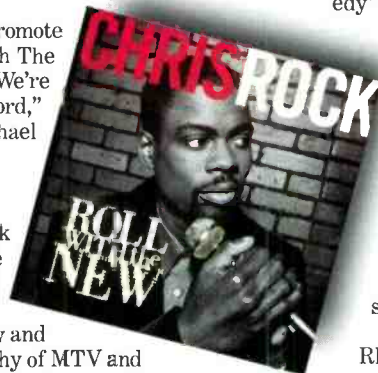
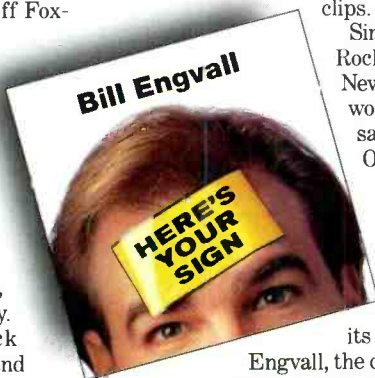
VITAL REISSUES

Rhino has found a treasure trove in the reissue comedy market. Tierney estimates that 95% of the comedy projects are re-releases. But they are usually projects with a twist. For example, this spring, the label will release a Tom Lehrer double set comprised of studio versions of his first two albums originally released in the '50s. The material had been released in live form via Warners, but the Rhino issue marks the first time in 40 years that the studio versions have come out.

Of course, the inherent problem with reissues is that the comedian is either dead or seldom touring. However, Tierney says that in lieu of a body to plug the release, Rhino often has something better: a game plan based on the artist's original audience. "For example," Tierney explains, "we know that

Tom Lehrer plays very well to a university crowd and to the Northeast. Those

Continued on page 20





New Releases Will Have Retail Rolling In The Aisle

BY DOUG REECE

Welcome to Yuk Yuks Comedy Barn, folks! It's time again to run down new comedy album releases, and have we got a show for you. It's a star-studded affair, chock-full of comedy stylings by everyone from Uncle Millie to a gaggle of "Saturday Night Live" alums. Oh, and remember, it's a two-drink minimum.

Chris Rock, whose widely acclaimed HBO special brought the former SNL cast member to a new level of comedic stardom, will follow with "Roll With The New." The album, which will be released by DreamWorks on April 8, features Rock's blunt, hilarious observations and commentaries.

Adam Sandler, too, is back on the circuit, with a follow-up to his platinum-selling album, "What The Hell Happened To Me?" Co-producer Brooks Arthur says the comedian is planning on recording a new album featuring musical spoofs interspersed with comedy bits. Similar to previous Sandler musical projects, says Brooks, the untitled album will feature respected session players such as Waddy Wachtel, Bob Glaub and Teddy Castellucci. The "Happy Gilmore" star will most likely tour with his band in support of the

Warner Bros. album, which will be released in late summer or early fall.

Meanwhile, Eddie Murphy's third comedy album, "Greatest Comedy Hits," is making a splash. The set, released March 25, includes such classic Murphy characters as Buckwheat, Grandma Klump and Uncle Gus, as well as outtakes from previous albums and SNL episodes.

Television vet Bob Newhart's 10th album is already in circulation; a live recording, "Bob Newhart's Button-Down Concert" was released late last month by Nick At Nite Records. And Ray Stevens is back, promoting a worthy successor to "The Streak" and other musical misadventures in "Hum It!" (MCA).

PESTS AND PRIVATE PARTS

John Leguizamo—featured on the big screen in such films as "The Pest" and "Romeo & Juliet"—will launch his new record label, Minimum Wage Records, with the release of a new comedy album; "Mambo Mouth" bows in early July. And Julia Sweeney weighs in with "God Said Ha!" April 22, a double CD of performances recorded in Los Angeles, New York and San Francisco.

On the heels of Howard Stern's major motion-picture debut "Pri-

vate Parts," Oglie will release a new album by Stern sidekick Jackie "The Jokeman" Martling. "Hotdogs & Donuts," which bows in June, will be supported by Martling visits to Stern affiliate stations, in-stores and comedy-club appearances.

All American will issue "Phone Jackin'," a collection of crank calls by the Laugh Syndicate April 15; a single, "Thai Restaurant," will be simultaneously serviced to radio.

LAVENDER LAUGHS

Rising Star Records mines the gay comedy field with a new album, "Box Lunch," from acclaimed lesbian comic Lea Delaria, due May 6. On April 15, the label issues "The Best Of Lesbian Comedy, Vol. 1," featuring DeLaria, Kate Clinton and Georgia Ragsdale. DeLaria and Ragsdale are scheduled to appear on a fall Showtime special being billed as a "gay 'Laugh-In.'"

ROASTING FRIARS, LEHR-ING CLASSICS

The Funniest Roast Of The Century-Volume 2" is expected to be released by Laugh Dome Records this month. The album, which features infamous Friars Club roasts performed by Milton Berle, Slappy White, Norm Crosby and Rich Little, also contains Enhanced-CD features.

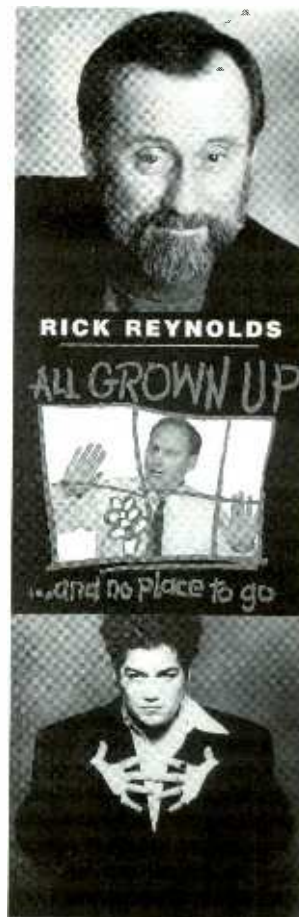
Computer users will be able to download archival comic photographs and a screen saver, and the CD will be available over an 800 number, as well as at Laugh Dome's website at <http://www.laugh.com>.

In May, Rhino will release "Tom Lehrer: Early Classics," a deluxe re-release of the comedy veteran's first two albums, and June sees the Right Stuff's first-time-on-CD release of Richard Pryor's early Laff Records album.

REYNOLDS' GROWTH

Rhino is also expecting a boost for the Rick Reynolds album, "All Grown Up And No Place To Go," from the premiere of "Life...And Stuff," his new CBS comedy series. This bittersweet comic monologue was originally released last year, then reissued by Rhino in January as a two-CD set featuring a 25-minute bonus selection not previously available. Reynolds will also be performing at comedy clubs to support the album.

Comedian Vince Valenzuela, too, is hoping to capitalize on newfound television exposure. The stand-up can currently be seen hosting Comedy Central's remake of the vintage game show "Make Me Laugh." His album, "Deraindamaged!," was released by Audio Select/Shameless Records in February. ■



Laugh merchants, from the top: Ray Stevens, Rick Reynolds, Lea Delaria

CONQUERING THE MIRTH MARKET

Continued from page 19



Video mainstay: parodist Cleudus 'T.' Judd

are natural markets for the release. If you were trying to break a developing artist, you wouldn't know that."

HICKS' PICKS

Labels are also increasingly turning to the Internet to promote releases.

Rykodisc is relying on cyberspace to help promote the four Hicks albums it released Feb. 25. Available individually, the discs are two previously released albums put out by the late comedian, as well as two albums of material he was working on when he died a few years ago.

In addition to a sampler disc that includes clean and "raw" material that Ryko will service to radio stations, the label has set up a Web site that will feature a new Hicks joke every day for a

limited time.

Hicks is also getting attention from musicians who adore his twisted sense of humor. For example, Radiohead dedicated their last album, "The Bends," to Hicks, and Tool included a painting of Hicks and a vocal sample on its new album, "Aenima." Mercury act Hammel On Trial has a song on his upcoming album simply called "Bill Hicks."

IN THE BLACK AT 10,000 UNITS

The vast majority of comedy releases aren't high-profile reissues put out by Rhino or household names like many of the acts on Warner Bros.

Instead, they're medium-name comics, very well-established within the circuit, who have devoted but small audiences.

It's in that territory that labels like Uproar make a living. "The quality of what I'm doing from beginning to end is just as nice as what the majors do," says Drozen, who got his start more than 25 years ago and has worked on more than 120 comedy albums, including many Richard Pryor projects. "And the thing is, I only have to sell about 10,000 units to go into the black."

Like virtually every comedy album, Uproar's projects are recorded live in the clubs. His biggest seller has been Cho's 1996 release, "Drunk With Power," which he says has sold 75,000 units.

Smaller indies that are finding a niche for their comedy releases include the small St. Louis-based Wildstone

Audio, which has released albums by John Caponera (who starred in the short-lived NBC series "The Good Life") and Kathleen Madigan, who was voted best female stand-up comedian at the recent American Comedy Awards. Oglie Records is home to Howard Stern jokewriter Jackie Martling, as well as a number of other novelty comics.

ON THE OTHER HAND

While labels face the difficulty of how to market a project outside of the music mainstream, comedians face a different set of challenges when it comes to committing their acts to audiotape—mainly that any visuals that contribute to their performance will be lost.

When she was first approached about making an audio version of her play, "God Said Ha!," Sweeney, "Saturday Night Live" alumna and the creator of the sexually ambiguous character Pat, feared that something would be lost in the translation. "I did think that at first, because my facial expressions are so much a part of the show," she says, "but then when I listened to the tape, it sounded representative of what I was trying to do...Also, [growing up] I would listen to Bill Cosby records or Cheech & Chong and I didn't feel cheated."



Works blue, comes clean: Robert Schimmel

Although Engvall certainly has a full repertoire of facial and body gestures at his disposal, he says his shows are audio-friendly because of how he plans them. "I know this sounds weird, but the way I try to write material is that if someone blind is in my audience, I want them to be able to get the same enjoyment as everyone else," says Engvall. "If you can put enough description in, everyone can visualize what's going on."

CUSTOM LABELS

Some comedians have become so enamored with the audio medium that they have started their own labels. Eddie Murphy has founded the Comedy Label, which is co-run by his brother, Vernon Lynch Jr. Other new labels include Minimum Wage Records, run by actor/comic John Leguizamo, which

will launch with the release of Leguizamo's "Mambo Mouth" in July.

The Jerky Boys, who record on their own Mercury-distributed imprint, Ratchet, are considering bringing other comedians to their roster.

However, as many of these artists may find, running a label is not always a barrel of laughs.

Ellen DeGeneres started Soda Jerk, a Lava/Atlantic imprint, with the release of her album debut, "Taste This," last October. The intent was to sign both comedic and musical acts. However, when called for an update on the label, a source said that it was no longer in existence. Atlantic remains the home of George Carlin.

Although not artist-run, other new imprints include Summertime Entertainment, a Def Jam custom label that will package highlights from HBO's popular "Def Comedy Jam" series, as well as present new artists; and a new imprint run by Comedy Central. The cable channel is talking with prospective labels about forming an alliance to release products based on the channel's original programming as well as a way to launch new talent. Comedy Central already has an existing home-video deal that runs through Rhino Home Video.

Warner Nashville's Mayne, for one, isn't at all surprised by the flurry of activity, but he hastens to remind companies stepping into the comedy whirlwind that they can proceed with open minds. "We can't afford to put blinders on," he says. "We all need to be aware of what the consumer is not just going to accept—but to truly enjoy." ■



Bob Newhart

Bill Cosby

Don Rickles

Steve Martin

Gilda Radner

Richard Pryor

Adam Sandler

Andrew Dice Clay

Jackie Mason

Steven Wright

Jeff Foxworthy

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Bill Engvall

Robert Schimmel

Sam Kinison

Julia Sweeney

Howie Mandell

Pinkard & Bowden

Ray Stevens

Carl Reiner & Mel Brooks

Cheech & Chong

Tom Lehrer

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Comedy Spotlight

Video Comedy: Unseen Beans And White-Trash Diaries

In addition to the slew of comedy albums being released, there are also a few noteworthy comic videos circulating.

For instance, fans of Rowan Atkinson's comic alter ego, "Mr. Bean," have just been treated to another helping of the character's silent, uproariously funny pratfalls and predicament sketch comedy in the PolyGram Video release "Mr. Bean: Unseen Bean." The video, which bowed March 25, features some of Atkinson's best previously unreleased material.

Rhino Home Video is also getting into the act, with two videos originally aired on Comedy Central.

"Viva Vietnam: A White Trash Adventure Tour," features Tom Rhodes, star of the NBC sitcom "Mr. Rhodes," in a bizarre Vietnam travel-diary style program. In the clip, Rhodes attempts to introduce Vietnam natives to American low-brow culture in the name of bringing international peace through laughter. The video was released March 18.

The second Rhino Home Video project, "Please Call To Confirm," revisits a hysterical episode of the animated series "Dr. Katz Professional Therapist." Guest patients include Gary Shandling and Judy Tenuta.

On the laserdisc front, Image last month issued a compilation of all 21 of "Weird Al" Yankovic's music videos. The set will likely benefit from the parodist's "Weird Al Show" series, which premieres on CBS in September. TV crossover can't but help the eighth volume of the Beavis & Butthead series, which streets July 15. —DOUG REECE

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PHONE JACKIN'



Comedy Is Becoming The King Of Pop Inside The U.K., But Border Crossings Are Rare

BY PETER DEAN

LONDON—Audio comedy accounts for 27% of the 67 million-pound (\$107.2 million) spoken-word market in the U.K. Although not a new market segment, it is an area of fast-growing sales due to the high repeatability of comedy tapes, their purchase by motoring commuters and a comparative lack of comedy programming on radio.

EMI's audiobook imprint Listen For Pleasure, for example, has been releasing comedy since the 1920s. Much of the material on Listen For Pleasure or from the market leader, BBC Radio Collection, was recorded in the 1940s and 1950s. Major releases include "Round The Horne," "The Goons" and "Hancock's Half Hour," while no self-respecting thirtysomething has a record collection without one Monty Python or Derek & Clive disc.

Although the BBC has access to a wealth of product from its radio and TV production departments, spoken-word comedy in the U.K. traces its roots to the music-hall and variety shows in Britain, one reason why the market has traditionally fallen into the hands of record companies rather than book or spoken-word publishers.

While classic comedy titles sell through book and department stores, a new wave of comedians is primarily distributed through record outlets. New comedy titles are also accorded a release on CD as well as the traditional cassette format.

The long-standing companies that have classic comedy labels are also investing heavily in A&R for new comedy acts who have exploded onto the British market like true pop stars. In fact, comedy has, in the view of many, become the new rock 'n' roll.

Following an explosion in comedy clubs in Britain in the 1980s, there is an increased blurring between the music and comedy business. Open a music magazine and you'll find major tour listings for comics such as Sean Hughes or Craig Charles alongside the itinerary for the latest Britpop sensation. Comedians now introduce music shows, such as Jack Dee on BBC TV's "Top Of The Pops," and last year comics David Baddiel and Frank Skinner teamed up with the Lightning Seeds to release the chart-topping football anthem, "Three Lions."

RIISING STARS AND COSTS

Publishers looking to cash in, however, face the dilemma of paying dearly for popular performers—a reason why such big multimedia companies as the BBC, EMI, PolyGram and VCI take the lion's share of the market.

Comedy, like most other high-profile entertainment genres, is also being exploited on several fronts simultaneously by the multimedia giants. Vic Reeves, a popular British comic whose mock game show "Shooting Stars" was one of TV's biggest hits last year, had a variety of

products released from BBC Worldwide last Christmas, including a video, "Nude And Unviewed," a blue version of "Shooting Stars" and a book with an interactive audio CD.

Some big names in audio comedy are also best-sellers in video, such as Billy Connolly and Roy Chubby Brown, but there is no direct correlation. The comedy

video market is worth just under 100 million pounds (\$160 million) per annum in consumer sales, with PolyGram and the PolyGram-owned VCI distributing the top-10 comedy titles of last year.

LIMITED RELEASES AND EXCLUSIVE DEALS

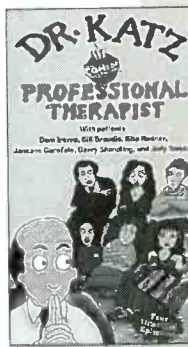
The independents in the market, of which Laughing Stock is the most conspicuous, compete with the majors by keeping a finger on the pulse, limiting releases and setting up exclusive deals with retailers—such as W.H. Smith with its current Rowan Atkinson tape. The company has had a best seller with its popular Long Johns tape and has rights to other "pop" comedy stars like Eddie Izzard, who has recently taken his brand of laid-back delivery to the U.S. ■

What Makes A Rhino Laugh?



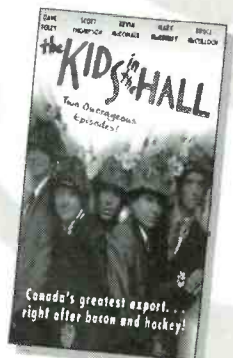
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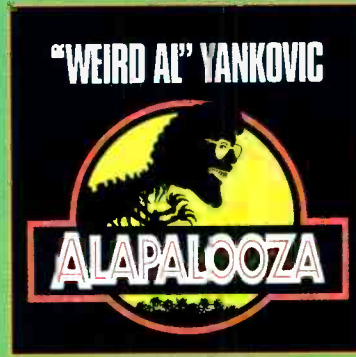
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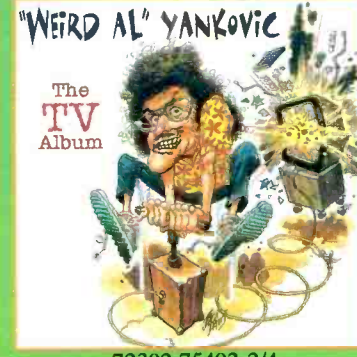


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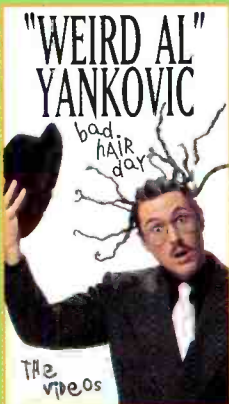
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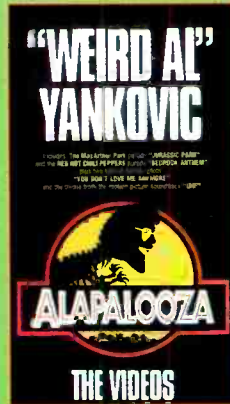
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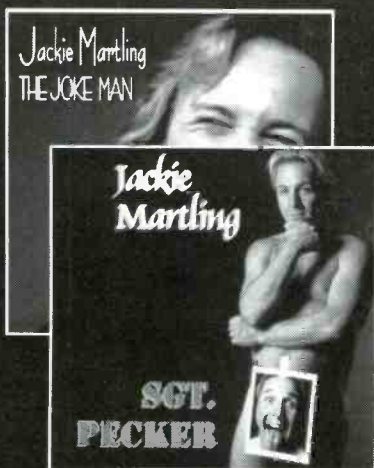
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The F is for Funny.



Tagged. Capitol artist Michael Franti "coincidentally" brandishes spray paint cans soon after the "mysterious" appearance of portraits of his band, Spearhead, appear on a wall that once featured the likenesses of the Beatles. "Chocolate Supa Highway," Spearhead's sophomore set, was released March 25. Pictured on the wall, from left, are images of Spearhead's Ras I. Zulu, David James, Trinna Simmons, Carl Young, and Oneida James.

Roc-A-Fella's Faith In Christi3n Label's Debut R&B Act Heating Up Early

■ BY J.R. REYNOLDS

LOS ANGELES—With Def Jam's marketing and distributing muscle behind it and a promotional track that heated up faster than anticipated, Roc-A-Fella Records is confident that the debut album from Christi3n has the elements needed for success.

Based in Oakland, Calif., Christi3n's Kenny Ski and Allen Anthony wrote and produced the set "Ghetto Cyrano," which is due early this summer. Citing Marvin Gaye, Stevie Wonder, and Curtis Mayfield as influences, the two

report that while their music is indeed rooted in soul, their goal is to be more than just another R&B recording act.

"We want to demonstrate the same universal appeal as Stevie, Marvin, and Curtis," says Anthony. "We're basing our album [lyrically] on emotions and

The single was made available commercially Jan. 21 and was supported by a videoclip that was serviced to BET, the Box, and local shows during the same month. Roc-A-Fella plans to aggressively promote "Full Of Smoke" at mainstream and R&B adult stations starting Tuesday (1). It will service crossover radio April 11.

Because it's a smaller label, Roc-A-Fella's philosophy is to develop its acts from an underground perspective. "Reasonable Doubt," by the label's June '96 debut act, Jay-Z, peaked at No. 3 on the Top R&B Albums chart and sold 386,000 units, according to SoundScan.

"We have the streets locked," says Dash, referring to the New York-based label's strong East Coast presence. "We're working Christi3n in the same manner we would a rap act so we can react quickly to market demands."

In February, the act was on a two-week road trip that extended from Rhode Island to Atlanta. Dash cites touring as an important element of its Christi3n campaign. "Because we're a small, young company, we don't get the bigger exposure mediums like MTV and major radio initially," Dash says. "So we go after the strong underground vibe and work our way up."

Roc-A-Fella, which was formed about a year ago, recently dissolved its former distribution deal with Priority. Through Priority, Roc-A-Fella released product on its debut act Jay-Z and "Full Of Smoke," Christi3n's first single. The label is scheduled to finalize its Def Jam distribution pact April 8, with product by Christi3n and other acts flowing through Def Jam's distribution pipeline.

Roc-A-Fella's pairing with Def Jam broadens the year-old label's realm. "Our former deal with Priority was just a [pressing and distribution] thing, whereas Def Jam is a co-venture," says Dash. "They know that we're hungry and remember how it was when they were in our shoes, so there's a lot of enthusiasm and support over there."

Although a broader concert tour is in the act's future, the label is in no hurry and will examine options after the act's set is finished. "We'll begin initially at the club level," says Dash. "That's our foundation. Then we'll work our way up to larger and larger venues."

Closer to the album's release date, Roc-A-Fella plans to service radio with "Anything Goes," the act's next single.



CHRISTI3N

realities that everyone can relate to—just like in their music."

Says Roc-A-Fella CEO Damon Dash, "They're the kind of act that can tour as part of a rap or R&B package. Their music is so well-rounded that they could even tour with, say, a Kenny G, if they wanted."

Although "Ghetto Cyrano" is traditional R&B with a contemporary flair, the pair welcome the growing alternative soul sound in the marketplace. They say both forms stem from the nuts-and-bolts blueprint of classic R&B of the '60s and '70s.

Says Ski, "With the changes going on in R&B today, we think that our more universal approach, musically and lyrically, is right on time.

"Music is cyclic, and when the industry is saturated with a sound or concept like what's been going on for the last few years, somebody goes back to the more grass-roots sound, and it catches on," he adds. Christi3n, managed by Los Angeles-based C+C Management, publishes its songs through its own Poetry in Motion Music Publishing.

According to label executives, the act's commercial potential became apparent soon after marketing groundwork on the project began.

"We had sent out a limited number of white-label product of the group's first single, 'Full Of Smoke,' back in January," says Dash. "We weren't trying to go at full speed, it was just sent to a few DJs to begin gaining an underground interest. But we ended up getting a quicker response than we anticipated."



Tru Dat. Standing in a sound booth at Mirror Image Studios in Long Island, N.Y., Priority trio Tha Truth! watches over the shoulders of Priority A&R VP T-Smoov, seated at left, and rapper/producer Erick Sermon. Shown standing, from left, are Teresa, Jamie, and Cindy of Tha Truth!

Time To Get Into Cyberspace Groove; Passel Of Divas Will Be 'Simply Singing'

CYBER-SOUL: Are you exploring higher technology for marketing and distribution yet? The R&B community should be, and some members are emerging as cyberspace proponents.

KACE Los Angeles DJ J.J. Johnson has his own World Wide Web site, at www.rbp.com. It is set up like a syndicated radio show, with artist interviews, music by those acts, interesting commentary on industry events, and artist photos and graphics.

Vocalist **Rosie Gaines** is taking the use of cyberspace one step further. Her latest long-player, "Arrival," is being sold exclusively on the Internet at www.rosiegaines.com. Gaines recorded the 10-track set for her own label, Dredlix Records.

Meanwhile, high-tech firms are available to produce the images, music, and graphics that we see on CD-ROMs, enhanced CDs, and the newly introduced DVDs. One newcomer is Culver City, Calif.-based Eine, a full-service, digital-interactive multimedia agency.

Attendees of Urban Network's Power Jam conference in Palm Springs, Calif., in February will remember the dynamic young brothers hawking their software across from the confab's registration desk.

Eine's services include developing Web sites and engineering promotional enhanced CDs for marketing; producing high-end enhanced-CD programming, including concert and archival footage; and creating virtual reality or 3D interfaces.

R&B soldiers who aren't regularly perusing **Brett Atwood's** biweekly Enter*Active File in Billboard for information on the music realm's newest frontier should be; it offers the latest developments on what's working in music entertainment's cyber-sector and, perhaps more important, what isn't.

DIVA TIME: Folks who've been there know that "Divas: Simply Singing" is a must-see annual concert event. This year's show, again hosted by actress/singer **Sheryl Lee Ralph**, will be held May 10 at the Wilshire Ebell Theater in Los Angeles. The show benefits Project Angelfood, an AIDS-related charity.

So far, **Ralph, Jody Watley, Tisha Campbell, Thelma Hopkins, Liz Torres, Toni Tennille, and Christine W.** are among the vocalists slated to perform.

The reason this show sells out year after year is because of the honesty each artist brings to the stage. Although the performers are called divas, none of the negative baggage normally associated with that term is present, although there is a lot of playful mocking of the word.

JAZZ NOTES: Washington, D.C., will hold the fifth annual Capital Jazz Festival June 6-8 at the Nissan Pavilion in Manassas, Va. Artists slated to appear include **Ramsey Lewis, Nancy Wilson, David Sanborn, Bob James, Grover Washington Jr., Kirk Whalum, the Jazz Crusaders, Groove Collective, Spyro Gyra, Keiko Matsui, Patti Austin, Najee, Wayman Tisdale, and Incognito.**

MEAT'N'POTATOES: **Organized Noize** has signed a joint venture deal with Interscope. The first album slated for release on the still-unnamed label will be "Organized Bass" by bass artist **Kilo**. The set is scheduled for release this summer.

En Vogue's Dawn Lewis has signed with **Dr. Dre's** Aftermath label and is scheduled to release her debut solo album in the fourth quarter. Dre will contribute tracks as a producer, and Lewis says the set will present a "funkier, feistier street vibe." Lewis will remain a member of En Vogue, whose Elektra set is slated for release June 17.

"Portrait Of A Lady," the sophomore album by East-



by J.R. Reynolds

West's **Adina Howard**, is scheduled for release June 24. Meanwhile, expect the label's **Family Stand** to have a release out sometime in July.

SPRING BLUES: In preparation for the release of "Love's Been Rough On Me," **Etta James' Private** album due April 29, the blues artist began a spring tour that started March 19 at the Belly Up Tavern in San Diego. The first leg of the tour includes dates in Los Angeles, San Francisco, Cleveland, Chicago, San Bernardino, Calif., and Kansas City, Mo.

Meanwhile, James' album, which was produced by **Muscle Shoals** veteran **Barry Beckett**, features guitarists **Brent Rowan** and **Paul Franklin**, along with **Jim Horn & the Southside Horns**. The set features one original James tune, "Done In The Dark," and remakes of such tracks as **Otis Redding's** "I've Been Loving You Too Long (To Stop Now)" and **John Berry's** "If I Had Any Pride At All."

MOTHER COUNTRY CONNECTION: Veteran label executive **Logan Westbrook** has been appointed official ambassador of the first African Music Festival for Education, which is described as a pan-African cultural event. The festival, scheduled for April 12 in Dakar, Senegal, is slated to become a weeklong annual event beginning in 1998.

The show is being hosted by **Foundation Njuma Koor Fay**, a nonprofit, nongovernmental grass-roots organization, and will raise funds to fight poverty and illiteracy on the African continent.



Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service... 95 R&B stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns: This Week, Last Week, Weeks On, Title, Artist. Top entry: IN MY BED by DRU HILL (ISLAND) at No. 1.

Table with columns: This Week, Last Week, Weeks On, Title, Artist. Top entry: LET IT GO by RAY J (EASTWEST/EEG) at No. 38.

R&B SINGLES A-Z

Alphabetical list of R&B singles including titles like 'AIN'T NO WAY', 'ALL OVER YOUR FACE', and 'ATLIEHS/WHEELZ OF STEEL'.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc.

Table with columns: This Week, Last Week, Weeks On, Title, Artist. Top entry: CAN'T NOBODY HOLD ME DOWN by PUFF DADDY (FEAT. MASE) (BAD BOY) at No. 1.

Table with columns: This Week, Last Week, Weeks On, Title, Artist. Top entry: DO G'S GET TO GO TO HEAVEN? by RICHELLE RICH (OAKLAND HILLS 41510/DEF JAM) at No. 38.

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table listing recurrent airplay hits, including 'NO DIGGITY', 'YOU'RE MAKIN' ME HIGH', and 'ASCENSION (DON'T EVER WONDER)'.

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

Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.

Table listing high-selling singles, including 'THE ULTIMATE', 'UN-BREAK MY HEART', and 'WATCH ME DO MY THING (FROM ALL THAT)'.

Billboard TOP R&B ALBUMS

APRIL 5, 1997

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	83	3	SCARFACE	RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98) 2 weeks at No. 1	THE UNTOUCHABLE 1
2	2	1	6	ERYKAH BADU	KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM 1
3	3	3	29	BLACKSTREET	INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL 1
*** GREATEST GAINER ***						
(4)	13	—	2	SOUNDTRACK	COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC 4
5	5	5	21	MAKAVELI	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY 1
6	4	2	5	TRU	NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME 2
7	6	4	4	SOUNDTRACK	JIVE 41604* (11.98/16.98)	BOOTY CALL 4
(8)	8	17	51	MAXWELL	COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE 8
9	7	7	18	DRU HILL	ISLAND 524306 (10.98/16.98) HS	DRU HILL 5
(10)	14	12	20	LIL' KIM	UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE 3
(11)	16	22	19	SOUNDTRACK	WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM 5
12	11	9	30	AALIYAH	BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION 2
13	9	8	6	VARIOUS ARTISTS	LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK 2
14	10	—	2	LEVERT	ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO 10
15	15	11	40	TONI BRAXTON	LAFACE 26020/ARISTA (10.98/16.98)	SECRETS 1
16	17	14	24	GINUWINE	550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR 14
17	18	13	18	FOXY BROWN	VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA 2
18	12	6	3	VARIOUS ARTISTS	COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS... THE SOUL ASSASSINS CHAPTER 1 6
19	20	16	22	WESTSIDE CONNECTION	LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN 1
(20)	28	30	30	112	BAD BOY 73009/ARISTA (10.98/15.98)	112 5
21	22	21	21	BABYFACE	EPIC 67293* (10.98 EQ/16.98)	THE DAY 4
22	21	19	11	PEGGY SCOTT-ADAMS	MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF 9
(23)	27	20	20	TELA	SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND 17
(24)	29	25	18	TONY TONI TONE	MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC 10
*** Hot Shot Debut ***						
(25)	NEW	1	1	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH 25
26	26	26	39	KEITH SWEAT	ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT 1
27	19	10	10	SOUNDTRACK	BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON 1
28	25	24	24	702	BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT 24
29	23	15	8	VARIOUS ARTISTS	NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS... WEST COAST BAD BOYZ II 2
30	33	28	17	SOUNDTRACK	ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE 1
31	24	—	2	AFTER 7	VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7 24
32	30	41	29	MONTELL JORDAN	DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE... 17
33	36	33	48	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4 3
(34)	41	40	41	KENNY LATTIMORE	COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE 31
(35)	39	38	59	2PAC	DEATH ROW/INTERSCOPE 524204*/ISLAND (11.98/24.98)	ALL EYEZ ON ME 1
36	35	32	45	THE ISLEY BROTHERS	T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE 2
37	31	27	7	CAMP LO	PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT 5
38	38	34	26	MINT CONDITION	PERSPECTIVE 549022/A&M (10.98/14.98)	DEFINITION OF A BAND 13
39	37	29	15	REDMAN	DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS 1
40	32	23	8	SOUNDTRACK	DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D 1
41	34	18	6	SOUNDTRACK	JIVE 41590 (11.98/16.98)	DANGEROUS GROUND 3
42	40	31	28	NEW EDITION	MCA 11480* (10.98/16.98)	HOME AGAIN 1
*** Heatseeker Impact ***						
(43)	46	—	2	MARK MORRISON	ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK 43
44	43	36	6	FRANKIE CUTLASS	VIOLATOR 1548*/RELATIVITY (10.98/15.98) HS	POLITICS & BULLSH*T 32
45	44	50	21	GHOSTFACE KILLAH	RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN 1
46	42	—	2	THREE 6 MAFIA	PROPHET 4405 (9.98/14.98) HS	THE END 42

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

THE RAP COLUMN

(Continued from preceding page)

the end of her party-starting single from Funkmaster Flex's "Mix Tape Volume II." Jones says her homage to his work "is cute and interesting," but clearly he was more excited about his own upcoming project, which features stellar live musicians like Vincent Henry, Weldon Irvine, Van Gibbs (Grammy-winning Salaam Remi's pops), the Ohio Players, and the Bar-Kays.

The performer mixed the album in Memphis with legendary pro-

ducer Willie Mitchell, who revisited Al Green's "Let's Stay Together" for the first time in more than 20 years. Juice tracked a remake of the classic song with Michelle Watley, Jody's baby sis. Concerning the album, he says, "It's really the same thing that I've done before, only that now, because of everything else that's going on, it will be refreshing."

On "Sucker MCs," his new single on Dolla Cab/Sureshot Records, Special Ed, who used to be known

as "the Magnificent," takes it to the face of rappers who think they're all that and he's not. "So whatup, punk, you wanna try me?" he asks over a sharp, springy Howie Tee track. "This ain't a taste test/I'm already best/I'm never pressed/You're a small thing when I'm walking/You get stepped on." He then adds, "My skills are never to be questioned" and "I got so many styles that I stopped countin'."

James Azor, formerly of Prior-

ty Records, is now VP of marketing at Refugee Camp Entertainment, the Ruffhouse/Columbia-connected company helmed by members of the Fugees.

Gram'Ma Funk, known to New Yorkers as da "funk hostess wit da mostess," is set to embark on a European tour. This exuberant party promoter and fashion personality—she's been in several music videos and onstage with folks like George Clinton and P-Funk—is taking her Afro-puffed

"Funk Hut" concept across the pond to host a TV show as well as jams for the next few years. Her bon voyage was to take place March 25 at Tramps in New York with celebrity guests. Mother Superior, Mr. Cheeks from the Lost Boys, Bush Babees, and others were to perform, and DJ Jazzy Joyce was to be on da wheels o's-teel. The send-off was a charity event benefiting two youth agencies: Door and the Center for Community Alternatives.

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A73HS

Potential Dancefloor Stars: Some Personal Picks

EVERYONE wants to know where the next big stars of dance music are being bred. It's easily among the questions we are most often asked. Moving beyond the sometimes confining world of mirrored balls and strobe lights is mighty tricky. It takes a whole lot more than just a booming voice and a cute groove—something that is often completely intangible.

And while identifying that star-making X factor is next to impossible, it sure is fun to hang on the sidelines and place bets on those artists who exude special elements that elevate them above the ever-growing pack of competitors. What follows is a look at several of our personal picks.

THE FIRST THING you notice upon introduction to **Sabelle** is how real she is. Her handshake is confident and firm. Her smile is disarmingly sincere. And despite her earthy natural beauty, she doesn't seem to be consumed with flaunting it—a notion that is confirmed



SABELLE

as she begins to poke fun at the video clip for her current single, "One O'Clock," during which she is occasionally seen sashaying around in a pair of Donna Karan panties. "All I have to say is thank God they were cut big," she says, chuckling as she pats her thighs. "Someday, I just know that I'll look at that video and say to myself, 'What were you thinking?'"

She needn't be regretful, though. The clip nicely captures the sensual tone of a song that flows like a freewheeling classic disco anthem. In fact, the rush of strings and jiggly guitars that underlines the breathy chorus will have you reaching for complimentary comparisons to the **Carol Douglas** mid-'70s chestnut "Midnight Love Affair."

Produced by the singer with **Rex Rideout**, "One O'Clock" is an appropriately enticing preview of her deliciously soulful self-titled debut for the Work Group, during which she deftly cruises from lush club rhythms to credible jeep beats, with periodic interludes into jazz-kissed pop balladry. It's an impressive leap in musical maturity from her girlish 1993 Tommy Boy hit "Where Did The Love Go (Say What, Say What, Say What)."

"That was a good place for me to begin," she says. "But leaving was a good thing, too. It was a scary phase. But it gave me the time and opportunity to really explore who I was and who I wanted to be as an artist."

Along the way, she seriously began to develop her budding songwriting skills, penning the 1995 R&B hit "Look What You've Done" for Columbia act **Assante**. It provided the validation she needed to never forge forward. "I think I would've been content to just keep writing songs for other people," she says.

But her path would once again change when a demo of the sleek, funk-fortified "Why Would I Lie" fell into the hands of a Work Group executive. Within months, not only was she in the studio cutting her first album, but she was in full control of its direction.



by Larry Flick

"In this business, it's extremely rare for a woman to write, record, arrange, and produce her own material," she says with deserved pride. "But I was given the room to do all of that, and then some. It was beyond empowering. It was proof that I had the talent and vision to carry myself through. There's no better feeling in the world."

IT TAKES a performer of supreme confidence to replace a popular singer in an act. For **Tameka Starr**, who has stepped into the formidable shoes of **Janice Robinson** as the voice of MCA's **Livin' Joy**, a lack of knowledge was her primary source of power.

"Believe it or not, I hadn't heard of the act before getting involved," she says, adding that she's only recently heard **Livin' Joy's** 1995 smash "Dreamer." "I honestly don't think it would've affected my ability to perform if I had,



STARR

but I guess it was good to come into the picture without feeling the weight of the music that was made before me. I just came into the picture and gave these new songs all I had to offer—and I did it in my own style."

It's a smart move that has paid off in a big way. She has made her own unique mark on dancefloors via the No. 1 club hit "Don't Stop Movin'," the anthemic title track to a forthcoming collection that is rife with infectious, pop-friendly jams. Starr's involvement in the project came via a chance meeting last year with **Livin' Joy** masterminds **Paulo and Gianni Visnardi**.

"They gave me a tape and asked me to write some words to a track they'd just cut," the charismatic singer says. "A year later, they asked to use the vocal and melody I gave them for the song, and it wound up becoming a No. 1 record in Italy. My life has been a whirlwind ever since."

You better believe it. That first song was "Don't Stop Movin'," and it provides only a minor peek into Starr's ability to write songs with words clever enough to match her hook-laden melodies. For proof, spend some time with the charming "Let Me Love You" and the uplifting "Be Original."

The album was written and recorded in a month, and Starr has been on the road promoting ever since. She laughs at the memory of a tea-leaf reading a pal gave her several weeks before she became the voice of **Livin' Joy**. "He said that I was going to be traveling a lot this year, which I didn't believe for a second. Now, I'm in a different country almost every day!"

Starr is making the most of her newfound fame. "It gives me a chance to show what I'm made of to this industry," she says. And it also allows the New York native a chance to lay a firm

foundation for what we predict will be an extremely successful solo career at a later date.

GINA G. HAS ALSO been on quite a roller-coaster ride over the past couple of months. Once her debut single, "Ooh Aah . . . Just A Little Bit," began to catch fire with both club DJs and radio programmers, she found herself with less than six weeks to put together her first Warner Bros. album, "Fresh."

"It was intense," she says with a sigh. "But, ultimately, it was a good way to proceed. There was no time to procrastinate. We just trusted our gut instincts and got the job done."

There is no denying that too much time second-guessing a song has killed many a promising project. "Fresh" is exactly that—crackling with instantly infectious feed-good ditties that

are steeped in the Euro-NRG sound of the moment. There are no pretensions of high art here . . . just festive music with maximum bounce. "And that is precisely the idea," the endlessly appealing singer says of the set, produced by **Steve Rodway**, who is revered for his work with **Motiv-8**. "I wouldn't dare try to come with something terribly serious at this point. I'm not here to compete with those soul mamas on house records."

The 25-year-old Australian has long had designs on the pop star life. She was introduced to music as the child of musicians. Growing up, Gina had an affinity with the disco musings of **Donna Summer** and **Anita Ward**, relocating from Queensland to Melbourne as a teenager to pursue a career as a club jock. "It was such a blast to be behind those turntables," she says with a wide grin. "The power to move an audience was incredible—and quite addicting."

Like most DJs, Gina eventually found herself in the studio. She enjoyed a brief tenure with **Bass Culture**, an act that



Just The Beginning. Rising U.K. club ingénue Grace recently visited New York's WKTU in promotion of her first stateside single, "Not Over Yet." The Kinetic/Perfecto/Reprise jam was a multiformat smash throughout Europe last year, and it has been refreshed with solid new remixes by **Danny Tenaglia**, **Dancing Divaz**, and **Brian "B.T." Transeau**. Look for the singer to issue her debut album, "If I Could Fly," in May. Pictured, from left, are **Brad LeBeau**, president, Pro-Motion/Lift Marketing; **Jeff Z.**, mix-show coordinator, WKTU; **Geranimo**, WKTU air personality; **Grace**; **Andy Shane**, music director, WKTU; and **Steve Lau**, president, Kinetic Records.

scored a club hit in 1992 with "Love The Life" on Mushroom Records. From there, she was lured to London and into the studio to lay down a rough demo of "Ooh Aah . . . Just A Little Bit" with songwriter **Simon Tauber**.

"It didn't sound anything like it does now," Gina says. "But I knew we had something special from the start, so we began polishing it up. It was a proud moment for Simon and me when it won the Eurovision Song Contest last year."

With that song now a multiformat success, Gina is stomping around the U.S. in support of another hit-bound, sugar-coated gem, "Gimme Some Love." "It's all about having a good time at this point," she says. "I love making music that makes people smile. There's already quite enough heaviness in the world. I want to contribute in a positive and uplifting way. I feel like I'm accomplishing that with my music."

IN THE MIX: Sometimes, ya gotta hang in there and wait for the world to catch up with your brain. That's what **Empirion** is learning. After laboring in the unfair shadow of countless other acts, the Essex, England, trio appears poised to benefit from the so-called electronic revolution with "Advanced Technology," a sterling Wanted/XL collection that combines new jams with previously available singles.

Among the set's numerous highlights is "Narcotic Influence," a tripped-out techno anthem that has been solidly reconstructed for single release by **Dave Clarke**, **Meat Beat Manifesto's** legendary **Jack Dangers**, and **Secret Knowledge**. This is one of those rare gems that will work well on both underground dancefloors and college/modern rock radio airwaves. Look for **Empirion** to hit the stateside concert trail during the spring/summer season. Catch 'em now, before they start racking up platinum sales and playing stadiums.

We love and respect the fact that **Bjork** is not self-absorbed enough to think her music is ever really perfect or brought to its creative conclusion. It's that willingness to continually explore that made "Telegram" such a masterpiece—and it's what makes singles like "I Miss You" essential to both the mind and turntable.

Reinvented by **R.H. Factor**, which is **Michael Rosenman** and **Michael**

Billboard. **Dance**
HOT Breakouts
APRIL 5, 1997
CLUB PLAY

1. IN MY ARMS ERASURE MUTE
2. MUSIC DOLCE & GABBANA POPULAR
3. YOU DON'T KNOW CYNDI LAUPER EPIC
4. CARRY ON DONNA SUMMER & GIORGIO MORODER INTERMIT
5. GONNA MAKE IT STATESIDE MOONSHINE

MAXI-SINGLES SALES

1. GET TOGETHER DJ SPEN PRESENTS JASPER STREET BASEMENT BOYS
2. BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS ASTRALWERKS
3. GONNA LET U KNOW LIL BUD & TIZONE FEAT. KEITH SWEAT ISLAND
4. VALLEY OF LOVE THUMP N JOHNSON LOGIC
5. MAMBO HOUSE VLAD NU GRUV

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

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
No. 1					
1	4	8	8	PEOPLE HOLD ON ARISTA PROMO 1 week at No. 1	LISA STANSFIELD
2	2	5	9	I'M ALIVE GRANDSLAM 001/STRICTLY RHYTHM	◆ STRETCH AND VERN PRESENT MADD0G
3	5	10	8	GIVE IT UP EMPIRE STATE 38/EIGHTBALL	VICTOR CALDERONE
4	7	11	6	HAVANA ARISTA 13327	KENNY G
5	8	14	5	STAR PEOPLE DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
6	1	1	10	DISCOTHEQUE ISLAND 854789	◆ U2
7	3	4	12	IT'S JUST ANOTHER GROOVE SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
8	6	2	11	INSOMNIA CHEEKY/CHAMPION 13333/ARISTA	◆ FAITHLESS
9	13	17	6	LOVEFOOL TRAMPOLINE/STOCKHOLM PROMO/MERCURY	◆ THE CARDIGANS
10	12	15	8	SON OF A PREACHERMAN LOGIC 45596	SOUL S.K.
11	15	21	5	CALL ME LOGIC 45726/RCA	LE CLICK
12	9	3	11	STEP BY STEP ARISTA 13313	◆ WHITNEY HOUSTON
13	11	6	12	DON'T STOP MOVIN' UNDISCOVERED 55301/MCA	◆ LIVIN' JOY
14	18	29	4	TO STEP ASIDE ATLANTIC 85430	PET SHOP BOYS
15	26	40	3	THAT SOUND KING STREET 1058	PUMP FRICTION
16	10	7	11	RUNAWAY GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
17	14	9	12	MOMENTS... STRICTLY RHYTHM 12489	NOISE MAKER
18	17	18	9	CALLING YOUR NAME STOCKHOLM IMPORT	E-TYPE
19	25	31	4	IT HAS BEGUN TVT SOUNDTRAX 8035/TVT	PSYKOSONIK
20	21	28	7	ARE YOU THERE... OVUM/RUFFHOUSE 78416/COLUMBIA	◆ WINK
21	19	22	7	MAKE MY DAY ARIOLA 44879	GRACE UNDER PRESSURE
22	32	48	3	MUEVE LA CADERA (MOVE YOUR BODY) STRICTLY RHYTHM 12495	REEL 2 REAL FEAT. PROYECTO UNO
Power Pick					
23	36	49	3	ONE IN A MILLION BLACKGROUND PROMO/ATLANTIC	◆ AALIYAH
24	20	25	7	WANNABE VIRGIN 38579	◆ SPICE GIRLS
25	16	12	13	SAY...IF YOU FEEL ALRIGHT MERCURY 578943	◆ CRYSTAL WATERS
26	41	—	2	SAXMANIA AQUA BOOGIE 036	MIJANGOS
27	22	20	10	STAY MAVERICK PROMO/REPRISE	ME'SHELL NDEGECELLO
28	30	35	5	A LITTLE BIT OF LOVE RHINO 76034/ATLANTIC	◆ RUPAUL
29	39	—	2	YUM YUM JELLYBEAN 2521	PULSE FEATURING ANTOINETTE ROBERSON
30	38	41	4	DRIVE HANDS ON IMPORT	GEOFFREY WILLIAMS
31	31	33	5	ONLY YOU MAXI 2054	SHAY JONES
32	40	42	16	RHYTHM IS A DANCER ARISTA PROMO	SNAP
33	29	34	5	SLEEPY MAGGIE A&M 582127	◆ ASHLEY MACISAAC WITH MARY JANE LAMOND
Hot Shot Debut					
34	NEW	—	1	TESTIFY SOULFURIC 0005	JAY WILLIAMS
35	NEW	—	1	MAKE YOUR OWN KIND OF MUSIC MCA SOUNDTRACKS PROMO/MCA	MAMA CASS
36	47	—	2	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 43854/WARNER BROS.	◆ PAULA COLE
37	28	26	10	UP TO NO GOOD SUBMARINE 37018/POPULAR	◆ THE PORN KINGS
38	NEW	—	1	SEARCHIN' GROOVE ON 59/STRICTLY RHYTHM	MOOD II SWING FEATURING LONI CLARK
39	NEW	—	1	DA FUNK VIRGIN 38587	◆ DAFT PUNK
40	46	47	3	MAS DE LO QUE TE IMAGINAS ARIOLA 43950	THE SACADOS
41	27	23	9	FAKES & PHONIES CAJUAL 258	DAJAE
42	49	—	2	FUNK LIKE DAT INTERHIT 10163	BARRY HARRIS
43	43	50	3	HARMONY MUSIC PLANT 044	SHUFFLE INC.
44	37	30	7	BREAK IN MOONSHINE 88436	CIRRUS
45	NEW	—	1	NOT OVER YET PERFECTO/KINETIC 43734/REPRISE	GRACE
46	NEW	—	1	NEVER FELT THIS WAY JELLYBEAN 2520	FAST FORWARD FEATURING BEVERLY
47	NEW	—	1	MAJICK MOONSHINE 88434	KEOKI
48	35	32	6	EL CHOCLO COLUMBIA PROMO	JULIO IGLESIAS
49	24	13	13	SOUL TO BARE EIGHTBALL 109	JOI CARDWELL
50	34	24	12	TOUCH POPULAR 26035/CRITIQUE	FRANCE JOLI

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

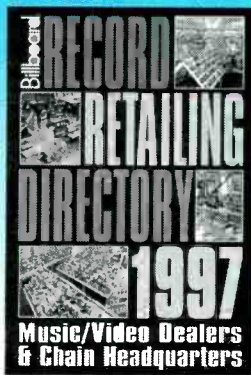
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®					
No. 1					
1	1	1	5	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA 5 weeks at No. 1	◆ PUFF DADDY (FEAT. MASE)
2	2	4	3	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42442	◆ KRS-ONE
3	4	5	30	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
4	3	2	4	INSOMNIA (T) (X) CHEEKY/CHAMPION 13333/ARISTA	◆ FAITHLESS
5	15	16	7	I'M NOT FEELING YOU (T) LOUD 64789/RCA	◆ YVETTE MICHELE
6	5	3	7	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS. 43809	◆ MADONNA
7	17	15	6	RUNAWAY (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
Greatest Gainer					
8	43	37	3	STAR PEOPLE (T) (X) DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
Hot Shot Debut					
9	NEW	—	1	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
10	NEW	—	1	TALK TO ME (T) (X) RCA 64776	◆ WILD ORCHID
11	10	9	6	DON'T SPEAK (T) (X) ZYX 66073	CLUELESS
12	22	7	5	HEAD OVER HEELS (T) TRACK MASTERS/CRAVE 78524/EPIC	◆ ALLURE FEATURING NAS
13	6	—	2	ONE MORE TIME (T) (X) ARISTA 13329	◆ REAL MCCOY
14	16	6	19	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
15	8	12	5	BIG DADDY (T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
16	9	11	8	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
17	18	31	8	I'LL BE (T) VIOLATOR/DEF JAM 574029/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
18	29	—	2	ME OR THE PAGES (T) (X) PAYDAY/LONDON 531083/ISLAND	◆ JERU THE DAMAJA
19	26	14	5	REQUEST LINE (T) (X) ILLTOWN 860625/MOTOWN	◆ ZHANE
20	19	21	6	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
21	12	20	10	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
22	11	10	7	CALL ME (T) (X) LOGIC 45726/RCA	LE CLICK
23	14	—	2	CARRY ON (T) (X) INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER
24	20	25	4	GET READY, READY! (M) (T) (X) TAKE FO' 205	DJ JUBILEE
25	7	18	3	PLEASE DON'T GO (T) (X) ARISTA 13305	◆ NO MERCY
26	44	40	4	I SHOT THE SHERIFF (T) G FUNK/DEF JAM 573565/MERCURY	◆ WARREN G
27	21	17	7	GHETTO LOVE (T) (X) SO SO DEF 78508/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
28	NEW	—	1	WU-RENEGADES (T) WU-TANG 53267/PRIORITY	◆ KILLARMY
29	13	8	4	STEP BY STEP (M) (T) (X) ARISTA 13313	◆ WHITNEY HOUSTON
30	NEW	—	1	AB FAB (I AM THIN AND GORGEOUS) (T) (X) PAGODA 45301	JUNIOR VASQUEZ
31	28	30	3	THE ULTIMATE (T) (X) BIG BEAT 95606/AG	◆ ARTIFACTS
32	32	—	2	MUEVE LA CADERA (MOVE YOUR BODY) (T) STRICTLY RHYTHM 12495	◆ REEL 2 REAL FEAT. PROYECTO UNO
33	23	13	7	DISCOTHEQUE (T) (X) ISLAND 854789	◆ U2
34	34	23	19	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
35	24	19	11	FIRESTARTER (T) (X) XL MUTE/MAVERICK 43843/WARNER BROS.	◆ PRODIGY
36	NEW	—	1	CALL ME (T) JIVE 42447	◆ TOO SHORT & LIL' KIM
37	40	36	10	WHATEVA MAN (T) DEF JAM 574027/MERCURY	◆ REDMAN
38	30	24	30	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
39	25	29	7	SAY IF...YOU FEEL ALRIGHT (T) MERCURY 578943	◆ CRYSTAL WATERS
40	35	27	11	ON & ON (T) (X) KEDAR 56002/UNIVERSAL	◆ ERYKAH BADU
41	42	38	17	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
42	37	39	14	GET UP (T) UNIVERSAL 56032	◆ LOST BOYZ
43	41	34	13	DON'T STOP MOVIN' (T) (X) UNDISCOVERED 55301/MCA	◆ LIVIN' JOY
44	RE-ENTRY	—	7	MUSIC (T) (X) POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
45	RE-ENTRY	—	9	THE MC (T) JIVE 42425	KRS-ONE
46	NEW	—	1	BEFORE TODAY (T) (X) ATLANTIC 85442	EVERYTHING BUT THE GIRL
47	38	32	19	SUGAR IS SWEETER (T) (X) FRFR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
48	27	33	10	GET UP (T) (X) NERVOUS 20249	◆ BYRON STINGILY
49	31	35	13	LUCHINI AKA (THIS IS IT) (T) PROFILE 5458	◆ CAMP LO
50	RE-ENTRY	—	10	WANNABE (T) VIRGIN 38579	◆ SPICE GIRLS

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BDRD3027



A Really Big Show. A large contingent of RCA Label Group executives, staff, and artists held their annual boat show aboard the General Jackson riverboat during the Country Radio Seminar. Among the performers were Sara Evans, Lonestar, Ray Vega, Mindy McCready, Clint Black, and Alabama. Others on hand included Eddy Arnold, Martina McBride, Aaron Tippin, Kenny Chesney, the Kentucky Headhunters, the Thompson Brothers Band, and too many more to list.

Daniels Tips His Blue Hat Label Debut Set Gets Tour Tie-In And Store Gigs

■ BY DEBORAH EVANS PRICE

NASHVILLE—After more than 30 years in the music business, Charlie Daniels has decided to take total control of his musical destiny with the formation of his own label, Blue Hat Records.

The debut album from the new company is a blues project by Daniels and his band, set for release May 12. Initially, the album will be available exclusively at Wal-Mart, with broader release scheduled for later.

The president of the label is David Corlew, Daniels' manager of

nine years. Paula Szeigis has been named VP of advertising, promotion, publicity, and production. BeBe Evans will serve as VP of project development, Pat Halverson as director of administration, Danna Carmack as director of operations, and Jody Hall as director of finance.

"I've got to do what I've got to do," Daniels says in discussing his decision to start his own label. "The last album [a country release on his former label, Capitol] I had to use studio musicians and do it a cer-



DANIELS

tain way . . . and I can't work that way. I can't have somebody tell me what to do with my music, because I feel like I've been doing it well over half my life, and if I didn't know what I was doing by now, I'd quit."

He continues, "We have a good distribution deal, and I put out what I want instead of what somebody else wants me to. I got tired of fighting the battle. I'll still do things for major [labels], but it will be just a record-by-record thing. I'm doing a kids' album for Sony . . . but when it comes to cutting my own albums, I have to be me."

OTHER ACTS TO COME

Corlew shares Daniels' enthusiasm for the new venture and says it makes perfect sense for Daniels at this point in his career. "Charlie wanted to take hold and create his own destiny," he says. "Charlie has a fan base and a consistent sales record. Charlie still sells between 200,000 and 300,000 pieces a year of his catalog. So we know new fans are buying Charlie's music. There's a base there Charlie is committed to serving."

Daniels is the first act on the label, but he says others will be signed. He and Corlew plan on Blue Hat being a full-fledged label. "We want to get the basic structure in place so we know it will work," Corlew says. "Once we get a couple of projects under our belt, then I think we'll be able to look at some other artists . . . There are a lot of artists that have marquee value and a fan base and have the desire to continue to put their music out."

"Sometimes a major label doesn't feel that way about a certain artist. So I think we as an industry have to figure out a way to create a place for artists. Hopefully, there will be places like Blue Hat where artists can go and continue their art."

Following the blues album, Daniels says that later in the year he plans to release a "greatest hits of the South" package in which he and his band cover such Southern rock classics as "Can't You See" and "Free Bird."

"We'll also do a ZZ Top song and a Hootie song, songs that are identified with the South," Daniels says.

The blues album is something he has wanted to do for a long time.

"It's a lot like the stuff we did back in the '70s," Daniels says. "We did a lot of blues, but I never devoted a whole album to it."

Daniels wrote nearly every cut on the record, and all are new tunes, except for "Looking For Mary Janes," which was first recorded on Daniels' 1970 debut album; "Deep Elm Blues," an old blues number that Daniels' father used to sing; and "Long Haired Country Boy," one of Daniels' signature tunes, which he rerecorded for the new album with John Berry and Hal Ketchum joining in on vocals. That new version will be the first single, which will be released May 1. It will be accompanied by a video shot at Daniels' Mount Juliet, Tenn., ranch.

Mark Staycer, group PD for WTCM Inc. in Traverse City, Mich., says he hasn't heard the song yet, but he thinks it could have potential. "There's far more of a chance when doing a remake of a country classic than country artists doing the Beach Boys," Staycer says. "This is country music staying in its own fences, and I would love to hear 'Long Haired Country Boy' on radio again. It's one of those cool attitude songs, and it's always been one of the most requested Charlie Daniels songs."

TOUR TIE-IN

In addition to promoting the new album via the single and video, Corlew says Blue Hat will tie in with Daniels' exposure this summer on the Fruit of the Loom Country Tour. "With Charlie being part of one of the biggest tours of the year, we thought this was a great opportunity," Corlew says.

Plans call for Daniels to make in-store appearances at Wal-Mart to support the album. Corlew says Music Row marketer Mike Martinovich has been working with Blue Hat on the project. "We haven't set a time limit on that exclusivity yet," Corlew says of the deal with Wal-Mart. "I actually put a proposal together and went to Anderson [Merchandisers] with it. They liked the idea and were very interested. And with Wal-Mart being a co-sponsor in the Fruit of the Loom tour, we felt like it made sense."

Corlew says it also makes sense because "Charlie's audience is a Wal-Mart audience. Charlie represents the blue-collar worker. Charlie did a couple of dates on the Wal-Mart tour last year, and they were very successful. The relationship makes perfect sense."

Daniels says there are definite advantages to having an independent label. "We aren't hampered by a lot of things a lot of the record companies are," he says. "We don't have a lot of committee meetings. Me and David talk to each other on the phone and decide what to do instead of going through a bunch of other people. It's just a smaller thing."

"And it's a risk, but what ain't? I love it. I don't know when I've ever enjoyed recording as much."

Low-Key Angle Pays Off For Walker; Gibson Comes To Downtown Nashville

CHECKING IN WITH . . . By far the most understated achiever in country music these days must be Clay Walker. A year after being diagnosed with multiple sclerosis, he's leading one of the hottest tours on the road with his Four Star Blowout (featuring Terri Clark, James Bonamy, and Emilio) and has a No. 2 single this issue on Billboard's Hot Country Singles & Tracks chart with "Rumor Has It," taken from his forthcoming album of the same name. He's also featured in Radio Shack's first national country music promotion, through Primestar's sponsorship of his tour.

His first three Giant albums, "Clay Walker," "If I Could Make A Living," and "Hypnotize The Moon," have sold 989,000, 713,000, and 539,000 units, respectively, according to SoundScan. Warner Bros./Giant/Reprise senior VP for promotion Bill Mayne says, "People are telling me he's going to be entertainer of the year before you know it. He's maintained a low profile, which is good in the sense that he's spent his time building [his audience on] the road. There aren't many performers who can ignite the fans the way he does. He really touches people and connects."

Walker tells Nashville Scene, "I'm doing fine, man, I really am. You've just got to take it one day at a time with this. I had a checkup a month ago, and they did a neurology test and found no weaknesses in my hands or arms or legs. You don't know how good it felt to hear that. I don't know how long I can get away with that, but I've got a good outlook on it."

Of his current tour, Walker says, "I'm surprised, to be honest with you, that we're selling out so many shows. I expected it to do well, but not this well. Coming with a whole package of four people with quality entertainment and keeping it under 20 bucks was a good thing. I'm just lucky to be on the show, given how great [everybody else is]. I'll tell you what, when I used to scrub toilets over at Goodyear and do janitorial work, I couldn't afford to go to concerts. When George Strait came to town, I couldn't afford to go see him, me making six bucks an hour. People just can't afford it. It's 100 bucks by the time you get home. We have gotten a lot of positive response to the ticket price."

Regarding current country music, Walker says he is most heartened by the trend with positive country. "The lyric and content have become a lot more positive. [Strait's] 'Check Yes Or No'—very positive; my song 'Rumor Has It'—very positive," he says. "When I do a concert, I can sing for 3- and 4- and 5-year-old kids and not have a guilty conscience about it. I don't want to go out there and depress people. I want them to smile and feel good and feel the way

I feel. We don't live that long, and that's one thing that having MS made me realize. My God, you need to love your family, you need to love your friends, and you don't need to carry bitterness in your heart because you don't live that doggone long. That's about as simple as I can say it."

ON THE ROW: Gibson Guitar Corp. is endorsing downtown Nashville's resurgence in a big way. The company has purchased a four-story building on Church Street, near the Ryman Auditorium, in which it will consolidate its bluegrass instrument production facilities, along with a bluegrass museum, a classic Nashville "meat and three" diner, a bluegrass instrument and merchandise store, and an outdoor venue to seat up to 400 people. Gibson makes a wide line of bluegrass instruments, including guitars, banjos, mandolins, and dobros. The facility may be open to the public by this summer, according to Gibson head Henry Juszkiewicz.

Gretchen Peters, Michael McDonald, Barry Mann, Cynthia Weil, and Jimmy Webb head the list of songwriters who will perform at Tin Pan South April 15-19 at 11 venues here. This fifth annual

songwriter fest will feature 250 writers. Concluding the fest will be the Legendary Songwriters Acoustic Concert at the Ryman Auditorium . . . Former RCA Label Group media relations and artist development director Chuck Thompson has opened TEG Entertainment Marketing as a full-service public relations and marketing firm.

The Pigeon Forge area in east Tennessee will gain yet another musical venue with the September opening of the Louise Mandrell Theatre. It's next door to the Alabama Grill and near the Dollywood Music Mansion Theatre . . . In an unusual move, a video for a never-released single from Mandy Barnett's first Asylum album has reached medium rotation on CMT. In the classic "hey kids, let's put on a show" tradition, friends of Barnett donated their time and services to make a video for the Jim Lauderdale song "Planet Of Love."

The Country Music Assn. takes its "America's Sold On Country" campaign to the Plaza Hotel in New York Wednesday (2) and to Chicago's Marriott/Downtown April 17. The half-day presentation showcases country music as a marketing tool. John Berry, Suzy Bogguss, Matraca Berg, and Brady Seals join the New York presentation; Mindy McCready, Raul Malo, and Jim Lauderdale will be in Chicago, along with Bogguss and Berg. Adweek magazine VP/editor-in-chief Craig Reiss will deliver keynotes for both dates . . . Eddie Rabbitt signs with Intersound.



by Chet Flippo

Billboard[®] HOT COUNTRY SINGLES & TRACKS

APRIL 5, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
①	3	5	11	(THIS AIN'T) NO THINKIN' THING S.HENDRICKS (T.NICHOLS,M.D. SANDERS)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	1
②	7	7	10	RUMOR HAS IT J.STROUD,C.WALKER (C.WALKER,M.J.GREENE)	◆ CLAY WALKER (C) (D) (V) GIANT 17400/REPRISE	2
③	1	3	15	HOW WAS I TO KNOW R.MCINTIRE,J.GUESS (C.MAJESKI,S.RUSS,S.SMITH)	REBA MCENTIRE (V) MCA 55290	1
④	4	6	17	HOLDIN' IT M.D.CLUTE,T.DUBOIS,DIAMOND R10 (K.GARRETT,C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	4
⑤	8	12	11	DON'T TAKE HER SHE'S ALL I GOT T.BROWN (J.WILLIAMS,G.U.S.BONDS)	◆ TRACY BYRD (V) MCA 55292	5
⑥	10	13	16	WHEN I CLOSE MY EYES B.BECKETT (M.A.SPRINGER,N.MUSIC)	KENNY CHESNEY (V) BNA 64726	6
⑦	5	4	16	SHE DREW A BROKEN HEART E.GORDY, JR. (J.MCELROY,N.MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	4
⑧	2	2	18	SHE'S TAKEN A SHINE C.HOWARD (G.BARNHILL,R.BACH)	◆ JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	2
⑨	11	21	4	ONE NIGHT AT A TIME T.BROWN,G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK)	GEORGE STRAIT (C) (V) MCA 55321	9
⑩	9	10	12	EVERYTHING I LOVE K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	9
⑪	12	15	7	ON THE VERGE P.WORLEY,J.HOBBS,E.SEAY (H.PRESTWOOD)	◆ COLLIN RAYE EPIC ALBUM CUT	11
⑫	15	18	12	ANOTHER YOU P.MCMAKIN (B.PAISLEY)	DAVID KERSH CURB ALBUM CUT	12
⑬	13	14	13	EMOTIONAL GIRL K.STEGALL,C.WATERS,T.CLARK (R.BOWLES,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (D) (V) MERCURY NASHVILLE 574016	13
⑭	14	16	7	BETTER MAN, BETTER OFF F.ANDERSON,T.LAWRENCE (B.JONES,S.P.DAVID)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 83004	14
⑮	6	1	17	WE DANCED ANYWAY C.FARREN (M.BERG,R.SCRUGGS)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626	1
				★ ★ ★ AIRPOWER ★ ★ ★		
⑯	19	25	6	SAD LOOKIN' MOON D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (C) (D) (V) RCA 64775	16
				★ ★ ★ AIRPOWER ★ ★ ★		
⑰	18	22	11	GOOD AS I WAS TO YOU J.STROUD (D.SCHLITZ,B.LIVSEY)	◆ LORRIE MORGAN (V) BNA 64681	17
				★ ★ ★ AIRPOWER ★ ★ ★		
⑱	20	23	12	IF SHE DON'T LOVE YOU B.BECKETT (T.BRUCE,M.BEESON)	THE BUFFALO CLUB (C) (V) RISING TIDE 56043	18
				★ ★ ★ AIRPOWER ★ ★ ★		
⑲	22	30	6	I MISS YOU A LITTLE C.PETCOZ (M.ANTHONY,R.FAGAN,J.M.MONTGOMERY)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84865	19
⑳	23	28	9	SHE'S SURE TAKING IT WELL C.FARREN (T.BUPPERT,D.PFRIMMER,G.TEREN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	20
㉑	25	32	6	SITTI'N ON GO B.J.WALKER, JR., K.LEHNING (J.LEO,R.BOWLES)	BRYAN WHITE ASYLUM ALBUM CUT	21
㉒	26	27	9	DARK HORSE B.MEVIS (D.TYSON,D.MCTAGGART,A.MARSHALL)	◆ MILA MASON (C) (D) (V) ATLANTIC 84866	22
㉓	24	26	12	455 ROCKET B.WISCH,K.MATTEA (G.WELCH,D.RAWLINGS)	◆ KATHY MATTEA (V) MERCURY NASHVILLE 578950	23
㉔	17	11	20	ME TOO N.LARKIN,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	1
㉕	29	35	6	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) D.MALLOY,N.WILSON (R.BOWLES,R.BYRNE)	MINDY MCCREARY (C) (D) (V) BNA 64757	25
㉖	34	50	3	WHY WOULD I SAY GOODBYE D.COOK,K.BROOKS,R.DUNN (K.BROOKS,C.WATERS)	BROOKS & DUNN (V) ARISTA 13073	26
㉗	16	9	16	UNCHAINED MELODY W.C.RIMES (A.NORTH,H.ZARET)	LEANN RIMES CURB ALBUM CUT	3
㉘	21	8	20	WHERE CORN DON'T GROW D.WAS,T. TRITT (R.MURRAH,M.A.SPRINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	6
㉙	32	38	6	SIX DAYS ON THE ROAD M.MILLER,M.MCANALLY (E.GREENE,C.MONTGOMERY)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	29
㉚	31	33	11	CRY ON THE SHOULDER OF THE ROAD M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,T.KREKEL)	◆ MARTINA MCBRIDE (C) (V) RCA 64751	30
㉛	33	37	9	COLD OUTSIDE P.BUNETTA,M.BYROM,D.NEUHAUSER (M.BYROM,D.NEUHAUSER,D.KNUTSON,M.REESE)	◆ BIG HOUSE (C) (D) (V) MCA 55253	31
㉜	30	24	18	A MAN THIS LONELY D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.L.JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	1
㉝	50	—	2	A LITTLE MORE LOVE T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 55307	33
㉞	46	75	3	THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER)	◆ LEANN RIMES (C) (D) (V) CURB 76959	34
㉟	37	40	6	LITTLE THINGS G.BROWN (M.DULANEY,S.D.JONES)	◆ TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	35
㊱	38	31	11	HERE'S YOUR SIGN (GET THE PICTURE) S.ROUSE (B.ENGVALL,S.ROUSE,R.SCAIFE)	◆ BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
⑳	39	42	6	PLACES I'VE NEVER BEEN C.CHAMBERLAIN,K.STEGALL (T.MARTIN,R.WILSON,A.MAYO)	◆ MARK WILLIS (V) MERCURY NASHVILLE 574150	37
㉑	28	19	18	HEARTBROKE EVERY DAY D.COOK,W.WILSON (B.LABOUNTY,C.KING,R.VINCENT)	◆ LONESTAR (V) BNA 64348	18
㉒	35	36	10	I WANT TO BE YOUR GIRLFRIEND J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78511	35
㉓	40	41	6	I NEED YOU G.FUNDIS (J.BROWN,W.MOBLEY)	◆ TRISHA YEARWOOD (V) MCA 55308	40
㉔	41	57	4	NEVER AGAIN, AGAIN M.WRIGHT (M.HOLMES,B.ISHAM)	◆ LEE ANN WOMACK (C) (V) DECCA 55320	41
㉕	36	34	19	HALF WAY UP J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	6
㉖	42	48	5	THIS IS YOUR BRAIN J.SLATE,J.DIFFIE (C.WISEMAN,K.GARRETT)	◆ JOE DIFFIE EPIC ALBUM CUT	42
㉗	43	46	5	WHATSOEVER COMES FIRST J.SLATE,D.JOHNSON (W.ALDRIIDGE,B.CRISLER,D.WOMACK)	◆ SONS OF THE DESERT EPIC ALBUM CUT	43
㉘	61	—	2	COUNT ME IN C.FARREN (D.CARTER,C.JONES)	◆ DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	45
㉙	27	20	12	EASE MY TROUBLED MIND R.CHANCEY,E.SEAY (M.GARVIN,C.WATERS,T.SHAPIRO)	◆ RICOCHET (C) (D) COLUMBIA 78526	20
㉚	44	45	9	DADDY'S LITTLE GIRL M.BRIGHT (A.KASET,K.S.WALKER,S.WEBB)	◆ KIPPI BRANNON (C) (D) (V) GIANT 56092/UNIVERSAL	44
㉛	49	47	8	SAY YES M.BRIGHT (M.BEESON,C.JONES)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	47
㉜	45	49	6	BAD FOR US J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,T.SHAPIRO)	◆ LITTLE TEXAS (C) (D) (V) WARNER BROS. 17391	45
㉝	47	52	7	THE HOPECHEST SONG T.WILKES,P.WORLEY (A.KASET)	◆ STEPHANIE BENTLEY EPIC ALBUM CUT	47
㉞	51	51	7	BE HONEST J.NIEBANK,N.THRASHER,K.SHIVER,A.JORDAN (A.JORDAN,K.SHIVER)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	51
㉟	56	73	3	LOVED TOO MUCH D.JOHNSON (D.SCHLITZ,B.LIVSEY)	TY HERNDON EPIC ALBUM CUT	52
㊱	52	53	4	BREAKFAST IN BIRMINGHAM T.BROWN (D.L.MURPHY,K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 72000	52
㊱	54	67	3	I ONLY GET THIS WAY WITH YOU S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY)	RICK TREVINO COLUMBIA ALBUM CUT	54
㊱	53	58	4	THE USED TO BE'S J.STROUD,D.MALLOY (M.HUFFMAN,D.KESSE,B.MORRISON)	DARYLE SINGLETARY (C) (D) (V) GIANT 17399/REPRISE	53
㊱	48	44	11	CHANGE HER MIND R.PENNINGTON (D.MAYO,P.NELSON,L.BOONE)	GENE WATSON STEP ONE ALBUM CUT	44
㊱	64	74	4	LET IT RAIN T.BROWN (M.CHESNUTT,S.LESLIE,R.SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55293	57
㊱	58	62	3	SHE SAID, HE HEARD T.BRUCE,S.HENDRICKS (S.BOGGUSS,D.SCHLITZ)	SUZY BOGGUSS CAPITOL NASHVILLE ALBUM CUT	58
㊱	68	72	3	A DOZEN RED ROSES B.BECKETT (J.GREENEBAUM,A.JORDON,C.FOLKS)	◆ TAMMY GRAHAM (C) (D) (V) CAREER 13075	59
㊱	60	65	4	USE MINE M.BRIGHT,K.BEAMISH (L.DREW,S.SESKIN)	◆ JEFF WOOD IMPRINT ALBUM CUT	60
㊱	66	—	2	TAKE IT FROM ME J.LEO (R.HURD,P.BRANDT)	PAUL BRANDT (V) REPRISE 17381	61
㊱	63	—	3	TOO LITTLE, TOO MUCH D.COOK (J.BORDERS,G.BORDERS,C.HARTFORD)	◆ NIKKI NELSON (C) (D) (V) COLUMBIA 78519	62
㊱	57	56	8	I'D LOVE YOU TO LOVE ME B.BECKETT (M.GREEN,T.MCHUGH)	◆ EMILIO (C) (D) (V) CAPITOL NASHVILLE 58632	56
				★ ★ ★ Hot Shot Debut ★ ★ ★		
㊱	NEW ▶		1	I COULD LOVE A MAN LIKE THAT JIM ED NORMAN,A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN (C) (D) (V) WARNER BROS. 17486	64
㊱	NEW ▶		1	SOMEWHERE IN LOVE D.HUFF (K.K.PHILLIPS,C.LEONARD)	◆ JOHN & AUDREY WIGGINS MERCURY NASHVILLE ALBUM CUT	65
㊱	62	60	3	A GIRL LIKE YOU C.FARREN,J.STEELE (J.STEELE,C.FARREN)	JEFFREY STEELE (C) (D) (V) CURB 73012	60
㊱	73	—	2	TRUE LIES P.ANDERSON (S.EVANS,A.ANDERSON,S.RICE)	SARA EVANS (C) (D) (V) RCA 64784	67
㊱	NEW ▶		1	DO IT AGAIN C.HOWARD (J.BROWN,B.JAMES)	JEFF CARSON CURB ALBUM CUT	68
㊱	67	—	2	FIRE WHEN READY C.BROOKS (T.SHAPIRO,T.MARTIN)	PERFECT STRANGER CURB ALBUM CUT	67
㊱	70	55	17	THAT WOMAN OF MINE B.BECKETT (D.COOK,T.MENSY)	NEAL MCCOY (C) ATLANTIC 87045	35
㊱	69	66	3	ONE NIGHT STAND C.DINAPOLI,C.M.PARKER,S.PARKER,B.D.WILLIS (C.M.PARKER,S.PARKER,L.DREW)	◆ CARYL MACK PARKER MAGNATONE ALBUM CUT	66
㊱	NEW ▶		1	THE SWING D.JOHNSON (R.E.ORRALL,B.REGAN)	◆ JAMES BONAMY EPIC ALBUM CUT	72
㊱	70	70	3	SINGIN' THE BLUES THE KENTUCKY HEADHUNTERS (M.ENDSLEY)	◆ THE KENTUCKY HEADHUNTERS (C) (D) (V) BNA 64782	70
㊱	59	55	9	LONG TRAIL OF TEARS R.BENNETT (G.DUCAS,M.P.HEENEY)	GEORGE DUCAS CAPITOL NASHVILLE ALBUM CUT	55
㊱	RE-ENTRY		2	STATE OF MIND B.WATSON,D.RHYNE (C.BERNARD,D.RHYNE)	◆ CRYSTAL BERNARD (C) RIVER NORTH 163016	70

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

Billboard[®] Top Country Singles Sales

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

APRIL 5, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
①	1	1	10	HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
②	6	9	3	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT
③	2	2	10	WE DANCED ANYWAY CAPITOL NASHVILLE 58626	DEANA CARTER
④	4	3	42	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
⑤	3	4	17	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
⑥	5	5	11	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREARY
⑦	9	11	4	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
⑧	8	6	7	EMOTIONAL GIRL MERCURY NASHVILLE 574016	TERRI CLARK
⑨	13	15	3	DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON
⑩	10	10	10	SHE'S TAKEN A SHINE CAPITOL NASHVILLE 58624	JOHN BERRY
⑪	7	7	29	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
⑫	11	8	16	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ
⑬	12	12	23	LITTLE BITTY ARISTA 13048	ALAN JACKSON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
⑭	14	18	3	STATE OF MIND RIVER NORTH 163016	CRYSTAL BERNARD
⑮	16	14	16	IS THAT A TEAR ATLANTIC 87020/AG	TRACY LAWRENCE
⑯	18	23	3	DARK HORSE ATLANTIC 84866/AG	MILA MASON
⑰	17	13	21	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
⑱	22	—	2	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
⑲	15	17	37	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
⑲	20	19	30	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
㉑	25	—	2	COLD OUTSIDE MCA 55253	BIG HOUSE
㉑	21	20	23	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
㉒	23	22	12	HAVE WE FORGOTTEN WHAT LOVE IS RIVER NORTH 163015	CRYSTAL BERNARD
㉒	NEW ▶		1	A DOZEN RED ROSES CAREER 13075	TAMMY GRAHAM
㉓	RE-ENTRY		9	SHE WANTS TO BE WANTED AGAIN EPIC 78482/SONY	TY HERNDON

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

COUNTRY CORNER



by Wade Jessen

ATLANTIC COASTAL LINE: Tracy Lawrence nets Hot Shot Debut honors at No. 5 on Top Country Albums, as "The Coast Is Clear" opens with more than 23,000 units and enters The Billboard 200 at No. 51. Lawrence's new set matches his prior opening week benchmark; his "Alibis" set opened at No. 7 with 23,000 pieces in the March 27, 1993, Billboard. "It's a pretty clear picture of the state of the industry when you can debut in the top five with 23,000 units," says Bryan Switzer, VP/GM at Atlantic in Nashville. "We had our sights set on 30,000 pieces, so we're ecstatic about how close we came."

Meanwhile, with an increase of 206 spins, "Better Man, Better Off," the lead single from Lawrence's new set, bullets at No. 14 on Hot Country Singles & Tracks. Airplay leaders for that title are WGRL Indianapolis (53 spins), WDOJ Chattanooga, Tenn. (48 spins), and KKAT Salt Lake City (46 spins).

EYES THAT SEE IN THE DARK: With an increase of more than 1,000 units, Kenny Chesney's "Me And You" grabs our Greatest Gainer medal on Top Country Albums. Chesney's package moves 13,000 units to rise 10-9 on the country list, and a move into the top half of The Billboard 200 (103-89) qualifies it for Heatseeker Impact status. The title accumulated 35 weeks on the Heatseekers chart, including last issue's, when it finally reached No. 1.

Joe Galante, chairman of the RCA Label Group in Nashville, says airplay on Chesney's single "When I Close My Eyes" is driving sales, but other factors are contributing. "Kenny has been working nonstop doing local and syndicated television shows. Plus, he's been opening for Alabama for the past year."

With a 28% increase, Mila Mason returns to the podium to accept a second Pacesetter ribbon for "That's Enough Of That," which rises 59-49 on Top Country Albums. Bob Heatherly, VP of sales and marketing at Atlantic's country division, says Mason's increase is being driven by a retail contest at Blockbuster that involves cross-promotion with Curb's David Kersh. Heatherly says Mason's radio single, "Dark Horse," is attracting new attention from several key accounts that have reallocated the package to their stores.

Meanwhile, "Dark Horse" rises 26-22 on our airplay list, with an increase of 403 detections.

HILLBILLY GIGGLES: Comedian Bill Engvall's "Here's Your Sign (Get The Picture)" controls the No. 1 position on Top Country Singles Sales, with an increase of 6,000 units. With more than 23,000 units, Engvall's single out-distances the No. 2 title on that chart by more than 16,000. Meanwhile, Engvall's album moves more than 17,000 units to bullet at No. 5 on Top Country Albums and rises 74-67 on The Billboard 200.

Eddie Reeves, executive VP/GM at Warner/Reprise in Nashville, says country music has a rich legacy of comedy performers, stretching from the early days of the Grand Ole Opry to the present. "I think the current stream of successful country comedy says something about how serious our artists have become. It used to be that every country act had some comedy in their shows, and I don't think that's the case anymore." When Country Corner asked Reeves to comment on the similarities between the label's marketing plan for Engvall and labelmate Jeff Foxworthy, he quipped, "Here's your sign."

DECCA RECORDS' LEE ANN WOMACK

(Continued from page 1)

She bounced around Nashville for years, doing showcases, getting married and having a child, getting divorced, and finally landing a writing deal with Sony/ATV Tree Publishing. As a performer, though, she became discouraged and considered doing whatever style it took to become accepted.

Still, she stuck to her guns, and the result is her self-titled Decca Records album, due May 6. It's staunchly traditional country, albeit with a current flair, and it—and she—have been the talk of the industry for some time now.

The importance that parent company MCA Nashville attaches to the release is underscored by company chairman Bruce Hinton, who from the start was impressed by her after her label audition. "She came into the office and performed acoustically, and it was a very special moment," he says. "To fast-forward to now, I could not be happier with an album. This collection of songs holds together very cohesively as a total album. I was so taken by it that I have sent a personal letter to tastemakers in the business to give this album a listen."

Womack is being accepted by radio faster than the label expected, so much so that album cuts are being programmed along with her first single, "Never Again, Again." It's a unique situation for a debut artist, says Lytle.

The single, which was scheduled to go to radio March 10, charted on Billboard's Hot Country Singles & Tracks chart the week before and has been making noise since.

"We're also getting an unprecedented amount of E-mail from consumers hungry for her kind of music," says Decca senior VP/GM Shelia Shipley Biddy. "The CMT video spurred an intense amount of interest. We started getting E-mail 15 minutes after the first airing of the video. We've had listeners say, 'This is what my country radio station should sound like.'"

Jon Allen, assistant PD/music director of KMLE Phoenix, says his station has been flooded with callers wanting information about the album after hearing "The Fool," along with the single, on KMLE. "We think she will be a huge artist," Allen says. "There's been even bigger response for 'The Fool.'"

That sentiment is echoed by cross-town station KNIX Phoenix's music director Buddy Owens. "We're getting calls from people wanting to know who she is," he says. "Personally, this is the direction I would like to see country

music head back toward. She is what she sings."

WUBE Cincinnati was one of the first stations to play Womack, and WUBE music director Duke Hamilton says, "Listener calls remain high, especially for a new artist."

KKBQ Houston PD Dene Hallam was the first to play album cuts and has broadcast "The Fool," "Buckaroo," and "You've Got To Talk To Me," in addition to the single. "Three things have come together on this project," Hallam



WOMACK

says. "A great singer, great songs, and great production. There is such depth on this album—there's six or seven hit singles here. It's so rare when an artist is fresh and traditional at the same time."

Producer Mark Wright, Decca senior VP/head of A&R, says he's ecstatic that radio is embracing the album as well as the single, "as long as they don't quit playing the single." He says it can only help her sell albums. "I think there are few artists these days," he says, "with deep enough albums to allow this. Radio is more aware now of how deep an artist is and will commit accordingly. And this lets us introduce her properly."

The theme of the campaign, says Lytle, is "Breaking The LAW"—after her initials. "We've videotaped jocks 'breaking the LAW.' Because her launch was at CRS, we did only a short radio tour with her."

"It's too early to tell what she can do at retail," says Paul Bailey, music buyer for Tower Records in Brea, Calif., "but this is definitely a good time for artists with a traditional feel, for people who have their own voice."

MCA Nashville VP sales/marketing Dave Weigand says one effective tool has been album snippets placed on the B-side of the cassette single. "We've gotten quite a bit of E-mail feedback from that," he says. "We serviced the video in February and got into 'hotshot rotation' on CMT and 'hitbound' on TNN. With retail, we will challenge retailers to write us a 25-word or less essay on how they can help break the LAW. We'll send 'Breaking The LAW' badges to retail. April 21 in Los Angeles, we'll have a luncheon for television bookers. For the May 13 street date,

we'll roll out major consumer advertising to let people know who she is. We learned early on that people want to know who Lee Ann Womack is."

As a child in Jacksonville, a town of some 12,000 inhabitants in deep East Texas, Womack grew up listening to WSM and the Grand Ole Opry. "My dad had a lot of Ray Price and Bob Wills and Tommy Duncan records," she says. "And then, of course, Tammy Wynette and Dolly Parton." When the kids were hanging out in the parking lot at Wal-Mart, she would tune the car radio to WSM—to everyone else's disgust.

In high school, she skipped the traditional senior trip to go, by herself, to Nashville, just to see the country music haunts and landmarks. On that trip, she began plotting her move to Music City. In school, the career and college counselor told her that "country music singer" was not an acceptable goal. "You need to have something to fall back on," she recalls being told. She decided to light out for Nashville the day she graduated, but her parents wanted her to at least try college. When she heard that there was a country music program at South Plains College in Levelland, Texas, she agreed to give it a shot for a year. It was a good choice, she says. "It really taught me about the business."

After a year at South Plains, she figured she was ready for Nashville. She enrolled as a sophomore in Belmont University's music program. Students must be juniors to qualify for internships in the industry, but when she saw a notice for an intern opening in A&R at MCA, she had to have it. "I told them I was a junior," she says. So, there she was, just down the hall from Tony Brown. Unfortunately, she says, interning was not the same as recording for MCA. So she left and spent a decade getting ready for this first album, showcasing around town and finally getting the Tree writing agreement. She got Tree to arrange an MCA-Decca showcase, because those were the only two labels she considered.

"I wanted Mark Wright to produce me, because of that full, fat sound he gets, like with Mark Chesnutt," she says. Wright produced, and Chesnutt did a duet on Womack's album.

Today she lives near the Opry, a deliberate choice. She is managed by the Erv Woolsey Co. and booked by Buddy Lee Attractions. Her publishing is Sony/ATV Tree.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
23 455 ROCKET (Irving, BMI/Cracklin', BMI/Bug, BMI) WBM	
12 ANOTHER YOU (EMI April, ASCAP) HL	
49 BAD FOR US (Square West, ASCAP/HDH, ASCAP/Foolish Hit, ASCAP/Howlin' Hits, ASCAP/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM	
51 BE HONEST (Major Bob, ASCAP/Rio Bravo, BMI/Son Of Gila Monster, BMI/Shylane, BMI) WBM	
14 BETTER MAN, BETTER OFF (Ensign, BMI/Shoot Straight, ASCAP) HL	
53 BREAKFAST IN BIRMINGHAM (Old Desperados, ASCAP/N2 D, ASCAP/Brian's Dream, ASCAP/Willdawn, ASCAP/Balmur, ASCAP) WBM	
56 CHANGE HER MIND (Hamstein Cumberland, BMI/Larry Boone, BMI/BMG, ASCAP) HL/WBM	
31 COLD OUTSIDE (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL	
45 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) WBM	
30 CRY ON THE SHOULDER OF THE ROAD (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI) HL/WBM	
47 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stann Webb, SESAC)	
22 DARK HORSE (EMI April, ASCAP/Into Wishin', ASCAP/Metatune, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN) HL	
68 DO IT AGAIN (Almo, ASCAP/Twin Creeks, ASCAP/Jess	
	Brown, ASCAP/Ensign, BMI)
	5 DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exellorc, BMI)
	59 A DOZEN RED ROSES (Major Bob, ASCAP/Poor Folks, BMI) WBM
	46 EASE MY TROUBLED MIND (Sony/ATV Tree, BMI/Moline Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinetic Diamond, ASCAP/Curb, ASCAP) HL/WBM
	13 EMOTIONAL GIRL (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL
	10 EVERYTHING I LOVE (Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
	69 FIRE WHEN READY (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Baby Mae, BMI) WBM
	66 A GIRL LIKE YOU (Mike Curb, BMI/Longitude, BMI/Blue Desert, BMI/Curb, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) WBM
	25 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (Maypop, BMI/Wildcountry, BMI/Makin' Chevsy, BMI/EMI Blackwood, BMI/Arbyrne, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
	17 GOOD AS I WAS TO YOU (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI) WBM
	42 HALF WAY UP (Blackened, BMI) WBM
	38 HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin Sun, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM
	36 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs,

BMI/Shabloo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL	
4 HOLDIN' (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM	
50 THE HOPECHEST SONG (Coburn, BMI)	
3 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL/WBM	
64 I COULD LOVE A MAN LIKE THAT (Warner-Tamerlane, BMI/Chenowee, BMI)	
63 I'D LOVE YOU TO LOVE ME (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomas-hawk, BMI) WBM	
18 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM	
19 I MISS YOU A LITTLE (Hot Hooks, BMI/JMM, BMI/Of, ASCAP)	
40 I NEED YOU (Almo, ASCAP/Twin Creeks, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM	
51 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL	
39 I WANT TO BE YOUR GIRLFRIEND (Why Walk, ASCAP)	
57 LET IT RAIN (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL	
34 THE LIGHT IN YOUR EYES (Mota, ASCAP) WBM	
33 A LITTLE MORE LOVE (Benefit, BMI) WBM	
35 LITTLE THINGS (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL	
74 LONG TRAIL OF TEARS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Bantray Bay, BMI) HL	
52 LOVED TOO MUCH (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM	
32 A MAN THIS LONELY (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL	
24 ME TOO (Songs Of PolyGram Int'l, BMI/Tokeco Tunes,	

BMI/Wacissa River, BMI/CMI, BMI) HL	
41 NEVER AGAIN, AGAIN (Malaco, BMI/Isham Ryle, BMI) WBM	
9 ONE NIGHT AT A TIME (EMI Blackwood, BMI/Golly Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Row, ASCAP) HL	
71 ONE NIGHT STAND (Square West, ASCAP/Howlin' Hits, ASCAP/EMI April, ASCAP) HL/WBM	
11 ON THE VERGE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	
37 PLACES I'VE NEVER BEEN (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM	
2 RUMOR HAS IT (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)	
16 SAD LOOKIN' MOON (Maypop, BMI) WBM	
48 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM	
7 SHE DREW A BROKEN HEART (Log Rhythm, BMI)	
58 SHE SAID, HE HEARD (Loyal Dutches, ASCAP/Famous, ASCAP/New Don, ASCAP/New Hayes, ASCAP/Don Schlitz, ASCAP) HL/WBM	
20 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.I.D., BMI/April, BMI) WBM	
8 SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM	
73 SINGIN' THE BLUES (Acuff-Rose, BMI) WBM	
21 SITTING ON GO (Warner-Tamerlane, BMI/Hellinaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM	
29 SIX DAYS ON THE ROAD (Southern Arts, BMI/Tune, BMI)	
65 SOMEWHERE IN LOVE (Emdar, ASCAP/Texas Wedge, ASCAP/Willdawn, ASCAP/Bolmur, ASCAP)	

75 STATE OF MIND (Girl Next Door, BMI/Warner-Tamerlane, BMI/Newer, BMI) WBM	
72 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)	
61 TAKE IT FROM ME (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM	
70 THAT WOMAN OF MINE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL	
1 (THIS AIN'T) NO THINKIN' THING (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, BMI/Mark D., ASCAP) HL	
43 THIS IS YOUR BRAIN (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM	
62 TOO LITTLE, TOO MUCH (Sony/ATV Cross Keys, ASCAP/Accoutrements, ASCAP/Sony/ATV Tree, BMI/Grayson Castle, BMI) HL	
67 TRUE LIES (Sony/ATV Tree, BMI/Al Andersongs, BMI/Mighty Nice, BMI/MCA, ASCAP/Fire Feather, ASCAP)	
27 UNCHAINED MELODY (Frank, ASCAP)	
55 THE USED TO BE'S (Dixie Stars, ASCAP/Southern Days, ASCAP/CMI, ASCAP/Acuff-Rose, BMI) WBM	
60 USE MINE (EMI April, ASCAP/Love This Town, ASCAP/David Arnon, ASCAP) HL/WBM	
15 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM	
44 WHATEVER COMES FIRST (Rick Hall, ASCAP/Water-town, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Wamaculate Conceptions, ASCAP/Full Keel, ASCAP) WBM	
6 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM	
28 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI) WBM	
26 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Chris Waters, BMI) HL	

Billboard TOP COUNTRY ALBUMS

APRIL 5, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	6	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1	
2	2	2	37	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	1	
3	3	3	29	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2	
4	NEW ▶		1	TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4	
5	5	6	10	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5	
6	4	4	21	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
7	6	9	39	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6	
8	7	8	23	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4	
				*** Greatest Gainer/Heatseeker Impact ***			
9	11	14	39	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9	
10	8	5	49	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1	
11	9	7	26	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2	
12	14	13	22	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	12	
13	12	12	20	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
14	13	11	47	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5	
15	18	18	26	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5	
16	15	15	20	TERRI CLARK ● MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10	
17	19	19	7	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	17	
18	16	16	74	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1	
19	20	17	48	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1	
20	21	20	83	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5	
21	22	22	22	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21	
22	27	31	28	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8	
23	23	24	37	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	23	
24	17	28	27	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17	
25	24	26	52	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7	
26	28	23	82	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4	
27	26	21	43	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3	
28	25	25	30	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7	
29	30	29	18	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18	
30	29	30	48	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	6	
31	32	32	70	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1	
32	31	27	61	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10	
33	33	33	22	MARY CHAPIN CARPENTER ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3	
34	34	34	46	SAMMY KERSHAW ● MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17	
35	37	38	80	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3	
36	38	39	70	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
37	36	37	61	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4	
38	39	36	40	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4	
39	40	40	26	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20	
40	42	41	79	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1	
41	35	35	27	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	33	
42	41	42	27	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9	
43	44	46	30	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6	
44	46	48	58	RIKOCHET ● COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RIKOCHET	14	
45	43	45	30	JEFF FOXWORTH ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3	
46	45	43	41	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14	
47	50	50	37	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47	
48	48	47	32	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6	
				*** Pacesetter ***			
49	59	72	3	MILA MASON ATLANTIC 82923/AG (10.98/15.98)	THAT'S ENOUGH OF THAT	49	
50	49	49	80	GEORGE STRAIT ▲ ⁴ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9	
51	51	52	25	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17	
52	47	44	4	BRADY SEALS REPRIS 46258/WARNER BROS. (10.98/16.98) HS	THE TRUTH	44	
53	52	54	88	JEFF FOXWORTH ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2	
54	56	60	61	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17	
55	61	62	4	VARIOUS ARTISTS ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	55	
56	58	57	103	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1	
57	55	59	76	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5	
58	54	55	85	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13	
59	64	65	12	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	59	
60	62	58	20	JOHNNY CASH AMERICAN 43097*/WARNER BROS. (10.98/15.98)	UNCHAINED	26	
61	57	56	56	LONESTAR ● BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11	
62	65	66	67	CLAY WALKER ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10	
63	67	63	16	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56	
64	66	61	18	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	19	
65	73	68	48	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22	
66	60	51	55	WYONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2	
67	70	70	58	LITTLE TEXAS ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17	
68	53	—	28	THE BEACH BOYS RIVER NORTH 161205 (10.98/16.98)	STARS AND STRIPES VOL. 1	12	
69	69	64	68	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9	
70	75	69	36	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19	
71	RE-ENTRY		37	DIAMOND RIO ● ARISTA 18812 (10.98/15.98)	IV	14	
72	71	73	39	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16	
73	68	53	3	KIM RICHEY MERCURY NASHVILLE 534255 (10.98 EQ/16.98)	BITTER SWEET	53	
74	74	—	28	VARIOUS ARTISTS K-Tel 6220 (7.98/12.98)	HIT COUNTRY '96	39	
75	NEW ▶		1	STEPHANIE BENTLEY EPIC 66877/SONY (10.98 EQ/15.98)	HOPECHEST	75	

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® APRIL 5, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	—	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	111
2	1	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	119
3	2	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	146
4	4	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	522
5	3	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	236
6	7	TIM MCGRAW ▲ ⁹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	157
7	6	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	150
8	5	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	123
9	8	TRACY BYRD ▲ ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	146
10	9	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	140
11	11	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	182
12	12	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	111
13	10	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	129

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	292
15	14	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	92
16	17	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	313
17	16	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	135
18	15	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	387
19	18	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	312
20	20	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	139
21	19	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	224
22	23	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	493
23	21	BROOKS & DUNN ▲ ⁶ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	190
24	25	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	141
25	—	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	24

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. †Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	1	1	10	ENRIQUE IGLESIAS	ENAMORADO POR PRIMERA VEZ
2	2	3	4	LOS TEMERARIOS	YA ME VOY PARA SIEMPRE
3	6	9	4	LOS TIGRES DEL NORTE	MI SANGRE PRISIONERA
4	3	4	6	BRONCO	QUIEN PIERDE MAS
5	11	-	2	MARCO ANTONIO SOLIS	O SOY O FUI
6	4	2	11	GRUPO LIMITE	JUGUETE
7	5	5	17	GRUPO MOJADO	PIENSA EN MI
8	14	14	8	EMMANUEL	MI MUJER
9	7	8	11	RICKY MARTIN	VOLVERAS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
10	16	20	3	LORENZO ANTONIO	EL NO TE QUIERE
11	12	16	6	LOS TIRANOS DEL NORTE	CHAROLA DE PLATA
12	10	12	8	CHAYANNE	VOLVER A NACER
13	23	27	3	SHAKIRA	SE QUIERE SE MATA
14	17	19	8	GILBERTO SANTA ROSA	YO NO TE PIDO
15	28	39	3	GRUPO MANIA	A QUE TE PEGO MI MANIA
16	30	34	3	LAURA PAUSINI	ESCUCHA A TU CORAZON
17	38	-	2	LOS TUCANES DE TIJUANA	SECUESTRO DE AMOR
18	9	-	2	LOS YONIC'S	NO ME CORTES LAS ALAS
19	29	25	4	INTOCABLE	Y TODO PARA QUE
20	NEW	1	1	KABAH	LA CALLE DE LAS SIRENAS
21	27	23	4	EZEQUIEL PENA	ANDO QUE ME LLEVA
22	18	15	10	AMANDA MIGUEL	MEDIA HORA
23	26	38	3	ALEJANDRO FERNANDEZ	NUBE VIAJERA
24	21	17	22	MICHAEL SALGADO	PALOMITA BLANCA
25	13	10	15	LOS ANGELES AZULES	COMO TE VOY A OLVIDAR
26	19	11	9	LOS MISMOS	SE FUE MI PALOMA
27	32	37	3	JON SECADA	AMANDOLO
28	NEW	1	1	JULIO IGLESIAS	VOLVER
29	37	-	2	VICENTE FERNANDEZ	PORQUE
30	31	30	22	GRUPO LIMITE	EL PRINCIPE
31	24	22	14	BOBBY PULIDO	SE MURIO DE AMOR
32	34	-	2	BRENDA K. STARR	HERIDA
33	22	21	4	FEY	AZUCAR AMARGO
34	8	6	11	LUIS MIGUEL	QUE TU TE VAS
35	36	35	8	ANA BARBARA	AY AMOR
36	NEW	1	1	LOS REHENES	COSAS BUENAS QUE PARECEN MALAS
37	RE-ENTRY	2	2	LA TRADICION DEL NORTE	CORAZON
38	NEW	1	1	E O TCHAN	E O TCHAN
39	40	28	15	PEDRO FERNANDEZ	LOS HOMBRES NO DEBEN LLORAR
40	39	33	8	BANDA MAGUEY	LLORAR POR TI

POP		TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS		17 STATIONS	57 STATIONS
1	ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...	1	GILBERTO SANTA ROSA SONY YO NO TE PIDO
2	SHAKIRA SONY SE QUIERE SE MATA	2	GRUPO MANIA SONY A QUE TE PEGO MI MANIA
3	RICKY MARTIN SONY VOLVERAS	3	ALEX D'CASTRO POLYGRAM RODVEN TE FUISTE
4	LAURA PAUSINI WEA LATINA ESCUCHA A TU CORAZON	4	MICHAEL STUART RMM AMOR A PRIMERA VISTA
5	CHAYANNE SONY VOLVER A NACER	5	LUIS DAMON WEA LATINA VIVIR LA VIDA
6	AMANDA MIGUEL KAREN/POLYGRAM LATINO MEDIA HORA	6	JERRY RIVERA SONY LLORENA
7	EDNITA NAZARIO EMI LATIN DESEARIA	7	BRENDA K. STARR PARCHA HERIDA
8	KABAH POLYGRAM LATINO LA CALLE DE LAS SIRENAS	8	GIRO SONY ME ENAMORE
9	CELINE DION 550 MUSIC/SONY SOLA OTRA VEZ	9	TITO ROJAS M.P. ESTOY DE TU PARTE
10	THE BARRIO BOYZZ EMI LATIN RICO	10	SANED EMI LATIN CUANDO TU TE FUISTE
11	GRUPO MANIA SONY A QUE TE PEGO MI MANIA	11	RAMON ORLANDO KAREN/POLYGRAM LATINO NO VOY A...
12	DIEGO TORRES RCA/BMG SE QUE YA NO VOLVERAS	12	ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...
13	E O TCHAN POLYGRAM LATINO E O TCHAN	13	GRUPO KARIS COMBO POR AMOR
14	JON SECADA SBK/EMI AMANDOLO	14	MANNY MANUEL MERENGA-ZORRINO SI NO FUI YO
15	FEY SONY AZUCAR AMARGO	15	TONY VEGA RMM AHORA QUE TE VAS
1	LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE	1	LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE
2	ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...	2	ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...
3	LOS TIGRES DEL NORTE FONOVISA MI SANGRE...	3	LOS TIGRES DEL NORTE FONOVISA MI SANGRE...
4	BRONCO FONOVISA QUIEN PIERDE MAS	4	BRONCO FONOVISA QUIEN PIERDE MAS
5	GRUPO LIMITE POLYGRAM LATINO JUGUETE	5	GRUPO LIMITE POLYGRAM LATINO JUGUETE
6	GRUPO MOJADO FONOVISA PIENSA EN MI	6	GRUPO MOJADO FONOVISA PIENSA EN MI
7	MARCO ANTONIO SOLIS FONOVISA O SOY O FUI	7	MARCO ANTONIO SOLIS FONOVISA O SOY O FUI
8	LOS TIRANOS DEL NORTE SONY CHAROLA DE PLATA	8	LOS TIRANOS DEL NORTE SONY CHAROLA DE PLATA
9	LORENZO ANTONIO FONOVISA EL NO TE QUIERE	9	LORENZO ANTONIO FONOVISA EL NO TE QUIERE
10	LOS TUCANES DE TIJUANA EMI LATIN SECUESTRO DE...	10	LOS TUCANES DE TIJUANA EMI LATIN SECUESTRO DE...
11	INTOCABLE EMI LATIN Y TODO PARA QUE	11	INTOCABLE EMI LATIN Y TODO PARA QUE
12	MICHAEL SALGADO JOEY PALOMITA BLANCA	12	MICHAEL SALGADO JOEY PALOMITA BLANCA
13	EZEQUIEL PENA FONOVISA ANDO QUE ME LLEVA	13	EZEQUIEL PENA FONOVISA ANDO QUE ME LLEVA
14	LOS YONIC'S FONOVISA NO ME CORTES LAS ALAS	14	LOS YONIC'S FONOVISA NO ME CORTES LAS ALAS
15	LOS ANGELES AZULES DISA/EMI LATIN COMO TE...	15	LOS ANGELES AZULES DISA/EMI LATIN COMO TE...

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to these records, which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

Finishing Touches To Latin Confab

CONFERENCE UPDATE: As we gear up for the start of Billboard's eighth annual International Latin Music Conference, there are several changes to note for the conclave, which is scheduled to run April 28-30 at the Hotel Inter-Continental in Miami.

Added to the panel lineup is "Hot Latin Tracks—New Horizons." Slated to take place April 30, this session will examine the Hot Latin Tracks radio chart and its current relation to radio stations, radio networks, and record labels. Billboard director of charts **Geoff Mayfield** and this columnist are set to helm the panel.

Scheduled to perform at the "Writers In The Round" acoustic set are **Victor Victor, Manolo Tena, Fulano De Tal, and Cesar Lemos.** "Writers In The Round" is sponsored this year by Warner/Chappell Music and BMI.

Among other additions are **Ayelet Soto** to the Latin rock panel. She is national promotion manager of the Marketing Entertainment Group of America. Also Sony Discos dance act **Dr. Noiz** has been confirmed to perform at the Latin dance showcase April 29.

Finally, Billboard's fourth annual Latin Music Awards is set to cap the conference April 30. Scheduled performers, so far, are Sony awardee **Robi Draco Rosa** and **Herb Alpert**, this year's recipient of Billboard's lifetime achievement award El Premio Billboard. Alpert is expected to perform



by John Lannert

two tracks from his Latino-rooted April 29 release, "Passion Dance."

ASCAP will sponsor a post-awards party.

SKIN-DEEP 'SELENA': Biopics of musical figures whose lives end in tragedy often are the most difficult cinematic stories to tell. Movie directors constantly are tiptoeing a very fine line between meaty truth and breezy fiction, between honest sentiment and arch sentimentality.

"Selena," which opened nationwide in the U.S. March 21, proves to be no exception. Director **Gregory Nava**, who already had spun a treacly tale with the Latino-themed immigrant film "Mi Familia" last year, turns the potentially compelling rags-to-riches account of slain Tejano superstar **Selena** into a lightweight yarn dotted with clichéd emotional outbursts followed by predictable reconciliations.

Hardcore fans of Selena will no doubt be delighted by Nava's trite *novela*, starring **Jennifer Lopez** as Selena and **Edward James Olmos** as Selena's father, **Abraham Quintanilla**. Nava puts Selena on a celestial pedestal where she does nothing wrong and casts Quintanilla as a protective parent who essentially lives his musical life through Selena.

To their credit, Lopez and Olmos nail down their characters with dexterity and panache. But neither star can overcome the flimsy script, penned by Nava. Unfortunately, he concentrates primarily on Selena's personal life, leaving filmgoers unfamiliar with Selena with scant insight into her music and her appeal as a recording star. Lopez's adroit performance shots accurately capture Selena's stageside sizzle, but was it the music or her sexy bustier?

The movie cheerfully leaps from 1981 to 1989 without giving an inkling as to how difficult it was for Selena to break into the Tejano market. How did Quintanilla, Selena, her brother **A.B. III**, and sister **Suzette** hang together and develop a sound that first gained regional notice at the 1987 Tejano Music Awards?

Oddly enough, the word "Tejano" is seldom used in the film, either as an ethnic or a musical term. Nava instead uses Mexican-American as an ethnic moniker and has Olmos' character stress several times how they are not accepted in the U.S. or Mexico.

What Nava fails to note is that Americans of Mexican descent who live in Texas take pride in identifying themselves as Tejanos. In addition, Nava concentrates so much on the Anglo/Mexican rejection of Mexican-Americans that he fails to grasp the fact that Tejanos are not readily accepted by people of Mexican backgrounds in other parts of the U.S., such as California or Chicago.

For all her prosperity, it is curious that there is no mention of any record label in "Selena." Quintanilla certainly *(Continued on next page)*

LATIN TRACKS A-Z

- | ARTIST | TITLE | PUBLISHER - LICENSING | DISTRIBUTOR |
|--------|--------------------------------|--------------------------------------|--------------------------|
| 27 | AMANDOLO (TOO LATE, TOO SOON) | Flyte Tyme | ASCAP/FIPP, BMI/EMI, BMI |
| 21 | ANDO QUE ME LLEVA | (Rightsongs, BMI) | |
| 35 | AY AMOR | (EMI April, ASCAP/Fonometric, SESAC) | |
| 33 | AZUCAR AMARGO | (Copyright Control) | |
| 11 | CHAROLA DE PLATA | (De Luna, BMI) | |
| 25 | COMO TE VOY A OLVIDAR | (Copyright Control) | |
| 37 | CORAZON | (Copyright Control) | |
| 36 | COSAS BUENAS QUE PARECEN MALAS | (Copyright Control) | |
| 10 | EL NO TE QUIERE | (Striking, BMI) | |
| 30 | EL PRINCIPE | (Sony Music, ASCAP) | |
| 1 | ENAMORADO POR PRIMERA VEZ | (Fonometric, SESAC) | |
| 38 | E O TCHAN | (Copyright Control) | |
| 16 | ESCUCHA A TU CORAZON | (Copyright Control) | |
| 32 | HERIDA | (Copyright Control) | |
| 6 | JUGUETE | (Copyright Control) | |
| 20 | LA CALLE DE LAS SIRENAS | (Copyright Control) | |
| 40 | LLORAR POR TI | (Albersan) | |
| 39 | LOS HOMBRES NO DEBEN LLORAR | (Fermata, ASCAP) | |
| 22 | MEDIA HORA (ORA E POI) | (Karen/Anahi Magic, ASCAP) | |
| 8 | MI MUJER | (Copyright Control) | |
| 3 | MI SANGRE PRISIONERA | (TN Ediciones, BMI) | |
| 18 | NO ME CORTES LAS ALAS | (Vander, ASCAP) | |
| 23 | NUBE VIAJERA | (Copyright Control) | |
| 5 | O SOY O FUI | (Crisma, SESAC) | |
| 24 | PALOMITA BLANCA | (Zomba Golden Sands, ASCAP) | |
| 7 | PIENSA EN MI | (Copyright Control) | |
| 29 | PORQUE | (Sony Discos, ASCAP) | |
| 15 | A QUE TE PEGO MI MANIA | (Copyright Control) | |
| 34 | QUE TU TE VAS | (Copyright Control) | |
| 4 | QUIEN PIERDE MAS | (Vander, ASCAP) | |
| 17 | SECUESTRO DE AMOR | (Flamingo) | |
| 26 | SE FUE MI PALOMA | (Copyright Control) | |
| 31 | SE MURIO DE AMOR | (Zomba Golden Sands, ASCAP) | |
| 13 | SE QUIERE SE MATA | (Sony Discos, ASCAP) | |
| 12 | VOLVER A NACER | (FIPP, BMI/Mercurio Songs) | |
| 9 | VOLVERAS | (Copyright Control) | |
| 28 | VOLVER | (Copyright Control) | |
| 2 | YA ME VOY PARA SIEMPRE | (EMI Blackwood, BMI) | |
| 14 | YO NO TE PIDO | (Copyright Control) | |
| 19 | Y TODO PARA QUE | (Copyright Control) | |

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NOTAS

(Continued from preceding page)

deserves kudos for keeping Selena's musical career on track during its initial rough stages, but it has been well documented that it was not until she signed with EMI Latin in 1989 that Selena's recording career began to bear fruit.

Four years later, Selena inked an English-language deal with SBK Records, yet the company was not identified by name in the movie. Selena's musical success in the film is measured only by the size of the adoring crowds at her performances and the Grammy she won in 1994. Those audiences and that award came via radio and TV exposure secured by her record labels.

And why weren't the scores of other important accolades she garnered during her career given notice? Surely there could have been space in the picture to share the wealth of information about Selena's musical career.

Bereft of significant statistical data, the film fails to truly gauge the impact Selena had not only on the Tejano music scene, but also on the U.S. Latino music arena in general. After all, she did top Billboard's radio and retail charts, scored two chart-topping Latino pop hits, and cut a bilingual duet with musical explorer David Byrne. Her last studio recording was "A Boy Like That," which she contributed as part of a National Academy of Recording Arts and Sciences project honoring "West Side Story."

What is revealed in "Selena" is a strong-willed father whose frustrated musical ambition is given new life by his strong-voiced daughter. But the filmgoers never find out what really makes her tick because she basically is following paternal orders during the entire movie. The only time she stands up to her father is during an overly



Fonovisa Inks Jordi. Fonovisa president/CEO Guillermo Santiso, left, offers a warm handshake to Jordi shortly after the Spanish singer/songwriter signed a recording contract with the Los Angeles indie. Jordi's label debut, which was produced by his father, Dyango, is expected to drop in May. Jordi is scheduled to perform a showcase set April 28 during Billboard's eighth annual International Latin Music Conference in Miami. The confab is set to run April 28-30 at the Hotel Inter-Continental in Miami.

long segment about her relationship with the guitarist in her backup band, Chris Pérez.

Selena's big aspiration, of course, was to make it as a crossover star. In the film's only touching moment, Selena is resting her head on her mother's lap and movingly announces to her that she was frightened by the prospects of performing before *gringos*. "Will they love me, Mama?" Selena asks. "Of

course, they will," her mother replies in an assuring tone.

How ironic that *gringos* are fingered as the villains throughout "Selena," and yet her lifelong goal was to be accepted by them as a singing star.

The length of time it took Selena to cut her English-language material appears to indicate that she was not the only member of her entourage to experience trepidation at the thought of breaking into the Anglo market.

Selena signed with SBK in November of 1993, amid much ballyhoo and promise. Still, when she died 16 months later, Selena still had not recorded enough original material to fill half an album.

In the months after the deal was signed, when asked about the progress of Selena's English album, the folks at SBK repeatedly said that they could not get her off the Latino touring road long enough to cut the English sides.

Thus, in August 1995, Selena's posthumous release, "Dreaming Of You," was released. It debuted at No. 1 on The Billboard 200. A mixed bag of previously unreleased English- and Spanish-language tracks, plus a handful of her Spanish classics, "Dreaming Of You" accurately mirrored Selena's musical progress at the time of her death as a firmly entrenched superstar in the Latino music world whose cherished crossover success was still just a dream.

ARGENTINA NOTAS: EMI Argentina's pop acts **Man Ray** and **Vilma Palma & Vampiros** have embarked on promo tours to support their just-shipped albums. In addition, EMI is set to drop the label bow of a new rock band called **Via Varela**. The record was produced by Oscar

Mediavilla.

PolyGram Argentina's rock chanteuse **Erica García**, whose former female grunge act **Mata Violeta** earned a cult following and split before securing a record deal, is due to release her label debut in April. Producing the album will be **Divididos** honcho **Ricardo Mollo**. . . PolyGram rock group **La Renga** is completing its first Mexico/U.S. tour as an opening act for Mexico's venerable rock act **El Tri**.

Just shipped on Warner is the second volume of "Convocatoria 2" by legendary guitarist **Claudio Gabis**. The prominent trio of guest vocalists on Gabis' disc are **Charly García**, **Fito Páez**, and **Claudia Puyó**. . . Warner singer/songwriter **Fabiana Cantilo** is wrapping up pre-production for her August release.

In April, BMG Argentina is planning to drop new product by hot singer/songwriter **Alejandro Lerner** ("Magic Hotel"), plus as-yet-untitled discs from rock band **Abejorros** and Britpop act **Juana La Loca**.

Assistance in preparing this column was provided by **Marcelo Fernández Bitar** in Buenos Aires.



Picking And Grinning Hombres. Ricardo Castillón, lead singer of Arista Latin/BMG group La Diferenzia, and Beto Ramón, writer of "Mundo Sin Guitarras," the lead single from the band's just-released album, "Canta Conmigo," take a break from playing their guitars during a recent video shoot in San Antonio, Texas.

Julián Plaza Tops Argentina's ACE Music Awards

BY MARCELO FERNÁNDEZ BITAR

BUENOS AIRES—Julián Plaza emerged as the surprise top honoree at the 1996 Argentine ACE Music Awards.

The tango composer landed three awards during a ceremony held March 12 at the San Martín Theater here.

Besides winning in the best tango album by an orchestra and best arrangements categories, Plaza won the Golden ACE Award, which is considered the most prestigious accolade at the event.

The majority of the other winners were veteran singers and composers, including folklore icons José Larralde and Mercedes Sosa and tango vocalists Tito Reyes and María Graña. Other well-established artists earning kudos were pop/rockers Fito Páez, Fabiana Cantilo, Juan Carlos Baglietto, and Man Ray.

Among the non-Argentinian honorees were Rubén Blades, Thalía, Maldita Vecindad, Rosario, Nilda Fernández, and Amistades Peligrosas.

The winners were chosen by the press organization Asociación De Cronistas De Espectáculos, better known as ACE.

Although the two-hour evening ceremony was less elaborate than the

1995 edition—there were no musical performances, and no dinner was served—artists from every musical genre were on hand.

The event was originally supposed to take place in December, but it was postponed in order to secure a TV broadcast. Cable music channel Crónica Musical aired the show.

As usual, industry executives were critical of the awards ceremony, saying that few trophies were handed out to best-selling artists. They noted, as well, that many awardees had no recording contracts.

Others complaints came from non-mainstream artists who griped that their albums were being bundled into generic categories due to the limited release of product that applied to their own musical styles. Popular blues act Memphis La Blusera chose not to compete in protest of being nominated in the pop category.

Following is a partial list of winners.

Golden ACE: Julián Plaza.
Song: "Escondido En Mi País," Gustavo Patiño.

Video: "Abarajame," Illya Kuryaki & the Valderramas.

New artist: Andrea Prodan.

Rock album (group): "Tercer Arco," Los Piojos.

Rock album (male): "Euforia," Fito Páez.

Pop/ballad album (group): "Piropo," Man Ray.

Pop/ballad album (female): "Sol En Cinco," Fabiana Cantilo.

Pop/ballad album (male): "Luz Quitapenas," Juan Carlos Baglietto.

Tango album (orchestra): "Japón 96," Julián Plaza.

Tango album (female): "María," María Graña.

Tango album (male): "Un Tributo A Carlos Gardel," Tito Reyes.

Folklore album (group): "Levantando Polvareda," La Chacararata Santiagueña.

Folklore album (female): "Escondido En Mi País," Mercedes Sosa.

Folklore album (male): "Trayendo Ayeres," José Larralde.

Bailanta album (group): "Boquita De Caramelo," Sombras.

Bailanta album (female): "La Buena Onda," Gladys.

Bailanta album (male): "Lo Mejor Del Amor," Rodrigo.

Jazz album: "Clásicos Del Jazz," Fénix Jazz Band.

Album cover: Rocambole.

Instrumental: "La Ponzonia," Chango Spasiuk.

Children's album: "Cari Caracúa," Los Musiqueros.

Artistic producer: Alfredo Toth.
Arrangements: "Japón 96," Julián Plaza.

Billboard.

APRIL 5, 1997

Top New Age Albums™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	AVALON GSP 537112	JOHN TESH
2	2	8	PICTURE THIS WINDHAM HILL 11211	JIM BRICKMAN
3	3	68	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS	ENYA
4	4	27	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
5	5	100	BY HEART WINDHAM HILL 11164	JIM BRICKMAN
6	6	4	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
7	11	2	SPIRIT WIND WINDHAM HILL 11215	DAVID ARKENSTONE
8	8	2	PORTRAITS (SO LONG AGO, SO CLEAR) POLYDOR 531151/A&M	VANGELIS
9	12	47	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
10	10	42	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
11	9	21	LIVE AT RED ROCKS (COLLECTORS EDITION) GTPS 531865	JOHN TESH
12	RE-ENTRY		THE BEST OF CUSCO HIGHER OCTAVE 7100	CUSCO
13	16	2	FAMINE REMEMBRANCE WINDHAM HILL 11240	PATRICK CASSIDY
14	13	26	GRAVITY NARADA 63037	JESSE COOK
15	7	29	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
16	14	8	OCEANIC ATLANTIC 82953/AG	VANGELIS
17	17	7	GUITARISMA HIGHER OCTAVE 7098	VARIOUS ARTISTS
18	21	2	VITAL FORCE HIGHER OCTAVE 7099	3 RD FORCE
19	18	15	IN THE ENCHANTED GARDEN REAL MUSIC 2525	KEVIN KERN
20	15	5	CHRYSLIS REAL MUSIC 8800	2002
21	19	18	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
22	22	54	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
23	RE-ENTRY		VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
24	20	22	ORACLE WINDHAM HILL 11196	MICHAEL HEDGES
25	23	48	SACRED ROAD NARADA 64010	DAVID LANZ

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. †Indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.

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INTERACTIVE FILE/MULTIMEDIA

Issue Date: June 21 Ad Close: May 27

CONTACT: Jodie Francisco - 213-525-2304



R & B

Issue Date: June 7 Ad Close: May 13

CONTACT: Kara DioGuardi - 212-536-5008



MUSIC PUBLISHING/BASCA IVOR NOVELLO AWARDS

Issue Date: May 31 Ad Close: May 6

CONTACT: Robin Friedman - 213-525-2302



INDIES - NAIAD 25TH ANNIVERSARY

Issue Date: May 24 Ad Close: April 29

CONTACT: Ken Piotrowski - 212-536-5223



ASIA PACIFIC QUARTERLY II

Issue Date: May 17 Ad Close: April 22

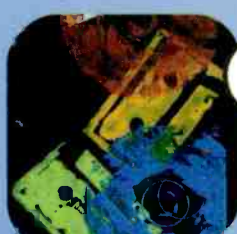
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BLUES

Issue Date: May 10 Ad Close: April 15

CONTACT: Ken Piotrowski - 212-536-5223



1997 International Tape/Disc Directory

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TOP CLASSICAL ALBUMS TM

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	13	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98) 9 weeks at No. 1	PLAYS RACHMANINOV
★★ NO. 1 ★★				
2	2	10	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
3	3	27	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
4	5	35	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
5	NEW		KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
6	4	23	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
7	6	2	THEATRE OF VOICES (HILLIER) HARMONIA MUNDI (FRANCE) 907184 (10.98/16.98)	ARVO PART. DE PROFUNDIS
8	7	45	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
9	9	19	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
10	10	2	RENEE FLEMING LONDON 455294 (10.98 EQ/16.98)	THE SCHUBERT ALBUM
11	11	15	CASSELLO/ESPERIAN/LAWRENCE ATLANTIC 80952 (10.98/16.98)	THE THREE SOPRANOS
12	15	8	MARTHA ARGERICH PHILIPS 44667 (10.98 EQ/15.98)	RACHMANINOFF/TCHAIKOVSKY: PIANO CONCERTOS
13	8	5	GIL SHAHAM/ORLI SHAHAM DG 449820 (16.98 EQ)	DVORAK FOR TWO
14	12	27	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
15	NEW		DAWN UPSHAW SONY CLASSICAL 67190 (16.98 EQ)	FORGOTTEN SONGS

TOP CLASSICAL CROSSOVER TM

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	2	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98) 2 weeks at No. 1	STAR WARS: RETURN OF THE JEDI
2	2	17	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
3	3	10	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
4	4	8	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
5	5	4	UTE LEMPER LONDON 452849 (10.98 EQ/16.98)	BERLIN CABARET SONGS
6	6	13	THE TALIESIN ORCHESTRA (SAYRE) INTER SOUND 3566 (17.99)	ORINOCO FLOW: THE MUSIC OF ENYA
7	RE-ENTRY		BARENBOIM/MEDEROS/CONSOLE TELDEC 13474 (10.97/15.97)	MI BUENOS AIRES QUERIDO
8	10	76	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
9	8	7	AMERICAN COMPOSERS ORCHESTRA (DAVIES) POINT MUSIC 454388 (10.98 EQ/16.98)	GLASS: HEROES SYMPHONY
10	7	18	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVARETTI & FRIENDS FOR WAR CHILD
11	9	22	VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
12	15	4	HOLLYWOOD CHAMBER SYMPHONY (GERSHON) DELOS 3224 (10.98/15.98)	MOZART TV
13	13	6	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 62788 (10.98 EQ/16.98)	THE HOLLYWOOD SOUND
14	RE-ENTRY		VANESSA-MAE ANGEL 55089 (10.98/15.98) <small>HS</small>	THE VIOLIN PLAYER
15	12	56	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1997 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

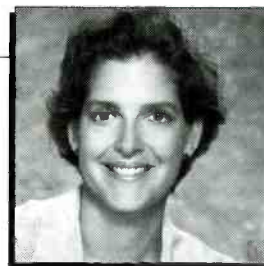
1	VARIOUS MOZART FOR YOUR MIND PHILIPS
2	VARIOUS MOZART FOR THE MORNING COMMUTE PHILIPS
3	VARIOUS BACH FOR BREAKFAST PHILIPS
4	VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
5	VARIOUS PUCCINI AND PASTA PHILIPS
6	VARIOUS PACHELBEL CANON RCA VICTOR
7	CARRERAS-DOMINGO-PAVARETTI TENORS ON TOUR SONY CLASSICAL
8	VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
9	HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR
10	VLADIMIR HOROWITZ HOROWITZ PLAYS RACHMANINOFF RCA VICTOR
11	VARIOUS BEETHOVEN-GREATEST HITS RCA VICTOR
12	PHIL. ORCH. (ORMANDY) ORFF: CARMINA BURANA SONY CLASSICAL
13	VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL
14	VARIOUS BEETHOVEN AT BEDTIME PHILIPS
15	VARIOUS RACHMANINOFF FOR ROMANCE PHILIPS

TOP CLASSICAL BUDGET

1	VARIOUS BACH: CONCERTO NOS. 1, 2 & 3 PILZ
2	VARIOUS 20 CLASSICAL FAVORITES MADACY
3	VARIOUS FAMOUS OPERA ARIAS PILZ
4	VARIOUS IMMORTAL BEETHOVEN NAXOS
5	VARIOUS SCHUTZ: ST. MATTHEW'S PASSION PILZ
6	VARIOUS SYMPHONIC POEMS PILZ
7	VARIOUS CHRISTMAS CONCERTI PILZ
8	VARIOUS BEETHOVEN: PIANO CONCERTOS 4 & 5 PILZ
9	VARIOUS HAYDN: CONCERTO NO. 2 R PILZ
10	VARIOUS MOZART: SYMPHONY NOS. 35 & 38 PILZ
11	VARIOUS TCHAIKOVSKY: SYMPHONY NO. 5 PILZ
12	VARIOUS CLOCK SYMPHONIES PILZ
13	VARIOUS HAYDN: VIENNA CLASSICS PILZ
14	VARIOUS STAMITZ: SYMPHONY NO. 4 PILZ
15	VARIOUS BEETHOVEN: PIANO SONATAS 17, 23 & 26 PILZ

Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

BIRTHDAY: EMI Classics celebrates its centenary this year. Born the Gramophone Co. in 1897, the label made its first recordings in August 1898 at Maiden Lane in London. In 1931, it merged with the Columbia Graphophone Co. to form Electric and Musical Industries (EMI), and in 1953 it established Angel Records in the U.S.



Aimee Gautreau, right, VP of publicity and advertising for EMI Classics, presents a \$10,000 donation to Carolyn Lindemann, president of the Music Educators National Conference.

EMI has several initiatives planned for its 100th birthday. First is an 11-volume "The Centenary Edition" set, which traces the history of EMI through its artists. The set begins with those first recordings at Maiden Lane: contralto Edith Clegg singing Schubert's "Ave Maria" in 1898, Enrico Caruso with "Vesti La Giubba" in 1902 and "Mattinata" in 1903, and Edvard Grieg playing his own "Norwegian Bridal Procession" in 1903.

The set also includes Joseph Szigeti playing a prelude from a Bach partita (1908), Ignacy Paderewski playing

Chopin (1912), Arthur Nikisch conducting the Berlin Philharmonic in the first movement of Beethoven's Symphony No. 5 (1913), and a starry assortment of singers, including Fyodor Chaliapin, Maria Jeritza, and, for some good old British sentimentality, Dame Clara Butt, singing Elgar's "Land Of Hope And Glory." And that's just the first decade.

Schnabel, Landowska, Heifetz, Kreisler, Menuhin, Schwarzkopf, Ferrier, Du Pré, Perlman, Rostropovich, and Domingo are a few more names picked at random from the set. To tie it all together, the 11th disc is a documentary history of EMI Classics narrated by Thomas Hampson, with 37 musical examples.

In addition to "The Centenary Edition" set, EMI plans five more campaigns. First is the 60-volume "Herbert Von Karajan Edition," which is being released in segments through 1998. In April, EMI focuses on Itzhak Perlman and will be promoting the violinist's top 12 titles at retail, displayed in a freestanding bin and accompanied by in-store point-of-purchase materials and contest giveaways.

In July, EMI will release remastered versions of 10 Capitol Classics recordings that have not been in print since the late 1950s and early 1960s, with some original covers. Some will include performances by Nathan Milstein, Rudolf Firkušny, and others. In August and September, the focus switches to Maria Callas: EMI is releasing 20 of her complete operas, remastered, at midprice. Another 20 titles will be released in January 1998. In the fall, EMI will release 30 remastered and repackaged "Historical Best Sellers," including the Bach Cello Suites performed by Pablo Casals and the Verdi "Requiem" with Carlo Maria Giulini.

EMI is also sponsoring three live events, including a gala at Glyndebourne (April 27), a concert with Sir Simon Rattle leading the City Of Birmingham Symphony Orchestra, and the premiere of Paul McCartney's new work, provisionally titled "Standing Stone."

(Continued on next page)

Jazz BLUE NOTES



by Jim Macnie

HORNS OF PLENTY: It's said that Louis Armstrong's impact is felt everywhere a jazz solo is played. That sentiment is especially resonant if you're from Satchmo's stompin' grounds, New Orleans. Leroy Jones and Nicholas Payton are NOLA natives; their new records are overt in their homage to the titan of trumpeter players, conjuring up the Armstrong vibe in a dutiful and sparkling way.

Jones' second disc for Columbia, "Props For Pops," was released Feb. 11. It contains several of Laughing Louie's well-known works, such as "Strutting With Some Barbecue" and "Jeepers Creepers." Though a tad fastidious with its playfulness (a requisite when addressing the Armstrong wizardry), the general tone is hip and heartfelt.

Verve's "Doc Cheatham And Nicholas Payton," due in the racks April 15, has a take of "Jeepers Creepers" as well. A living legend who will be 92 June 13, Doc Cheatham is a contemporary of Armstrong's and a marvel on his instrument. It takes a gumption galore to keep your sound together on the trumpet; Cheatham does so wonderfully, proving that finesse is his greatest ally. Payton's chops are nothing short of immense, as his last record, "Gumbo Nouveau," another nod to New Orleans music, proved. The pair first connected during a tandem interview in Musician magazine, but their musical camaraderie seems ages old.

Ambitious retailers could have a cool little section on their floor if they position these two trumpet records with a pair of Armstrong titles that have just come down the pike. "The Complete RCA Victor Recordings" and "Louis Armstrong Plays W.C. Handy," which hit the racks Jan. 28 and March 25, respectively, enhance our understanding of the master. A four-disc set whose music stretches from the early '30s to the mid-'50s, the RCA package is a great display of the

trumpeter's work with large ensembles.

Beyond the sublime music, there's another element that should motivate jazz zealots to snap up a copy of Columbia/Legacy's "Handy" album—a snippet of producer George Avakian's interview with the blues icon is included. W.C. Handy's take on why audiences dug Pops so deeply? "They realized [his music] was something different," he says. "There was something in that voice they appreciated: the pride of race."

This album reminds us that the currently thriving tribute-record trend isn't exactly new; Armstrong cut this gorgeous homage in 1954. Another title from Columbia/Legacy, "The Complete Chicago Concert," will further the splash of Armstrong product in the marketplace. It's due April 29.

Pops' track record is not bad. Legacy's superb overview of his playing, "Louis Armstrong: Portrait Of The Artist As A Young Man," continues to trickle out of stores. The four-disc set from 1994 has moved 11,000 copies, according to SoundScan.

DATA: Registration for the annual JazzTimes Convention has risen by 60% over the last two years, forcing the organizers to relocate the well-regarded industry confab from the shoulder-to-shoulder quarters of Manhattan to the roomy ITT Sheraton Meadowlands Hotel, just across the Hudson River in New Jersey. This year's gathering, which offers panels, workshops, performances, and special events, is scheduled to take place Nov. 5-8.

Some of the panels sound intriguing: "Vocalists Are From Venus, Musicians Are From Mars," "Marketing Jazz To The Generation X Audience," and "Presenter's Guide To Performance Contract Negotiation."

Walter Beasley, contemporary jazz saxophonist, is now part of the ever-widening jazz fold at the Shanachie label. His debut for the imprint is scheduled for April 15. Tour plans for the summer are being firmed up. Also aboard, with a new disc streeting April 15, is vocalist Jon Lucien; his label debut is titled "Endless Is Love." Also on April 15, contemporary radio will receive the priority track "The Look Of Love"—yes, the vintage '60s tune done beautifully and made big by Dusty Springfield and Sergio Mendes

(Continued on next page)

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
*** No. 1 ***				
1	2	4	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY <small>1 week at No. 1</small>
2	1	7	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
3	4	72	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
4	3	55	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
5	6	5	CHICK COREA & FRIENDS STRETCH 9012/CONCORD	REMEMBERING BUD POWELL
6	5	18	PAT METHENY GROUP Geffen 24978	QUARTET
7	7	4	DIANE SCHUUR GRP 9863	BLUES FOR SCHUUR
8	8	54	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
9	NEW ▶		CHARLIE PARKER RHINO 72260	YARBIRD SUITE: THE ULTIMATE CHARLIE PARKER COLLECTION
10	11	26	JOSHUA REDMAN WARNER BROS. 46330 HS	FREEDOM IN THE GROOVE
11	18	28	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
12	10	6	SHIRLEY HORN VERVE 537022	LOVING YOU
13	21	95	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
14	12	3	MARK WHITFIELD VERVE 533921	FOREVER LOVE
15	13	48	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
16	15	23	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	THE GUITAR TRIO
17	17	11	DON BYRON NONESUCH 79438/AG	BUG MUSIC
18	RE-ENTRY		MICHAEL BRECKER IMPULSE! 191/GRP	TALES FROM THE HUDSON
19	16	6	THE JAZZ PASSENGERS FEATURING DEBORAH HARRY 32 RECORDS 32007	INDIVIDUALLY TWISTED
20	14	49	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
21	RE-ENTRY		VARIOUS ARTISTS RCA VICTOR 68502	IDIOT'S GUIDE TO JAZZ
22	23	32	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
23	19	24	VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN VERVE 533203	TELL ME SOMETHING - THE SONGS OF MOSE ALLISON
24	9	2	THE BENNY GREEN TRIO BLUE NOTE 52037/CAPITOL	KALEIDOSCOPE
25	22	4	VARIOUS ARTISTS VERVE 535884	NOVA BOSSA: RED HOT ON VERVE

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
*** No. 1 ***																								
1	1	25	KENNY G ▲ ²	ARISTA 18935	THE MOMENT	25 weeks at No. 1																		
2	3	2	NUYORICAN SOUL	GIANT STEP/BLUE THUMB 1130*/GRP HS	NUYORICAN SOUL																			
3	4	2	VARIOUS ARTISTS	I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM																			
4	2	8	INCOGNITO	TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE																			
5	5	26	KEIKO MATSUI	COUNTDOWN 17750/ULG HS	DREAM WALK																			
6	6	8	ZACHARY BREAUX	ZEBRA 44002/ALL AMERICAN	UPTOWN GROOVE																			
7	8	27	GROVER WASHINGTON, JR.	COLUMBIA 57505	SOULFUL STRUT																			
8	11	2	WARREN HILL	DISCOVERY 77058	SHELTER																			
9	10	67	QUINCY JONES ▲	QWEST 45875/WARNER BROS.	Q'S JOOK JOINT																			
10	12	35	PETER WHITE	COLUMBIA 67730 HS	CARAVAN OF DREAMS																			
11	13	34	GEORGE BENSON	GRP 9823	THAT'S RIGHT																			
12	14	26	DAVID SANBORN	ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE																			
13	9	10	BOBBY LYLE	ATLANTIC 82951/AG	THE POWER OF TOUCH																			
14	7	2	T.D.F.	REPRISE 46489	RETAIL THERAPY																			
15	15	30	PAUL HARDCASTLE	JVC 2060	HARDCASTLE 2																			
16	16	20	AL JARREAU	WARNER BROS. 46454	BEST OF AL JARREAU																			
17	17	31	DAVE KOZ	CAPITOL 32798 HS	OFF THE BEATEN PATH																			
18	20	49	THE JOHN TESH PROJECT	GTSP 532125	DISCOVERY																			
19	19	31	ART PORTER	VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME																			
20	18	6	YELLOWJACKETS	WARNER BROS. 46333	BLUE HATS																			
21	21	28	BELA FLECK AND THE FLECKTONES	WARNER BROS. 46247 HS	LIVE ART																			
22	RE-ENTRY		NORMAN BROWN	MOJAZZ 530545/MOTOWN HS	BETTER DAYS AHEAD																			
23	23	3	VARIOUS ARTISTS	INSTINCT 341	BEST OF ACID JAZZ VOLUME 2																			
24	24	23	MEDESKI MARTIN AND WOOD	GRAMAVISION 79514/RYKODISC HS	SHACK-MAN																			
25	RE-ENTRY		BONEY JAMES	WARNER BROS. 45913 HS	SEDUCTION																			

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KEEPING SCORE

(Continued from preceding page)

In the U.S., the company has also embarked on an educational venture, donating funds and sets of its "Classics For Dummies" series to American schools through the Music Educators National Conference. On March 13, EMI Classics presented the organization with a donation of \$10,000 for music education in schools across the country.

KIDS: Speaking of music for kids, the Children's Group is still looking for new cover art designs for its "Classical Kids" series ("Beethoven Lives Upstairs," etc.). The contest is open to children ages 7-16 who attend schools that have registered for the contest. Teachers in the U.S. can register at 800-668-0242; in Canada at 905-831-1995. The contest closes May 16. More than \$25,000 in prizes and merchandise

will be awarded.

"Classical Kids" will have a new title in the fall, centered around **Mozart**. Five of its titles have been expanded with interviews and historical material into one-hour radio programs that have been picked up by Public Radio International. They will be broadcast on 147 stations, beginning with the **Handel** program at Easter and continuing through April.

A VERY GRAND PRIZE: There's lots of **Schubert** in New York for the composer's 200th birthday this year, and Hyperion is offering still more. During WNYC New York's forthcoming membership drive, Wednesday (2)-April 11, listeners who call the membership hot line on the selected day of the giveaway will be entered in a drawing to receive the Hyperion Schubert

Edition "The Complete Songs Of Franz Schubert," which now numbers 27 volumes. Begun in 1987 with **Goethe** and **Schiller** settings sung by **Dame Janet Baker**, the edition is expected to fill 36 discs when it is completed in 1998.


BLUE NOTES

(Continued from preceding page)

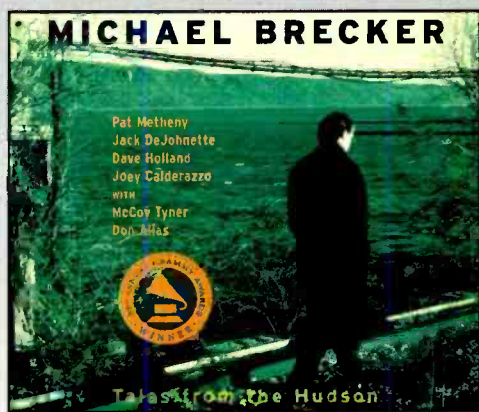
& Brasil '66.

Special EFX co-founder **George Jinda** has been hospitalized in New York. A condition known as anoxia, likely due to an allergic reaction, has impaired his speech and motor functions. Therapy has been recommended. Special EFX's latest disc is the new "Here To Stay" on the JVC label. Best wishes and hopes for a full recovery to Jinda.


THE JAZZ EVENT OF THE YEAR



TALES FROM THE HUDSON



MICHAEL BRECKER
Pat Metheny
Jack DeJohnette
Dave Holland
Joey Calderazzo
with
McCoy Tyner
Don Alias



ALBUM OF THE YEAR
The Guardian, London

JAZZ ALBUM OF THE YEAR
Swing Journal Magazine, Japan

JAZZMAN OF THE YEAR
Swing Journal Magazine, Japan

Congratulations Michael,
you make us very proud


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BEST JAZZ PERFORMANCE

BEST JAZZ SOLO

Catch the Michael Brecker Quartet on NPR's Jazzset May 3rd and 5th
airing nationwide on over 200 stations

The New Wave of Jazz is still on Impulse!



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Songwriters & Publishers

ARTISTS & MUSIC

Pub Deal Has Novel Features

DreamWorks, Cherry Lane Ties Multifaceted

BY IRV LICHTMAN

NEW YORK—The chief parties to a deal that brought together in some novel ways the interests of DreamWorks Music, the publishing wing of media conglomerate DreamWorks, and independent publisher Cherry Lane Music say each entity gets the best of both worlds in future growth (Billboard, March 22).

The DreamWorks and Cherry Lane ties, beyond Cherry Lane's assuming of global administration rights to all music from all areas explored by parent DreamWorks, also involves the sale to DreamWorks of a 50% undivided interest in about 3,500 songs Cherry Lane owns, including material by John Denver, Julie Gold, Christine Lavin, Frank Wildhorn, Jack Murphy, Lee Hockridge, Irving Burgie, and Tom Paxton. DreamWorks also acquires an interest in Paul Jabara's golden oldie "Last Dance," now heard on the soundtrack to the film biography of the late Selena.

Cherry Lane adds DreamWorks to its music print catalog, which it claims is the world's third largest. The company publishes music print featuring such talents as Metallica, Barbra Streisand, and Bonnie Raitt. Cherry Lane is also a major publisher of music magazines.

For DreamWorks publishing chief Chuck Kaye, a veteran music publishing executive who returned to the publishing scene last August to join the company formed by Steven Spielberg, Jeffrey Katzenberg, and David Geffen, ties to Cherry Lane rest in its size and independence.

"In the music business, bigger is not necessarily better," says Kaye, whose background includes supervisory roles in publishing giant Warner/Chappell and such midsize "majors" as Irving/Almo Music and Windswept Pacific Music. "In fact, I believe smaller is actually better."

If Cherry Lane fits the profile of the

kind of music publisher Kaye wants to associate with, Cherry Lane president Peter Primont likewise has a laundry list of goodies that the association brings to the well-being of his company.

"Most of our clients up to now have been either songwriters or independent producers of films and TV shows. Now the association with DreamWorks puts us in an entirely different dimension.



CHUCK KAYE, PETER PRIMONT

Here's how the deal works for us: DreamWorks will want to exploit the songs they purchased by using the purchased copyrights in their [presentations]. We will have a strong production outlet for us to bring ideas to. For instance, some of the most profitable print projects in the past have been on the large animated films. We expect DreamWorks to come out with some blockbusters."

Primont, who is a minority partner in Cherry Lane Music with founder Milt Okun, says his company will administer the songs on major DreamWorks features, including two animated works, "Prince Of Egypt," with a score by Stephen Schwartz, and "Eldorado," with a score by Elton John. Network weekly TV shows now administered by Cherry Lane are "Spin City," "Ink," "Arsenio," with Arsenio Hall, and "High Incident."

The first of DreamWork's label acts to fall under Cherry Lane administration is Powerman 5000.

According to Primont, the current ties with DreamWorks began to take shape after DreamWorks' label chief, Mo Ostin, inquired if Okun, an old friend, was interested in selling all of Cherry Lane's assets to DreamWorks.

Okun, who lives in California, turned down that prospect, but indicated that both companies might be able to associate in other ways involving publishing.

Primont met with Kaye in Los Angeles last summer, and a "hybrid" concept was discussed.

"We felt," says Primont, "that if we got a fair price for half of our song catalog, DreamWorks' exploitation of that material would make our remaining share more valuable. Within two months, we worked out the structure of the deal."

Cherry Lane's Los Angeles office provides music supervisory services to the film and TV industry. Three years ago, Cherry Lane opened an office in Beijing. It remains the only American music publishing company officially registered to conduct business in the People's Republic of China, according to Primont.

Another important dividend Primont envisions is that other producers will realize that an independent music publisher can compete with the multinationals. "It will be easier for us to close deals in the future. Producers will want to go with us based on the thought that 'if Cherry Lane is good enough for DreamWorks, then they should be good enough for me.'"

Primont's view that the ties boost independent music publishing is echoed by Cherry Lane founder Okun, who is also friends with Kaye. "The fact that one of the most respected music publishers active today has chosen an independent publisher to represent his catalog is a tremendous boost to independent publishers all over the world."

Besides DreamWorks' ties with (Continued on page 44)

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
CANT NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
(THIS AIN'T) NO THINKIN' THING • Tim Nichols, Mark D. Sanders • EMI Blackwood/BMI, Ty Land/BMI, Starstruck Writers Group/ASCAP, Mark D./ASCAP		
HOT R&B SINGLES		
CANT NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP		
HOT RAP SINGLES		
CANT NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP		
HOT LATIN TRACKS		
ENAMORADO POR PRIMERA VEZ • Enrique Iglesias • Fonomusic/SESAC		

BMG Gets Piece Of Bloc-Notes; Musicals Of The '60s, Part II

BMG BLOC-NOTES STAKE: BMG Music Publishing has acquired an unspecified minority interest in Editions Bloc-Notes Publishing, regarded as a major force among independent publishers in Quebec. In the wake of the deal, Bloc-Notes takes on the exclusive licensing in Canada for BMG's non-English-speaking works. Current management of Bloc-Notes, headed by president Diane Pinet, stays put.

Bloc-Notes publishes such name acts as René Dupéré, Aldo Nova, Serge Flori, Germain Gauthier, Sylvain Boudreau, Jeff Nystrom, and Yves Laferrière. The company also has an extensive subpublishing catalog, including catalogs of artists/writers Francis Cabrel and Patrick Bruel.

SHOWS OF THE '60s: The play was hardly the only thing in the third installment of this season's five-part "Lyrics & Lyricists" series at New York's 92nd Street Y, which had four performances the weekend of March 8.

The program, this season's second show based on '60s musicals that originated from plays, clearly indicated that Broadway writing was still strong and sure then, a decade or so removed from the "golden era" of the musical.

Three of the '60s best musicals, whose songs and librettos had equal weight and significance, received extended treatment: Jerry Bock and Sheldon Harnick's "She Loves Me," John Kander and Fred Ebb's "Cabaret," and Charles Strouse and Lee Adams' "Golden Boy."

These shows were joined by selections from musicals that more or less hark back to simpler musical-theater concerns, although they all had good songs. Especially enlightening was the charm of Bob Merrill's material for "Take Me Along," based on Eugene O'Neill's "Ah, Wilderness!"

But strong material doesn't necessarily make for a thrilling evening of concertized show music, unless the performers have theatrical vocal know-how. Led by music director/pianist Peter Howard, the perform-

ers—Anna Bergman, Gordon Connell, Bambi Jones, Barbara Marineau, M. Kathryn Quinlin, Ty Stephens, and Douglas Webster—were a delight. Host Jim Lowe got his chance to do a number as vocalist/pianist with "I'll Only Miss Her When I Think Of Her," which Sammy Cahn and Jimmy Van Heusen wrote for "Skyscraper." The show was not successful, but the song is, and it deserves more attention.

Chalk up a winner for artistic director Maurice Levine, an early gift for spring.

ARC WEB SITE: The Arc Music Group World Wide site has been launched using RealAudio technology. The site offers 150 of Arc's songs that hit the charts between 1948 and 1972, along with subsequent cover versions.

Besides the RealAudio section, dubbed On the Charts, the site showcases the company's writer bios, photos in the Arc Gallery, currently avail-

able product, and promo discs, as well as a breakdown of titles by topic. Call Arc's Marshall Chess or Bernadette Gorman for details. The Web site is at <http://www.arcmusic.com>.

AND NOW, THE VIDEO: Following its release last year on the Atlantic Theatre label, a new stage version of "Cinderella" will be released April 15 by Warner Home Video. Titled "A Tale Of Cinderella," the show has a score by George David Weiss and Will Severin. The show was produced by the New York State Theatre Institute in association with the Warner Music Group and Warner/Chappell Music. The title role is played by Christianne Tisdale, who made her debut on Broadway as Belle in "Beauty And The Beast."

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. "Star Wars Trilogy Special Edition."
2. Celine Dion, "Falling Into You."
3. Jim Brickman, "Picture This."
4. "Sheryl Crow."
5. LeAnn Rimes, "Blue."



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"LET'S KILL SATURDAY NIGHT"
Written by Robbie Fulks
Published by Songwriter's Ink (BMI)

When the four-man act 5 Chinese Brothers decided to cover a Robbie Fulks tune and make it the title track of their latest album, due April 1 on Prime Records, it didn't seem like the band was going outside the group, because its members had been friends with Fulks for so long. Comprising vocalist/guitarist Tom Meltzer, guitarist Stephen Antonakas, bassist Paul Foglino, and keyboardist Neil Thomas (and occasional drummer Pete DeMeo), the band has been known for original tunes that encompass various styles, including country, folk, rock, and Cajun.

"We learned it off a rehearsal tape of his," Paul Foglino says about Robbie Fulks' song. "We just loved the song. We've been friends with Robbie for about 15 years, and we've been trading songs for pretty much the entire time. Every year or two, I send him a tape of everything I've written, and he sends me a tape of everything he's written. I got a tape from him two years ago that included he and his band in a rehearsal studio playing that song. It was just one of those things where you hear it and say, 'This is great,' and you have to keep rewinding the tape and listening to it over and over again."

The members of the band, who take their name from their favorite

children's story, were thrilled that Fulks happened to be in town when they were recording. "We dragged him over to the recording studio and made him sing on his song," Foglino says of Fulks' contributing background vocals. "It was a happy accident. We weren't expecting to be able to get him in from Chicago to do that."

This cover marks the first time the 5 Chinese Brothers have ever recorded a song written by someone outside the band. "It's almost like a family thing," Foglino says. "If someone else had written a song as great as 'Let's Kill Saturday Night,' we probably would have done it, but it just meant a lot more because it was Robbie."



Digital In The Mix At AES Show Convention Marks Shift From Analog

BY PAUL VERNA

MUNICH—Despite the explosive success of digital storage and editing media in the past 15 years, many audio professionals have been reluctant to embrace the digital format at the mixing level. Even as the industry adopted the CD and the digital audio workstation as critical elements in the record-making process, recording studios have continued to thrive on analog mixing technology.

Until now, that is. At the 102nd Convention of the Audio Engineering Society (AES)—held at the Munich Convention Center March 22-25—the sheer number of new digital consoles offered evidence that digital has reached the mix stage.

Studer, Soundcraft, Lawo, Soundtracs, Solid State Logic, and TOA were among the companies to unveil new digital boards. Others—like AMS/Neve, Sony, Yamaha, Amek, Tascam, and Mackie—prominently featured their existing digital mixing hardware as well. (Product highlights from AES will appear in next week's issue.)

"I see a number of new products being introduced. I see more digital machines out there, more digital con-

soles, and more attendees," said William Eggleston, marketing director at Sudbury, Mass.-based Genelec Inc., a division of Finnish speaker manufacturer Genelec Oy.

Noticeably better attended than last year's European AES show in Copenhagen, this convention attracted audio professionals from all corners of the world and all sectors of the market—recording, mixing, mastering, live sound, broadcast, post-production, multimedia design, DVD development, etc.

AES goers marveled at what they perceived as a business-like atmosphere at the show.

"Everywhere I looked I saw people doing business," said Andy Hilton of U.K. pro audio firm H2O. "I didn't see as many tire-kicking students as I've seen at past AES shows."

"We've seen very good traffic at our booth and at our neighbors' booths," said Ian Jones, managing director at London-based pro audio distributor/manufacturer HHB Communications. "We're all getting a lot of visitors, and most of them are people with budgets to spend who need to advance technologically and acquire new equipment."

Attendees also noted a dramatic

increase in overall audio production worldwide, much of it stemming from the growth of the cable TV industry.

"There used to be four TV stations in the U.K. Now there are 80 channels, and soon there'll be 300," said Geoff Howarth of the Bridge, an advertising and design firm whose clients include HHB, Solid State Logic, and Yamaha. "It's a massive, massive, growing business, and audio is a key part of it. It's no longer the poor partner. Now there are so many independent production companies and independent post-production studios, and a lot more music people are feeding those industries."

Genelec's Eggleston added, "In general the audio business is doing pretty well, and a lot of this is due to an increase in overall production.

The cable operators and the satellite operators are offering this and that, and the number of outlets is just growing and growing. Now that we're in the information age and we're busy filling that environment [with entertainment], we're on a pretty fast track."

Fortunately for dyed-in-the-wool audio enthusiasts, the digital mixing revolution has not come at the expense of a familiar working surface, as had

(Continued on next page)



A Perfectly Good Cigar. Capitol recording artist John Hiatt wrapped his second album for the label at the Village Recorder in Los Angeles. Shown at the sessions with the cigar-puffing Hiatt, from left, are assistant engineer Tom Winslow, engineer/mixer David Lohr, and bassist/co-producer Davey Faragher. Hiatt's self-produced album, tentatively set for release in early June, is titled "Little Head."

Tape From Beatles Copy Band Exposed As A Fraud

A West Hollywood, Fla., rock band's purported recordings of Beatles tunes, profiled in *Billboard* for their uncanny accuracy (*Billboard*, Jan. 11), have aroused suspicions that they are actual Beatles bootlegs.

In addition to the coverage it received in *Billboard*, the band—Time Machine—was profiled in the Broward County edition of *The Miami Herald* and appeared at such prominent local venues as Fisherman's Wharf, Pickles Nite Spot, Shooters, and the clubhouse at Pro Players Stadium, where the band claims to have entertained Marlins and Dolphins owner H. Wayne Huizenga and other executives.

Time Machine had circulated a demo to local clubs and press containing the Beatles' songs "Misery" and "From Me To You," alleging that the obscure tracks were simulations of the Beatles. Upon close inspection, the tracks on the Time Machine tape sound identical to take one of "Misery" and take two of "From Me To You" on various Beatles bootlegs obtained by *Billboard*.

Every vocal inflection, every drum fill, every guitar line, every harmony, and the overall feel, tempo, execution, and sound of the two recordings are indistinguishable. In fact, the only differences between the two recordings are the speed (which *Billboard* matched with a two-deck cassette player with variable speed control on each deck) and the fact that the Time Machine version of "From Me To You" fades out abruptly a few seconds before the end of the song. By contrast, on the bootleg, Paul McCartney is heard saying, "You missed the ending, baby," as the song winds down.

"When I first heard [the Time Machine demo], I thought, 'These are the cuts that I heard on the Beatles' 'Ultra Rare Trax' [Volumes 1 and 2] bootleg CDs,'" says Smitherens drummer Dennis Diken, a music historian and collector who has written liner notes and articles on the Beach Boys and Joe Meek, among others. In addition, Diken—a part-time DJ on free-form WFMU East Orange, N.J.—has compiled retrospectives on Louis Prima and the Four Freshmen and contributed to the music trivia book "Rolling Stone's Alt-Rock-A-Rama."

Diken adds, "There were so many particulars on the recordings that were

identical—not only in the performances but in the sonic properties, down to the sound of the snare drum, the reverb, and the nuances on the voices, the guitar tone, the groove, everything. Every minute detail of the [Time Machine] recordings matched every little thing on the bootlegs that I had been so familiar with. There's no question in my mind they're the same recordings."

Ironically, the *Billboard* article noted that the songs "could easily be mistaken for close alternate versions of the familiar tunes—perhaps outtakes from 'Anthology 1' or a high-quality bootleg from the same sessions that yielded the masters."

Eleven takes of "Misery" (some of them incomplete) were recorded Feb. 11, 1963, at Abbey Road's Studio 2 in an afternoon session that also included "A Taste Of Honey," "I Saw Her Standing There," "Do You Want To Know A Secret," and "There's A Place," according to Mark Lewisohn's "The Beatles Recording Sessions," which is based on Abbey Road's session logs. "From Me To You" was recorded March 5, along with "Thank You Girl" and "One After 909," according to Lewisohn.

Because the performances on the Time Machine tape were slightly different from the masters of the songs in question—and because neither of the tracks contained the familiar piano, harmonica, guitar, and vocal overdubs that were added later—*Billboard* took it on faith that the group had made the recordings.

Not only did Time Machine represent itself as the creator of the recordings, but the band provided *Billboard* with a lengthy and detailed explanation of how the tapes were made. In a series of interviews with *Billboard*, Time Machine guitarist Stewart Winter described the instruments, recording equipment, and recording techniques used to duplicate the Beatles' sound.

At press time, Winter denied that the Time Machine tapes were Beatles bootlegs but declined to furnish evidence to the contrary. *Billboard* asked Stewart to provide copies of the multi-track masters of the tapes, or at least mixed versions of the recordings that did not fade prematurely.

For Greg Archilla, Unorthodox Recording Sites Reinforce Creativity

ATLANTA—When Greg Archilla walked into Ardent Studios with producer David Z to begin recording the Freddy Jones Band earlier this year, he started having flashbacks. It's not that he was reliving some type of psychological studio trauma that landed him in shock treatments, it's just that he's spent almost all of last year working on albums that weren't tracked in a conventional studio.

From Collective Soul's log cabin to Neil Young's barn, Archilla has been working in some very interesting environments. In between those sessions, he somehow found time to mix Matchbox 20's brilliant debut album and the latest offering from Royal Trux.

"We basically did it all live," he says of the Young sessions. "I turned all the mikes on, and they played—that was it. We cut to 16-track, and I used an old console, a brass board with big door handles as knobs. There was no automation, it was very simple and real." And while the Collective Soul sessions were just as real, they tracked to Digidesign's ProTools software and kept the signal digital.

So not only were his sessions in random locales, but Archilla spent the year moving from format to format, and that's just the way he likes it.

"It keeps you from getting locked in to 'This is the way I do it, and that's the only way I'm going to do it,'" he says from his Atlanta home. "I don't like that. I love experimenting and trying different things. I don't like listening to other people's records and saying, 'Let's try and do that.' I listen to other records to kind of know what's going on. I tend to want to be creative in the studio, as opposed to copying."

To hear Archilla explain his career to date, it sounds as if it's been a decade of happenstance. He wandered into Southern Tracks back in 1985, and a gentleman by the name of Mike Clark asked him what he wanted to do. "I told him it would be cool to hang out at the studio," he explains, "so he gave me an internship."

It was during that internship and his jobs later working as an assistant engineer and then engineer that Archilla worked on sessions as varied as James Brown, Jerry Lee Lewis, Young, and Joe South. He also met a number of producers who would pull him along as they moved from session to session. One of those producers was Brendan O'Brien.

"That was years ago, before he

did the Black Crowes stuff. That was an experience because he's a great guitar player and a great producer," says Archilla of O'Brien, who has also made his mark with Pearl Jam.

The producer who changed the way Archilla looked at production altogether, and who pulled him in on sessions for such acts as the Low and Sweet Orchestra, Young, and Royal Trux, was the late David Briggs.

"He changed the concept of recording for me because I had never done the live thing before at the extreme that we did it," Archilla explains. The first Royal Trux record is the perfect example, he says. "We basically threw the band in a big room and recorded them live. Neil Hagerty, the guitar player, was using a guitar synth, and they had a percussionist. We had monitors and strobe lights going—it looked like a nightclub in there. It was great because that was the challenge. We were doing a live thing, trying to capture bits and pieces and getting enough separation so you could do an overdub if you wanted to do one."

For the group's second album, Archilla was tapped to mix the songs the band members created at home. "They really blew me away with some of the creative things they did," he says. "They didn't just do a

(Continued on next page)

DIGITAL IN THE MIX AT AES SHOW

(Continued from preceding page)

been feared some years back. HHB sales director Steve Angel said, "Five years ago I would have expected to see a lot more computers by now than I'm seeing at this show. I'm still seeing dedicated hardware. And this all-computer day that seemingly is looming, I'm not seeing it. There still seems to be a lot of resistance to this mouse-keyboard-screen way of working that I would have thought we would be seeing a lot more of. And I'm glad it's worked out that way."

The 102nd AES also reaffirmed

trends that have been gathering momentum in recent years. For instance, the gradual upgrading of digital media toward a de facto ceiling of 96 kilohertz sampling and 24 bits of resolution continues apace, with more and more hardware makers offering products that work in that range—substantially above the CD standard of 16 bits at 44.1 kilohertz.

HHB's Jones said, "With DVD becoming a reality, high-bit, high-sampling is a megatrend that the record industry is going to have to embrace

and get behind."

Although there has been no public announcement of a standard for audio DVD, the professional community has signaled its readiness for DVD by upgrading itself to the likely specifications of the format, according to various attendees here.

Another technology trend evident here has been the move toward multi-channel mixing, primarily for visual media but also in some audio-only applications. Speaker manufacturers said they were increasingly filling

orders for five or more units per control room, and studio architects noted that more and more clients are specifying surround-sound environments. Indeed, many of the demonstration rooms here boasted impressive multi-channel programs.

The AES show also brought to the surface a blurring of the boundaries between the project-studio sector and the high-end world, with onetime high-end manufacturers like Drawmer and Focusrite offering affordable versions of their state-of-the-art signal processors and Adat pioneer Alesis joining forces with digital multitrack powerhouse Studer to offer a recorder that promises to cater to clients across the board—from budget-minded home

recordists to owners of class-A studios.

While technology pushes forward, old-fashioned analog tape still predominates in certain circles. Top mixing engineer Bob Clearmountain—a forward-looking digital enthusiast in his own right—said he preferred to remain in the analog mixing realm at his Mix This! facility outside of Los Angeles, noting that many of his rock-'n-roll clients still prefer the sound of analog tape and an analog mixing surface.

"For classical and 'clean' pop music, it's all digital," said Clearmountain, who was in the midst of mixing Jonatha Brooke's upcoming album. "But for rock-'n-roll, there's still nothing like analog."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 29, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase)/ Carlos Broady, Nasheim Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase)/ Carlos Broady, Nasheim Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	HOW WAS I TO KNOW Reba McEntire/ Reba McEntire, John Guess (MCA)	ONE HEADLIGHT The Wallflowers/ T-Bone Burnett (Interscope)	FALLING IN LOVE (IS HARD ON THE KNEES) Aerosmith/ Kevin Shirley (Columbia)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	STARSTRUCK (Nashville, TN) John Guess	SUNSET SOUND (Los Angeles, CA) Toby Wright	AVATAR STUDIOS/ THE HIT FACTORY (New York, NY) Kevin Shirley/ Elliot Scheiner
RECORDING CONSOLE(S)	SSL G Series	SSL G Series	SSL SL9000J	API/Demedio Custom	Neve 8068/ VRSP 72 with Flying Faders
RECORDER(S)	JV 1080	JV 1080	Sony Digital 3348	Studer A800	Studer A800/A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M 996	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Lane Craven	DADDY'S HOUSE (New York, NY) Lane Craven	STARSTRUCK (Nashville, TN) John Guess, Derek Bason	RECORD ONE (Los Angeles, CA) Tom Lord-Alge	AVATAR STUDIOS (New York, NY) Kevin Shirley
CONSOLE(S)	SSL G Series	SSL G Series	SSL SL9000J	SSL 8000G+ with Ultimation	Neve VRP72
RECORDER(S)	JV 1080	JV 1080	Sony Digital 3348	Studer A800	Ampeg ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	HIT FACTORY Carlton Batts	HIT FACTORY Carlton Batts	THE WORK STATION Marty Williams	PRECISION MASTERS Stephen Marcussen	ABSOLUTE AUDIO Leon Zerfos
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	UNI	Sony

© 1997, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.

GREG ARCHILLA

(Continued from preceding page)

straightforward record; there's a lot of special effects and things they sent. I didn't have to do a lot, because they went ahead and created a lot of those effects. It was surprising, seeing as we did the first record, and it was so trashy and rude and live. This is more like a studio record, but it's still got that trashy, rude vibe about it."

And to prove that coincidences continue, it was Briggs who introduced Archilla to Young. "When Neil Young called me out of the blue and wanted me to come do some work with him," he says, pausing, "it really knocked me out." But it was a stroke of fate that got Archilla hooked up with Collective Soul. "David Z was supposed to work with them, but he got in a car accident two days before they came, and he broke his collarbone. They were trying to figure out who could cover, and I happened to be at home, so they called me."

Archilla met with Collective Soul songwriter/singer/guitarist Ed Roland, who also did some time behind the board before the band signed with Atlantic, and the two collaborated on the sessions.

"At first they were just putting ideas down, they weren't thinking of this as an album," he says. "As time went on, the ideas evolved into great songs and great parts, and it turned into a record. When we started, Ed just wanted to do some recording, so we started recording."

Fortunately there was no pressure from the label for an album, because the band was involved in a lawsuit with its former manager (Billboard, Feb. 8)

and was busy touring. "It was toward the end of May [1996] when we started to realize that this was coming together, and it was really good," says Archilla. "Then in October we started really concentrating, we put the finishing touches on it toward the end of the year, and now it's out."

For the March 11 release, the band recorded all but four tracks in the log cabin. Those songs, "Precious Declaration," "Full Circle," "Maybe," and "Giving," were recorded at the House of Blues in Memphis, and the album was mixed at Larrabee North in Los Angeles.

Archilla says that the Collective Soul sessions were reminiscent of the old days. "It got down to just using what I needed to use. It kind of simplified the engineering process for me, because I didn't have to go do the extra things. I made it sound good in the room, and I put a mike in there, and that was it. I didn't have all the other gizmos to go through, so I didn't really worry about it."

Happenstance, coincidence, or whatever one calls it, Archilla realizes that he's one of the fortunate few who have any longevity in this business.

"Neil Young got me saying that I'm sitting in the window when I'm in the studio. You kind of put yourself behind the glass, and you've got these great acts out in front of you recording. To me it's a great life: I sit around and listen to music all day and help create it. I thank God I don't have to lift bricks or say 'Welcome to McDonald's,'" says Archilla, bursting with laughter.

PUB DEAL HAS NOVEL FEATURES

(Continued from page 42)

Cherry Lane, Kaye reports other catalog or song deals. Kaye says DreamWorks is nearing the completion of a deal with Lionel Richie to buy his catalog of songs by Leon Russell.

Kaye also reports completion of a deal for Bob Montgomery's Noosaheads/Talmon catalog, which includes such hits as "Misty Blue," "Back In Baby's Arms Again," "Down On the Farm," and "Maybe We Should Just Sleep On It."

Also, DreamWorks has acquired an interest from Gil Music in two evergreens, "Whispering Bells" and "Come Go With Me."

Among DreamWorks staffers are

Michael Batami, formerly with ASCAP, who is creative director, and Ron Handler, who joins DreamWorks from EMI Music Publishing's A&R department.

DreamWorks has three affiliates, Songs of DreamWorks (BMI), DreamWorks Songs (ASCAP), and Music of DreamWorks (SESAC).

Cherry Lane has 55 staffers working in its headquarters, where its other publishing and administration clients include Hearst Corp., Showtime Networks, Genesis Entertainment, Fifth Avenue Entertainment, TransAtlantic Entertainment, Kushner-Locke, Avnet Kerner, and Len Hill Entertainment.

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Epitaph's Singular Success One Company Covers EU's One Market

BY JEFF CLARK-MEADS

AMSTERDAM—Europe's record companies are being shown the advantages that can be gained from the continent's new single market—by an indie label based in California.



Epitaph, founded and run by president Brett Gurewitz, is using the lack of trading barriers within the 15-nation European Union to run all its activities here through just one company. Such a structure means one profit center covering the world's second-biggest record market, one management, and one set of overheads.



PENNYWISE

Epitaph counters the tendency for its centralized approach to make it remote from the market by staying close to retailers, particularly the independents. Not only does it talk to them directly and regularly, it runs a database that holds store information for outlets from Finland to Spain, including each store manager's favorite record and whether

or not he or she got a Christmas card from the company.

The structure of Epitaph in Europe is something that many major company executives might envy as the label faces none of the difficulties presented to their established structures by the single market.

The largest of these difficulties has been transshipments, which arose as a function of the fact that retailers can buy product from any legitimate supplier within the EU; stores are no longer limited to, for example, having to deal with their local Sony affiliate to get Michael Jackson product. The phenomenon has, in practice, often left the majors competing for business against their own sister companies in other countries.

Epitaph's single European office means that it avoids such problems. In addition, the label argues, because Europe is one market, there is no need for a 15-fold duplication of sales and distribution operations in every nation.

(Continued on next page)

HMV Milestone In U.K. Draws Top Music Execs

BY JEFF CLARK-MEADS

BIRMINGHAM, England—The top echelon of British record industry management turned out March 21 for the opening of HMV's 100th U.K. store here.



McALLISTER

Executives present, including British Phonographic Industry chairman John Preston and director general John Deacon, along with the heads of most of the major labels, expressed their respect for the scale of HMV's achievement and welcomed a dedicated music and video outlet in a main shopping area.

HMV U.K. managing director Brian McLaughlin says of the impressive turnout of executives, "They see the need to have quality retailing and

we feel we have been instrumental in bringing record retailing into the High Street."

The 6,000-square-foot store is in the new Fort Retail Park outside Birmingham city center and was opened with a performance in front of a crowd of around 300 by Robbie Williams, now carving out a solo career after success with the group Take That. The performance was also broadcast live on local radio station BRMB.

Asked how HMV has managed to reach such a milestone, McLaughlin pays tribute to the investment commitment of HMV group chairman/CEO Stuart McAllister and now EMI Group chairman Sir Colin Southgate. "These guys recognized that there was a huge gap in the U.K. for a first-class specialist retailer," says McLaughlin.

"We were the people to fill this gap,"
(Continued on page 50)

Rosana Leads Nominees In Spain's New Award Show

MADRID—Spain's music phenomenon of 1996, singer/songwriter Rosana Arbelo, is the queen of the nominations for the first Grammy-style Music Awards ceremony that will take place in April here. The event marks the birth of the country's first Music Academy (Billboard, Feb. 8).

Rosana, as she is known artistically, won seven nominations in the 17 categories, including best pop/rock composer, best new artist, best song, and best album. She was unknown when she released her debut album, "Lunas Rotas" ("Broken Moons") last June, but it has since sold more than 700,000 units.

The Canary Island composer who turned to singing only recently is now on a promotional tour of Latin America. MCA Spain hopes her Caribbean-style lilt will catch on there and create a surge in sales.

The awards ceremony is being arranged by Spain's two most important professional bodies, the authors'

society SGAE and the artists' association AIE, whose respective leaders, Teddy Bautista and Luis Cobos, announced the awards.

The ceremony will be a prelude to the setting up by SGAE and AIE of a Music Academy, whose main function will be to promote Spanish music abroad.

The nominations have a distinctly feminine flavor, because female duo Ella Baila Sola picked up four nominations, including best pop/rock act and best new artist. Mayte Martin is nominated as best flamenco author, Niña Pastori as best flamenco artist, and Luz Casal is another contender for best pop/rock act.

The late Antonio Flores wins two nominations for best album and best author, and the world hit of last year, "Macarena," by Los Del Rio, is one of the nominees for top international event.

Among the three nominations for
(Continued on page 50)

New Pres. Promises Changes At Victoires

BY REMI BOUTON

PARIS—French music awards organization Victoires de la Musique is aiming to restore its appeal and credibility under a new president, Mercury France managing director Yves Bigot. His first move in the post has been to talk to this country's leading artists to find out why some of them have stayed away from the ceremony.

Backed as a candidate by labels' body SNEP and indie sector association UPFI, Bigot had his appointment unanimously approved by the board of the Victoires, which includes members from the gamut of music industry bodies.

Bigot, who was involved in the 1997 Victoires as a member of the event's artistic committee, replaces Regis Talar from indie label Trema, who served for two years and did not seek re-election.

Saying he wants to "implement changes and make reforms," Bigot aims to put artists at the center of the Victoires. The absence of such major acts as Eddy Mitchell, Mylene Farmer, FFF, Les Innocents, and Teri Moise from the



AZNAVOUR

1997 ceremony in February was a cause of much industry concern (Billboard, Feb. 22). Bigot met several French acts March 19 to discuss how the Victoires should develop.

Victoires general manager Enrico Della Rossa says that this and other meetings with artists are meant to "hear their criticisms in order to draft proposals to be presented to the board by the end of May."

After this year's show, Bigot wrote a five-page memo to the Victoires' driving force, SNEP. In the memo, a copy of which has been obtained by Billboard, Bigot admits that "the 12th Victoires de la Musique have not been geared towards the dynamism we all expected and that we need for our artists, the development of their careers, and their sales."

Bigot's memo said that to restore popular interest in the event, urgent action is required.

He argued that artists should be involved in the decision-making process and recommended changes to the category system to prevent such veteran acts as Barbara, 63, or Charles Aznavour, 72, from competing directly against emerging acts. Noting Barbara's and Aznavour's successes as,
(Continued on page 50)

WILLIAM SHAKESPEARE'S

ROMEO JULIET

MUSIC FROM THE MOTION PICTURE

WILLIAM SHAKESPEARE'S
ROMEO + JULIET
MUSIC FROM THE MOTION PICTURE

Includes:

Garbage	Des'ree	Mundy
Everclear	Butthole Surfers	Radiohead
Gavin Friday	The Cardigans	Stina Nordenstam
One Inch Punch	Kym Mazelle	The Wannadies
	Quindon Tarver	

OUT NOW CD & CASSETTE

EPITAPH'S SINGULAR SUCCESS

(Continued from preceding page)

"Brett understood the single European market," says Epitaph Europe president Hein van der Ree. "Brett's vision was always to have one company for Europe."

Van der Ree says that until the founding of the European operation in its present form at the beginning of 1996, all Epitaph product was shipped to European distributors directly from the company's main warehouse in Los Angeles. Setting up Epitaph Europe, he says, "was the next logical step."

Operating from offices in central Amsterdam overlooking a major tourist attraction, the Singel flower market, Epitaph Europe services 20 distributors in 20 countries across the EU and stretching into Eastern Europe.

Van der Ree, a former managing director of Phonogram U.K. who joined Epitaph two years ago, says, "This was always going to be a European version of what Brett had done in the States."

STORE LIAISON

A main plank of Gurewitz's philosophy in the U.S. and now in Europe is acting as a liaison with stores. Epitaph began building a computerized European database in 1994 and now has continent-wide information on how stores trade, what factors influence their trade, and what they think of Epitaph product.

The database is constantly updated via up to 300 telephone calls to stores each day and—in addition to logging store staff reports on how and why the label's records are selling—notes influential clubs, radio, and media within each shop's catchment area.

Furthermore, reflecting Epitaph's desire to maintain relationships, the entry for each store notes the manager's name, how he or she prefers to be addressed, his or her favorite music, and whether a Christmas card was sent.

"The advantage is the tremendous value of talking to the stores and hearing what they have to say," says Van der Ree. "There's a direct relationship between store and label. It means we can focus on what matters most at store level because the store is the critical point of contact between us and the customer."

Asked how retailers on the database—the vast majority of which are indies—reacted when Epitaph first began calling and asking for information, Van der Ree says, "We got some resistance to begin with. People were surprised; they couldn't understand why a record label was calling them. Then they found out we can do things that help them sell records."

However, Epitaph never uses the calls to sell to stores. "We service the

stores—we don't sell to them," states Van der Ree. "We never sell. It's retail marketing support they get from us."

That support—whether it be information about tours, arranging in-store appearances, or distributing promotional material—is all handled from Amsterdam in direct response to a store's needs. "That also helps the distributor's reps," says Van der Ree, "because by the time they go to the store, the retailer already knows about the record."

Amsterdam is the base for all marketing activities in Europe, as Van der Ree sees a clear division of labor between label and distributor: "Distributors are for distributing and selling."

Nonetheless, Van der Ree is very conscious that "the indie store is the most important store in creating a buzz for a new artist—and creating a buzz is the most important and difficult job a label has to do."

Retail chains are not ignored by Epitaph, though. Even though the label's brand of what Van der Ree describes simply as "punk" does not fit all the chains' stocking policies, Epitaph's database notes the ones that do. "When Offspring does something of note, we fax the key buyers and tell them so."

ON THE ROAD

Epitaph's roster—led by Offspring, bolstered by such favorites as the Cramps and Wayne Kramer (see story, page 13), and given new impetus by the emerging Pennywise—is, to date, American-signed.

"When bands come here, they are used to a company having an office in each country," says Van der Ree, "so we have to explain to some artists why we work this way."

"But when you tell them there will be no problem getting their record released in Germany or Britain or France or Sweden or wherever because we don't have to persuade a company there to put it out, they understand—although we do sometimes have to prove it because it seems too good to be true."

Epitaph also provides other services for visiting acts. The office contains bedrolls and sleeping bags, should any artists wish to work out of central Amsterdam without incurring the city's often significant hotel charges. Van der Ree notes, "All our bands tour."

Van der Ree says that Epitaph is planning to make European signings, though the company here is not geared to making that a priority. "Bands do find us, but we don't have an A&R department," he says. "Besides, we wouldn't sign anything until Brett gave it his blessing."

AIM Sets Sights On Future Awards Reflect Malaysia's Ambitions

■ BY ALEXANDRA NUVOICH

KUALA LUMPUR, Malaysia—As the nation scrambles to meet government targets of "fully developed nation" status by 2020, the Malaysian music industry is playing its part to shift into high gear.

Evidence comes in the form of the suitably forward-thinking fourth annual Anugerah Industri Malaysia (AIM) awards, which this year boasted the theme "Malaysian music in the digital age."

The award ceremony, held March 22 at the Putra World Trade Centre here, received an added boost by being broadcast to neighboring Indonesia, giving substance to a developing synergy between the two markets, which share many cultural reference points as well as a much-intertwined water border.

A total of 19 awards were presented during the night, 17 of them contestable and two honorary. EMI's KRU took top honors for best album with its multi-platinum "Ooh! La! La!" Top song went to Siti Nurhaliza for "Jerat Perasaan" (on local indie label SRC).

The Indonesia-specific Anugerah Seri Kembara award went to Broery Marantika, while the local Anugerah Seri Kembara award went to Malaysian act Slam, whose "Slam Unplugged" sold more than 500,000 copies in Indonesia, according to the label.

The ceremony was carried live on Malaysian terrestrial channel RTM, on Astro's satellite channel Ria, and in Indonesia on the terrestrial Indosiar. Another boost to the show's stature came in the form of a government representative at the show, Information Minister Datuk Mohd Rahmat. The official's presence was a shot in the arm for an industry traditionally frowned upon, and occasionally attacked, by the government here. Rahmat handed out a lifetime achievement award to traditional singer S.M. Salim.

While such awards acknowledged the nation's musical past, the show was definitely rooted in the future. The majority of artists honored were such Western-style pop acts as pop/rap phenomenon KRU and AC singer Siti Nurhaliza. Both also performed live, joining such international luminaries as Simply Red's Mick Hucknall (the Warner artist is in Asia for a promotional tour) and Indonesia's Desy Ratnasari.

The nation's music makers have always been engulfed in the dilemma of whether to maintain an Asian cultural style or gravitate toward Western pop culture. But KRU, which fuses current American R&B rhythms with its brand of Malay pop, took the moment at the podium to say, in the words of vocalists Norman, "Who's to say what's Western and what's Asian anyway?"

AIM continued its tradition of applauding certain albums ignored by the mass media. A prime example was the modest, 30,000-selling "Ratu" by evergreen singer Sheila Majid (Warner), which won the award for best pop album.

The accolades for "Ratu" are seen as more evidence that the AIM awards are helping broaden the Malaysian pop music's largely rural audience to include a more urban, English-speaking public who normally favor international repertoire. Likewise, the award for local acts recording in English raises Malaysian

music's profile for fans of international product. The winner was a 10,000-selling compilation of English-speaking indie pop bands, "Boys & Girls 1+1=3."

AIM representatives said at the show that the awards consciously home in on not necessarily huge-selling albums but on things that chip away at the mainstream. "It would be very easy for music producers to keep feeding the market with what they are used to," said Freddie Fernandez, executive producer of the show. "Awards like this encourage people to follow their own path."

Sony Gets Deep Into Dance With Launch Of Fourth Label

■ BY CHRISTIAN LORENZ

LONDON—Sony Music Entertainment has launched a fourth dance music label under the umbrella of its Dancepool division. The new label, DeeP, is dedicated to European talent in R&B and hip-hop.

DeeP comes under the auspices of Sony Music Entertainment Europe's London-based Dancepool VP Guy Brulez. The label commenced operations March 17 with the release of the single "Where Are You Going To" by Dutch rapper DJ R.E.D. The track is available in Austria, Belgium, Denmark, Finland, Germany, Holland, Spain, Sweden, Switzerland, and the Philippines. The U.K. will follow later with different mixes.

"DeeP is born out of a concrete need," says Brulez. "There is a considerable amount of European hip-hop and R&B repertoire out there which is becoming more and more popular."

Brulez will not be directly involved in the search for hip-hop and R&B talent. "I leave the A&R work to our local Dancepool staff," says Brulez. "I am not a dance-music specialist, but, in a label environment, that can work as an advantage, because I am not linked as much to the repertoire itself, which, in return, allows me to observe the overall picture. I don't mind where a hit comes from, as long as we have it."

The philosophy behind the launch of a dedicated hip-hop and R&B label next to existing outlets Dancepool (dance/pop), S3 (underground/progressive), and Epidrome (dance/pop) is based on Brulez's belief that "to deal with dance music at a major label you need a group of specialist people. The bigger picture is to set ourselves up, within Sony Music, in the best possible way to deal with dance music and all the different styles within the genre. To make it possible for us, the consumers, and the media to organize [the market], we support different outlets for different styles under the Dancepool umbrella."

Like all other labels of the Dancepool division, DeeP is driven by European repertoire and operates on a worldwide level. Brulez plans to intensify the division's overseas links in the near future. "In our new budget year, which starts in April, we plan to expand our operations in Asia and Latin America," says Brulez. He already plans a three-day dance music festival April 24-26 in Mexico City, which will serve as the official launch event of Dancepool Mexico.

EastWest Germany Head Named

LONDON—Columbia Germany managing director Hubert Wandjo is to be the new head of EastWest Records Germany. He succeeds Jurgen Otterstein, who resigned the post March 1 to become consultant executive producer for Warner Music International (Billboard, Feb. 22).

Wandjo, who is also deputy managing director of Sony Music Entertainment in Germany, will become EastWest managing director "not later than Oct. 1," according to a company statement.

He will report to Gerd Gebhardt, the recently appointed president of central Europe for Warner Music Europe. The company's European president, Manfred Zumkeller, says, "Hubert Wandjo is one of the most experienced record executives in the German music industry. He has been involved in the successful marketing of both international and domestic repertoire and has a significant A&R track record that includes the founding of Sony's Dancepool label."

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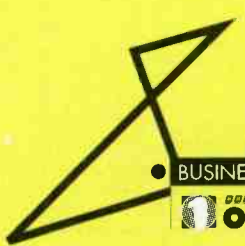
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HITS OF THE WORLD



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JAPAN		(Dempa Publications Inc.) 03/31/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	CAN YOU CELEBRATE? NAMIE AMURO AVEX TRAX	
2	2	CIRCUIT NO MUSUME PUFFY EPIC SONY	
3	NEW	TSUKI SARUGANSEKI! COLUMBIA	
4	3	FIREBALL B'Z ROOMS	
5	NEW	1/2 MAKOTO KAWAMOTO SONY	
6	4	DYNAMITE SMAP VICTOR	
7	NEW	99 BANMENO YORU PENICILLIN PIONEER LDC	
8	5	KIMINI AITAKUNATTARA... ZARD B-GRAM	
9	11	TAMASHIHO RUFURAN YUKO TAKAHASHI KING	
10	7	THE OTHER SIDE OF LOVE RYUICHI SAKAMOTO FEATURING SISTER M FOR LIFE	
11	8	AMAI UNMEI UA VICTOR	
12	9	I LOVE YOU RYUICHI KAWAMURA VICTOR	
13	6	FACES PLACES GLOBE AVEX TRAX	
14	10	KUZIRA NO. 12 JUDY AND MARY EPIC SONY	
15	NEW	ASHITA, HARUGA KITARA TAKAKO MATSU BMG JAPAN	
16	17	MAGOKORONO HASHI/MEOTO MICHI AURORA TERUKO (MICHIKO KAWAI) COLUMBIA	
17	13	LOVE SOMEBODY YUJI ODA WITH MAXI PRIEST MERCURY	
18	NEW	LITTLE CLOUD SOPHIA TOY'S FACTORY	
19	12	A.S.A.P. LITTLE KISS PONY CANYON	
20	15	SOREGA KOTAEDA! ULFULS TOSHIBA EMI	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	GLOBE FACES PLACES AVEX TRAX	
2	2	MR. CHILDREN BOLERO TOY'S FACTORY	
3	NEW	TOMOYASU HOTEI SPACE COWBOY SHOW TOSHIBA EMI	
4	5	MAYO OKAMOTO SMILE TOKUMA JAPAN	
5	3	AEROSMITH NINE LIVES SONY	
6	6	YUMI MATSUOYA COWGIRL DREAMIN' TOSHIBA EMI	
7	NEW	YOSUI INOUE/TAMIO OKUDA SHOPPING FOR LIFE	
8	4	ASKA ONE TOSHIBA EMI	
9	7	TWO-MIX BPM BEST FILES KING	
10	NEW	YOSUI INOUE/TAMIO OKUDA SHOPPING SONY	
11	NEW	ANIMETAL ANIMETAL MARATHON SONY	
12	8	KOME KOME CLUB PUSHED RICE SONY	
13	9	U2 POP ISLAND/MERCURY	
14	13	UA 11 VICTOR	
15	NEW	RED WARRIORS FIRE DROPS PONY CANYON	
16	12	SWING OUT SISTER SHAPES AND PATTERNS MERCURY	
17	NEW	ABEX GO GO ABEX GO GO SONY	
18	11	TOMOYO HARADA I COULD BE FREE FOR LIFE	
19	NEW	MR. PRESIDENT COCO JAMBOO WEA JAPAN	
20	NEW	THE BOOM THE BOOM 2 (BLUE) SONY	

GERMANY		(Media Control) 03/25/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	WARUM? TIC TAC TOE RCA	
2	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	
3	4	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE	
4	3	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	
5	13	DU LIEBST MICH NICHT SABRINA SETLUR EPIC	
6	8	ALONE BEE GEES POLYDOR	
7	5	TEARING UP MY HEART 'N SYNC ARIOLA	
8	7	DON'T LET GO (LOVE) EN VOGUE EASTWEST	
9	6	SO STRUNG OUT C-BLOCK WEA	
10	10	DON'T CRY FOR ME ARGENTINA MADONNA WEA	
11	9	ANYWHERE FOR YOU BACKSTREET BOYS JIVE/ROUGH TRADE	
12	11	UN-BREAK MY HEART TONI BRAXTON ARISTA	
13	15	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY EPIC	
14	12	WHEN I DIE NO MERCY ARIOLA	
15	14	THE THEME (OF PROGRESSIVE ATTACK) BROOKLYN BOUNCE EDEL	
16	19	ENCORE UNE FOIS SASH! POLYDOR	
17	16	HIT 'EM HIGH MONSTARS OF SPACE JAM EASTWEST	
18	17	STEP BY STEP WHITNEY HOUSTON ARISTA	
19	NEW	OH SHIT—FRAU SCHMIDT DER WOLF MERCURY	
20	18	I HAVE A DREAM DJ QUICKSILVER ARCADE	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	ANDREA BOCELLI BOCELLI POLYDOR	
2	2	BEE GEES STILL WATERS POLYDOR	
3	3	AEROSMITH NINE LIVES COLUMBIA	
4	4	U2 POP ISLAND	
5	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	
6	6	FURY IN THE SLAUGHTERHOUSE BRILLIANT	
7	8	THIEVES SPV	
8	7	SORAYA ON NIGHTS LIKE THIS MERCURY	
9	10	TIC TAC TOE TIC TAC TOE RCA	
10	9	BACKSTREET BOYS BACKSTREET BOYS JIVE/ROUGH TRADE	
11	11	SOUNDTRACK SPACE JAM EASTWEST	
12	13	SOUNDTRACK EVITA WEA	
13	15	TONI BRAXTON SECRETS ARISTA	
14	14	SPICE GIRLS SPICE VIRGIN	
15	12	NO MERCY MY PROMISE ARIOLA	
16	NEW	ANDREA BOCELLI ROMANZA POLYDOR	
17	17	DER WOLF DAS ALBUM MERCURY	
18	16	TONI BRAXTON TONI BRAXTON ARISTA	
19	NEW	ANDRE RIEU STRAUSS & CO POLYDOR	
20	19	QUEENSRYCHE HEAR IN THE NOW FRONTIER EMI	
		WOLFGANG PETRY ALLES ARIOLA	

U.K.		(Chart-Track) 03/24/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	
2	NEW	FLASH B.B.E. TRIANGLE/POSITIVEMUSIC	
3	3	ENCORE UNE FOIS SASH! MULTIPLY	
4	4	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	
5	NEW	I BELIEVE I CAN FLY R. KELLY JIVE	
6	NEW	ROCK DA HOUSE TALL PAUL VC RECORDINGS/VIRGIN	
7	2	ISN'T IT A WONDER BOYZONE POLYDOR	
8	13	FRESH! GINA G ETERNAL/WEA	
9	9	THE REAL THING LISA STANSFIELD ARISTA	
10	NEW	BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS FREESTYLE DUST/VIRGIN	
11	5	RUMBLE IN THE JUNGLE FUGEES MERCURY	
12	7	IF I NEVER SEE YOU AGAIN WET WET THE PRECIOUS ORGANISATION/MERCURY	
13	12	OXYGENE 8 JEAN MICHEL JARRE EPIC	
14	19	IT'S OVER CLOCK MEDIA/MCA	
15	NEW	ANYWHERE FOR YOU BACKSTREET BOYS JIVE	
16	NEW	NORTH COUNTRY BOY THE CHARLATANS BEGGARS BANQUET	
17	NEW	A RED LETTER DAY PET SHOP BOYS PARLOPHONE	
18	17	EVERYBODY KNOWS (EXCEPT YOU) THE DIVINE COMEDY SETANTA	
19	14	WHERE DO YOU GO NO MERCY MCA/ARISTA	
20	6	ALONE BEE GEES POLYDOR	
THIS WEEK	LAST WEEK	ALBUMS	
1	3	SPICE GIRLS SPICE VIRGIN	
2	NEW	VARIOUS ARTISTS DANCE NATION 3—PETE TONG & JUDGE JULES MINISTRY OF SOUND	
3	1	BEE GEES STILL WATERS POLYDOR	
4	2	AEROSMITH NINE LIVES COLUMBIA	
5	5	BEE GEES THE VERY BEST OF THE BEE GEES POLYDOR	
6	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 36 EMI/VIRGIN/POLYGRAM	
7	4	U2 POP ISLAND	
8	6	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC	
9	NEW	ETERNAL BEFORE THE RAIN 1ST AVENUE/EMI	
10	17	KULA SHAKER K COLUMBIA	
11	NEW	VARIOUS ARTISTS GORGEOUS VIRGIN	
12	RE	ALISHA'S ATTIC ALISHA RULES THE WORLD MERCURY	
13	7	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	
14	NEW	VARIOUS ARTISTS THE ALL TIME GREATEST COUNTRY SONGS SONY TV	
15	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	
16	RE	REEF GLOW SONY S2	
17	19	ROBERT MILES DREAMLAND OECONSTRUCTION	
18	RE	JEAN MICHEL JARRE OXYGENE 7-13 EPIC	
19	12	VAN MORRISON THE HEALING GAME EMI/POLYDOR	
20	10	OCEAN COLOUR SCENE B-SIDES, SEASIDES & FREERIDES MCA	

FRANCE		(SNEP/IFOP/Tite-Live) 03/22/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	CON TE PARTIRO ANDREA BOCELLI POLYDOR	
2	3	DON'T CRY FOR ME ARGENTINA MADONNA WEA	
3	2	LET A BOY CRY GALA SCORPIO	
4	5	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	
5	4	2 BECOME 1 SPICE GIRLS VIRGIN	
6	14	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR	
7	10	TOUJOURS LA POUR TOI 2 BE 3 EMI	
8	8	BAILANDO PARADISIO CNR	
9	7	SHOULD I LEAVE DAVID CHARVET RCA	
10	6	BAILA ALLIAGE BAXTER	
11	13	PARTIR UN JOUR 2 BE 3 EMI	
12	11	ENCORE UNE FOIS SASH! FULL ACE	
13	9	UN-BREAK MY HEART TONI BRAXTON ARISTA	
14	12	I NEED YOU 3T EPIC	
15	NEW	QUAND J'AI PEUR DE TOUT PATRICIA KAAS COLUMBIA	
16	17	AUCUNE FILLE AU MONDE G. SQUAD ARIOLA	
17	NEW	LUCY—BAILA ALLIAGE BAXTER	
18	15	YOU'LL BE MINE (PARTY TIME) GLORIA ESTEFAN EPIC	
19	NEW	KEEP ON THE RED LIGHT OPHELIE WINTER & COOLIO EASTWEST	
20	NEW	REMIND ME TRIBAL JAM EMI SUPREME N.T.M. COLUMBIA	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	ANDREA BOCELLI ROMANZA POLYDOR	
2	NEW	PATRICIA KAAS DANS MA CHAIR COLUMBIA	
3	NEW	I AM L'ECOLE DU MICRO D'ARGENT DELABEL	
4	2	U2 POP ISLAND	
5	4	ERA AMENO MERCURY	
6	3	SPICE GIRLS SPICE VIRGIN	
7	8	2 BE 3 PARTIR UN JOUR EMI	
8	11	ZAZIE ZEN MERCURY	
9	9	TEXAS WHITE ON BLONDE MERCURY	
10	5	AEROSMITH NINE LIVES COLUMBIA	
11	7	PASCAL OBISPO SUPERFLU EPIC	
12	NEW	SUPERTRAMP SOME THINGS NEVER CHANGE EMI	
13	6	JEAN MICHEL JARRE OXYGENE 7-13 DREYFUS	
14	10	3T BROTHERHOOD EPIC	
15	13	BEE GEES STILL WATERS POLYDOR	
16	20	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	
17	NEW	NO ONE IS INNOCENT UTOPIA ISLAND	
18	17	DOC GYNCO PREMIERE CONSULTATION VIRGIN	
19	17	WORLDS APART EVERYBODY DLA	
20	RE	DAFT PUNK HOMEWORK LABELS	

CANADA		(SoundScan) 04/05/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.	
2	2	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	
3	3	FIRESTARTER PRODIGY XL RECORDINGS	
4	4	GOD BLESS THE CHILD SHANIA TWAIN MERCURY	
5	5	DISCOTHEQUE U2 ISLAND	
6	7	RETURN OF THE MACK MARK MORRISON ATLANTIC	
7	9	LET ME CLEAR MY THROAT DJ KOOL CLR/WARNER	
8	6	EXPERIENCE PRODIGY XL RECORDINGS	
9	10	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER ARISTA	
10	16	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS JIVE	
11	8	BARREL OF A GUN DEPECHE MODE MUTE/REPRISE	
12	11	WHERE DO YOU GO NO MERCY ARISTA	
13	12	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA	
14	17	CHANGE THE WORLD ERIC CLAPTON REPRISE	
15	14	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA	
16	13	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) BAD BOY/ARISTA	
17	15	I FELL IN LOVE ROCKELL ROBBINS/BMG	
18	NEW	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA LAFACE/ARISTA	
19	RE	COLD ROCK A PARTY MC LYTE EASTWEST	
20	RE	DON'T LET GO (LOVE) EN VOGUE EASTWEST	
THIS WEEK	LAST WEEK	ALBUMS	
1	2	SPICE GIRLS SPICE VIRGIN	
2	NEW	AEROSMITH NINE LIVES COLUMBIA	
3	1	U2 POP ISLAND	
4	3	VARIOUS ARTISTS 1997 GRAMMY NOMINEES POLYTEL	
5	4	OUR LADY PEACE CLUMSY YOU	
6	6	CELINE DION FALLING INTO YOU COLUMBIA	
7	9	BACKSTREET BOYS BACKSTREET BOYS JIVE	
8	8	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL	
9	5	COLLECTIVE SOUL DISCIPLINED BREAKDOWN ATLANTIC	
10	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	
11	19	SOUNDTRACK SPACE JAM RHINO/WARNER	
12	10	AMANDA MARSHALL AMANDA MARSHALL EPIC	
13	11	VARIOUS ARTISTS DANCE MIX USA '97 QUALITY	
14	15	JEWEL PIECES OF YOU ATLANTIC	
15	13	TONI BRAXTON SECRETS LAFACE/ARISTA	
16	12	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL	
17	14	VARIOUS ARTISTS MUGGS PRESENTS... THE SOUL ASSASSINS CHAPTER 1 COLUMBIA	
18	16	VARIOUS ARTISTS MUCHMUSIC'S BIG SHINY TUNES MCA	
19	RE	BUSH RAZORBLADE SUITCASE INTERSCOPE/UNIVERSAL	
20	NEW	VARIOUS ARTISTS THE TARANTINO CONNECTION MCA	

NETHERLANDS		(Stichting Mega Top 100) 03/29/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	DE REGENBOOG FRANS BAUER & MARIANNE WEBER TIP TOP/TAT'S ENTERTAINMENT	
2	2	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE	
3	3	SUPERGABBER HAKKHU BAR ROADRUNNER	
4	4	WHEN I DIE NO MERCY BMG	
5	9	MAMA SPICE GIRLS VIRGIN	
6	6	FELL IN LOVE WITH AN ALIEN THE KELLY FAMILY EMI	
7	5	DON'T LET GO (LOVE) EN VOGUE WARNER	
8	10	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER	
9	8	WE LIKE TO PARTY PARTY ANIMALS ROADRUNNER	
10	14	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG	
11	7	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	
12	11	LET ME CLEAR MY THROAT DJ KOOL BMG	
13	15	WHY DON'T YOU DANCE WITH ME FUTURE BREEZE POLYDOR	
14	13	ANYWHERE FOR YOU BACKSTREET BOYS JIVE/ROUGH TRADE	
15	12	HIT 'EM HIGH (THE MONSTARS' ANTHEM) B REAL, BUSTA RHYMES, COOLIO, LL COOL J & METHOD MAN WARNER	
16	NEW	ENCORE UNE FOIS SASH! BYTE	
17	17	PITTIGE TIJDEN CARLO & IRENE CNR	
18	16	LASCIATI TENTARE ICT DINO	
19	NEW	GET ME HOME FOXY BROWN FEATURING BLACK-STREET DEF JAM/MERCURY	
20	NEW	REMEMBER ME THE BLUE BOY JIVE/ROUGH TRADE	
THIS WEEK	LAST WEEK	ALBUMS	
1	4	ANDREA BOCELLI ROMANZA POLYDOR	
2	2	MARCO BORSATO DE WAARHEID POLYDOR	
3	1	U2 POP ISLAND	
4	3	TOTAL TOUCH TOTAL TOUCH BMG	
5	8	SPICE GIRLS SPICE VIRGIN	
6	6	NO MERCY MY PROMISE BMG	
7	7	SOUNDTRACK SPACE JAM WARNER	
8	9	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	
9	5	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL	
10	13	BZN A SYMPHONIC NIGHT MERCURY	
11	16	CIRQUE DU SOLEIL ALEGRIA BMG	
12	RE	THE KELLY FAMILY ALMOST HEAVEN EMI	
13	14	WISI SOERJADI LIVE AT CARNEGIE HALL PHILIPS	
14	18	CELINE DION FALLING INTO YOU COLUMBIA	
15	10	FRANS BAUER VOOR JOU TIP TOP/TAT'S ENTERTAINMENT	
16	12	BACKSTREET BOYS BACKSTREET BOYS JIVE/ROUGH TRADE	
17	17	GEORGE MICHAEL OLDER VIRGIN	
18	19	TONI BRAXTON SECRETS BMG	
19	NEW	OME HENK EN DE TOVENAAR VAN SALSA BORENCO CNR	
20	NEW	OSDORP POSSE GEENDAGSVLIEG DJ/WEA	

AUSTRALIA		(ARIA) 03/30/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	
2	7	TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW	
3	4	DON'T LET GO (LOVE) EN VOGUE EASTWEST	
4	3	PONY GINUWINE EPIC	
5	2	LAST NIGHT AZ YET BMG	
6	5	BREATHE PRODIGY DANCEPOOL/SONY	
7	6	FREAK SILVERCHAIR MURMUR/SONY	
8	8	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M	
9	9	BREAK MY STRIDE UNIQUE 2 DANCEPOOL/SONY	
10	10	SEXY EYES WHIGFIELD TRANSISTOR/BMG	
11	16	DON'T SAY GOODBYE HUMAN NATURE COLUMBIA	
12	11	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR	
13	12	UN-BREAK MY HEART TONI BRAXTON BMG	
14	13	I SHOT THE SHERIFF WARREN G DEF JAM/MERCURY	
15	15	SAF YOU'LL BE THERE SPICE GIRLS VIRGIN	
16	18	TO THE MOON & BACK SAVAGE GARDEN ROADSHOW	
17	14	STEP BY STEP WHITNEY HOUSTON BMG	
18	19	TWISTED KEITH SWEAT WEA	
19	17	YOUNG HEARTS RUN FREE KYM MAZELLE EMI	
20	20	DON'T CRY FOR ME ARGENTINA MADONNA WEA	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	SOUNDTRACK ROMEO + JULIET EMI	
2	2	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL	
3	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	
4	5	LEANN RIMES UNCHAINED MELODY/THE EARLY YEARS CURB/SONY	
5	6	SPICE GIRLS SPICE VIRGIN	
6	4	U2 POP ISLAND	
7	7	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL LIBERATION/FESTIVAL	
8	8	SILVERCHAIR FREAK SHOW MURMUR/SONY	
9	9	JAMIROQUAI TRAVELLING WITHOUT MOVING COLUMBIA	
10	12	THE CORRS FORGIVEN, NOT FORGOTTEN EASTWEST	
11	10	CELINE DION FALLING INTO YOU EPIC	
12	15	PRODIGY MUSIC FOR THE JILTED GENERATION DANCEPOOL/SONY	
13	11	SOUNDTRACK EVITA WEA	
14	16	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA	
15	RE	TOOL AENIMA 200/BMG	
16	14	TINA TURNER WILDEST DREAMS FESTIVAL	
17	17	HUMAN NATURE TELLING	

HITS OF THE WORLD CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

EUROCHART 03/27/97 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	1	3	COLD ROCK A PARTY MC LYTE EASTWEST
2	3	ENCORE UNE FOIS SASH! BYTE BLUE	2	1	BREAK MY STRIDE UNIQUE 2 DANCEPOOL/SONY
3	7	WHO DO YOU THINK YOU ARE/MAMA SPICE	3	2	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR
4	2	GIRLS VIRGIN	4	7	ONLY LOVE THE BRAXTONS EASTWEST
5	4	DON'T CRY FOR ME ARGENTINA MADONNA WARNER	5	NEW	HARD TO SAY I'M SORRY AZ YET FEATURING
6	NEW	BROS.	6	4	PETER CETERA BMG
7	8	UN-BREAK MY HEART TONI BRAXTON	7	6	BREATHE PRODIGY XL RECORDINGS/BMG
8	NEW	LAFACE/ARISTA	8	9	THESE ARE THE DAYS OF OUR LIVES BONE
9	5	I BELIEVE I CAN FLY R. KELLY JIVE	9	5	THUGS-N-HARMONY WARNER
10	6	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	10	NEW	EVERY TIME I CLOSE MY EYES BABYFACE SONY
1	1	FLASH B.B.E. TRIANGLE/POSITVA/EMI			FIRESTARTER PRODIGY XL RECORDINGS/BMG
2	3	DON'T LET GO (LOVE) EN VOGUE EASTWEST			WHO DO YOU THINK YOU ARE/MAMA SPICE
3	2	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO			GIRLS VIRGIN
4	5	ALBUMS			ALBUMS
5	4	U2 POP ISLAND	1	2	SOUNDTRACK ROMEO + JULIET EMI
6	3	AEROSMITH NINE LIVES COLUMBIA	2	1	U2 POP ISLAND
7	2	SPICE GIRLS SPICE VIRGIN	3	3	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL
8	5	BEE GEES STILL WATERS POLYDOR	4	NEW	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL MUTE/FESTIVAL
9	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	5	6	SPICE GIRLS SPICE VIRGIN
10	7	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	6	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
1	1	SOUNDTRACK EVITA WARNER BROS.	7	7	SOUNDTRACK EVITA WARNER
2	3	TONI BRAXTON SECRETS LAFACE/ARISTA	8	5	THE CORRS FORGIVEN, NOT FORGOTTEN WARNER
3	2	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR	9	NEW	CHARLEY PRIDE 30 YEARS OF PRIDE BMG
4	5	JEAN MICHEL JARRE OXYGENE 7-13 DREYFUS/EPIC	10	NEW	MARILYN MANSON ANTICHRIST SUPERSTAR INTERSCOPE/UNIVERSAL

MALAYSIA (RIM) 03/25/97 HONG KONG (IFPI Hong Kong Group) 03/16/97

THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	2	RAIHAN PUJI-PUJIAN WARNER	1	1	JACKY CHEUNG THE NEVER OLD LEGEND POLYGRAM
2	1	KRU KRUMANIA EMI	2	NEW	SAMMI CHENG 24K GOLD MASTERSOUND COMPI-LATION WARNER
3	10	VARIOUS ARTISTS GEGAR BMG	3	2	FAYE WONG WAN JU CINEPOLY
4	6	SOUNDTRACK EVITA WARNER	4	NEW	WILLIAM SO QING LAI ZI YOU HONG GO EAST
5	3	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	5	NEW	AARON KWOK LIVE IN CONCERT 1996 WARNER
6	5	VARIOUS ARTISTS THE POWER OF LOVE WARNER	6	3	LEO KOO WISHES BMG/MUSIC IMPACT
7	4	VARIOUS ARTISTS 1997 GRAMMY NOMINEES POLYGRAM	7	5	EKIN CHENG DISCOVERY LIFE 2 BMG
8	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	8	6	AMANDA LEE BITTER AND SWEET GOLDEN PONY
9	9	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI	9	8	KELLY CHAN GREATEST HITS—17 SONGS GO EAST
10	8	VARIOUS ARTISTS MEGAHIT 8 EMI	10	NEW	GRASSHOPPER GREATEST HITS POLYGRAM

IRELAND (IFPI Ireland/Chart-Track) 03/20/97 BELGIUM (Promuvi) 03/25/97

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	1	1	LET A BOY CRY GALA PRIVATE LIFE
2	2	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	2	2	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
3	3	ISN'T IT A WONDER BOYZONE POLYDOR	3	3	UN-BREAK MY HEART TONI BRAXTON BMG
4	4	ENCORE UNE FOIS SASH! MULTIPLY	4	4	ENCORE UNE FOIS SASH! BYTE BLUE
5	8	ALONE BEE GEES POLYDOR	5	5	DON'T CRY FOR ME ARGENTINA MADONNA WARNER
6	5	DON'T LET GO (LOVE) EN VOGUE EASTWEST	6	6	FREAK OUT 2 FABIOLA ANTLER-SUBWAY
7	6	WHERE DO YOU GO NO MERCY ARISTA	7	8	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS ASM
8	9	BIG BASS DRUM SHADES OF RHYTHM ABBEY DANCE/UNIVERSAL	8	7	DOOR VEEL VAN MIJ TE HOUDEN SANDRA KIM & FRANK GALAN CENTROPA
9	NEW	HUSH KULA SHAKER COLUMBIA	9	9	I NEED YOU 3T SONY
10	7	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS ASM	10	10	ZATERDAG K.I.A. ARS
1	1	ALBUMS	1	1	ALBUMS
2	2	U2 POP ISLAND	2	2	U2 POP ISLAND
3	3	SPICE GIRLS SPICE VIRGIN	3	3	SPICE GIRLS SPICE VIRGIN
4	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	4	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
5	NEW	MARY BLACK SHINE DARA	5	RE	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL MUTE/PIAS
6	5	VAN MORRISON THE HEALING GAME EXILE/POLYDOR	6	8	MARCO BORSATO DE WAARHEID POLYDOR
7	6	BRIAN KENNEDY A BETTER MAN RCA	7	6	TONI BRAXTON SECRETS BMG
8	NEW	SHARON SHANNON EACH LITTLE THING GRAPEVINE	8	7	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II BMG
9	8	BEE GEES STILL WATERS POLYDOR	9	9	SOUNDTRACK EVITA WARNER
10	6	THE MONKS OF GLENSTAL ABBEY GREGORIAN CHANTS ANIM	10	5	2 FABIOLA TYFOON ANTLER-SUBWAY
1	1	BEE GEES THE VERY BEST OF THE BEE GEES POLYDOR	10	5	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL

AUSTRIA (Austrian IFPI/Austria Top 40) 03/25/97 SWITZERLAND (Media Control Switze-land) 03/30/97

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	WHEN I DIE NO MERCY BMG	1	2	WARUM? TIC TAC TOE BMG
2	3	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER	2	3	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
3	4	WARUM? TIC TAC TOE BMG	3	1	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
4	2	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	4	4	DON'T LET GO (LOVE) EN VOGUE WARNER
5	7	ALONE BEE GEES POLYGRAM	5	9	WHEN I DIE NO MERCY BMG
6	5	UN-BREAK MY HEART TONI BRAXTON BMG	6	NEW	I BELIEVE I CAN FLY R. KELLY JIVE/MUSIKVERTRIEB
7	NEW	ANYWHERE FOR YOU BACKSTREET BOYS JIVE/ROUGH TRADE	7	5	UN-BREAK MY HEART TONI BRAXTON BMG
8	6	POW CHI BBS & DJ ANDY B POLYGRAM	8	7	TEARING UP MY HEART 'N SYNC BMG
9	8	STEP BY STEP WHITNEY HOUSTON BMG	9	8	SO STRUNG OUT C-BLOCK WARNER
10	10	VERPISSE DICH TIC TAC TOE BMG	10	6	ANYWHERE FOR YOU BACKSTREET BOYS JIVE/MUSIKVERTRIEB
1	1	ALBUMS	1	1	ALBUMS
2	2	U2 POP ISLAND	2	2	U2 POP ISLAND
3	NEW	AEROSMITH NINE LIVES SONY	3	5	ANDREA BOCELLI BOCELLI POLYGRAM
4	3	NO MERCY MY PROMISE BMG	4	3	BEE GEES STILL WATERS POLYGRAM
5	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	5	NEW	AEROSMITH NINE LIVES SONY
6	5	BEE GEES STILL WATERS POLYGRAM	6	4	PATRICIA KAAS DANS MA CHAIR SONY
7	NEW	ANDREA BOCELLI BOCELLI POLYGRAM	7	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
8	6	SOUNDTRACK ROMEO + JULIET EMI	8	6	NO MERCY MY PROMISE BMG
9	7	SOUNDTRACK EVITA WARNER	9	8	SOUNDTRACK EVITA WARNER
10	8	TIC TAC TOE TIC TAC TOE BMG	10	9	TONI BRAXTON SECRETS BMG
1	1	SPICE GIRLS SPICE VIRGIN	10	9	ANDREA BOCELLI ROMANZA POLYGRAM

IRAN: Those who believe that the pro-censorship lobby wields too much influence on the American music business should spare a thought for the citizens of this Islamic Republic, where anyone caught listening to Westernized pop music of any sort is jailed or whipped or both. The singer known only as **Andy**, who was born and brought up here before the Islamic revolution of 1978, is the most successful international pop star to have emerged from the country, even though his music—which is scrupulously nonpolitical—is banned here and he has long been forced to live in exile in Los Angeles. His unique sound has been featured on seven albums, including his most recent release, "Devoted." "I try to combine elements of dance and rock music—everyone from Santana to Lionel Richie—with Persian melodies and lyrics, which are very poetic," Andy says. "There are also lots of rhythms in my music that you might think were African; Iran is very close to Africa, and in these southern Arab countries, we share certain instruments with Africa and have a similar feel for percussion." Andy's albums are released on Taraneh Enterprises, an independent Persian music label that operates out of Los Angeles. His records sell everywhere there are Iranian communities: Australia, Russia, the U.K., and throughout the Arab world, although his biggest market remains America, where there are roughly 2 million expatriate Iranians. It is a curious fact that while African music has become a central part of the world music scene and Indian music has long been circulated in mainstream markets well beyond India, Arab music remains underexposed. But not for much longer, according to Andy, who has just released a longform video, "Journey," and embarks in May on his first tour of Central Asian states, including Uzbekistan, Kurdistan, and Kazakhstan. "The music we are playing is a brand-new Middle Eastern music that is so close to Western tastes, it is just waiting to explode," he says. "It is a mystery to me why it is not already being distributed by major companies." **D.S.**

DENMARK: Danish/Norwegian trio **YouKnowWho** hit the chart here last year with a dance remake of the old Cuban folk song "Guantanamera" and followed it up with "Good & Evil." Now, with the release of the group's self-titled debut album, its record company, Universal, is ready to project the sound of YouKnowWho further afield. The act recently played two prestigious gigs in New York, at the European Music Showcase and later at a VIP party following the Grammy Awards. In particular, Universal has targeted its promotional efforts on the Far East and Japan for YouKnowWho and the label's other priority, pop phenomenon Aqua (Global Music Pulse, Billboard, March 29).



CHARLES FERRO

BENGAL: The **Bauls** are a sect of itinerant musicians who believe that they are divinely possessed. Their mystical sound has long been popular with world music audiences, but "Real Sugar" (Real World) presents this music as it has never been heard before. The album links **Paban Das Baul**, one of the leading Baul singers, with **Sam Mills**, former guitarist with U.K. experimentalist outfit **23 Skidoo**, mixing the warm traditional vocals of the Bauls with ambient and even drum'n'bass sounds. Mills met Paban in 1988 in Bengal and felt an immediate affinity between his own avant-garde soundscapes and the ancient traditional songs of the Bauls. "The intention on the record was to produce something which is musically interesting for a global audience, but which does not compromise the integrity of the songs," Mills says. Last year, Real World enjoyed significant success with "Afro-Celt Sound System," a crossover compilation that mixes Irish and African musicians, and the label hopes that "Real Sugar" will follow in its footsteps. The album has its European launch at the Solas festival Monday (31) at London's Union Chapel, where Paban will also prepare the food. The Bauls are great cooks, and part of their nomadic tradition is that as they travel from village to village they beg for dry ingredients and raw food and then prepare sumptuous feasts for their benefactors, as well as providing food for the ears with their transcendental singing. **NIGEL WILLIAMSON**

IRELAND: Irish indies have discovered a hitherto-untapped domestic market for religious music and song. Following the runaway success of "Faith Of Our Fathers" on Lunar/RTE—Ireland's biggest-selling album of last year, with 180,000 units sold to date, according to the label—the **Benedictine Monks Of Glenstal Abbey** have made their solo debut in the Irish top 10 with "Gregorian Chants" (Aimn Records/RTE). The monks contributed four tracks to "Faith Of Our Fathers," which was subtitled "Classic Religious Anthems Of Ireland," featured **Frank Patterson** and **Regina Nathan**, and was shot for a longform video at a concert at Dublin's Point Theatre. "Gregorian Chants," recorded at Glenstal Abbey, County Limerick, with the **Senior Boys' Schola** (a choir from the abbey's public school), are sung in Irish, English, and Latin and cover a "whole range of moods," according to producer **Brian McIvor**. Chants are sung every day by the Glenstal community, and the



ones on the album are mainly for the period from Lent to Easter. "What is unique, to our knowledge, on this album," says McIvor, "is that [it includes] improvised organ pieces as interludes. We think it should appeal right across the board—firstly to people with an Irish connection, then to those interested in Celtic spirituality and world music." McIvor, an organist and TV documentary maker who also teaches career training and development, adds that the influence of chant has pervaded practically everything in Western music. He cites as an example the opening of the **Rolling Stones**' "Paint It Black," which "starts with a phrase lifted from chant. It's there in people's cultural background, in their memory, and they can identify with it in a way that they can't with a lot of other church music." McIvor notes that although the Benedictine monks in this century did much to revive chant, not all the music is authentic. To ensure the authenticity of the Glenstal album, he listened to the tapes and compared them with reproductions of the original manuscripts. "They check out note for note," he confirms. "It's very accurately rendered, but at the same time the approach is free, it's musical, it doesn't sound 'churchy.'" McIvor owns the indie SDG Records, named after **J.S. Bach's** motto "Solely for the glory of God," because the first cassette on the label 12 years ago was of Bach organ music. **KEN STEWART**

Woolworth Backs Music

Parent Company Also Commits To MVC

LONDON—Woolworth, the U.K.'s most broad-based music retailer with around 700 outlets, is remaining committed to music and video as it introduces its new store look.

Sir Geoffrey Mulcahy, group chief executive of parent company Kingfisher, says the chain's new "city" stores will have a "vast" range of music and video titles and that entertainment product will remain a priority in the smaller "heartland" and "local" outlets. The city stores are being introduced across the U.K. this year, Mulcahy says.

Asked about Kingfisher's 34-store Music and Video Club (MVC) chain, Mulcahy says it "made good progress last year. This business has a good

future."

Some U.K. retailers have questioned whether Kingfisher will continue to meet the costs of developing MVC, but Mulcahy says that Kingfisher remains committed to its growth.

Mulcahy was speaking at the March 19 announcement of Kingfisher's results for the year ending February 1. The figures show the retail and property group's revenues rose 10.1% to \$9.3 billion while operating profit was up 31% at \$665 million.

JEFF CLARK-MEADS

Kingfisher reports in British pounds. The exchange rate used in this story is \$1.60 to the pound.

HMV MILESTONE IN U.K.

(Continued from page 45)

but we needed their support and their money, and we had their support."

McLaughlin says that when he took over as head of HMV here 10 years ago, the market was dominated by "Our Price with around 200 1,500-square-foot stores and around 15 or 20 Virgins. After that, you had the nucleus of independent stores."

McLaughlin argues that such a market mix was not providing consumers with the range of product they desired. Conversely, he argues, breadth of stock has been an HMV policy since the opening of its first store on Oxford Street, London, 75 years ago. "It's in our blood," he says.

McLaughlin notes the U.K. label executives' enthusiasm for the new HMV and its presence in a shopping area also containing a supermarket, Asda, that has caused concern through its cut-price music stocking policy.

Asda and other chains have begun using cheap music to attract customers

into their food and household goods departments. "You don't have to be very bright to do that," says McLaughlin. "But we have been investing in this business for 75 years.

"Throughout that time, people come in with gimmicks and cheap ideas and cheap prices, but where are they now?"

"We have a music market share of between 18% and 20%, and we have built up confidence with the consumer."

McAllister says of HMV's U.K. success, "We have just kept our heads and used our strength, which is offering selection, range, and service."

Of the competition from the supermarkets, he adds, "We've faced it elsewhere, in Canada as well as in the States." He argues that HMV will continue to succeed in the face of such a challenge because of the range it carries and its appeal to committed music buyers. "If you are interested only in chart records, you may be seduced by the supermarkets," says McAllister.

NEW PRES. PROMISES CHANGES AT VICTOIRES

(Continued from preceding page)

respectively, best female and best male, "If they had not won, it would have been a scandal, but the fact that they won was useless," wrote Bigot.

Bigot advocated the creation of a French Hall of Fame, to which two or three leading acts will be inducted each year. "As soon as an artist is inducted into the Hall of Fame, they will no longer be in competition at any time, in any category," said Bigot.

Bigot also suggested dropping such categories as best film soundtrack, best stand-up comedian, and best children's record and introducing others for rock, rap, world music, author, and composer.

Bigot proposed changing the voting process by revamping the newly created Academy of the Victoires de la Musique. "Many artists and media people complain that they have not been invited to be part of the Academy," wrote Bigot. Bigot said this also raises the question of the weight of each category of voters (artists, music industry, media, authors, composers, musicians) in the voting process.

He suggested that if reforms are not implemented, "perhaps the music industry should consider mounting its own event, if the other partners refuse transparency and modernization."

Asked if the content of the memo

represents his platform as president of the Victoires, Bigot says, "I guessed that if I was elected, it had something to do with the proposals I made. But in the case of the Victoires, it's the board that makes the decisions, not the president."

"Nevertheless," he adds, "I am sure that everyone within the board is convinced that there is an urgent need for change. I truly expect to push some of my ideas and ultimately convince [the board] for these changes."

ROSANA LEADS

(Continued from page 45)

best classical music artist is one for the Monks' Choir of Santo Domingo de Silos for their sales of Gregorian chant music.

Galician bagpipe player Carlos Nuñez wins a nomination for the traditional folk category. The award would give Nuñez a second reason to celebrate after the Grammy triumph of the Chieftains' album "Santiago," a homage to Galicia on which Nuñez plays. Nominated in the same category are Hijas Del Sol, two female singers from Spanish-speaking Equatorial Guinea in Africa.

HOWELL LLEWELLYN

Lamond Set Gives Gaelic An Audience

Turtlemusik/A&M Artist Adds To Celtic Craze

■ BY LARRY LeBLANC

TORONTO—With the significant successes here of such homegrown Celtic-based acts as Loreena McKennitt, the Rankin Family, and Ashley MacIsaac, Celtic music has become an integral part of Canada's music mainstream in recent years. But Mary Jane Lamond's rock-textured Gaelic album, "Suas e!," released on turtlemusik/A&M March 11, is a left-field entry.

"People are curious as to why somebody would record an entire album in Gaelic," admits 36-year-old Lamond, who lives in Inverness County on Nova Scotia's Cape Breton Island. "It's not exactly a career move for a pop singer."

Lamond says the record represented a chance for her to "stretch a bit. I incorporated [musical elements] that speak of my personal journey in learning Gaelic, and learning Gaelic songs, but I also wanted the record to be representative of my other [rock-based] musical interests."

According to Lamond, "Suas e!" pronounced su-ess-ay, roughly translates as "up with it." "It's an encouragement [Gaelic performers] call out while singing or playing," she says.

"Suas e!" is slated to be released in the U.K. April 25 on PolyGram-distributed Debutante Records. Says John Reid, president of A&M/Island/Motown Canada, "There's a viable market for this record in Scotland and England, where Mary Jane has a base of support due to touring, and in France, as well."

Lamond is primarily known in Canada as the singer prominently featured on Cape Breton fiddler MacIsaac's Ancient/A&M track "Sleepy Maggie" from his 1995 "Hi!" How Are You Today" album. MacIsaac's album has sold 230,000 units in Canada to date, according to Reid. For the last two years Lamond has toured North America with MacIsaac and his Kitchen Devils.

Ashley MacIsaac admits to having been captivated by Lamond after seeing her play with a local band in Antigonish, Nova Scotia, in 1991. "She was playing a bodhran and dressed in Beetlejuice pants," he recalls. "What I got from seeing her that night was this punk attitude, as she was singing in Gaelic. I'd never seen anybody in a Celtic vein do anything other than straight-ahead Celtic music."

Lamond says that she felt sizable industry pressure to follow the Canadian success of "Sleepy Maggie," which peaked last March at No. 13 on the top 40 chart of the Canadian trade *The Record*.

"For a long time, I didn't know myself what I wanted to do with this album," she says. "People expected me to come out with as big a hit as 'Sleepy Maggie' had been. I don't think I made the record that some people would have liked, but I've made one I'm happy with."

Calling the album "a genuinely good music record," Reid says "it'll get good press and great support from CBC-Radio." The label is working the album heavily at college radio, according to Reid, although he expects that airplay of the leadoff track, "Horo Ghoid Thu Nighean" ("Stepping Song"), on Much-Music and commercial radio "could take us from selling 10,000 records to selling 20,000 or 30,000 records." The track was released March 3 in Canada.

Among the commercial Canadian

radio stations quick to add "Horo Ghoid Thu Nighean" are modern rock CFNY Toronto, AC CKFM Toronto, top 40 CKLW Windsor, Ontario, and AC CIQB Barrie, Ontario; AC C100 Halifax and AC CKWM Kentville, both in Nova Scotia; and top 40 CHOZ St. John's, Newfoundland.

"Ashley MacIsaac plays a role in Mary Jane Lamond's record," says Stewart Meyers, PD of CFNY. "A&M Records has paved the way for it with



LAMOND

his success. When her record came in, I made the comment, 'How is this that much further a stretch than Ashley MacIsaac?' There's also a real rock element in her music, particularly live."

Produced by Philip Strong and Lamond's cousin Laurel MacDonald and recorded June-December 1996 between breaks in the singer's hectic touring schedule, the album features Canadian players from outside traditional music circles, including R&B/pop act Bass Is Base and country-styled Blue Rodeo, as well as MacIsaac and the Kitchen Devils.

"I wanted a departure from how we normally think we should accompany Gaelic songs," says Lamond. "I also wanted to be able to sing the song and let the musicians react to that. However, I was also concerned that I didn't change the [traditional] songs."

HOME-GROWN

While bed tracks for the album were mostly recorded on an Adat recorder in Strong's home studio in Toronto, Lamond's vocals were recorded at her own Cape Breton home and at MacDonald's apartment in Toronto. Additionally, "Óran Do Ghille A Chaidh A Bhat-hadh," a milling song, was recorded in Lamond's home, while "Horo Ghoid Thu Nighean" was recorded at the West Mabou Sporting Hall in Cape Breton.

Lamond describes the album's construction as being similar to a quilt. She and MacDonald constructed what looked like time lines for songs, says Lamond. "We had these layers of [music or sounds] we thought we wanted to put in pieces."

Born in Kingston, Ontario, the youngest of five children, Lamond had a nomadic upbringing. Her mother is from Halifax, Nova Scotia, and her father, an engineer, is originally from Albert Bridge, near Sydney, Nova Scotia, on Cape Breton Island. Before moving to Montreal when she was 15, Lamond had lived in Pointe Claire, Quebec; Sarnia, Ontario; Sydney, Nova Scotia; and Brockville, Ontario.

Lamond says her surname is an Anglicization of the Gaelic name Mac-Laomuinn and that both her grandparents in Sydney spoke Gaelic fluently. Already fascinated by Gaelic music, she became interested in the language itself while in her teens, after learning some phrases from her grandfather.

Despite this early interest, Lamond didn't pursue the language until she returned to Nova Scotia in 1989. Joining the Antigonish Gaelic Choir that year, she learned several Gaelic songs phonetically. Then, she attended a milling frolic in North River on Cape

Breton, where she heard mostly older traditional singers performing Gaelic washing songs that featured heavy woolen cloth repeatedly beat against a table, rhythmically keeping time.

"It was like no Gaelic singing I had ever heard," recalls Lamond. "I'd heard a lot of very pretty Gaelic singing from Scotland, but what I saw [in North River] was so down-to-earth, so powerful. I felt I had to learn how to sing these songs."

Relatively isolated from outside influences, Nova Scotia, particularly the Cape Breton region, which had steady immigration from Scotland between 1793 and the 1840s, remains the heartland of Scots-Gaelic culture in Canada. Despite the Gaelic language almost fading to the verge of extinction, several types of older Gaelic songs have survived here; for example, the heroic ballad with its texts from Celtic cycles whose roots lie in pre-Christian Ireland. Also surviving are such Gaelic forms as epics, laments, and work songs (including those for rowing, churning, milking, weaving, spinning, and washing).

COMPARING CULTURES

With three tours to Scotland in the past three years, including performing at the Isle of Harris Festival in the Hebrides in 1994, Lamond has had ample opportunity to compare Canada's and Scotland's Gaelic cultures.

"Young singers in Scotland tell me I sing in an older style," she says. "My repertoire is more of a real folk tradition [than other contemporary Scottish performers]."

Following her North River visit, Lamond decided to take a four-year bachelor of arts degree in Celtic Studies at Saint Francis Xavier University in Antigonish. In addition to its own extensive Gaelic library, the university also has access to 350 field recordings of Scots-Gaelic songs collected by Dr. John Shaw.

"I spent a lot of that time listening to [Shaw's] collection," says Lamond. "It helped me immensely to understand the [Gaelic] repertoire as a whole in a way that would have taken me years if I was living in Cape Breton and going to events."

Lamond's music career happened by chance. Following her third-year exams in 1994, she was asked to record a traditional album of Gaelic songs by B&R Heritage Enterprises in Iona, Cape Breton. With sparse instrumentation, "Bho Thir Nan Craobh" drew enough local attention that Lamond was nominated for female artist of the year and roots/traditional artist of the year at the 1995 East Coast Music Awards. She opened the show, singing a Gaelic song a cappella.

Despite her East Coast Music Award nominations and performance, Lamond had no music career aspirations. She intended to pursue a Ph.D. in Celtic Studies. "I spent the night before [the awards] in my hotel room, trying to get a paper written on Fenian ballads," she says.

However, just before graduation, in June 1995, Lamond accepted an offer to tour with MacIsaac, with whom she had been singing on weekends. "I was exhausted because I had been working very hard for four years," she says. "When Ashley asked me to tour with him, it seemed like a good thing for me to do. Once I started performing more, I discovered I really enjoyed it."



SO WITSH

AFRICA

THE BILLBOARD SPOTLIGHT

THE LAND OF OPPORTUNITY

BY ARTHUR GOLDSTUCK

JOHANNESBURG—The focus of the South African music industry has been dominated in the past by many issues, from the political to the economic, but seldom by its own lifeblood: a new musical style.

But such has been the impact in the past year of kwaito, a form of township-based hip-hop that uses the street lingo of the townships in the context of erotic street-dance displays. Kwaito has shaped the fortunes of the industry.

It is all the more ironic in that the street lingo used is based on the slang of tsotsis (pronounced "tsaw-tee")—a term for township thugs.

KWAITO KING ARTHUR

Unleashed on the market by the artist/producer known as Arthur a little more than a year ago, kwaito led the industry's continuing growth curve, which saw the 1996 sales of locally produced music grow by about 23% in value, and overall sales

Local Talent, New Genres And Traditional Rhythms Feed South Africa's Continuous Growth And Pave The Road To International Success

value by 16%—while unit sales were up 12%.

Arthur, signed to EMI-South Africa subsidiary CCP, helped boost EMI to a 34.5% share of the market for locally produced music, and 20.9% of the overall market.

CCP marketing director Harvey Roberts traces the roots of kwaito to a 1993 release by township superstar Brenda Fassie. Roberts says her single "I'straight Indaba" (street lingo for "What You See Is What You Get"), produced by Selwyn Shandel, "really introduced the tsotsi lyric style. A lot of the young artists and producers sat up and listened to that, because it was



something fresh and new."

It also meant a double-platinum album (100,000 units) for Fassie in 1993 and an untapped source for a new artist, Arthur, signed to CCP that same year.

It would take another two years for him to produce "Kaffir," an album that shocked the industry with its seemingly offensive title ("Kaffir" is regarded as the worst racial slur in South Africa). Arthur's followers recognized the powerful protest message and pushed the album to double-platinum status.

His follow-up, "Die Poppe Sal

Dans" (loosely translated, "Sparks Are Going To Fly"), has reached platinum (50,000 units). His main competitor for the kwaito production crown, Don Laka, owner/producer of Kalawa Records, has helped artist Boom Shaka to one of his two platinum albums, with gold awards going to two more Kalawa artists.

THE GOSPEL TRUTH

Kwaito fever has almost obscured the continued dominance of one of the oldest musical styles around, gospel. Another CCP artist, Rebecca, has led the pack with her multi-platinum recording, "Uzube Nam." Her previous album, "Shwele Baba," was runner-up for the best-selling award of 1995, while a third album, "Rebecca Malope Sings Gospel," has been certified double-platinum this year. A live recording, "Rebecca Malope At The State Theatre," went gold (25,000 units). Tusk's gospel choir IPCC earned a platinum and two gold awards.

Continued on page 54

Top: Soweto String Quartet leads the South African "Renaissance." Above: The Gospel according to Rebecca

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Artist: Rebecca
Album: "Uzube Nam"
Label/Distributor: EMI
Publishing: EMI
Management: Peter Tladi
Booking Agent: T Music Men

Rebecca has firmly established herself as South Africa's leading solo gospel performer, with her last album, "Rebecca," racking up more than 200,000 sales and becoming the second-biggest seller of 1995. Her current album, produced by Sizwe Zako, has already surpassed that performance. "Uzube Nam" has moved more than 235,000 units and is still going strong. Rebecca is among the first pop singers to perform at the country's premier theatrical venue, the State Theatre in Pretoria. A video of the concert is also a first in the black gospel market.

Labelmates To Watch: Arthur, king of kwaito, a mix of R&B and township dance music; Brenda Fassie, highly controversial but still hugely popular; Mzwakhe Mbuli, "the people's poet." Boom Shaka and Aba Shante are also doing well.

Artist: Coleske
Album: "Coleske"
Label/Distributor: Tusk
Publishing: Various
Management: Coleske
Booking Agent: Open

Coleske has been creating major excitement in South Africa with a sound described by Tusk marketing director Benjy Mudie as "a combination of Simon & Garfunkel and [domestic artists] Parrish & Toppano." A fiercely independent group, Coleske is self-managed and -produced, and the group members write their own material. A release in Europe is planned through

SOUTH AFRICA

SA's Talent Spectrum

Some Local Successes Have Global Potential

BY ARTHUR GOLDSTUCK



From left: Coleske, Ladysmith Black Mambazo, Jabu Khanyile

Warner Music International.

Labelmates To Watch: Noa Noa, described as "the Carpenters meet the Cranberries"; Vicky Sampson, the golden voice of South African music; Johannes Kerkerrel, hip Afrikaans music with a groove.

Artist: Soweto String Quartet
Album: "Renaissance"
Label/Distributor: BMG
Publishing: BMG

Management: Open
Booking Agent: BMG Africa

Two years after the group's spectacular debut, "Zebra Crossing," the Soweto String Quartet has released the follow-up "Renaissance." The same classical and pop-crossover elements that made "Zebra Crossing" a success are enhanced with many surprising new textures introduced with the help of producer Grahame Beggs. The group, comprised of the three Khemese

brothers and a friend, Makhosini Mnguni, has been hailed for performances around the world, after the success of "Zebra Crossing" created an international demand for live appearances. SSQ was also among the big winners in the 1995 FNB South African Music Awards, taking the prizes for best new artist, best instrumental performance and best pop album, a truly rare combination of accolades.

Labelmates To Watch: Vusi Mahlasela, a singer-songwriter-poet-guitarist, who describes his work as "muso-poetry"; Just Jinger, a four-piece playing acoustic-flavored rock; The Usual, Afro pop-rock fusion.

Artist: Ladysmith Black Mambazo
Album: As-yet-untitled
Label/Distributor: Gallo
Publishing: Open
Management: Joseph Shabalala
Booking Agent: Gallo

Judging from previews, this breakthrough gospel album from Ladysmith Black Mambazo has a typically South African ethnic sound spiced with an astonishing international flavor: none other than Dolly Parton provides the vocals on one of the standout tracks, while Lou Rawls also adds his weight. Ladysmith Black Mambazo performs a Zulu brand of a cappella harmonizing called *ischatamiya*, which has delighted audiences the world over. For the first time, instrumentation backs up the vocals. The group's previous release, "Thuthukani Ngoxolo," was nominated for a Grammy award in 1996.

Labelmates To Watch: Lucky Dube, the biggest reggae artist in Africa; Amatshitshi Amhlophe, a traditional

Continued on page 57

Touring South Africa

Live Concerts Suffer From High Prices And Low Capacity

BY ARTHUR GOLDSTUCK AND DONNA PEREIRA

A year ago, South Africa was a magnet for international artists, attracting one stellar name after another. However, 12 months down the line, the landscape has changed dramatically.

A plunge in the exchange-rate value of the rand, along with a growing selectivity among audiences, has made live tour promotion one of the most harrowing pursuits in the entertainment industry. At the beginning of 1996, it took 3.65 rand to buy one dollar. A year later, that value had declined to 4.70 rand to the dollar. While the currency has strengthened since, coming back to around the 4.40 rand level, the economics of touring have altered radically.

ECONOMIC LOGISTICS

"It is becoming extremely difficult to secure acts as a result of the weak rand, and it is certain that South African audiences have become more selective. This is a big change from 1993 and 1994, when the public attended almost any show," says Attie van Wyk, head of Big Concerts, which has promoted the lion's share of international tours over the past five years. "We have reduced the number of shows that we would normally offer an artist, and hence the ticket prices have had to increase. The artists have certain overheads to meet, regardless of whether they play three or six shows."

The past year was a busy one for Big Concerts, which brought out Tina Turner for four stadium dates in Johannesburg, Cape Town and Durban, drawing a total of 129,000 people despite high ticket prices. Meat Loaf, Chris de Burgh, ZZ Top and the Soul Invasion tour, featuring Randy Crawford, Kool & The Gang, the Stylistics and Maxi Priest, also were among Big Concerts' tours.

"We are still experiencing major problems in this country with suitable venues," says Van Wyk. "Our arena capacities range from 4,000 to 6,000, and many of the acts on offer to us demand guarantees that cannot be achieved from an audience attendance of approximately 5,000 people. To promote these acts in stadiums with capacities of 50,000 is extremely expensive. We are in desperate need of multipurpose arenas with capacities of 10,000."

LACK OF VENUES

Last year's big event, the Pavarotti

tour, saw Hazel Feldman and her Showtime Management off to a powerful start. However, her plans for a string of multipurpose arenas around the country have failed to materialize, due to delays in the granting of official casino licenses—a key to the viability of the venues.

"The government is dragging their heels," says Feldman. "It's very obvious that artists are willing, able and available to come to South Africa, but the problems regarding the venues are backed up by the falling rand/dollar situation. The industry will remain absolutely static until we get appropriate venues."

"The government further 'nails' us by taking up to 14% of the gross ticket sales," observes Feldman, noting that service charges imposed by the dominant Computicket booking system take another 10% to 12% of gross sales. Feldman's former employer, Sun International, presented few major shows in 1996, aside from appearances by Tina Turner and Meat Loaf (open



Tina turned 129,000 heads.

only to Sun City resort guests) and a concert by Jackson Brown, despite their Sun City Superbowl being one of the most technically advanced and best-known venues on the continent.

Sun City is now looking at more of a niche market, says entertainment director Kerry O'Brien. "People are tired of concerts in huge stadiums," she says. "We need alternative entertainment, like comedians, and groups like Green Day and Oasis, who haven't been taken care of."

Roddy Quinn, formerly Attie van Wyk's partner in Big Concerts and now heading up Real Concerts, sees the exchange rate as a key element in what is definitely a tougher market. "Everything depends on the strength of the rand, which was terrible near the beginning of the year and made some tours absolutely unaffordable," says Quinn. "It is still poor, although it has improved, and it might still be too expensive to bring out big superstars. That said, there's still a market that wants to see new acts and very current acts and is not bothered if they are not superstars."

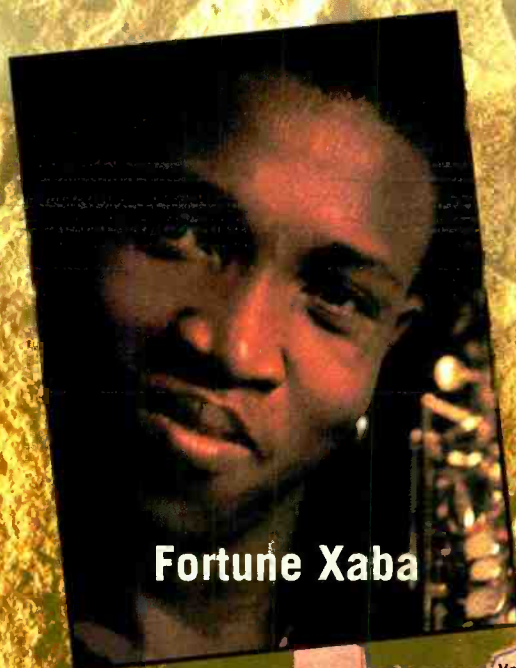
FESTIVAL ATMOSPHERE

The only truly international pop festival of last year, the Radio Five Birthday Concert, drew 40,000 people to a first-time venue: the Kyalami race-track outside Johannesburg. Tracey Chapman, Spin Doctors, Youssou N'dour, The Mission and Yothu Yindi joined a local lineup of 20 acts that included Johnny Clegg's Juluka. Two stages ran throughout the day, with small acts—many of whom had played to no more than 100 fans before—taking to the B stage.

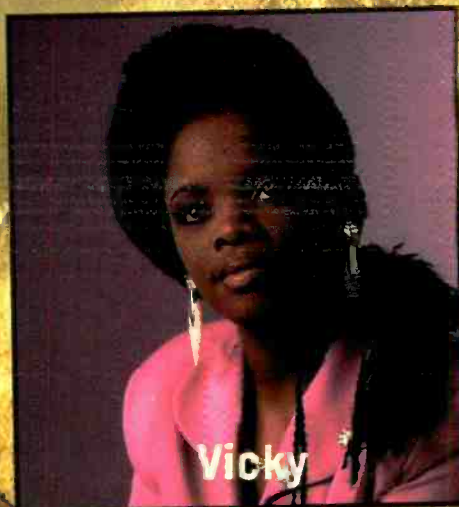
Quinn says he is concerned that South African acts might be left out of

Continued on page 58

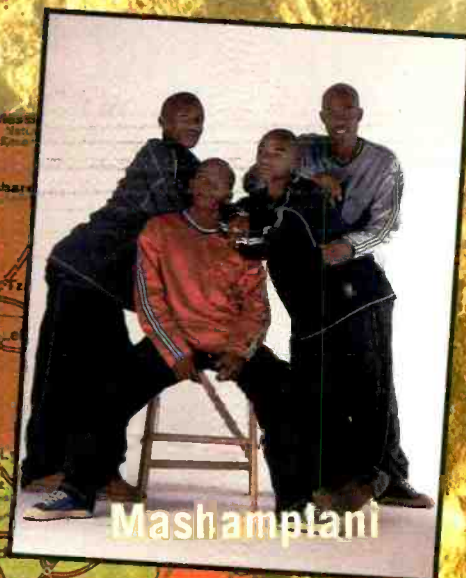
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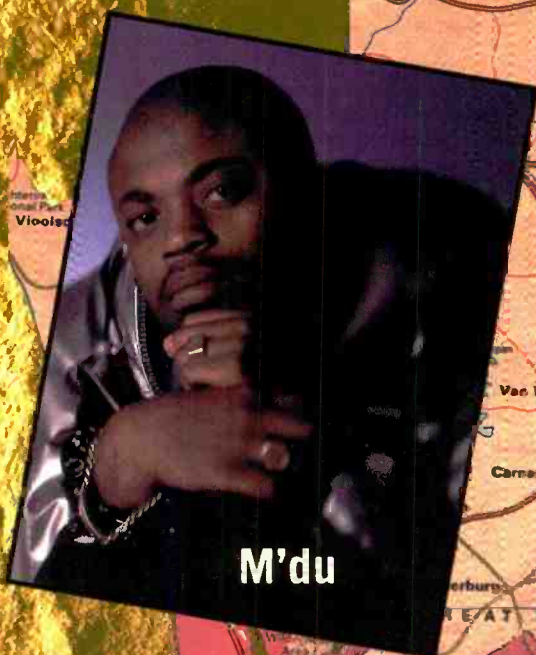
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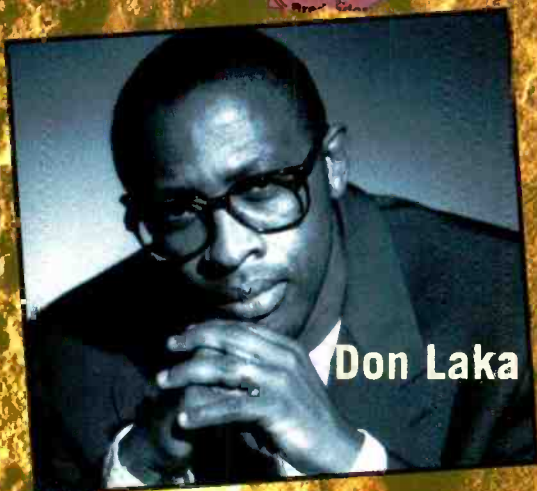


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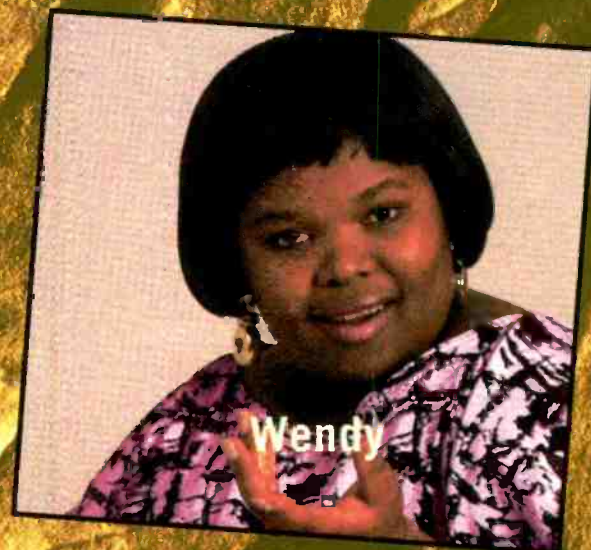
Springbok Nude Girls

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Don Laka

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Wendy

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GALLO BUYS TUSK, ACQUIRES LICENSE FOR WARNER AND SHARE OF COMPACT DISK TECHNOLOGIES

The recent agreement by Tusk Music, one of the leading independent record companies in South Africa, to be acquired by its rival, Gallo, is one of the most significant developments in the South African music industry in the past decade.

A letter of intent signed Feb. 28 called for Gallo to acquire all of Tusk's operations, including its lucrative license to distribute Warner Music International repertoire in South Africa, and Tusk's one-third share of the Compact Disk Technologies CD factory.

When Tusk managing director Mike Oldfield decided to sell his 30% share in the company to Gallo, it prompted remaining shareholders to "sell it as a package," says Oldfield. Tusk staff members hold 28% of the company's shares through a trust set up when it was established a decade ago.

Oldfield says that Warner supported the deal and helped make it possible by allowing its license to be taken over by Gallo.

Oldfield is confident that, under Gallo, the Tusk name will not disappear "because they're paying for it," he says. Tusk is likely to remain a separate division of Gallo.

The CD-manufacturing industry in South Africa will also be affected by the deal. The country's sole CD-manufacturing plant, Compact Disk Technologies, until last year had been jointly owned by Tusk, Gallo and EMI. A Gallo-PolyGram partnership acquired EMI's share, and now Gallo will control Tusk's share, giving it a near monopoly in the market. However, BMG-affiliated Sonopress is due to open its own South African plant later this year, establishing an alternative to Gallo's Compact Disk Technologies. —A.G.

SOUTH AFRICA

LAND OF OPPORTUNITY

Continued from page 51

"I think the development of kwaito will continue, but on the live side it seems audiences are tiring of artists performing to a backbeat with numerous dancers on the stage, which is becoming sterile and boring," says Roberts. "What they are responding to now is real live music."

"We may also eventually see a move away from traditional music if the population shift to the urban centers continues," notes Roberts. "At the same time, religion is not affected by such changes, so gospel will remain the dominant genre in South Africa for the foreseeable future."

Traditional music also dominated sales for Gallo Africa, which recently

signed a milestone agreement to purchase its rival independent Tusk Music (see story this page). Gallo artist Umlamu Wami received one platinum and two gold album certifications in the past year, while labelmate Lucky Dube also scored platinum success for Gallo.

David Gresham Records, celebrating its 25th year as an independent record company, also felt the power of traditional appeal.

"Our biggest hit last year was Olay Izazi, a Zulu traditional act," says David Gresham. "People thought international R&B would take over, but that was forgetting that we have a huge

rural population that still likes their own genres of music."

While he did not ride the kwaito wave himself, Gresham saw dance music in general gain tremendous momentum. His own Qkumba Zoo, which climbed the Hot Dance Music chart in Billboard in October, went gold with its debut album in South Africa.



Arthur

DIAL VARIETY

Gary Finch, marketing director of PolyGram South Africa, agrees that the surge behind kwaito is subsiding, partly as a result of the launch of dozens of new community radio stations across

the country. "With all the independent radio stations coming, there's a far bigger selection of music for people to listen to," Finch says. "A lot of listeners are supporting traditional music, which made up the biggest sellers in the trade in November and December—especially Zulu and Sotho traditional. We had a Sotho traditional act, Pohlomatla, that sold 30,000 units in two months—something unprecedented in that market."

At the same time, Finch and others point to a resurgence of local rock bands, due to the support of media and radio. "All of us [at the leading record companies] have three or four—some, five or six—acts in that market," says Finch. "It's partly because of the quota system, which requires a minimum content of South African music, but also because of the independent radio stations. That has resulted in a nice increase of sales in the Afrikaans market."

The white Afrikaans community had been relatively neglected by the state-owned South African Broadcasting Corporation since a democratic government took power, and many had feared that Afrikaans culture would decline. Instead, says Finch, the community has rallied.

PolyGram, in fact, created a new division to handle what they saw as an emerging Afrikaans market, setting up Ian Bossert, former buyer for the MFP label, with a new label called Dawn Music.

"He had a phenomenal year, way past expectations, and became a major player in Afrikaans music in only nine months—from it being almost nonexistent for us," says Finch.

PolyGram South Africa managing director Harry Voerman says the company's main strategies have involved addressing the Afrikaans middle-of-the-road market and the Sotho traditional market and anticipating an increased demand for CDs in the black market.

GROWING CD SALES

"Undoubtedly, the key positive trend is continuing CD penetration," agrees Keith Lister, managing director of BMG Africa, which has enjoyed international success with the Soweto String Quartet and strong domestic sales with its R&B roster of such acts as Blackstreet, 112 and Deborah Cox. The increasing share of CD sales in the market, says Lister, is "a trend last year, this year, next year and for quite a few to come—unless customs administrations and law and order break down completely and the pirates take over. That's the dark side of the coin. As CD penetration grows, South Africa becomes an increasingly lucrative target for piracy."

The dramatic increase in CD

Continued on page 56

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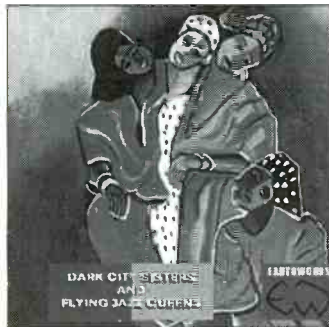
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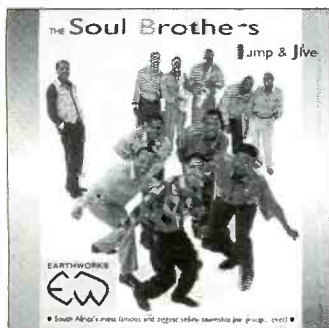
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LAND OF OPPORTUNITY

Continued from page 54

purchases by the black audience, along with a resultant increase in the sales of R&B product and CD singles, are trends that will continue throughout 1997, concurs Mike Oldfield, managing director of Tusk Music.

Tusk set up a division several years ago to cater to what was then only an emerging market among black consumers for international music. "This has paid off for us over the past year," says Oldfield. "In the coming year, we need to focus on local kwaito dance acts."

Echoing the opinion of other executives, Oldfield states that South Africa needs to further develop its local market "into a well-rounded industry that produces good royalties for its artists as well as giving some profit returns to record companies. Such an industry," he says, "would then have more money to invest in the marketing and promotion of local artists. Currently, local artists sell at prices substantially lower than those for international artists."

READY TO TRAVEL

Dave Alexander, managing director

SOUTH AFRICA

for independent player Tequila Records, agrees with Oldfield. "Too many of the South African productions are low-budget, aimed at a cassette market, with no long-term development plans for the artist," says Alexander. "Tequila Records is focusing on the long-term development of artists with international appeal. Although our biggest-selling artist, Stimela, is very successful at home, our focus for the album is the international music market. MIDEM this year has shown us that this is a successful route for us to pursue."

Fellow independent Gary Herselman, head of Tic Tic Bang, has found that his niche market of alternative acts has also become mainstream. "Acts like [Tic Tic Bang's] Battery 9 and the Springbok Nude Girls [on Sony] are creating a nice big stir at last," says Herselman. "But can we really have our own pop stars? The talent in South

Africa has always been there. Now it is perhaps more evident, as artists feel there is more of a goal to work toward."

In its first full year as a South African major in its own right, Sony Music secured a 19% share of the market for international music, with its local division achieving a less notable 4% share, albeit from a zero base.

"Sony Music will be putting additional effort, time and funding into the development of local A&R, as well as strategic marketing," says managing director Guy Henderson. "I think the importance of South Africa as a region in the world music-industry context will only be fully appreciated and realized once one of the South African companies achieves substantial international success with a South African act."

THEY WRITE THE SONGS

An added element in the market is a

stronger emergence and promotion of songwriting talent.

Mallory Lambert, head of peermusic SA, the largest independent music publisher in southern Africa, says that her company has had to change its operating setup to maintain pace with changing trends "and take on many more SA songwriters than in previous years."

One difficulty, says Lambert, is that "South African A&R guys still work according to the old scheme of things, like waiting for the finished product to land on their laps. The local scene is bursting with groups emerging—seemingly popping out of the woodwork—yet you will find that many of them have done it all on their own."

PolyGram's Finch believes that the emergence of quality songwriters has already made an impact, with his company bringing out John Fishlock, who put together the "Four Weddings And A Funeral" album, to head PolyGram Publishing in South Africa. He made his first major South African signing, Lionel Bastos of the group Be Like Water, while still based in Germany.

Oldfield at Tusk believes, however, that the South African market lacks outstanding songwriters and that "this is an area which needs to be focused upon in order to break South African artists on the international arena."

PROTECTING THE NEW SUCCESS

A&R issues aside, most industry executives agree on the major problems facing the industry, and most concur that piracy is the single biggest issue. PolyGram's Voerman suggests the key concerns are "piracy and enforcement of copyright laws." David Gresham cites piracy and the need for retailers to continue supporting the industry with shelf-space for new product, as well as the need for radio to support a broader range of popular music.

Lambert at peermusic places a priority on eradicating piracy and getting "our artists and writers released on 'working' labels and not just locally." Alexander at Tequila is concerned about "a total lack of understanding of intellectual property, on the part of the government, the enforcement sector, the live-entertainment proprietors and the public."

Sony's Guy Henderson, as chairman of the Association of the South African Music Industry (ASAMI), is at the heart of the anti-piracy battle and says contra-band CDs from Eastern Europe and the Far East are a new concern, along with protection of copyright—particularly in view of the increased emphasis on digital transmission, such as the Internet.

BMG's Lister is critical of the industry's apparent inability to "get their act together and create an effective body which can lobby properly for better laws and for the better administration of laws that we need to protect and exploit our copyrights."

Herselman at Tic Tac Bang adds issues like the lack of management and performance infrastructure and the effects of crime on live entertainment to his list of priorities.

On the plus side, all agree that a tremendous opportunity awaits South African music in the international market. Some are already poised to cash in, such as PolyGram, whose Jabu Khanyile and his band Bayete have long been seen as the next big thing from South Africa. Island Music's Chris Blackwell personally selected Khanyile as an international signing during a "shopping trip" to South Africa a few years ago.

At CCP, one of the company's key

Continued on page 58

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SA'S TALENT

Continued from page 52

female Zulu group; Twins, South Africa's youngest R&B group, comprising no less than two sets of twins.

Artist: Urban Creep
Album: "Tightroper"
Label/Distributor: Tic Tic Bang
Publisher: Shifty Music
Management: Yanneke Strijdonke
Booking Agent: Total Exposure

South Africa's leading indigenous rock group has made a creative leap with its new release. While the debut, the critically acclaimed "Sea Level," was an upbeat album with a few dance tracks, this album, produced by Lloyd Ross, has moved powerfully toward a South African rock sound. The unusual inclusion of a viola player makes the sound distinctive and extends the group's appeal to an audience that might not have paid attention to a conventional lineup of musicians.

Labelmates To Watch: Battery 9, a hard-edged industrial group; Henry Ate, modern punk rock with a female vocalist; Robin Auld, rock with an experimental funk edge; Matthew Van Der Want, a "psychotic singer/songwriter"; Koos Kombuis, a "bilingual folk wordsmith."

Artist: Mean Mr. Mustard
Album: "Waiting For A Miracle" (provisional title)
Label/Distributor: David Gresham Records
Publisher: David Gresham Music
Management: Open
Booking Agent: Open

Mean Mr. Mustard is the next big thing from the label stable that put Qkumba Zoo on Billboard's



From left: Urban Creep, M'du, Stimela

Hot Dance Music charts (via a U.S. deal with Arista). Mark Belling's Bowie-esque vocals anchor a grunge and country-rock sound tinted with the kind of "Africanisms" that producers Alan Goldswain and Brian O'Shey are introducing to the DGR studios. The first single off the debut album is "I Can't Get Enough." Gresham is adamant that the band first make an impact in South Africa before it is marketed overseas. The early verdict: He can make his airline reservations.

Labelmates To Watch: Qkumba Zoo, which went Top 10 on Billboard's Hot Dance Music chart last autumn; Jabu, Zulu-influenced R&B.

Artist: Jabu Khanyile & Bayete
Album: As-yet-untitled
Label/Distributor: Island/PolyGram
Publishing: PolyGram
Management: Chris Ghelakis
Booking Agent: G Management

Jabu Khanyile and his band, Bayete, have grabbed the attention of both South African and international audiences with their poppy brand of township music. The highlight of the past year was a performance for Queen Elizabeth and Nelson Mandela at the Prince's Trust Concert in London in July 1996. The act's relationship with

Island Records continues to grow stronger, with an international album release planned for this spring. The new album, recorded in London for Island's Mango Records imprint, contains remixes of hits from Bayete's two widely acclaimed albums, "Mmalo-we" and "Umkhaya-lo," produced by Gary Hughes and Trevor Horn.

Labelmates To Watch: Joe Nina, a combination of R&B, slow jams, township pop and jazz; Tu Nokwe, singer, songwriter, guitarist, actress and teacher; Leonel Bastos, a singer/songwriter with production and writing credits for Vicky Sampson and Yvonne Chaka Chaka.

Artist: M'du
Album: "Ipompe (Pump It Up)"
Label/Distributor: Sony
Publishing: Gallo
Management: M'du
Booking Agent: M'du

The artist Mduduzi Masilela, known as M'du, follows up his double-platinum album, "Y U + ME," with "Ipompe," a collection that bristles with fresh lingo and a distinctly homegrown style, built on his experience playing keyboards for previous market leaders like Yvonne Chaka Chaka and Chicco. M'du has emerged as a top artist in his own right, and his live appearances draw increasingly large audiences. During the course of 1997, M'du will be recording with legendary French composer and producer Jean Michel Jarre.

Labelmates To Watch: Don Laka, a blend of hip-hop, traditional African rhythms, classical music and pop; Sibongile Khumalo, African pop and classical diva; Tiny, a reggae rap singer; Khanyo, who performed at the Prince's Trust Concert for Nelson Mandela last year; Springbok Nude Girls, whose upcoming rock album is one of the most eagerly awaited releases of the year.

Artist: Stimela
Album: "Out Of The Ashes"
Label/Distributor: Tequila Records
Publishing: Tequila Publishing, Topkho Music and Jabu Music
Management: Slow Train Productions (the group's own company)
Booking Agent: Tequila Records

While Stimela's African pop has been featured on the albums of international stars like Paul Simon and Peter Gabriel, its experience in the South African market has been a roller-coaster ride of triumph and tragedy. A resurgence, however, is reflected in the "Out Of The Ashes" title of their 13th album. Its focus on the issues facing South Africa and the rise of the new generation is summed up in the line "Tomorrow is now," while the track "Beast" deals with child abuse. Most of Stimela's albums have gone either double-gold or platinum in the market.

Labelmates To Watch: Magic Cactus, funky African reggae rock; Oom, modern African dance; Ratau Mike Makhalemele, the only South African jazz artist released worldwide on Atlantic Jazz records; The Jazz Hound, "Afroegyptian jazz." ■

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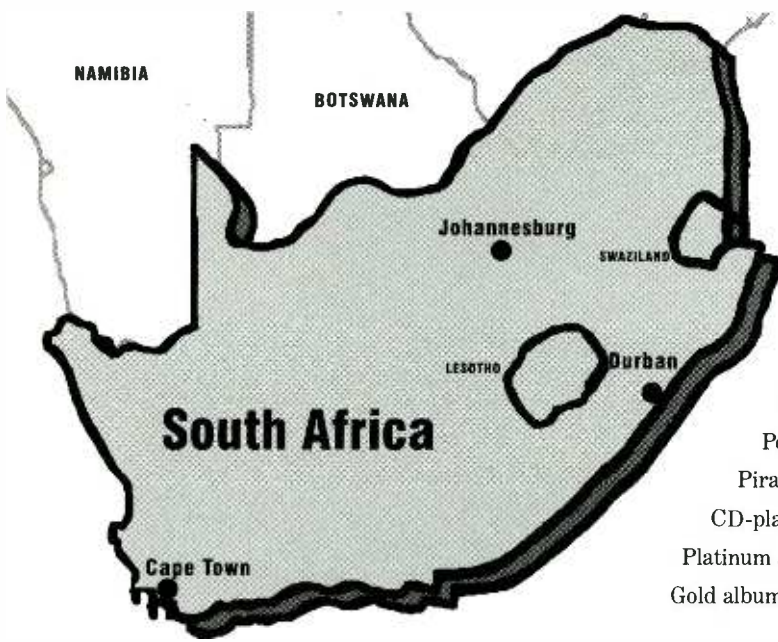
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World ranking (by U.S. retail value): 24th
 Population (1996): 43.5 million
 Population under 25: 54%
 Time zone: EST plus 6 hours

Change over previous year: plus 12%

Per capita album sales: 0.4

Piracy level: 20%

CD-player household penetration: Not available

Platinum album award: 50,000 units

Gold album award: 25,000 units

ECONOMIC WATCH

Currency: Rand
 Exchange rate: \$1 = 4.4 Rand
 GDP (1995) = \$134.2 billion
 Inflation rate (1994): 9%
 Unemployment rate (October 1994): 32.6%

SALES WATCH

Average wholesale album price (\$ U.S.) = \$13-\$15
 Average retail album price (\$ U.S.) = \$20-\$23
 Mechanical royalty rate = 5% of retail price
 Sales tax on sound recordings: 14%
 Unit sales (1996): 20.3 million

MEDIA WATCH (key promotional outlets)

Radio 5 (estimated audience of 600,000)
 Radio Metro (estimated audience of 800,000)
The Star, daily newspaper (170,000 circulation)
The Sowetan, daily newspaper (210,000 circulation)
Music Africa, music-industry magazine (25,000 circulation)
Top 40, pop-music magazine (75,000 circulation)

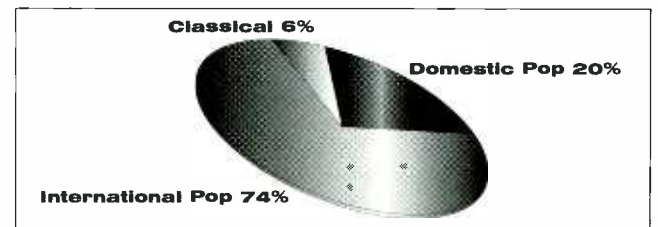
RETAIL WATCH (key music retailers)

CNA (300 stores)
 Shoprite Checkers (258 stores)
 OK Bazaars (145 stores)
 Musica (86 stores)

PLATINUM ALBUM WATCH

Uzube Nam (CCP) ▲ ⁴	Rebecca Malope
Hie Kommie Bokke (RPM) ▲ ⁴	Leon Schuster
Kaffir (CCP) ▲ ²	Arthur
Sihawukele (Reamusic) ▲ ²	Ivngeli Loxolo
Girls (CCP)	Abashante
It's Our Game (Kalawa Records)	Boom Shaka
Lag Jou Sopnat (Teal)	Tommy Dell
Umntu Uyashintsha (CCP)	Brenda Fassie
Mehlang Ya Bofelo (Tusk)	IPCC
Rainbow Song Collection (Teal)	K-TV Kids
Trinity (GRC)	Lucky Dube
Y U 4 Me (Sony)	M'du
Die Poppe Sal Dans (CCP)	Arthur Mafokate
Hey Kop (Sony)	Mashamplani
Shosholoza (BMG)	Dan Moyane
Hey Pop (999 Music)	New School
Yogo Yogo (Shandel)	Penny Penny
Ikhon'iMuyo (CCP)	Pure Magic
Umshado (Tusk)	Soul Brothers
King Of Shangaan Disco (CCP)	Peta Teanet
Ukufa (GRC)	Umlamu Wami
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LAND OF OPPORTUNITY

Continued from page 56

goals in 1997-98 will be the international development of South African artists, says Harvey Roberts. He also believes Brenda Fassie will lead an era of greater cooperation with artists from the rest of Africa. Her last album, "Now Is The Time," features duets with Papa Wemba on two tracks, spurring the new interest

in more pan-African collaborations.

EMI will also be behind one of the most long-awaited events in South African music, this month's release of the first Juluka album in 11 years.

Says Roberts, "Juluka as a presence and almost a symbol of the fact that possibilities that exist in South African culture are still as important a force as they were 11 years ago, and the music is every bit as exciting as it ever was." ■

TOURING

Continued from page 52

the equation and has worked hard at "taking them out of the clubs and putting them in 6,000-seat arenas to get them used to that. The B stage at Kyalami was a step toward that. There is definite scope for festivals—a massive gap, even in the black market. Some promoters think you can give the black market a list of names and they will buy it. They won't; the black market needs to be treated with the respect it deserves."

Quinn also warns that the days of a charity approach—where bands insist on lower ticket prices to attract a broader spectrum of the local population—are over unless the bands themselves are willing to cut back their demands. "If they keep their fees as high as possible and still want to sell tickets cheaply, it simply won't work," he says.

One of the most seasoned promoters in the business, Mike Fuller of Fame Touring, also sees niche markets as the solution. "I think one has to look at artists who spread their appeal to secondary markets, to more specialized audiences," says Fuller. "But the moment you go to smaller centers, there are no venues, and the popula-

tion is not big enough to support big concerts. Even Durban and Cape Town are no longer safe bets. The problem is, if you don't offer enough concerts to artists, they won't take time to come to South Africa."

A WORD FROM THE SPONSORS

Fuller has found that the one ingredient that makes it all come together is sponsorship. Last year, he put together the Camel Party Zone, a dance extravaganza that featured two U.S. and two European acts, including Pizzaman, which were brought out with the support of heavy sponsorship from Camel.

Hazel Feldman also feels that sponsorship is a key to survival in the industry. The problem, she says, is that "too much of the sponsorship in this country is tied up in sports, and there is not a sufficient number of sponsors looking toward arts and entertainment."

Louis van Wyk (Attie's brother) of Showstar Concerts, which brought out nostalgia acts like The Hollies last year, is upbeat despite negative reviews. What is key to the overall strength of the market, is that higher standards are being set and artists keep coming, he says. "Acts don't see South Africa as a third-world country anymore." ■

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Sony Arm Spins Artists Into Brands Lending Names To Products Leads To Big Money

This is the first in an occasional series of articles on music merchandising companies.

■ BY DON KAPLAN

NEW YORK—From Michael Jackson power drinks to Celine Dion eyewear, the people at Sony Signatures Music (SSM) are gunning to turn recording artists into the single most identifiable consumer products in the world—brand names.

By orchestrating licensing deals between artists and merchandise manufacturers, SSM is taking recording artists' images, logos, and even their names far beyond concert souvenir stands to shelves in department and specialty stores across the globe.

These products, which range from full lines of apparel to lava lamps, represent what some merchandising executives view as an untapped multimillion-dollar market.

So far, SSM's strategy seems to be working. With 70% of the company's licensed products being sold outside North America, industry sources say Sony Signatures, the San Francisco-based, full-service entertainment merchandising arm of Sony—and the parent of the music division—generated a volume of more than \$80 million last year.

"Our goal is very simple: We have to bring more value to the artist than simply selling their merchandise at concerts," says 47-year-old Sony Signatures CEO Dell Furano. Although the company does include tour merchandise in its licensing agreements, the executive adds, "we mainly look to find how we can develop non-tour sources of revenue."

Ultimately, the company tries to fit its clients into a mainstream entertainment licensing position—"similar to what Disney did with '101 Dalmatians,' or similar to the licensing of the Garfield the cat character," explains Kristine Ross, 34, who joined SSM in January as VP of worldwide licensing and marketing.

"Licensing is basically finding a manufacturer who will take your property and, for a limited time, apply that property to their product and then sell it to the market," she explains. Ross notes that there are currently more than 40 well-known artists represented by SSM, including the Beatles, the Grateful Dead, Kiss, Janet Jackson, Julio Iglesias, Gloria Estefan, and Reba McEntire.

"We're not only looking at the business from an individual artist level, but also from a genre level," Ross says. "We're covering Latin, country, and classic rock. We've got Janis [Joplin], Bob Dylan, and Carlos Santana," she says. "We're cov-

ering the contemporary rock with Ozzy [Osbourne] and Kiss, and we're covering the comeback rock with Steve Miller and Lynyrd Skynyrd. And we've got pop with Michael and Janet Jackson, Celine Dion, [and] Toni Braxton."

Ross adds, "It's basically going out and finding partnerships with manufacturers in products that make sense and match the integrity of the artist."

Many of SSM's clients are not even from Sony's record labels. "Our licensing rights are derivative of our tour and event merchandising rights, not necessarily our label rights," Ross says.

The whole licensing program is part of what SSM has termed its Totally Integrated Marketing (TIMM) strategy. TIMM combines live events, retail merchandising, radio, sponsorships, and commercial endorsements that are all geared towards SSM's original goal—generating non-touring revenue. "We can get somebody who not only sponsors a concert, but also brings out a line of products which we can then take to a specific retailer," Ross says.

Sony Signatures was founded less than four years ago when Furano, an executive at Universal Studios, was approached by Sony to head the company. The industry veteran, who founded Winterland productions with Bill Graham in 1973, continues to oversee the entire Sony Signatures division. As an arm of Sony, the company also handles merchandising for all of Sony's feature films and is involved in deals for merchandise in such sporting areas as World Cup France 1998, ATP Tennis, and the International Hockey League.

From a money standpoint, Furano says the licensing program is geared to first figure out how to generate \$500,000 a year in royalties for an artist, "and then get that figure up to \$3 million or \$4 million a year," he explains. "It's all about developing products that are sold at [retail chains like] Blockbuster, Suncoast, Spencer Gifts, and, with the public's growing appetite for entertainment, sold in the Macy's specialty section."

In terms of the actual licensing deal, Furano says artists usually receive a royalty rate based on approximately 10% of the items that

are manufactured and then sold at wholesale prices.

Since only 30% of the company's licensed products are sold in North America, SSM is also focusing on developing a team of overseas regional agents. A result of this program is the Michael Jackson Mystery Drink, a caffeinated, peach-flavored power drink that is manufactured in Germany and sold in Asia.

"So far we have an agency of 23 international people working for us as well as internal people who are specialists on certain territories," Ross says. "We've hired people who not only know the culture, but also know the area's idiosyncrasies. They are able to judge first-hand whether an artist is popular in that region." She adds, "We need to do this because there are a lot of variations worldwide as to which musical artists are popular and which ones aren't."

Still, even when there is a market for a licensed artist, finding the right product to develop can be tough. "For all the right reasons, many artists do not want to be associated with cigarettes, alcohol, or other controversial products," Ross notes. But outside of a few questionable items, the merchandising possibilities are endless.

"We all know that T-shirts have been done in the past," she says, "but let's look at the possibility of a branded line of sportswear, sports jerseys, jackets, a line of denim jackets and denim jeans. Let's look at anything that hasn't been done on tour but has been done in a regular licensing environment."

She adds that apparel accessories such as backpacks, bandanas, hats, jewelry, scarves, shoelaces, umbrellas, slippers, wallets, and purses are all possibilities. In the domestics and housewares category, Ross cites lamps, sheets, blankets, curtains, glassware, shot glasses, and towels. "Just think of any accessory in the licensing industry that's been exploited somehow, some way, with something," she says.

In 1994, SSM handled the merchandising for Barbra Streisand's tour and developed between 10 and 12 retail boutiques around the U.S. for Bloomingdale's, Nordstrom, and Macy's. "At the end of the tour we also did a Streisand program with QVC that did a million dollars of business in an hour," Furano says.

Most recently, SSM added LeAnn Rimes to its artist roster. The 14-year-old country singer, who won two Grammys and an American Music Award this past winter, is said to be very involved in the deal. "She's very excited about the licens-

(Continued on next page)



Michael Jackson
Mystery Drink



Giving No Mercy. Arista recording act No Mercy signed autographs at an HMV record store in New York's Herald Square and gave an unannounced acoustic performance of the single "Please Don't Go" from its self-titled debut album. Shown in the back row, from left, are Bettina Hanks, HMV field marketing supervisor; Ken Feldman, HMV marketing manager; Jeff Davidson, GM, HMV Herald Square; Bill Douthart, supervisor, HMV Herald Square; and Alan McDonald, VP of marketing, HMV. In the front row, from left, are No Mercy members Ariel Hernandez, Marty Cintron, and Gabriel Hernandez.

U.K.'s Music Club Brings Its Compilations To U.S.

■ BY DON JEFFREY

NEW YORK—Music Club, a 6-year-old U.K.-based compilation label that reissues music ranging from Charlie Parker to Gregorian chants to the Sex Pistols, has launched its line in the U.S. in the past few months with an aggressive pricing and marketing strategy.

The label is optimistic about its chances of success here, having aligned with a strong independent distributor (Koch International) and having set an attractive CD list price (\$9.98). The discs generally include about 18 tracks and feature eight-page booklets with liner notes and photos.

Steve Bunyan, head of special projects for the Watford, England-based Music Club, says that the company studied the U.S. retail market and decided to follow its U.K. strategy of releasing albums at a price point between the specialty reissues and the super-budget lines.

"We made our name doing things others wouldn't do at our price point," he says. Bunyan claims Music Club is the leading indie reissue label in the U.K.

The company had been doing a lot of export business from the U.K., he says, but not to the U.S. because of the time and effort involved in relicensing recordings for that market. "But it was always in the back of our mind to come to America," he says.

The U.S. campaign began in November with the release of 16 albums. In March another six titles came out, and in May another nine are scheduled to hit the stores.

The first batch included albums by the Troggs, Parker, Charles Mingus, and Peter Green, as well as Irish folk music, tangos, Buddhist and Gregorian

chants, dub tracks, film and musical soundtracks, and French accordion music.

Sales have been "pretty good" so far, according to Bunyan, acknowledging the current difficulties at music retail. "We're only interested in stores that will buy [the product] and sell it through," he says. "And Koch is a cautious businessman like ourselves."

Bunyan concedes that the compilation/reissue market is not easy to crack. In the U.S., there are strong independents like Rhino, Sundazed, and Razor & Tie, and nearly all the majors have beefed up their reissue programs with well-funded marketing campaigns.

"It'll probably take two or three years 'til we're known as a player in the market," says Bunyan. "We're a very ambitious company."

Music Club releases 40-50 titles a year and has built a catalog of about 300 albums. But not all of that library will be sold here. "Some of them wouldn't work in the U.S., and some we wouldn't be able to get the rights for," says Bunyan. He estimates that about half of the catalog could show up in stores here. "We talk to retailers to see what will or will not work."

Music Club believes in the power of spending money at retail. "All our advertising dollars go into co-op promotions with retailers," says Bunyan. "We want to get [product] in front of people so they'll see it."

Last year, he says, Music Club held a promotional campaign with 300 Our Price stores in the U.K. About 150 titles were racked at each store. "It was our most successful label promotion, over 250,000 CDs sold in seven weeks," he says. "We put a lot of marketing dollars into that campaign: radio, print, mail-outs, in-store promotions."

Listening stations are part of Music Club's U.S. strategy, although Bunyan (Continued on page 61)

SONY ARM SPINS ARTISTS INTO BRANDS

(Continued from preceding page)

ing potential for her," Ross said. "We're just starting to build our program. We kicked it off with a few assorted apparel pieces and we've also done some posters for her."

According to Ross, the client needs to play a major role in the development of the product. "The more involved they get, the better it comes out," she says, "because the product becomes more and more reflective of who and what the artist is all about."

In terms of figuring out how a product can be tied in with an artist, Ross says SSM can use one of three approaches. "First there's imagery," she says, referring to a product that features a picture of an artist on it. "Rather than a Pepsi logo, some people would like to have the image of Julio Iglesias on a beach towel," she explains.

Some products, however, such as eyewear or some apparel lines, are not conducive to imagery. For these, Ross says the artist's logo or signature is more appropriate. "The Grateful Dead are a good example," she notes. "If anybody sees the red and blue skull, even without the words Grateful Dead near it, every-

body always associates that with the Dead."

As another example, Ross says that if SSM wanted to do a line of Toni Braxton jewelry, it would find a manufacturer to create the line so that it would "capture what she stands for—her sassiness, her appeal, her sexiness, her sophistication. But instead of saying Toni all

Sony's licensing program is geared to generate \$3 million or \$4 million a year for artists

over it, it would probably have a discreet hangtag that would say 'developed and designed for Toni Braxton.' The executive adds, "It becomes more of a branding issue than having the product itself actually say Toni on it."

To date, one of the most lucrative

deals SSM has is its agreement with Gene Simmons and Paul Stanley of Kiss. The current Kiss licensing program, inked shortly before the band's latest tour, has produced a number of Kiss products, including apparel, comic books, and Kiss action figures. "They're 6½ inches tall and they look like each member of the group," Ross says. "They have guitars that turn into swords, leg plates that you can take off, and the funky boots."

Convincing Kiss to become involved in the licensing program, however, proved to be difficult, Furano says. The band, which over the years has found itself on the losing end of various financial deals, initially was not receptive to the licensing and royalties system.

"At first Gene and Paul said, 'No, we want to make everything ourselves, sell it all, and make the lion's share of the money,'" Furano says. After explaining the difficult and sometimes confusing elements involved in manufacturing and distribution, Furano says he pointed out to Kiss that the band's trademark was one of its most valuable assets.

"What I did with them was pull out a trade magazine that had a Warner Bros. advertisement for Batman and I showed it to them. I said, 'They have 200 manufacturers and licensees and they don't make the product themselves. I told [Kiss] that Warner Bros. owns the trademark to Batman and each one of these companies that makes a product with the Batman name on it gets to rent the trademark.'"

The rest is history. According to Ross, with 22 licensees, the Kiss program is one of the more robust accounts at SSM. She notes that in terms of royalty projections, Kiss stands to make a minimum of \$3 million to \$5 million from the deal. Ross adds, "The beautiful thing about licensing a musical artist is that they're not here today, gone tomorrow like a feature film is. They've got track records and loyal fans. So if a product lands in the right retail environment, it could stay there forever."

newsline...

SUN RECORD CO. is planning to merge with Philadelphia-based Brave Entertainment and take the company public through an initial offering of stock. The new firm will be called the Sun Music Group. Sun, which recorded Elvis Presley in the 1950s, has a catalog that includes Merle Haggard, Conway Twitty, Patsy Cline, Johnny Cash, Jerry Lee Lewis, Carl Perkins, Webb Pierce, Patti Page, Charlie Rich, the Dixie Cups, and the Ad-Libs.

WALT DISNEY is said to be in talks to acquire Cinergi Pictures, an independent film production company that made such movies as "Evita" and "Nixon." Disney, which distributes Cinergi's films, is owed \$36 million by the company for production loans. "Evita" received the Academy Award for best song March 24 for "You Must Love Me."

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS has announced its 1997-98 board of directors. They are Robert Schneider, Anderson Merchandisers, chairman; Rachelle Friedman, J&R Music World, chairman-elect; Stan Goman, Tower Records/Video, treasurer; Larry Hicks, Handleman, secretary. Two new directors—David Schlang of Alliance Entertainment Group and Joe Micallef of Allegro—are aboard for three-year terms.

RENTRAK

RENTRAK projects profit from its continuing operations to exceed \$1 million for the fourth fiscal quarter, which ends Monday (31). In the same

period last year, it reported a loss of \$4.5 million. Revenue, however, is expected to decline from a year ago due to a better selection of video titles in 1996. The improvement in profit is attributed to cost controls and better margins. Rentrak has refocused on its core business—the leasing of videocassettes to video retailers.

ATLANTIC RECORDS has teamed with Continental Airlines and 1-800-Flowers in promotions for "Mad About You—The Final Frontier," due April 15. The album is a companion to the popular Tri-Star Television program. It contains 16 tracks, including a new recording of the show's theme by Atlantic artist Anita Baker. The Continental promotion includes on-package deals worth up to \$125 off airline tickets. The carrier will also feature tracks in its in-flight listening program, and the label will advertise in the in-flight magazine. 1-800-Flowers will design a "Mad About You" flower arrangement, to be promoted through on-package discount coupons, and will play the album in its shops.

AMAZON.COM, which sells books over the Internet and plans to eventually expand into music and video, has filed for an initial public offering of stock. The Seattle-based company plans to sell up to 2.9 million shares at an estimated price of \$13 a share to raise \$37 million. Deutsche Morgan Grenfel is the lead underwriter. Amazon.com offers 2.5 million book titles. Last year the company reported a loss of \$5.8 million on \$15.7 million in sales.

RHINO RECORDS says that LiveConcerts.com will be the sponsor for the online version of its music trivia contest April 27. LiveConcerts is a joint venture between House of Blues and Progressive Networks. Other sponsors of the Rhino Musical Aptitude Test are Tower Records, L.A. Cellular, and Rolling Stone magazine. The event will begin at 3 p.m. EDT at Tower locations in New York (Lincoln Center) and Los Angeles (Sunset Strip). Winners of the 300-question test will be selected at each retail location and from the Internet.



THE RIGHT STUFF, the reissue label owned and distributed by EMI Music Distribution, is celebrating the 20th anniversary of Solar Records with yearlong releases of vintage recordings by such R&B acts as Shalamar, the Deele, the Whispers, and Lakeside. A two-disc boxed set is planned for a summer release. Retail samplers will be part of the promotional campaign.



MVP HOME ENTERTAINMENT, distributor of such reality videos as "COPS: Too Hot For TV," has launched its first independent production, "North Hollywood Shoot Out—Terror In The Streets Of L.A." The video is a documentary about a failed bank robbery in late February that led to the deaths of the armed robbers. The company says it plans to contribute a percentage of each video sold to the Los Angeles Police Department. MVP said it had received a 30,000-unit order from a video chain.



At The Living Vine. Sparrow recording artist Phil Keaggy performed for more than 200 people at the Living Vine bookstore in Dallas during a promotion for his recently released album, "220." Pictured, from left, are Hank Butler, assistant store manager; Brian Woodin, store receiving manager; Keaggy; and Joe Oakley, manager, Living Vine.

EXECUTIVE TURN TABLE

DISTRIBUTION. Glen Firstenberg is appointed senior director of marketing for Universal Music & Video Distribution in Los Angeles. He was Eastern regional sales director for Warner Audio Video Entertainment.

Al Jones is promoted to senior director of artist development, black music, for PolyGram Group Distribution in New York. He was director of artist development, black music.

Barbara Kaplan is appointed West Coast regional sales manager for RED Distribution in Santa Monica, Calif. She was West Coast regional sales rep for the AEC Group.

HOME VIDEO. Robin Montgomery is appointed executive VP of home video, publishing, and new media for Bonneville Worldwide Entertain-



FIRSTENBERG



JONES



KAPLAN



MONTGOMERY

ment in Salt Lake City and Los Angeles. She was a consultant to the firm.

Brian O'Shea is promoted to VP of worldwide distribution for Concorde-New Horizons in Los Angeles. He was director of legal and business affairs.

Syrinthia D. Wilks is appointed director of promotions for Paramount Home Video in Hollywood, Calif. She was corporate promotion planner for General Mills.

Kim Johnson is promoted to director of licensing administration for Universal Studios Home Video in Universal City, Calif. She was manager of licensing administration.

Tonya Bates is promoted to GM of VideoScan in Los Angeles. She was VP of sales and service.

Scott Voss is appointed North Central regional sales manager for Republic Pictures in Naperville, Ill. He was regional sales manager for Turner Home Entertainment.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE 15 weeks at No. 1	194
2	2	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	293
3	5	THE NOTORIOUS B.I.G. ▲ BAD BOY 730007/ARISTA (9.98/16.98)	READY TO DIE	61
4	—	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	108
5	3	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	406
6	4	BUSH ▲ TRAUMA 92531*/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	115
7	9	CELINE DION ▲ 550 MUSIC 57555*/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	161
8	6	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	126
9	7	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	21
10	10	ENIGMA ▲ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	300
11	11	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	290
12	8	GARTH BROOKS ▲ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	119
13	14	EAGLES ▲ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	124
14	12	METALLICA ▲ ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	366
15	13	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	394
16	—	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	66
17	15	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1044
18	20	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	321
19	16	METALLICA ▲ ELEKTRA 60439*/EEG (10.98/16.98)	MASTER OF PUPPETS	338
20	18	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	166
21	23	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	329
22	21	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	315
23	25	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	430
24	27	SARAH McLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	132
25	17	METALLICA ▲ MEGAFORCE 60396*/EEG (10.98/16.98)	RIDE THE LIGHTNING	320
26	22	LIVE ▲ RADIOACTIVE 10997/MCA (10.98/16.98)	THROWING COPPPER	129
27	24	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	103
28	19	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	224
29	26	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	181
30	28	ABBA ▲ POLYDOR 517007/A&M (10.98/17.98)	GOLD	119
31	31	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	250
32	—	CELINE DION ▲ EPIC 52473 (10.98 EQ/16.98)	CELINE DION	84
33	—	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	260
34	29	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	221
35	30	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	171
36	33	DAVE MATTHEWS BAND ▲ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	128
37	34	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	54
38	—	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS*1971-1975	280
39	32	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	141
40	38	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	304
41	—	AEROSMITH ▲ GEFFEN 24716 (12.98/17.98)	BIG ONES	49
42	36	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	219
43	37	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	91
44	44	BRUCE SPRINGSTEEN ▲ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	35
45	—	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1	58
46	41	SOUNDTRACK ▲ POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	119
47	45	KENNY G ▲ ARISTA 18646 (10.98/16.98)	BREATHLESS	226
48	39	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	37
49	48	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	348
50	46	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	130

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

MUSIC CLUB

(Continued from page 59)

points out that in the U.K. labels generally don't have to pay retailers to put albums on the posts as they do here.

"We're doing titles by Nusrat [Fateh Ali Khan]. We want to buy our way onto a lot of listening stations in the U.S. He's a major artist in the U.S., and we want him in every store where it's right."

He realizes co-op payments squeeze profit margins but adds, "It is the way of doing business in the U.S. If our distribution company thinks it's a cost-effective way to market our product, we'll do it. We want to be a major player, so we have to make a splash with it."

In addition to licensing tracks from about 150 record companies and putting them on compilations, Music Club is interested in acquiring catalogs. It recently hired two executives from U.K.-based catalog label Castle Communications. So far, says Bunyan,



"we've bought very small catalogs."

Music Club began as part of a company specializing in deleted product, or cutouts, called SP&S. Bunyan says that it was Europe's largest cutout company before its demise.

"Labels stopped making so many mistakes, and cutouts dried up," he says. "So we moved into distributing for third parties. But the margins are very low. It dawned on us that we could put together our own products better than the labels we were distributing."

Music Club is part of Music Collection International, which includes a number of other labels—some of which sell product at budget or front-line price points—such as MCI Music, Nascente, Emporio, Showtime, and Harmless.

Music Collection is a unit of VCI plc, a public company that trades on the London Stock Exchange and markets and distributes video titles worldwide. It also has a book and software publishing arm. Its biggest recent video release is "Riverdance," of which 2 million copies have been sold in the U.K., according to Bunyan. VCI's annual sales are 98 million pounds (\$156.8 million). Music Collection's revenue is 14.5 million pounds (\$23.2 million).

Music Club releases in the U.S. next month include albums by Desmond Dekker, "The Original Rudeboy"; Mahalia Jackson, "Queen Of Gospel Music"; Patsy Cline, "Crazy Dreams"; the Tornados, "Telstar—The Very Best Of The Tornados"; and the Sex Pistols, "Raw." Others are "This Is Ska—16 Original Ska Classics," "Jah Love—A Reggae Tribute To Bob Marley," "Teen Idols—The Very Best Of Frankie Avalon & Fabian," and "The Music Of Andrew Lloyd Webber Pan Pipes Album."

The exchange rate used for this story is \$1.60 to the pound.

Merchants & Marketing

BUYCYCLES

BY DON JEFFREY

GIVEN THE WIDESPREAD reach of the media today, it's easy to assume that fans of a particular recording act might want to buy its latest album, or at least be aware that it is out.

Not so, according to a recent study.

Researchers found that only one-third of the "core fans" of 150 acts had purchased the most recent album by a favorite act. The study was done by Strategic Record Research, a joint venture between artist management company Left Bank Organization and Strategic Media Research. A core fan is defined as someone who says that an act mentioned by the interviewer is a favorite.

Moreover, 64% of those who did not buy a favorite artist's new album said it was because they did not know it was available. By a wide margin, that was the most commonly given explanation. The second-ranking reason, at 40%, was that the fans "liked some songs but not enough to buy" the release.

Is this an indictment of record companies' marketing strategies? Or is it evidence that there is too much information cluttering print, airwaves, and computer screens and that it is nearly impossible to expect large numbers of people to be aware of any new product?

Some label executives believe the latter is true. "The results wouldn't be different for any consumer-durable or entertainment product," says one.

Other observers say the finding is indicative of an industry in crisis. Sales of albums are generally flat, returns are high, and there are not enough artists with a stable or growing base of fans. Moreover, some say that labels are not reaching music lovers, especially older people, effectively.

Mike Lane, an executive with Strategic Record Research, says, "It's become increasingly difficult to find their audience because it's become so fragmented."

The survey was done by telephoning people across the country at random; 10,000 responses, from consumers aged 12-54, were tallied. The interviews are conducted four times a year, the most recent in December and January.

Other reasons core fans gave for not buying a favorite artist's new album: They hear it too much on the radio (21%), they haven't heard the album (20%), they haven't shopped since the album's release (18%), they own the single instead (14%), they don't buy records (14%), they didn't hear any songs they liked (13%), someone else they live with owns it (13%), they couldn't find it in the stores (10%), and they think it's too expensive (8%).

For those who told the researchers that they had bought a particular album recently, it's not surprising that radio was the most frequently cited means of finding out about that release, mentioned by 41%. Moreover, when consumers were asked what influenced them in general to buy records, the overwhelming response was hearing a song on the radio (80%).

So, despite the delirium over World Wide Web sites and the presumed dominance of video images, old-fashioned low-tech radio would seem to be the right place for labels' largess.

But Steve Kleinberg, senior VP of marketing at Elektra Entertainment Group, says, "It depends on the artist you're talking about. Some are played to death on the radio and get good videoclip exposure. But you have to realize you can't reach everyone. For artists without the blessing of radio, it's more difficult to reach consumers."

After radio, respondents listed these ways of learning what's new: word-of-mouth (19%), in-store visibility (16%), video exposure (6%), print (5%), record club listing (4%), nonvideo TV exposure (3%), and in-store listening (3%).

And aside from radio airplay, interviewees cited these other factors that influenced them to buy recordings: seeing a video (43%), word-of-mouth/played by a friend (36%), in-store visibility (36%), fan loyalty (28%), sale pricing (24%), seeing a performance on TV (23%), reading a review (15%), seeing an advertisement (15%), and seeing a concert by an artist (13%).

The researchers broke out their findings on those who were not aware of a favorite act's new album by demographics and came up with results that are often obvious but occasionally remarkable.

It is hardly surprising that older consumers (45-54) were the least in tune (78.3% not aware), or that youths (12-17 and 18-24) were the lowest on the unawareness scale (51.5% and 51.3%, respectively). But it may give pause that white music fans are more likely to be in the dark about new albums (64.7%) than either blacks (48.6%) or Hispanics (59.5%).

Academic and career achievement do not signify a better-informed consumer, either, and, in fact, seem to suggest the opposite. People with advanced degrees ranked highest in lack of awareness of new releases (67.3%), as did the highest income groups (\$50,000-\$75,000, 69.3%; \$75,000 and up, 66.7%). Those with the lowest incomes were the most up-to-date about new albums (58.7% didn't know about recent releases).

As for the areas that people live in, the results were pretty even (60.9% of city-dwelling fans were unaware of new releases, compared with 62.9% of suburbanites and 62% of rural residents).

The researchers also tabulated data from the five largest markets in the U.S.—New York, Los Angeles, Chicago, Philadelphia, and San Francisco—to see if there were differences in consumer awareness of albums. They found that the greatest percentage of the clueless (68.5%) were in the Chicago market. But even among those living in the media capital of New York, 59.6% were unaware of a favorite artist's most recent album.

Since radio is consumers' top tool for learning about new releases, the researchers provided data about format preferences. Fans who favor classical radio were the most unaware of new albums (78.9%), while those who listen most to R&B mainstream stations were the least likely to be uninformed (44.6%).

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Merchants & Marketing

NARM Finds Labels, Retail Willing To Work Together

NOW THAT WE'RE TWO WEEKS back from the National Assn. of Recording Merchandisers (NARM) Convention, I had a moment to reflect on the happenings. And one of the key and welcome absences from this year's meeting was that there wasn't such an adversarial or confrontational attitude between merchants and label sales and distribution executives as in years past.

Most seemed to be cautiously optimistic, and both sides seemed to exhibit a renewed sense of partnership in meeting the industry's challenges. Particularly heartening, from my perspective, was how BMG Distribution and Sony Music Distribution were sensitive to the concerns of accounts and responded by raising minimum-advertised-price (MAP) levels (Billboard, March 22, March 29). Executives at two of the other majors are also said to be considering a similar step. That attitude is quite a turnaround from the 1994 NARM, where pleas from merchants to strengthen MAP policies fell on deaf ears.

AS THE MUSICLAND TURNS: You remember the discussions with potential equity investors that the Musicland Group said on March 14 had been terminated (Billboard Bulletin, March 17). Well, Retail Track hears that those talks were revived March 19.

Other than to acknowledge that it was engaging in conversations with potential equity investors that could require a substantial offering of new

shares, the Musicland Group has never cited with whom it was in discussions.

I have repeatedly reported that Apollo Advisors is one of those potential equity investors, even though someone who should know tells me that I am completely off the mark. But too many others who know one or both parties tell me that the two are once again ensconced in talks. Furthermore, Apollo, which is considered to be a savvy investor specializing in distressed situations, has also had conversations with Alliance Entertainment Corp., those sources say. It sounds like Apollo has targeted the music industry as a situation ripe for a turnaround and is willing to ante up so it can partake in the fruits of a rebound.

Musicland executives declined comment at press time.

In other Musicland news, there have been some more changes at the company. Archie Benike, previously VP of marketing for the mall music stores, now holds that title for all of the company's retail concepts. Tami Kozikowski, previously director of real estate for Media Play, is now VP of real estate for the company. In addition, for the first time since it decentralized four years ago, the company has centralized its advertising, marketing, buying, and distribution functions, all reporting to vice chairman Gil Wachsmann.

AND THE ENVELOPE PLEASE: At NARM, the trade association announced... (Continued on page 64.)

RETAIL TRACK

by Ed Christman



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Rock Bottom, Paulstarr Exit As Mutual Partners

MUTUAL MOVES: Mutual Music, the wholesale consortium founded in 1995 by a quartet of regional independent distributors, is losing two of its original owners, Norcross, Ga.-based Rock Bottom Inc. and Chanhassen, Minn.-based Paulstarr Distributing.

Twinbrook Music in New York and City Hall Records in San Rafael, Calif., will now assume 100% ownership of Mutual, which will continue as a distribution entity servicing Tower Records on a national basis.

According to a letter faxed to Mutual's labels by Twinbrook president Jay Baney March 19, Rock Bottom and Paulstarr, which were minority partners in Mutual, decided not to participate in another term with the company after the expiration of the consortium's operating agreement Jan. 31. City Hall and Twinbrook previously accounted for 90% of Mutual's business and ownership.

Despite the exit of Rock Bottom and Paulstarr from Mutual, all four distrib-

utors will continue to refer labels to one another and to act as a network of regionals servicing all key U.S. accounts. The quartet of indies first banded together for such cooperative referrals in late 1993, thus laying the groundwork for Mutual.

Speaking with Declarations of Independents, Baney says of his erstwhile partners' exit, "I see it as really no big deal... It's more of a corporate/legal/accounting move than a strategic move."

Baney indicates that the "huge task" of creating a new operating agreement involving all four participants in Mutual proved insurmountable. However, he adds, the companies will continue their referrals, "and that's the real benefit of the association to [Rock Bottom and Paulstarr]."

Concerning his own company's future, he says, "Mutual's going to be Twinbrook's best vehicle." He notes that the company was established essential-

(Continued on next page)



by Chris Morris

RETAIL TRACK

(Continued from page 62)

nounced its advertising awards. Tower Records/Video's relaunch of its Lincoln Center store in New York won for the best overall advertising campaign. In the print media, Camelot Music's "Stick It In Your Ear" won best newspaper insert, while Sony Music Distribution's "Imagine A World Without Black Music" picked up the honors in the magazine ad category.

Borders took home the award for best direct-mail piece by a retailer for its "Grand Opening Introductory Image" mailer. Valley Record Distributors won the wholesale award with its "Distribution Works" mailer.

In the point-of-purchase (P-O-P) category, Wherehouse Entertainment won for its "Where? The Wherehouse Sale"; while the Handleman Co. won for its "Catch The Spirit" item. In spe-

cial media, Tower won for its CD-inspired invitation to the reopening of the Lincoln Center outlet; Unison Music Distribution won in the trade category with its jazz CD sampler.

In radio, Wherehouse's "Pay Phone" commercial was cited, while for wholesalers, Handleman won for its "Beatles Original Band" spot. In TV, Borders was honored for its "Classics For Dummies" commercial.

Retail Track offers congrats to all winners.

OOPS: When I make a mistake, I make a doozy. In the March 8 Billboard, I incorrectly identified the name of the listening station that Handleman and the intouch group would place at stores racked by the Troy, Mich.-based retailer. That listening station is called the hiStation, with the "h" standing for Handleman and the

"i" standing for intouch. I thought intouch president Josh Kaplan told me that the listening station was called the "high station."

Actually, one wag suggested that a "high station" might solve all of music retail's problems. Imagine the traffic a high station would generate at record stores if customers could come in, get a cocktail, and sample music.

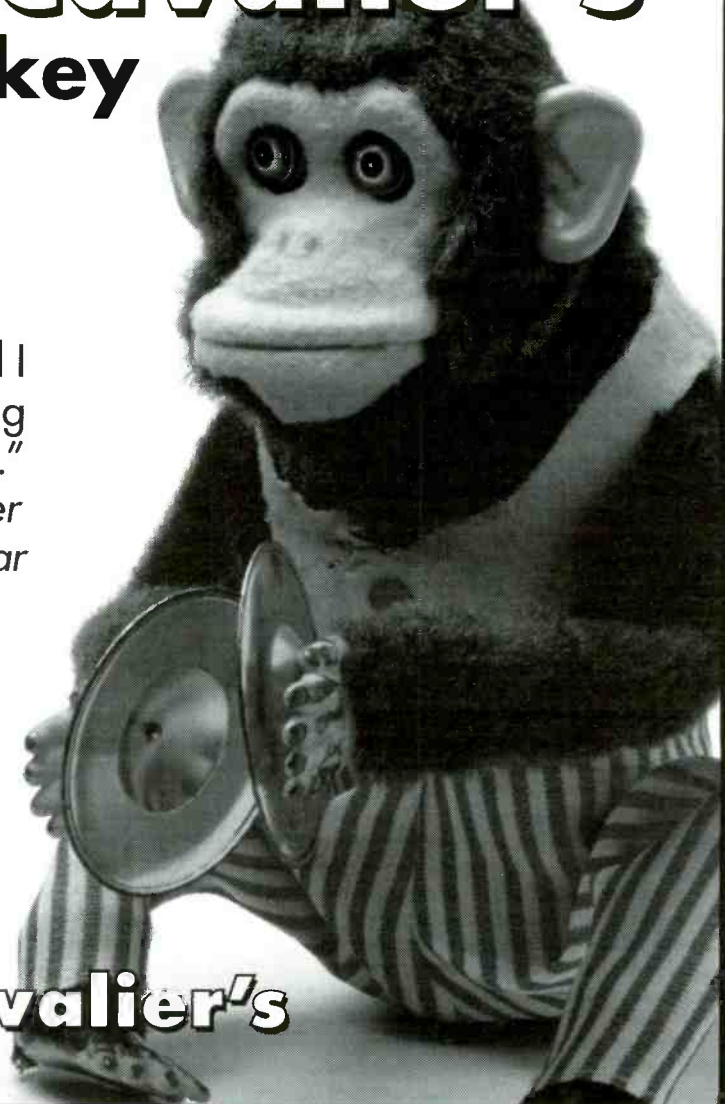
The following issue (March 15), I incorrectly cited Ed Franke's label affiliation. Franke is the East Coast director of sales for MCA.

MAKING TRACKS: Mike Carden, formerly with In-Tune Music Group, has joined CMC International as VP of sales/marketing... Susan Roberts, formerly national sales director for ABC Home Video, has left the company and is seeking opportunities. She can be reached at 310-315-3546.

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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

ly to sell to Tower and adds, "Tower seems by and large pleased with Mutual."

Paulstarr president **Scott Haidle** says that "I chose not to be an owner of Mutual Music anymore," and that he sought "the freedom to move in other directions."

Haidle adds that Paulstarr, which was a 5% owner of Mutual, is still associated with the company in a nonownership capacity.

Jeff Scheible of Rock Bottom could not be reached at press

time.

NAME GAME: The National Assn. of Independent Record Distributors and Manufacturers (NAIRD) is taking a new name. The indie trade group will soon be calling itself the Assn. for Independent Music (AFIM).

Executive director **Pat Martin Bradley** says that the new handle has been approved by the NAIRD board and member companies. A new logo for the organization will be unveiled during NAIRD's 25th anniversary convention,

to be held May 21-25 at the Fairmont Hotel in New Orleans. The new name and logo will be utilized by the group thereafter.

The streamlined AFIM moniker will serve a couple of purposes, according to Bradley. "NAIRD stands for 'national,' and we've been moving very strongly to [an] international [presence]," she says. "And, with more retailers coming into the organization, we don't want a name limiting us to labels and distributors."

BIG NOISE FROM CHI-TOWN: As a native of Chicago, Declarations of Independents has always had a soft spot for the pop-savvy rock acts that ruled the roost in the Midwest during the '70s and '80s. Some of these great bands are resurfacing on indie labels: We bow before the excellence of the forthcoming self-titled Red Ant album by Rockford, Ill.'s mighty **Cheap Trick** (Billboard, March 29) and applaud the imminent release of a new set on Tempe, Ariz.-based Pavement Music by Chicago's **Off Broadway**.

In the late '70s, Off Broadway reigned in the Windy City clubs, and in 1980, the band released an Atlantic album, "On." The group specialized in a bulked-up pop sound and boasted a terrific writer/guitarist in **Mimi Betinis**, a one-time member of the terrific Chi-town power pop combo **Pezband**.

On May 13, Off Broadway bounces back with its Pavement debut, "Fallin In." The album includes 11 new songs penned by Betinis and **Cliff Johnson**

and features the other original members of the band, **Rob Harding, Mike Gorman, and Kenny Hark**.

We wish our homeboys good luck the second time around.

FLAG WAVING: If you like your roots rock as gnarly as it gets, you won't miss with **Fireworks'** new album, "Lit Up," due May 13 from Dallas-based Last Beat Records.

The album, the third by the Dallas trio, is its first for the label, which began life as a local record outlet and has issued other full-length sets by such Big D bands as **Riot Squad** and **Spinning Jenny**. Last Beat's releases have been in the punk vein, but, while Fireworks' sound draws deeply from rockabilly and blues, punk listeners will find plenty to relate to in its seething sound.

Like many another combo in the roots punk genre, Fireworks feature a two-guitar-and-drums lineup—**Darin Lin Wood** and **James Arthur** handle six-string duties, while **Janet Walker** pounds the tubs.

Wood—who has had experience with such like-minded combos as Memphis' '68 **Comeback** and **Blacktop**, a short-lived partnership with **Mick Collins** of Detroit's **Gories**—has been gravitating to hard-edged roots sounds since he was a kid. "Even back when I was 14, 15 years old, I was still into that jangly guitar sound," Wood says. "The rockabilly stuff was what always really got me... I went for the kids that did one-off singles—kids that picked up a guitar and

didn't bother to tune it." He also acknowledges the influence of such manic Australian bands as the **Scientists** and the **Birthday Party**.

After recording and touring in 1993 with '68 **Comeback**, whose lineup also included drummer **Peg O'Neill** of the **Gories**, Wood got inspired to start his own band with his girlfriend Walker.

"I said, 'Hell, if Peg can play drums like that, I'm sure my girlfriend could,'" Wood recalls. "But [Walker] couldn't play guitar. I even stripped it down to two strings, and she still couldn't do it." So Walker became Fireworks' drummer by default.


"Lit Up," following corrosive sets on Crypt ("Set The World On Fire," 1994) and Australia's Au-go-go ("Off The Air," 1996), may be the band's most in-your-face effort to date. Harsh, hard-rocking, and often profane (radio programmers, please audition before airplay), it's a rough-hewn but exciting example of roots punk at its most abrasive.

The genre still works at the commercial margins of the business. Wood thinks his music could be marketed, but it's probably not for everybody: "Anything could be sold to the masses if it's done right. I don't think [labels] want to because of the grating quality."

Fireworks, which have toured widely in recent years but have taken a long layoff, will go on the road after the release of "Lit Up." In the interim, Wood and Walker are working on another band, **Cat Fur**, which may include other part-time players.

Billboard's 1997

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MERCHANTS & MARKETING

London Suede 'Comes Up' With 2-ECD Set

BY BRETT ATWOOD

LOS ANGELES—Nude/Columbia act the London Suede is spicing up the U.S. version of its latest album, "Coming Up," with bonus music tracks and multimedia. Approximately 30,000 double-disc limited-edition copies of the album, which came out in Europe last year, will be released April 8. It retails for \$16.98.

"The basic album is exactly the same, but we livened it up with more stuff for the U.S.," says drummer Simon Gilbert. "The extra multimedia is like a diary of what we've been

up to. It's taken so long to get this record out in the States, and we wanted people to know that we haven't just been kicking back. We've been working hard and touring to support the record around the world, which is documented on this release."

The extra content may also convince some of the band's fans who bought the import to also buy the U.S. version, says Mark Ghuneim, VP of online and emerging technologies for Columbia, which markets its enhanced CDs (ECDs) under the brand name CD Extra.

Though the London Suede has

had sales success in most parts of the world, it has yet to break big in the U.S.

"It's hard to say why that is," says Gilbert. "But it does seem like there is getting to be more acceptance in the U.S. now for British bands. It's slightly more diverse since the last time we were touring there. Then, it was all Pearl Jam and Stone Temple Pilots. Now, there is some electronica and, of course, the Spice Girls."

The delayed release of the London Suede's latest album has enabled Nude/Columbia to draw from an unusually large amount of bonus material for the multimedia



THE LONDON SUEDE

portion of both discs. The new content on the two-ECD set includes music videos, new audio tracks, and live performance and behind-the-scenes documentary footage, as well as secret content accessible only to those consumers who visit the band's World Wide Web site (<http://www.thelondonsuede.com>).

The U.K. version of the "Saturday Night" video is hidden on the disc and can only be viewed when it is unlocked by entering a secret password found on the Web. Nude/Columbia will not reveal the password until at least a month after the disc is released. The U.S. version of the music video for "Trash" and the U.K. version of the clip "Beautiful Ones" are also accessible on the discs but do not require a password to be viewed.

In addition, a special "All Access" area of the Web site is accessible only to consumers who purchase the CD, which contains Web browser software and one month's free access to the Internet.

"We've been spreading ourselves around the world and can't spend as much time as we would like in many markets," says Gilbert. "The Web is a tool to let us communicate with our fans directly."

The band's manager, Charlie Charlton, even occasionally checks out the Web to see what the fans are saying about the band.

"There have been a few postings from the band, and a lot of postings from people who claim to be in the band," says Charlton. "I think there are several people claiming to be [drummer] Richard [Oakes]. That's the downside to it. There's no way of verifying who is who."

The second bonus disc contains six unreleased audio tracks taken from live performances in Ireland, Japan, and Denmark. Video footage of two U.K. performances are also on the disc.

Much of the video footage on the ECDs was shot by Charlton.

"When recording the album, we had the video camera from day one," he says. "I was originally going to do rather straightforward interviews of the band, but I didn't want to do something wooden. I wanted to document a viewpoint that was only possible from inside the band."

Charlton says there is a lot of material that did not end up on the ECD.

"Maybe that will show up someday as blackmail material," says Gilbert, who adds that the band plans to be in the studio to record its next album by the end of the year.

Gaming Sites May Be Good Web Role Models Licensed Content Boosts Browser Draw, Says Study

LOS ANGELES—Music, film, and television companies that want to establish a strong, successful World Wide Web presence might want to take a cue from the content development strategies of some online gaming sites, such as Microsoft's Internet Gaming Zone, Mpath's MPlayer, and SegaSoft's HEAT—all of which rely on licensed properties from third parties for the bulk of their Internet-delivered content, according to a report by Forrester Research's recently launched Entertainment and Technology Strategies service.

The report indicates that few Web surfers care about spending their leisure time at Web sites that contain content springing from a single corporation.

"Entertainment companies need to link with other content developers to create a site that is complementary to the needs of the Web user, rather than the company," says Forrester analyst Seema Chowdhury. "If you go to many music and movie sites, all you see is the equivalent of a brochure with some sound or video clips. That may serve the purpose of promoting a product, but is that really exciting to the consumer?"

Many corporations continue to question why it is they need to be on the Web in the first place. For some, a Web presence is clearly an extension of marketing efforts in other traditional media. However, other companies, such as Sony via its Sony Station site and Time

Warner through its Pathfinder site, are aiming to build entertainment destinations on the Internet based on their own established properties and brand names.

Though some entertainment companies may be able to maintain an impressive draw based solely on their strong brand name—Disney, for example, is hoping to attract a major audience with its family-focused Web site—most entertainment companies are trying to do too much under one corporate Web site banner.

'Entertainment companies need to create a site that is complementary to the needs of the Web user, rather than the company'

Well-recognized brands and properties within the same corporation do not automatically belong together on the same site, according to Chowdhury.

"It ultimately confuses the consumer," she says. "The entertainment industry might want to take notice of what is happening with the online game sites, which are not placing their bets with content that comes from a single company."

The Internet game business still faces difficulties getting off the ground due to technology, consumer, and business roadblocks, according to the Forrester report. Not until 1999 will the new genre truly flourish, with an estimated \$540 million in revenues. Though a pay-to-play market is expected to eventually emerge as a small but profitable business on the Internet, the majority of online gaming will be free to Web users and advertiser-supported, according to Chowdhury.

BRETT ATWOOD

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Wal-Mart Beefs Up Its Online Retailing

MORE WAL-MART MUSIC ONLINE: Mass merchant Wal-Mart is getting more aggressive with its electronic music retail efforts. The retailer's World Wide Web site (<http://www.wal-mart.com>), which has only offered a few new and catalog music titles in the past, added 2,000 more releases in mid-March. Many sell for as low as \$11.88, and some include exclusive premiums. For example, those who buy the soundtrack to "The Preacher's Wife" receive a free six-CD travel case.

Wal-Mart is also selling online its exclusive six-track Aerosmith disc, "Made In America," for \$5.96.

NEW ECD TECHNOLOGIES DEBUT: New York-based Kelly Music & Entertainment Corp. has unveiled an enhanced CD (ECD) technology, known as CDK, that allows for up to 30 minutes of full-screen video to be included on a conventional audio CD. CDK discs also contain a Web link and Netscape browser software and boast a higher CD-ROM drive compatibility rate than many ECDs.

Another New York-based company, MediaRight Technology, has introduced its own ECD creation software, known as ECDMaker, which lets record companies create Web-linked ECDs with minimal disruption to the normal CD production process.

BITS 'N BYTES: Atlantic Records singer/songwriter Jewel is the subject of a six-part Web series running on the music site Mediadome (<http://www.mediadome.com>). The interactive program will focus on Jewel's life and music using Internet video and audio technologies and will conclude with a Friday (4) Web cast of Jewel's last stop on her current concert tour in San Diego . . . Starwave Corp.'s entertainment site Mr. Showbiz has spawned a music-themed site, Wall of Sound, at <http://www.wallofsound.com>. The site contains weekly reviews of new releases, as well as music news and a large database of artist biographies. Erik Flannigan, former managing editor of the music journal Ice, is editor of the site.

Video game software sales grew 14% to \$2 billion in 1996, according to a new study by the Interactive Entertainment Software Assn. Personal computer entertainment software sales also grew 19% to \$1.7 billion in 1996 . . . Columbia Tristar Interactive has launched "Big Shot," a Web-based game about climbing the corporate ladder in Hollywood (<http://www.spe.sony.com/tv/bigshot>).

7-Up is using Headspace's Beatnik software in its newly revamped Web site (<http://www.7up.com>). The site features eight versions of the commercial jingle "It's An Up Thing," including grunge, jungle, and deep house mixes . . . N2K has acquired the Internet music site allstar. The site will remain at its existing Web address (<http://www.allstarmag.com>), but will also be integrated into a revamped version of N2K's rock-themed site Rockropolis, due to debut this summer.



Tooning In. Warner Home Video's "Space Jam" was a big winner in a weekend promotion at the Sands Hollywood Casino Studio Store in Atlantic City, N.J., that included a 5,000-square-foot basketball site. The promotion set a Sands record for video sales. Posing with Bugs and Daffy, from left, are John Rayser, Warner sell-through executive; Lori Barnes, Warner regional promotional coordinator; and Thomas Cantone, Sands corporate VP of studio and retail marketing.

DVD's Slow Entry Discussed At ITA Rupert Murdoch Accused Of Holding Up Fox

■ BY SETH GOLDSTEIN

TUCSON, Ariz.—Is Rupert Murdoch the Great Satan of DVD? He appears so to Warner Home Video.

At the 27th annual seminar of the International Recording Media Assn. (ITA), held March 19-23 here, Warner DVD director John Powers said that Murdoch was the individual responsible for keeping 20th Century Fox Home Entertainment from releasing DVD titles. Fox is one of four studios that have decided not to join Warner and Columbia TriStar in the spring launch of the format.

Murdoch has the authority, as chairman of 20th Century Fox parent News Corp., and Powers suggests he has the

motive: digital broadcast services (DBS). Participating on an ITA panel, Powers said that Murdoch plans to dominate satellite-delivered DBS and will brook no competition from terrestrial digital ventures like DVD.

"He wants to be king of the sky," Powers told Billboard afterward. "He's trying to kill our business."

The business is brand-new, so new that Powers and other proponents of DVD at ITA agreed that sales of players and software can't be judged as indicative of market demand until the end of the year. By then, they hope that some or all of the studio holdouts will be on board, prompted in part by pressure from consumers, retailers, and even the trade press.

Otherwise, there's concern that the movie-hungry format will starve to death in the midst of accelerating demand. At ITA, Jay Rosenfeld, publisher of Video magazine, a favorite of early adopters, delivered the results of a June 1996 survey in which 68% of respondents said they planned to buy a DVD player in the next two years. "It's a very high number," even for Video readers, Rosenfeld said.

Only 16% saw a lack of software as a purchasing obstacle. But that was then, Rosenfeld cautioned. When Video repeats the survey in June, he expects that percentage to increase significantly. Nevertheless, there's little indication that the studio holdouts will change their minds anytime soon.

David Goldstein, retiring senior VP of operations and administration for Fox Home Entertainment and an ITA regular, said that Fox remains skeptical that DVD proponents have fully solved the problem of copy protection, which helped scuttle the 1996 launch. Goldstein shrugged off Powers' remark about Murdoch as irrelevant. "Rupert has broad shoulders," he responded.

Unlike Universal Studios Home Video, Fox isn't demanding copyright legislation as well. But Goldstein was adamant during the seminar that the studio remained far from a DVD release schedule, even correcting Consumer Electronics Manufacturers Assn. president Gary Shapiro. During

his address, Shapiro mentioned Fox as one of several companies "ready to sell the hardware and software."

Disney, Universal, and Paramount have similar concerns, and the likelihood voiced several weeks ago by Ingram Entertainment executive VP Vern Fross that one or two would release DVD titles this spring is fading. Optical media consultant Geoffrey Tully thinks that the studios are right to worry about copy protection.

A year ago, Hollywood and the computer industry, which generally likes software users swapping programs, were at loggerheads over DVD restrictions. Tully says that the issue still isn't

settled, although both sides came to a broad understanding late last year, the green light for the 1997 launch.

Commenting on the start, stop, and start again activities of the past 18 months, Tully observes, "DVD has repeated every mistake of the previous formats and invented a few of its own. It's chaotic."

The current rollout can't be stopped, but it could stall in the seven markets where Warner has shipped its first 32 titles (including MGM and New Line Home Video releases). Powers repeatedly emphasized to ITA attendees that distribution would not widen until other studios began shipping. And decisions can't be postponed much longer. "The window is narrowing" on third- and fourth-quarter introductions, Powers said. With commitments, "we'll quickly go to national distribution."

If the rest of the majors stay away while demand grows, Warner would be content with those pockets of DVD prosperity. Meanwhile, Powers continued, the studio is holding to plans to introduce 8-12 titles a month, many of them "hot new movies" released day and date with the cassette edition.

Powers echoed what Warner Home Video president Warren Lieberfarb stated at the National Assn. of Recording Merchandisers convention in Orlan-

(Continued on page 70)

DVD Rollout Could Spill Into Other Markets; New Kids On Video Block

THIRD-PARTY PLANS: Warner Home Video figures to limit its spring DVD rollout to seven markets. Don't count on it. Similar restrictions were applied to prerecorded cassettes in the very early days of home video and didn't work. There's nothing to prevent approved retailers from transshipping discs to third parties who have players in need of software support.

Case in point: The San Diego-based chain Dow Audio/Video. San Diego isn't on the Warner schedule, but Dow spokesman **Tom Campbell** expects to have studio releases for sale soon after they're shipped. Thus far, Dow has backed its Panasonic units with four Lumivision DVD releases, "Tropical Rainforest," "Antarctica," "The Serengeti," and "Animation Greats."

The titles are selling. "If the mainstream buyer follows the early adopter, DVD's a home run with the bases loaded," says Campbell. "I've never seen this kind of response" to other new-tech introductions.

Dow is now checking its database to make sure customers buying multiple copies in fact have bought players from the chain. Those whose names don't appear are turned away since Dow figures they're competing retailers who want the software to stock their own shelves.

STAYING THE COURSE: DVD gets all the publicity; VHS gets all the action. That rule is no less true this year than last, when the new format's engine stalled at the starting line. So, despite the talk of an overcrowded marketplace, prerecorded cassette suppliers keep chugging into retail. Here are three worth noting:

- NBC News, which dabbled briefly in home video more than a decade ago, has signed with New Video to bring out a series drawn from the libraries of "Dateline NBC," "Today," and "Meet The Press." In addition, New Video will have a selection of MSNBC programs, including "Time And Again" and "InterNight."

Why New Video, a feisty but small independent? "I guess they had seen our work, and they liked what they saw," says COO **Susan Margolin**, who helped bring the A&E "Biography" section to Barnes & Noble and "History" to Borders. The fact that NBC is an A&E partner also helped. "We really like what they've done," agrees **Clare Tully**, NBC News business development director. She expects "upscale treatment" that reflects the "integrity of the news and brand." NBC doesn't want the "overtly commercial," Tully adds, "and we're comfortable [New Video] can figure out how to do that."

Release schedules, pricing, etc., are incubating. Margolin has narrowed the suggested-list range from \$14.95 to \$59.95 for boxed sets. She thinks the success of reality programming indicates retail demand for old news shows, but New Video will take only "retail-friendly titles" to stores. Six to eight should be released in 1997.

- VCI Home Video in Tulsa, Okla., is back acquiring movies after a two-year hiatus. "We were quiet for too long," says president **Robert Blair**, who has picked up four from Golden Books Entertainment Group, including "Room At The Top" and "Queen Of The Stardust Ballroom."

Actually, Blair was planning to leave 20-year-old VCI, a fringe player in the business. The reason he's still around: "We went through another failed sale." This time—the third—VCI was bought by a Dallas-based investment company, which stopped payments seven months into the agreement. What Blair calls "a nasty affair" dragged on through 1996 and knocked a hole in VCI's revenues.

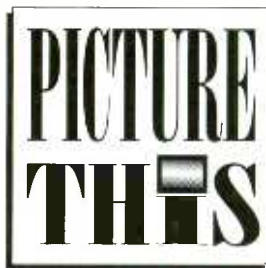
Now Blair and his father, **Bill Blair**, who serves as CEO, are back in harness, trying to make the switch to sell-through. "The rental market certainly hasn't been too kind over the past couple of years," Robert Blair says. VCI has about 2,000 "B" movies and special-interest titles. About 500 are priced to sell, including the Golden Books titles at \$19.99 suggested list. "Hopefully, this is the front end of the deal. We've committed to a much larger purchase."

In fact, VCI could pick up the entire catalog of 75-100 titles, while Golden Books rebuilds its home video. **Jon Peisinger**, former president of ABC Video and now a consultant, may have some ideas.

- **Claire Tamarelle**, a veteran distributor of foreign-language videos, has formed Boulevard Films in Alstead, N.H. It's a wholly owned subsidiary of Nashville-based MPL Film and Video, which wanted an in-house customer for its duplication and film-transfer capabilities.

Boulevard's largely foreign movies will be distributed by New Yorker Films' Home Video Division. That says more about sell-through than you might think. New Yorker steadfastly refused to reprice titles until last year when it copied Fox Lorber's sell-through strategy. Now there's a lengthening list of titles in the \$25-\$30 range. "They have come around," says Tamarelle.

Her releases will be repriced after the rental window closes. "For the kind of product I'm handling, it's never been better," she adds, noting the "heightened awareness" Miramax and Sony have brought to subtitled features.



by Seth Goldstein



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MVP Short Cuts In On 'Sling Blade' Interest

SOME FOLKS CALL IT A HIT: The small movie that inspired the Academy Award-winning "Sling Blade" is pulling in some big orders for special interest vendor MVP Home Entertainment and a new independent.

Titled "Some Folks Call It A Sling Blade," the 42-minute short was created by "Sling Blade" writer, star, director, and Oscar winner **Billy Bob Thornton** as a way to lure investors into fronting the money for the feature. Thornton won the Oscar March 24 for best adapted screenplay. Miramax Films acquired distribution rights to the movie after it was completed. Buena Vista Home Video, which will distribute "Sling Blade" on video in July, declined to comment on the short.

About half of it is an extended version of the chilling monologue delivered by the character named Carl, played by Thornton, at the start of the movie. **Molly Ringwald** plays the stunned newspaper reporter listening to Carl's story about how, as a youth, he killed his mother and her young lover with a sling blade. **J.T. Walsh** plays a fellow prison inmate.

The rest of the \$24.95 tape consists of behind-the-scenes footage of the filming of the short and interviews with cast and crew. It was directed by **George Hickenlooper**, who also helmed "Hearts Of Darkness: A Filmmaker's Apocalypse." MVP got the film from videos.com, a 2-year-old supplier based in Charlotte, Mich.

"I'm a film fanatic and like working with filmmakers I admire," says videos.com president **Steve Stofflet**, a former foreign-films buyer for Blockbuster Video. (Stofflet also opened Blockbuster's first store in Dallas back in 1987.)

"Some Call It A Sling Blade," as well as another 1,000 shorts, came to Stofflet from Picture Start, a former Chicago video supplier turned post-production house. Stofflet worked at Picture Start following his Blockbuster stint.

Although videos.com has distributed a number of shorts, including "Animation For Fallen Catholics," its "Sling Blade" is putting the company on the map.

MVP director of sales **Kim Sullivan**, a former colleague of Stofflet's, says Blockbuster has ordered 20,000 units of the title, about four times the total for video.com's average release. "Animation For Fallen Catholics" sold fewer than 100 units. Other chains picking up "Some Folks Call It A Sling Blade" include Trans World Entertainment, Tower Video, and Hollywood Video, according to Stofflet.

The short has been shown at more than 40 film festivals and has been airing on the Sundance Channel. "About four other cable channels are interested in it, and about three international channels are also looking at it," he adds. On the reality video front, MVP is

also rushing out "North Hollywood Shootout: Terror in LA," a 30-minute compilation on the Feb. 28 confrontation between the Los Angeles Police Department and two heavily armed bank robbers.

Produced by MVP, the \$14.95 video includes news footage as well as interviews with eyewitnesses and officers who took part in the gun battle, Sullivan says. To date, 70,000 units have been ordered, 30,000 from Blockbuster alone, she says. A portion of the proceeds will be donated to the LAPD. MVP distributed the "Cops" series before producer Barbour/Langley formed its own label.

Sullivan says MVP is in hot pursuit of other reality-based productions. "Our goal is to watch out for what's trendy and hot, jump on it, and put it out on tape."

PLAYMATES ON DVD: Playboy Home Video has signed an exclusive licensing deal with Image Entertainment to distribute Playboy product on DVD. The first title is the May release "1997 Playmate Of The Year." Playboy's DVD titles will sell for \$19.95.

Although most suppliers have opted not to license DVD rights to outside parties, Playboy senior VP/GM **Barry Leshtz** says cost consideration prompted the deal. "For us, we get the best of both worlds," he says. "There's no risk for the authoring of the product, and we get to be in this at the beginning. It's like being a big fish in a small pond."

Leshtz says the cost of making a DVD master can run \$10,000-\$20,000, as opposed to a few hundred dollars for a tape master. Image will release about 30 Playboy titles a year, including "The Best Of Jenny McCarthy" and "The Best Of Pamela Anderson."

DAY IN COURT: Fox Lorber Associates continues to diversify, this time signing a partnership deal with Court TV.

Under the exclusive distribution agreement, Fox Lorber will sift through Court TV's programming and develop video releases. The tapes will be released through Fox Lorber's WinStar Home Entertainment, its newly formed reality-based label.

First up for release is Court TV's "Trial Story," a one-hour documentary highlighting a single trial. Other programs slated for home video release include "Washington Watch," "Justice Today," "Miller's Law," "Primetime Justice," and "Supreme Court Watch."

Court TV had previously released video compilations of the **O.J. Simpson** and **Menendez** brothers murder trials through MPI Home Video.

Fox Lorber, best known for distributing foreign movies and classics, has branched out to take advantage of the reality trend. Meanwhile, it ended a two-year distribution relationship with Metromedia Entertainment Group Home Video, taking sales and marketing operations back in-house.



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	3	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
2	19	2	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
3	2	76	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
4	4	5	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
5	3	43	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
6	5	3	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
7	6	17	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
8	8	3	HARRIET THE SPY	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell	1996	PG	19.95
9	7	6	FLY AWAY HOME	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	1996	PG	19.98
10	9	5	PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.98
11	11	7	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.98
12	18	9	AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Jennifer Saunders Joanna Lumley	1997	NR	19.95
13	15	12	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
14	16	8	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	NR	19.98
15	14	4	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS	MTV Music Television Sony Music Video 49315	Animated	1997	NR	14.98
16	10	60	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
17	27	4	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98
18	13	5	THE X-FILES: ASCENSION/ONE BREATH	FoxVideo 4139	David Duchovny Gillian Anderson	1997	NR	14.98
19	30	68	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
20	26	6	THE TRUTH ABOUT CATS AND DOGS	FoxVideo 0899585	Uma Thurman Janeane Garofalo	1995	PG-13	19.99
21	29	6	SHOWGIRLS	MGM/UA Home Video Warner Home Video 905525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	19.98
22	24	7	12 MONKEYS ◇	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt	1995	R	19.98
23	23	5	THE X-FILES: SLEEPLESS/DUANE BARRY	FoxVideo 4138	David Duchovny Gillian Anderson	1997	NR	14.98
24	35	19	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
25	28	8	D3: THE MIGHTY DUCKS	Walt Disney Home Video Buena Vista Home Video 9182	Emilio Estevez	1996	PG	22.99
26	21	5	THE X-FILES: LITTLE GREEN MEN/THE HOST	FoxVideo 4137	David Duchovny Gillian Anderson	1997	NR	14.98
27	12	34	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
28	25	19	311: ENLARGED TO SHOW DETAIL ●	PolyGram Video 4400439253	311	1996	NR	19.95
29	37	3	THE NEVERENDING STORY III: ESCAPE FROM FANTASIA	Miramax Home Entertainment Buena Vista Home Video 4631	Jason James Richter	1996	G	14.99
30	NEW ▶		HONEY, WE SHRUNK OURSELVES	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis	1997	PG	22.99
31	NEW ▶		THE THIEF AND THE COBBLER	Miramax Home Entertainment Buena Vista Home Video 4631	Animated	1995	G	14.99
32	NEW ▶		PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PBV0819	Various Artists	1997	NR	19.98
33	38	30	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
34	33	6	KIDS	Vidmark Entertainment 6311	Not Listed	1995	NR	19.98
35	NEW ▶		UP CLOSE AND PERSONAL	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer	1996	PG-13	19.99
36	20	17	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
37	40	12	THE LAND BEFORE TIME IV	MCA/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	19.98
38	22	19	THE NUTTY PROFESSOR ◇	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
39	31	8	ALASKA	Columbia TriStar Home Video 80200	Charlton Heston	1996	PG	14.95
40	17	21	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Kids First! Guide Puts Parents In The Know

DIRECTORY HIT: The Coalition for Quality Children's Media has delivered the second edition of its Kids First! directory, which the Santa Fe, N.M.-based nonprofit organization describes as "a consumer's guide to quality children's videos and CD-ROMs." The 64-page, full-color publication lists more than 700 endorsed video and CD-ROM titles.

To merit a Kids First! endorsement, a program must adhere to four unshakable criteria: no gratuitous vio-



by Moira McCormick

lence or sexual behavior; no verbal or physical abuse; no bias in terms of race, gender, culture, or religion; and no condescension toward children. Titles are screened by national juries composed of more than 200 professionals and 3,000 children.

Each video in the Kids First! directory is given one of three ratings: Kids First! All-Star; Kids First! Endorsed Title; or Qualified Endorsement. According to coalition marketing assistant Pip Tannenbaum, the highest rating of All-Star means that the title not only meets the above-mentioned criteria, but is especially entertaining for kids.

A Kids First! Endorsed Title meets the criteria, but may not be as universally fun to watch or may have lesser production values. A Qualified Endorsement meets the criteria but contains material that is not heartily approved of.

Wherever possible, the Kids First! directory states what is objectionable about a program. For example, following the blurb synopsis of "There Goes A Police Car" is a cautionary comment: "slapstick approach to the attitude toward police officers."

In "The ABC's Of Teaching ABC's," the review notes, "Parents as teachers is an important concept. The strain in the interaction between parent and child concerned viewers."

In general, the Kids First! directory is one of the best sources of information about kids' media as well as a helpful evaluation tool.

Tannenbaum says the coalition's ability to disseminate valuable information is about to expand via an upgraded World Wide Web site, which can be accessed through www.cqcm.org. Listings soon will be on a continuing basis.

"We're setting up a searchable database," she adds, "so that if a parent of a 3-year-old wants to find age-appropriate dance videos, all the parent has to do is type in 'dance,' and all applicable titles will come up. And since space is unlimited online, all jurors' comments can be listed." Tannenbaum says the searchable database should be up and running "hopefully in a couple of months."

The Kids First! directory is available for a \$5 donation to the coalition. The toll-free order number is 888-319-KIDS; when the operator asks for the

(Continued on next page)

"A SMART, SEXY COMEDY."
—Joe Leydon, NBC-TV

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—Richard Schickel, TIME

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TRI STAR

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ No. 1 ★★★					
1	3	3	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan
2	1	4	LAST MAN STANDING (R)	New Line Home Video Turner Home Entertainment N4507	Bruce Willis Christopher Walken
3	2	9	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgewick
4	6	6	TRAINSPOTTING (R)	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
5	4	3	BULLETPROOF (R)	MCA/Universal Home Video Uni Dist. Corp. 83006	Damon Wayans Adam Sandler
6	8	6	JACK (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams
7	29	2	SPACE JAM (PG)	Warner Home Video 16400	Michael Jordan
8	5	7	THE FAN (R)	Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes
9	12	2	THAT THING YOU DO (PG)	FoxVideo 4141	Tom Hanks
10	11	3	2 DAYS IN THE VALLEY (R)	HBO Home Video 91296	James Spader Eric Stoltz
11	35	2	GLIMMER MAN (R)	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
12	7	24	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
13	9	12	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
14	10	10	KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
15	NEW		MAXIMUM RISK (R)	Columbia TriStar Home Video 27413	Jean-Claude van Damme Natasha Henstridge
16	13	2	THE HUNCHBACK OF NOTRE DAME (G)	Walt Disney Home Video Buena Vista Home Video 7955	Animated
17	15	2	BOUND (R)	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
18	14	5	FEELING MINNESOTA (R)	New Line Home Video Turner Home Entertainment N4412	Keanu Reeves Cameron Diaz
19	16	7	IL POSTINO (PG)	Miramax Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
20	18	15	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
21	17	5	FIRST KID (PG)	Walt Disney Home Video Buena Vista Home Video 7896	Sinbad
22	20	5	FLY AWAY HOME (PG)	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels
23	19	9	ESCAPE FROM L.A. (R)	Paramount Home Video 332493	Kurt Russell
24	21	12	TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo
25	23	11	FLED (R)	MGM/UA Home Video 905763	Laurence Fishburne Stephen Baldwin
26	22	7	SHE'S THE ONE (R)	FoxVideo 4119	Cameron Diaz Jennifer Aniston
27	24	8	EDDIE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8949	Whoopi Goldberg
28	26	12	CHAIN REACTION (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
29	NEW		BAD MOON (R)	Warner Home Video 14910	Mariel Hemingway Michael Pare
30	25	5	TREES LOUNGE (R)	Live Home Video 60291	Steve Buscemi
31	27	7	DEAD MAN (R)	Miramax Home Entertainment Buena Vista Home Video 8991	Johnny Depp
32	32	3	FREEWAY (R)	Republic Pictures Home Video 6248	Kiefer Sutherland Reese Witherspoon
33	NEW		THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
34	RE-ENTRY		THE CABLE GUY (R)	Columbia TriStar Home Video 82428	Jim Carrey Matthew Broderick
35	RE-ENTRY		HARRIET THE SPY (PG)	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell
36	36	7	BORDELLO OF BLOOD (R)	MCA/Universal Home Video Uni Dist. Corp. 82821	Dennis Miller Erika Eleniak
37	RE-ENTRY		HOUSE ARREST (PG)	HBO Home Video 91303	Jamie Lee Curtis Kevin Pollak
38	30	5	A VERY BRADY SEQUEL (PG-13)	Paramount Home Video 332443	Shelley Long Gary Cole
39	31	11	WELCOME TO THE DOLLHOUSE (R)	Columbia TriStar Home Video 82563	Heather Matarazzo
40	NEW		HONEY, WE SHRUNK OURSELVES (PG)	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

CHILD'S PLAY

(Continued from preceding page)

department code, it's "CQCM."

ARTHUR IS KING: Random House Home Video is back in stores with the sensational new PBS animated television series "Arthur," based on the best-selling books (more than 8 million copies sold in the U.S.) by **Marc Brown**. "Arthur's Eyes," "Arthur's Pet Business," and "Arthur Writes A Story" each contain two episodes. The 30-minute tapes, retailing for \$12.99, are distributed by Sony Wonder.

Series star Arthur the Aardvark is a bespectacled everykid whose adventures at home and in school illustrate the daily experiences of an average grade-schooler. The TV series, with its striking animation and watercolor backgrounds, perfectly captures the spirit of the books.

In "Arthur's Eyes," the hero needs glasses but hates the idea of wearing them. "Arthur's Pet Business" stresses that pet ownership means responsibility, as Arthur attempts to start his own animal business. (This title's second episode features Arthur's popular kid sister, D.W., in "D.W. The Copycat.") In "Arthur Writes A Story," the aardvark gets a little carried away with his imagination when assigned a school writing project.

A national marketing campaign includes year-round advertising in Parenting magazine and point-of-purchase materials, including poster, shelf wobbler, counter and floor displays (12- and 24-count, respectively), and window stickers. Random House Home Video

DVD'S SLOW ENTRY

(Continued from page 67)

do, Fla., in March (Billboard, March 22). But he added another possibility: A solitary Warner might shift its emphasis to DVD-ROM applications.

Several hardware suppliers are following Warner's "toe in the water" lead. One is the studio's longtime partner in DVD, Toshiba America Consumer Products. "We're all waiting for March 25, when the software hits the streets," said product planning director Craig Eggers, an ITA panelist. Another is Thomson Consumer Electronics, selling DVD players made by Matsushita. "We're tied closely to the software," said DVD product management manager Larry Pesce.

Thomson began shipping units March 11, a few weeks after Toshiba, Pioneer, and Matsushita's Panasonic. It was done so quietly that Pesce's announcement at ITA took one veteran consumer electronics observer by surprise. Thomson's stealthy introduction, in fact, is a barometer of the change in DVD's fortunes from a year ago.

At that time, when it was under different management, Thomson exuded confidence about a 1996 launch, with most or all of the studios in place. Now Pesce cautions not to expect much of the spring selling season, traditionally the worst for home entertainment hardware, and hold off judgment of DVD until early next year. The worst mistake could be to extrapolate early adopter enthusiasm into big-time success. "You can probably sell 100,000 units of any technology," he commented.

"It will take time," agreed panelist Mike Fidler, DVD marketing VP for Sony Electronics. "This is not just a replacement product."

spokeswoman **Kelly Grunther** says three more "Arthur" videos are due in July.

CHECKMATE: We're pleased to report that "Chess Kids," by Lynn Hamrick Productions in Taos, N.M., has racked up a number of awards.

One of the finest kids' videos Child's Play has seen lately, the 51-minute, \$29.95 documentary captured top honors at the Chicago International Television Festival, the Cine Gold Eagle, and the George Sidney Independent Film Competition Award. Filmmaker **Lynn Hamrick** introduced her feature in person Feb. 9 at the Pacific Film Archive's Sixth International Children's Film & Video Festival.

"Chess Kids" is about the world of competitive chess at the children's

level. It's fascinating even if you don't have any particular aptitude for the game (count us in that category). Two young chess prodigies particularly stand out: **Josh Waitzkin**, the New Yorker who's the real-life subject of the movie "Searching For Bobby Fischer," and the awesome **Judit Polgar**, the female Hungarian player who competes, and consistently wins, in the boys' category.

If ever there was an inspiring role model for young women, it's Polgar—she even blows Waitzkin away in an impromptu speed-chess session after she's already won top honors in the official competition. "Chess Kids" is not just a portrait of dazzling young talent, it's a welcome reminder that there are many good kids out there who continually challenge themselves.

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★★★ No. 1 ★★★					
1	9	3	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
2	1	165	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
3	4	21	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
4	6	31	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
5	3	15	THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
6	2	21	MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
7	17	57	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
8	8	49	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
9	7	67	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
10	10	25	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
11	22	3	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS MTV Music Television/Sony Music Video 49315	1997	14.98
12	20	55	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
13	NEW		THE THIEF AND THE COBBLER Miramax Home Entertainment/Buena Vista Home Video 4631	1995	14.99
14	11	63	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
15	16	109	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
16	NEW		MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
17	18	81	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
18	12	17	THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.98
19	15	9	BARNEY'S SENSE-SATIONAL DAY Barney Home Video/The Lyons Group 2015	1997	14.95
20	NEW		MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
21	NEW		ARTHUR'S EYES Random House Home Video/Sony Wonder 49958	1997	12.98
22	5	21	MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95
23	NEW		BARNEY'S COLORS AND SHAPES Barney Home Video/The Lyons Group 2016	1997	16.95
24	14	5	EWOKS: THE HAUNTED VILLAGE FoxVideo 8466	1997	14.95
25	NEW		ARTHUR'S PET BUSINESS Random House Home Video/Sony Wonder 49948	1997	12.98

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ NICK CAVE & THE BAD SEEDS

The Boatman's Call

PRODUCERS: Nick Cave & the Bad Seeds and Flood
Mute/Reprise 46530

The follow-up to Nick Cave's "Murder Ballads" album couldn't be more different. As with much of Cave's post-Birthday Party work, the songs on "The Boatman's Call" are steeped in gospel—but the message here is redemption through love rather than perdition for sin. Spare piano ballads predominate, with subtle colors shading muted arrangements (the emotive violin of the Dirty Three's Warren Ellis is a highlight). Regardless of the settings, though, it is Cave's literate, passionate voice that is the album's drawing power, from the unabashed romance of "West Country Girl" to the inconsolable loss of "Far From Me."

THE NOTORIOUS B.I.G.

Life After Death

PRODUCERS: various
Bad Boy/Arista/BMG 73011

Fundamentally, gangsters are the oppressors of the poor and the downtrodden, making money off their fears, flaws, and addictions. They bully into submission and pseudo-respect the desperate communities they claim to represent. They promote a myth of power when in reality all they have are temporary scams (like a fly lifestyle financed with an unrecovered record deal) that they scramble to sustain. "Let the gunshots blow," bellows B.I.G. in this self-hating circus of death, objectification, and defeat. "Life After Death" is a hypocritical counterpoint to the "Stop The Gunfight" album on which he also appears, and its prime audience includes suburban pre-adolescents who buy into its cynical demonization of ghetto youths. The pre-release murder of B.I.G. seemed a premeditated slaying, i.e., a deed ordained by organized crime rather than mere poisonous role-playing. A sad waste of time, this record also confirms a woeful waste of life and talent.

COUNTRY

CINDY CHURCH

PRODUCERS: Miles Wilkinson, Nathan Tinkham
Stony Plain 1235

Cindy Church has effectively become the interpretative, understated voice of sweet, vague, romantic yearnings. On this outing, she sings some very good songs penned by such writers as herself, Gillian Welch, Sylvia Tyson, Ian Tyson, Paul Kennerly, and Waylon Holyfield. Duet partners include Ian Tyson, Billy Cowsill, and Amos Garrett. She winds it up with the overlooked Billy Swan classic "Lover Please."

JACK INGRAM

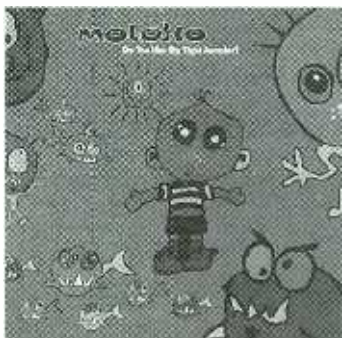
Livin' Or Dyin'

PRODUCERS: Twang Trust (Steve Earle & Ray Kennedy)

Rising Tide 53046

High-octane Texan Jack Ingram may well be, as label head Ken Levitan

SPOTLIGHT



MOLOKO

Do You Like My Tight Sweater?

PRODUCERS: Moloko
Warner Bros./Echo 46532

Once in a great while, a dance/pop act comes along whose music is so infectious it transcends the genre's club base and touches a broad spectrum of fans. Such is the potential of Sheffield, England, duo Moloko, whose debut album was released in Europe in late 1995 and appears in the U.S. for the first time. Like Eurythmics' Annie Lennox and Dave Stewart, Moloko vocalist Roisin Murphy and keyboardist/arranger Mark Brydon make an odd and irresistible pair. Melodically, they're capable of crafting deep and instantly memorable songs. As musicians, they dabble in trip-hop, acid jazz, jungle, and psychedelia. Highlights include "Fun For Me," "I Can't Help Myself," "Party Weirde," and "Lotus Eaters." A gem for clubs and modern rock, college, triple-A, and top 40 radio.

claims, the link between the college market and mainstream country. In recent years, he has turned heads as he sold thousands of his homemade CDs to his loyal college audiences. This set reflects the high-energy, rough-edged enthusiasm of his sold-out club dates. Ingram is a talented writer and singer in the Steve Earle mode, and you can also hear a lot of the young Waylon Jennings in him, but finally, he's very much his own man. Right now, he's the ultimate anti-hat act.

SPOTLIGHT



SPEARHEAD

Chocolate Supa Highway

PRODUCERS: Michael Franti, Stephen Marley
Capitol 31959

Inspired by the black tradition of communicating knowledge and information through words and rhythm, the second set from the group fronted by former Beatnigs and Disposable Heroes Of Hiphoprisy principal Michael Franti exposes smooth, skanking soul incorporating wah-wah guitars, creamy basslines, and precise drumming. The lyrics are inspired by the experience of life, and with a cool-breeze style that recalls Gil Scott-Heron, Franti floats paeans to weed and stresses the importance of family. Meanwhile, vocalist Trena Simmons soars in such tracks as "Madness In The Hood (Free Ride)" and "Why Oh Why." While other rappers chat about guns and gats, Spearhead, whose work is implicitly and explicitly political, provides the only true ammunition for the continuing black struggle for survival in a world of madness.

JAZZ

★ VARIOUS ARTISTS

Alto Summit Featuring Phil Woods, Vincent Herring, And Antonio Hart

PRODUCERS: Carl Allen, Vincent Herring
Milestone 9265

Alto sax teamings, for some reason, are rare, so the fact that this one's a burner makes it even more worthwhile for fans of take-no-prisoners mainstream. Woods, Herring, and Hart leap into the music from the opening bars of the first tune,

SPOTLIGHT



RENÉE FLEMING

The Schubert Album

CHRISTOPH ESCHENBACH, piano
PRODUCER: Michael Haas
London 455 294

In his short life of 31 years, Franz Schubert penned nearly 500 songs, most sounding as fresh and modern today as when they were first sung. Several fine Schubert recitals are out to commemorate the composer's bicentennial, but rising American soprano Renée Fleming has produced what will surely be one of the year's highlights. Luscious of tone and lithe of phrasing, her voice inhabits these masterpieces admirably. The well-chosen program includes such heart-stoppers as "Gretchen Am Spinnrade," "Der Tod Und Das Mädchen," and "Ave Maria," as well as the rare "Viola." At No. 10 this issue on Top Classical Albums, "The Schubert Album" follows Fleming's rapturous rendition of Strauss' "Four Last Songs" for RCA and her top 10 London hit from last year, the Mozart recital "Visions Of Love."

Sonny Clark's classic "Blue Minor," without being the least self-indulgent or assaultive. Listening to them play alone and in "battles," pushed and kicked by Allen's drumming, is a thrill; it's also a treat to hear all three in harmony ensembles. Even a war horse like "All The Things You Are" seems young and frisky again. There's a tip of the hat to Cannonball Adderley in their version of "God Bless The Child"—they borrow his opening vamp to "Save Your Love For Me." Works here, too!

VITAL REISSUES

SARAH VAUGHAN/LESTER YOUNG

One Night Stand: The Town Hall Concert 1947

REISSUE PRODUCER: Bob Porter
Blue Note 32139

This never-released 1947 concert at New York's Town Hall brought together established tenor master Lester Young with swinging chanteuse Sarah Vaughan—sort of. The two appeared consecutively onstage with separate bands, although they shared accompanists on guitar, bass, and drums. Attempts were made to clean up its 50-year-old remote recording quality, but surface noise can't mar this worthwhile live document. A high-spirited Young, with trumpeter Shorty McConnell and pianist Sadik Hakim, tears through signature theme "Jumpin' With Sym-

phony Sid," as well as other self-referential numbers "Lester Leaps In," "Lester's Bebop Boogie," and "Lester Moves In." In a curiously un-Prezidential moment, Young delivers a soulful, Coleman Hawkins-like version of "These Foolish Things." The 23-year-old Vaughan swings seductively on classic themes "My Kinda Love" and "Mean To Me" while primarily focusing her throaty instrument on such torchy tunes as "I Cover The Waterfront," "A Ghost Of A Chance," "The Man I Love," and a deeply resonant "Body And Soul." The two artists ultimately perform together on a bluesily synopated version of "I Cried For You." Blue Note's new "Performance" series debuts with this album and a two-CD set of Stan Getz/Chet Baker dates.

WILLIE NELSON

Yesterday's Wine

PRODUCER: Felton Jarvis
Justice 1603

This is vintage Willie, from his cosmic pre-Outlaw days when he was getting into concept albums. This 1971 RCA outing predated and predicted his later landmark albums "Phases And Stages" and "Redheaded Stranger." Here, he strings together such classic Nelson compositions as "Family Bible," "Me And Paul," and the title cut for a coherent, cohesive fable of spiritual rebirth and redemption. The spoken intro is unlike anything you ever heard on a country album, and, come to think of it, this is likely the only country album on which you'll hear the phrase "syllabic journey."

★ THIRD RAIL

South Delta Space Age

PRODUCERS: Bill Laswell & James Blood Ulmer
Antilles 533 965

Third Rail is a kind of left-field supergroup that features progressive guitar veteran James Blood Ulmer, bassist/impresario Bill Laswell, keyboard MVPs Bernie Worrell and Amina Claudine Myers, and noted percussionist Ziggy Modeliste of the Meters. With its tone set by Ulmer's blues-inflected, whip-crack vocals and seething Hammond B-3 organ chords, progressive funk relegates Ulmer's customary harmonies to sections of the track "In The Name Of." Highlights of a passionately percolating set include the irresistible Ulmerized R&B groove of "Lord Thank You," the lovely gospel-folk simplicity of "Please Tell Her," and the driving funk-rock of "First Blood." The funky drum rolls and seductively catchy organ theme of instrumental cut "Blues March" earn it oddball hit potential.

CONTEMPORARY CHRISTIAN

WES KING

A Room Full Of Stories

PRODUCERS: Ben Wisch, Wayne Kirkpatrick
Sparrow 1587

Much of Christian music seems intent on trying to offer answers to life's complexities, but sometimes the best music comes from artists who are not afraid to admit they have questions. Such is the case with Wes King's Sparrow debut, a wonderfully textured album filled with songs about life in all its joy and uncertainty. The opening cut, "Simplify," is a tune everyone can relate to in these hectic, hurried times, and "Universe Next Door" asks thought-provoking questions. Other highlights include "Cover To Cover," "Who But God," "Grace," and the touching "Thought You'd Be Here."

LATIN

★ MILLIE

Emociones

PRODUCERS: Marco Flores, K.C. Porter
EMI Latin 53589

This drop-dead gorgeous siren from Puerto Rico, who owns a sensuously silky voice to match, turns in a superlative sophomore effort overflowing with moving love songs that are leisurely and lush ("Me Equivoqué," "Yo Te Amaré"), as well as seductive and uptempo ("El Juego Del Amor," "En Silencio").

LA FIERA

Amor Tejano

PRODUCER: Joel José Guzmán
Ariola/BMG 46682

Though its nice maiden package of mostly romantic rancheras treads on familiar musical turf, this Texas quintet neatly bridges similar syncretisms of cumbia and reggae with gently swaying love song "Si Ya No Estás." Hooky polkas "Ayer Te Dije No" and "Por Mi Capricho" are solid radio prospects.

KABAH

La Calle De Las Sirenas

PRODUCER: Marco Flores
PolyGram Latino 534177

A likeable debut by the attractive mixed-gender vocal sextet contains upbeat pop/dance fare that is all the rage in its native Mexico. The act's singers possess capable talent on such peppy entries as the titular leadoff single and "Estaré," but the label likely will push the group's visual attributes on Spanish TV to maximize sales potential.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews



POP

► COOLIO *The Winner* (3:58)

PRODUCER: Bryan Dobbs
WRITERS: A. Ivey Jr., B. Dobbs, C. Mayfield
PUBLISHERS: Boo Daddy/T-Boy, ASCAP; Wino Funk/Warner-Tamerlane, BMI
Warner Sunset/Atlantic 8070 (cassette single)
Here's another sure-fire hit from the mega-hot soundtrack to "Space Jam." Placed inside a languid classic funk groove, Coolio's rhymes flow with the charming ease that his fans have come to expect, and he is bolstered by the suave vocal appearance of "Gangsta's Paradise" cohort L.V. This single is a wonderfully uplifting way for pop radio to usher in the spring season.

★ INTRIGUE *Stay Another Day* (3:28)

PRODUCER: Ali "Dee" Theodore
WRITER: not listed
PUBLISHER: not listed
Universal 1158 (c/o Uni) (cassette single)
Intrigue continues to be among the more sorely underappreciated vocal groups at radio, despite a consistent flow of hit-worthy pop/R&B singles. This time, the act floats its seamless and smooth harmonies over a romantic acoustic soul ballad that would add a lovely touch of warmth to top 40, R&B, and AC playlists. Here's a chance for a smart programmer to pave the way for music that truly deserves to be heard.

4PM *I Gave You Everything* (4:03)

PRODUCERS: Eddie O'Loughlin, Cliff Branch
WRITERS: D. Lew, N. Graham, W. Hector
PUBLISHERS: Graham/Rondor, PRS
REMIXERS: Glen Mosley, Ewart A. Wilson Jr., Gary Storm
Next Plateau 1422 (c/o Roadrunner) (cassette single)
This male quartet has already won the hearts of punters all over the world with its single "Sukiyaki." This lush and rhythmic ballad should keep the momentum building, as it showcases the group's engaging vocal style that will make the hearts of teenage girls skip a beat. Although there are a couple of interesting jeep-smart remixes from which to choose, none of them are as strong as Eddie O'Loughlin and Cliff Branch's silky original production.

MIDNIGHT AFFAIR *Someone* (3:40)

PRODUCERS: Midnight Affair
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Bad Boy Bill, Georgie Porgie
MBM 6001 (cassette single)
Chicago-based Midnight Affair offers a galloping hi-NRG ditty that kicks with a giddy hook and sexy male/female vocal swapping by Deborah Connors and Sergio Rey. Bad Boy Bill effectively juices up the track with a faster rubbery beat and the kind of sugary synth flavor needed to shoulder its way onto radio airwaves. Unfortunately, Georgie Porgie does not fare nearly as well with a derivative house interpretation that drains the song of its hook and overall excitement.

R & B

► SOUNDS OF BLACKNESS *Spirit* (4:17)

PRODUCERS: Levi Seacer, Billy Steele
WRITERS: L. Seacer, B. Steele, C. Mack
PUBLISHERS: EMI-April/New Perspective/Michael Anthony/For Ya Ear, ASCAP
Perspective 00398 (c/o A&M) (cassette single)
Once again, venerable gospel troupe Sounds Of Blackness succeed in delivering their well-phrased spiritual message in a musical environment that is as credible and aggressive as any jeep jam currently vying for attention. Guest rapper Craig Mack adds a bit of youthful street flavor, though all ears are wisely directed toward the soulful flair of Core Cotton, Carl Per-

tile, and Quan Howell, who exude infectious positivity in their shared lead vocals. An excellent preview into the must-hear new album, "Time For Healing."

► JOE *Don't Wanna Be A Player* (4:19)

PRODUCERS: Rodney Jerkins, Joe
WRITERS: J. Thomas, J. Skinner, R. Jerkins, J. Tejada, M. Williams
PUBLISHERS: Zomba Enterprises/Kiely/Conversation Tree Entertainment, ASCAP; EMI-Blackwood/Rodney Jerkins, BMI; Foray/1972, SESAC
Jive 42449 (c/o BMG) (cassette single)
The second single from the soundtrack to "Booty Call" is a firm reminder why Joe is widely considered to be among the R&B community's most viable contenders for Luther Vandross' "King of Soul" throne. He deftly straddles the line between street posing and old-school crooning atop a muscular R&B/funk slow groove. This is one more good reason to check out the "Booty Call" collection, as well as an appetizing preview of Joe's forthcoming Jive debut, "All That I Am."

★ CHRISTIÓN *Full Of Smoke* (3:50)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Roc-A-Fella/Def Jam 133 (c/o RAL) (cassette single)
What year is it? Listening to this atmospheric recording, you'll be thinking that it's 1975. Christión comes on like a cross between Curtis Mayfield and Eddie Kendricks, flexing a silky falsetto within an arrangement rife with familiar-sounding strings and trippy guitar riffs. With all the world trying to duplicate the successful formula of Maxwell and D'Angelo, Christión takes the sound to the next logical level. Don't be left behind on what could be the next big thing.

ALFONZO HUNTER *Weekend Thang* (3:24)

PRODUCER: Erick Sermon
WRITERS: E. Sermon, A. Hunter
PUBLISHERS: Erick Sermon Entertainment, ASCAP; Miracle Baby J'ena, BMI
REMIXER: Erick Sermon
Def Squad 58627 (cassette single)
Coupled with Erick Sermon's desperately deep bassline, sultry singer Hunter tantalizes listeners with "Weekend Thang." A tale about a steady weekend fling, Hunter seduces ladies with his voice and wins over male listeners with machismo production and his respectful yet graphic depiction of the recurring turn of events. Check out the video, which adds keen visuals to Hunter's already-vivid track.

COUNTRY

► SAMMY KERSHAW *Fit To Be Tied Down* (3:12)

PRODUCER: Keith Stegall
WRITERS: W. Varble, C. Victor
PUBLISHERS: Starstruck Angel/Music of Moo, BMI
Mercury 135 (c/o PolyGram) (CD promo)
Country songwriters are always looking for a unique way to communicate an idea or a concept—and Wynn Varble and Charles Victor have accomplished that mission with this tune about a man ready to commit to a relationship. Kershaw's reliably solid vocal performance does the song justice. As always, Keith Stegall has a knack for production that is right on target.

► GARY ALLAN *From Where I'm Sitting* (3:11)

PRODUCERS: Mark Wright, Byron Hill
WRITERS: G. Brooks, K. Maxon
PUBLISHERS: Major Bob/WB, ASCAP
Decca 72003 (7-inch single)
A great song sense and a distinctive voice are quickly distinguishing Allan from the rest of the hat pack of male performers. Penned by Garth Brooks and Kent Maxon, this is a terrific tune with a classic country hook: "From where I'm sitting, I can see where I stand." Allan's brokenhearted country-boy delivery brings the song to vivid life, and listeners will be able to easily envision their old flame on the dance-floor with a new love. This is a great song and a great performance that should find a welcome home at country radio.

► RICK TREVINO *I Only Get This Way With You* (3:37)

PRODUCERS: Steve Buckingham, Doug Johnson
WRITERS: D. Loggins, A. Ray
PUBLISHER: MCA, ASCAP
Columbia 78489 (c/o Sony) (7-inch single)
This sweet, gentle ballad just gets stronger and stronger with repeated listening. The Dave Loggins/Alan Ray lyric is well crafted and sweetly sentimental, but it's not too mushy. Trevino turns in a warm, thoughtful performance that gives the song a light, dreamy quality.

★ KRIS TYLER *Keeping Your Kisses* (3:59)

PRODUCERS: Tony Brown, Emory Gordy Jr.
WRITER: K. Tyler
PUBLISHERS: Atlantic/Paint and Printer, BMI
Rising Tide 1013 (c/o Uni) (CD promo)
Tyler's voice has warm, earthy quality that's very appealing, and the production wisely places the focus on her intriguing vocal. This well-written song has a slow, insinuating groove that should attract lis-

teners, and Tyler's voice will reel them in. A promising debut from an artist to watch.

DANCE

► BOBBY D'AMBROSIO PRESENTS . . . *My Life* (no timing listed)

PRODUCER: Bobby D'Ambrosio
WRITER: not listed
PUBLISHER: not listed
REMIXER: Bobby D'Ambrosio
Definity 001 (12-inch single)
The first single from the label helmed by David Morales and industry veteran Judy Weinstein perfectly displays D'Ambrosio's knack for crafting spine-crawling, soul-infused house rhythms. He is joined by the enduring Michelle Weeks, who brings a bit shoulder-shakin' diva sass to the party. With a pile of smokin' remixes, this is one of those stellar records that will momentarily silence old-timers who complain that they just don't make dance music like they used to. Contact: 212-505-7728.

► JEAN-MICHEL JARRE *Oxygene 8* (9:13)

PRODUCER: Jean-Michel Jarre
WRITER: J.M. Jarre
PUBLISHER: not listed
REMIXERS: Dado, Gallo Salsotto, Hani, Takkyu Ishino
Epic 9946 (c/o Sony) (12-inch single)
Jarre comes with yet another of imaginative instrumental blend of techno, hi-NRG, and orchestral pop. It's impossible not to compare this track to "Children" by Robert Miles, with its new-age-like keyboard flourishes. But Jarre injects enough fresh ideas to keep this from becoming one of the many copycat records currently circulating. The 12-inch pressing features deep remixes by Dado and Hani that should easily win the props of underground house enthusiasts.

RON PERKOV *Live, Love, Dance (Can You Feel It?)* (8:33)

PRODUCER: Paul Andrews
WRITERS: R. Perkov, P. Andrews, D. Barrett
PUBLISHERS: Sandy Hollow, BMI; Pampelmousse, ASCAP
Arpee 6610 (CD single)
Perkov is a promising, highly videogenic newcomer who works hard to promote unity and peace on this earnest, house-inflected disco ditty. A meatier remix will be needed to make the grade on a national level, but he and collaborator Paul Andrews have enough solid ideas to merit the time and attention. Contact: 212-229-9030.

NEW & NOTEWORTHY

HANSON *MmmBop* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Mercury 134 (c/o PolyGram) (cassette single)
The rush of youth-driven acts on radio accelerates with the onset of this candy-coated pop confection. Try to imagine what the Jackson 5 might sound like with the accompaniment of a skittling funk beat and scratchy faux-grunge guitars, and you will have a clear picture of where Hanson is coming from. Initially it's a mildly jarring combination, but it's ultimately quite cool. Factor in an instantly catchy chorus, and you have the making of a runaway smash. Clearly, radio programmers agree. Nearly 60 stations have started playing this gem several weeks before Mercury begun soliciting support. A nifty way to open a project, eh?

LOUIE SAYS *Cold To The Touch* (4:04)

PRODUCERS: Clark Stiles, Sam Stouick
WRITERS: C. Stiles, S. Stouick
PUBLISHERS: Daddy I'm A Loser/BMG Songs, ASCAP
REMIXERS: A.P. Alexakis
RCA 64802 (c/o BMG) (cassette single)
Here's another intriguing hybrid of sounds that please the ear upon impact. Listen closely and you'll be able to pluck out elements of retro funk à la Sly

Stone, subtle splashes of blues, a rush of jeep rhythm motion, and a bit of jangly alterna-pop. The thread tying it all together is a fun sing-along chorus and lyrics that are a clever cut above typical radio fodder. Although it's easy to imagine "Cold To The Touch" working at a variety of formats, its first likely home will be on modern rock radio—which could use something as refreshing and different as this. Be on the lookout for the band's potent debut album, "Gravity, Suffering, Love & Hate."

MOLOKO *Fun For Me* (3:48)

PRODUCERS: Moloko
WRITERS: M. Bryden, R. Murphy
PUBLISHER: Chrysalis, ASCAP
Echo/Warner Bros. 8631 (cassette single)
These days, it takes a whole lot to creatively stand apart from the competitive ranks without alienating the somewhat narrow minds of popville. Moloko accomplishes this task with astonishing ease. Deservedly revered by hipsters on U.K. import since last year, "Fun For Me" courts mainstream stateside ears with chugging hip-hop beats, a razor-sharp electro-pop melody, and playfully snarly vocals that are virtually impossible to properly describe—you simply have to experience 'em firsthand. Iceing on the cake are lyrics that are downright

hilarious and yet totally intelligent at the same time. Be the first on your block to discover this incredibly fun and creatively satisfying record—and then dive directly into the album "Do You Like My Tight Sweater?"

CHICANE *Offshore* (3:07)

PRODUCERS: N. Bracegirdle, L. Elstob
WRITERS: N. Bracegirdle, L. Elstob
PUBLISHER: not listed
REMIXERS: Disco Citizens
Edel America 36805 (CD single)
It seems as though the goal of every producer and composer in dance music right now is to come up with an instrumental that will connect with mainstream audiences the way that Robert Miles' "Children" did—a tough task that has mostly resulted in an endless stream of copycat records. This Italo-house act comes forward with a solid contender that captures the soothing nature of "Children" but also offers a lot of interesting new sounds, ranging from insinuating tempo shifts to nicely melded electronic and disco keyboard lines. This is one of those records that just gets better and better with each spin. The full-length version is a dream for clubgoers, with the edit well worth the attention of pop and rhythm-crossover radio tastemakers.

AC

★ LAURIE SARGENT *Without Letting Go* (3:18)

PRODUCER: Russ Titelman
WRITER: not listed
PUBLISHER: not listed
Reprise 8673 (c/o Warner Bros.) (CD promo)
Sharp ears will remember Sargent from the '80s-era Face To Face hit "10-9-8." She has traveled numerous musical miles since that dance/rock ditty, arriving back into mainstream consciousness with this acoustic-rooted ballad. Her voice is stronger than ever, undercut with a worldly edge. She breathes empathetic depth into this song's tale of romantic turmoil, which can be found on the soundtrack to "Party Of Five," as well as on her own wonderful "Heads And Tales" collection.

ROCK TRACKS

► DEPECHE MODE *It's No Good* (4:06)

PRODUCER: Tim Simenon
WRITER: M.L. Gore
PUBLISHERS: EMI/EMI-Blackwood, BMI
Mute/Reprise 8662 (c/o Warner Bros.) (cassette single)
The second single from the act's new album, "Ultra," is considerably more low-key than the more caustic previous hit, "Barrel Of A Gun." In fact, this is the single that diehard Depeche Mode disciples have been starved for, in that it somewhat revisits the stylistic days of "Master And Servant." The music cruises at a funky, electro-pop pace with minimal sound-effect clutter. Rather, the focus is on Dave Gahan's forlorn performance and Martin Gore's sensitive lyrics.

► ROB ZOMBIE WITH HOWARD STERN *The Great American Nightmare* (3:54)

PRODUCERS: Rob Zombie, Charlie Clouser
WRITERS: R. Zombie, C. Clouser
PUBLISHERS: WB/Demonoid Deluxe/Rysher, ASCAP; Control/Rysher Songs, BMI
Warner Bros. 8738 (CD promo)
Up next from the hugely successful soundtrack to Howard Stern's "Private Parts" is an assaulting groove-metal duet with the leader of White Zombie. The guitars slash through heavily distorted vocals and a beat that is impossible to sit still through. The song's chest-pounding chants are designed to connect with both teenage upstarts and their weekend-rebel yuppie parents. A bunch of mainstream rock stations have already jumped on this track, which is ripe for a transition into the top 40 arena.

RAP

B-ROCK & THE BIZZ *mybabydaddy* (3:34)

PRODUCERS: Tony Mercedes, Baron "B-Rock" Agee, Kawan "KP" Prather
WRITERS: L. Agee, B. Agee
PUBLISHERS: Pepper Drive, BMI; Raw Cast, ASCAP
Mercedes 4221 (c/o LaFace) (cassette single)
Set to a sped-up sample of the Emotions' "Best Of My Love," "mybabydaddy" is ghetto parody at its best. Laced with authentic Southern dialect, the track spotlights the "my baby's fava" and "chicken head" syndrome—claiming that the "other man" is just "mybabydaddy." A crowd-pleaser for its samples, real-life depiction, and humorous dialogue, B-Rock & the Bizz should enjoy a long club and radio life.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)



MUSIC

SELENA REMEMBERED

EMI-Latin
60 minutes, \$19.98
The big-screen biopic of slain Tejano recording artist Selena, who was murdered in 1995 at age 23, is a window on her personal life, but this video is strictly business. Narrated by Edward James Olmos, who plays Selena's father, Abraham, in the motion picture, the video documents her rise to stardom, the elevation of Latin music, and, in a broader sense, the Latino culture. Told through a series of concert and family footage, videoclips from many of her hits, and interviews with Selena, family members, and colleagues, the story zigzags as if the viewer was flipping through a photo album. The walk down memory lane starts from Selena's childhood in southern Texas and leads to her trip to the Grammy stage. Musically inspired and personally inspiring, "Selena Remembered" is one of the best documentaries about a rising star, because it is told in large part through her own words.

CHILDREN'S

ENCHANTED TALES: ANASTASIA

Sony Wonder
48 minutes, \$9.98
A Russian princess with a knack for stumbling into trouble is the protagonist in this animated story that weaves together adventure, romance, and a little bit of world history. As the daughter of Czar Nicholas, young Anastasia is happily leading the life of the idol rich when her world is suddenly turned upside-down by a conniving fellow named Rasputin, who pretends to befriend the royal family but is secretly planning the czar's demise. A roller coaster of dramatic plot twists ensue. Story highlights include an attempted coup, lovers on the run, and even a bout with amnesia. Animation is high quality, and the script and original songs will keep young viewers duly engaged for the duration.

HOW TO BE A BALLERINA

Sony Wonder
45 minutes, \$9.98
There have been lots of kids' videos inspired by sundry ballets that feature characters who are ballerinas. This live-action tape takes a direct approach, providing a literal living room dance lesson. In the same vein as most adult exercise videos, an instructor leads an onscreen class through various warm-up and dance segments while speaking to viewers at home. Originally released in the U.K. under the Carlton Home Entertainment banner, "Ballerina" provides a chance for children to learn the parts of "Sleeping Beauty" characters from the Enchanted Garden Fairy to the Songbird Fairy to the Wicked Fairy and others via relatively unimpeccable movements that are accompanied by beautiful music.

DOCUMENTARY

SOME FOLKS CALL IT A SLING BLADE

MVP Home Entertainment
42 minutes, \$24.95
"Sling Blade" writer, director, and star Billy Bob Thornton has created one of film's most memorable characters with Karl, who in many ways is Forrest Gump gone wrong. The remarkable success of "Sling Blade," which won an Oscar for best adapted screenplay March 24, should make this behind-the-

scenes video an easy sell. The video consists of a short film that sets up the monolog Thornton delivers in the opening of the theatrical film. He used "Some Call It A Sling Blade," to gather investors to fund the movie. Shot in black and white, the short is even more eerie than the theatrical version. It was directed by George Hickenlooper, whose previous work included "Hearts Of Darkness: A Filmmaker's Apocalypse." A 13-minute making-of segment follows the short, offering insight into how Thornton came up with one of the most bizarre characters to grace the big-screen. Contact: 800-637-3555.

TELEVISION

PRIME SUSPECT

Anchor Bay Entertainment
115 minutes, two-tape set, \$29.95
The pilot episode of this Emmy Award-winning British cop show lives up to its reputation as a hard-hitting, intelligent drama. American television viewers were probably surprised that Helen Mirren picked up an Emmy for her portrayal of detective chief inspector Jane Tennison, but seeing is believing. After a well-liked male chief detective drops dead while working a big murder case, Tennison is promoted. Her male colleagues don't like it, but the ambitious Tennison doesn't care. She's earned the job and doesn't hesitate to let her subordinates know who's in charge. The problem is that she can't seem to solve the crime, and troubles at home complicate matters. While American television often portrays women in similar predicaments as either whiney victims or super bitches, this import handles the situation honestly and, of course, with a stiff upper lip. What's great

about Mirren is that she's not afraid to expose Jane as an overly ambitious woman who often hurts people in the process of attaining her goals. It's true gritty action that is immensely appealing.

DOCUMENTARY

INCREDIBLE RESCUES

Real Entertainment
58 minutes, \$19.98
For some people, the everyday stress of balancing a job, family, and social life just isn't enough. So they turn to the likes of TV shows "Cops," "Rescue 911," and even "E.R." to provide some added tension. If this isn't enough, the video industry has filled in the gap for those fanatics who never grow tired of seeing others in life-threatening situations. Real Entertainment's "Incredible Rescues" features a cast of real-life rescuers and rescuees in situations around the globe that no one in their right mind would ever want to be in. All the usual scenarios are played out here, including people trapped on top of a water tower, a high-rise scaffolding, and a day of hang-gliding gone awry. In short, the video offers reality-based entertainment at its finest. Formerly only available as a direct-response item, Real Entertainment is bringing its "Amazing" titles to retail based on the success of its previous "Cops: Too Hot For T.V." tape. Contact: 310-449-0025.

PERFORMANCE

A TALE OF CINDERELLA

Warner Home Video
129 minutes, \$19.98
File this one under the category of

wholesome family entertainment. This exceptionally child-friendly theatrical production of the fairy tale favorite packs all the elements of a stage spectacle, from a strong cast to dramatic scenery and terrific costumes. In this New York State Theatre Institute adaptation, Cinderella (played by Christianne Tisdale, who played Belle in "Beauty & The Beast" on Broadway) dwells in the wonderland of Venice, where her godmother cooks up magic and mystery with her oversized pasta spoon. Infused with Mediterranean stylings, lots of humor, and a few additional characters that were not part of the original Brothers Grimm vision, "A Tale Of Cinderella" is lots of fun. The rockin' score of original music is by singer/songwriter Will Severin in collaboration with George David Weiss.



MTV CHEAP CLICKS: BEAVIS & BUTT-HEAD IN SCREEN WRECKERS

Viacom New Media
Windows 95
Butt-head: This is, like, uhhh cool.
Beavis: Yeah. Yeah. Cool. *Butt-head:* You can, like, screw up your computer and stuff with this program. *Beavis:* Hey, you said screw. That's cool. *Butt-head:* Shut up, Beavis. I'm trying to tell you about this cool program that let's you, uhhh... destroy your computer and stuff. Only it's not really destroyed or something. *Beavis:* Destroy! Burn!

Fire! Fire! (*Beavis drools*). *Butt-head:* Stop slobbering, dude. *Beavis:* Fire! Fire! *Butt-head:* Shut up, Beavis. Or I'm gonna smash this computer over your head. *Beavis:* Destroy! Burn! Fire! Fire! (*Butt-head takes the computer and smashes it over Beavis' head*.) *Butt-head:* Screen Wreckers is cool.

INDEPENDENCE DAY

Fox Interactive
Sony Playstation/Sega Saturn
The "ID4" home invasion continues, as the hit movie translates into an addictive video game on Playstation and Saturn. Though many film-based games are less than impressive, "Independence Day" is a good-looking shooter that stands on its own merits. "ID4" places the player in the cockpit of a high-tech attack plane with a mission of defending Earth against an all-out alien invasion. As in the film, the assault is a global one, and each game's level brings a different city to defend. For double the fun, two players can simultaneously play in a split-screen mode. Following the success of "Die Hard Trilogy," this game's maker, Fox Interactive, appears to be one of the few film studio-based developers that has figured out the right formula for creating a hit game from a hit movie. Let the battle begin.



GOODBYE TO BERLIN

By Christopher Isherwood
Read by Alan Cumming
Penguin Audiobooks
2.75 hours (abridged), \$16.95.
This sharp, insightful collection of stories became the basis of the play "I Am A Camera" and the musical "Cabaret." Isherwood, an Englishman living in 1930s Berlin, accurately captured the city's decadent, gaudy atmosphere, which falsely covered the increasing horror of Hitler's rise to power. Reader Alan Cumming does a fine job portraying the colorful cast of characters, including observer Isherwood, who is amused and horrified by what he sees; the flamboyant, promiscuous showgirl Sally Bowles, who greets everyone with "Darling, how simply lovely to see you!"; Fraulein Schroeder, a middle-aged German landlady; and the Landauers, a wealthy Jewish family whose life is destroyed by the rise of Nazism.

R.L. STINE'S GHOSTS OF FEAR STREET: THREE EVIL WISHES

By R. L. Stine
Performed by a full cast
Simon & Schuster Audio
1 hour (abridged), \$7.95.
R.L. Stine's "Goosebumps" series has been a tremendous success in book and video form and was translated into the audio format by Disney. Now Simon & Schuster is releasing another Stine series, "Ghosts Of Fear Street," on audio. Children will enjoy this lively dramatization in which two kids find a bottle with a genie who grants them three wishes. The kids use their wishes to get revenge on the neighborhood bullies. Not only do the wishes backfire (as is always the case with this theme), but the genie turns out to have some evil plans of his own. Broadway actor Tony Roberts is marvelous as the genie, giving him a humorous, almost Jackie Mason-ish voice as he gripes about being stuck in a cramped bottle for a century.



SELENA

Starring Jennifer Lopez, Edward James Olmos, Jon Seda, Constance Marie
Directed by Gregory Nava
Warner Bros.

In many ways, "Selena" treats the life of the slain Tejano singing star like a magical fairy tale full of bright smiles, laughter, and plenty of Kodak moments. Unfortunately, the story is all style and no substance.

The style in "Selena" is Jennifer Lopez, whose stunning visual presentation captures the singer's look and charisma. In a touching tribute at the end of the film featuring Selena concert footage, it's difficult to tell the two apart. Lopez clearly did her homework.

Selena's short life, meteoric career rise, and tragic death should have provided the filmmakers with plenty of material. However, director Gregory Nava has chosen to ignore most of the elements that make star biopics compelling.

One of the things that Nava chose to ignore was Selena's struggle to succeed. Throughout the film, Selena never faces rejection. She also never steps foot inside a record company, radio station, or record store.

In one scene, Selena's sister, the drummer in her band, stops for lunch and hears one of Selena's songs on the radio. She goes back to her sister screaming, "We're No. 1, we're No. 1." But at this point, Selena hasn't been seen recording an album, and how she and her band got to the top of the charts is a mystery.

The film gives Selena's father, Abraham Quintanilla Jr., played by Edward James Olmos, credit as the driving force behind her career. (He authorized the film and also serves as executive producer.)

Because his career as a crossover singer was quashed 20 years earlier, Quintanilla decides to push Selena, her sister, and her brother into the music business after hearing Selena sing her first notes as a child.

He names the trio Selena & the Dinos, after his failed group and opens a restaurant to give them a place to sing. He even teaches Selena to sing in Spanish so she can gain the acceptance he never found. After the restaurant fails, he sells the family's house, moves in with relatives, and at all costs keeps Sele-



Jennifer Lopez in "Selena."

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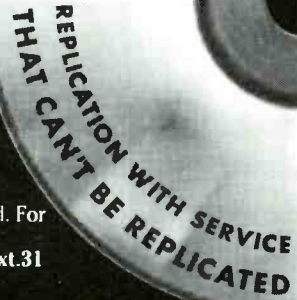
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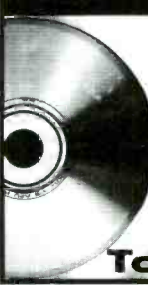
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(Continued on page 76)

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Update

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.*

APRIL

April 1, **The Business Of Entertainment: The Big Picture**, Pierre Hotel, New York. 212-492-6082.

April 4, **Music, Money And The Songwriter**, new music theater panel presented by ASCAP/Peekaboo Festivals, Columbus Circle, New York. 212-621-6495.

April 5-10, **National Assn. Of Broadcasters Conference/MultiMedia World**, various locations, Las Vegas. 202-775-4970.

April 15-19, **Tin Pan South Festival**, various locations, Nashville. 615-256-3354.

April 16, **Achievement In Radio Award Luncheon**, the UJA-Federation honors Stan Gerber, Essex House, New York. 212-836-1853.

April 16-17, **Music Radio '97**, BAFTA, London. 44-171-255-2010.

April 16, **Fifth Annual Living Legends Awards Dinner**, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 212-222-9400.

April 16-20, **Impact Super Summit Conference XI**, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 215-646-8001.

April 17, **World Music Awards**, Sporting Club, Monte Carlo. 33-9-325-4369.

April 23, **32nd Annual Academy Of Country Music Awards**, Universal Amphitheater, Los Angeles. 213-462-2351.

April 26, **Black Entertainment And Sports Lawyers Assn. Midyear Conference**, Chicago Bar Assn., Chicago. 301-808-0161.

April 26-May 2, **London Music Week**, Business Design Center, London. 44-171-359-3535.

April 28-30, **Billboard's International Latin Music Conference And Awards**, Hotel Inter-Continental, Miami. 212-536-5002.

April 28-30, **LMNOP: The Music Conference In New Orleans**, Pontchartrain Hotel, New Orleans. 504-822-5667.

April 29-May 1, **Fifth Annual Direct Response Television West Expo & Conference**, Long Beach Convention Center, Long Beach, Calif. 714-513-8463.

April 30-May 2, **1997 Radio Only Management Conference**, Phoenician, Scottsdale, Ariz. 609-424-6800.

MAY

May 8, **T.J. Martell Foundation Humanitarian Award Dinner**, in honor of David R. Glew, New York Hilton, New York. 212-245-1818.

May 14-15, **Marketing With Country Music**, Renaissance Nashville Hotel, Nashville. 615-244-2840.

May 16-18, **Biz/Tech 97 Conference**, presented by the Society of Professional Recording Services, New York Marriott, New York. 561-641-6648.

May 21-23, **MIDEM Asia**, Hong Kong Convention & Exhibition Centre, Hong Kong. 212-689-4220.

May 21-25, **National Assn. Of Independent Record Distributors Conference**, Fairmont Hotel, New Orleans. 606-633-0946.

May 22-24, **13th International Copyright Society Congress**, Palais Palfy, Vienna. 49-89-480-03281.

May 23-25, **Musical Instruments Asia '97/Dance Tech '97**, World Trade Centre, Singapore. 65-337-5574.

GOOD WORKS

CHARITABLE FUNK OPENERS: Grand Funk Railroad is launching its reunion world tour with a three-city concert event to benefit the Bosnian-American Relief Fund. The concerts start April 20 at the Palace of Auburn Hills in Detroit, to be followed by shows April 25 at the Beacon Theatre in New York and May 2 at the Greek Theatre in Los Angeles. For the first time in two decades, the band's original lineup—guitarist/vocalist **Mark Farner**, drummer/vocalist **Don Brewer**, and bassist **Mel Schacher**—will be reunited. The Bosnian-American Relief Fund was established to alleviate the suffering of victims of the war in Bosnia-Herzegovina by providing medical supplies, food, and clothing. Contact: **Norena Barbella** or **Noa Schechter** at 212-779-3500.

LIFELINES

DEATHS

George Albert, 83, after a brief illness, March 18 in Encino, Calif. Albert was president and publisher of Cash Box magazine, the music and coin-machine industry trade magazine that ceased publication several months ago after more than 50 years in business. The publication was established in the early '40s to primarily serve the jukebox and coin-machine trade. Albert joined Cash Box in the mid-'50s. He is survived by his wife, Edna, and a number of children and grandchildren.

Ben Blaine, 78, of cancer, March 22 in Baltimore. Blaine started his career in the music industry as a songplugger for Mills Music before World War II. After service in the war, he joined Cosnat Distributing, a record distributor formed by his brother, the late Jerry Blaine, as VP of sales, a function he also held at Jubilee Records, also formed by his brother. Ben Blaine is also the brother of Elliot Blaine, who also worked for Cosnat and Jubilee and is chairman of Music People, a distrib-

utor/label in the Bay Area. Ben Blaine is also survived by his wife, Doris; two sons and a daughter; two grandchildren; and another brother, Murray Blaine.

FOR THE RECORD

An article in the March 22 issue ("Windham Hill Records Alters Its Course") summarized David Arkenstone's career incompletely. Arkenstone began his recording career at Narada Records in 1986, where he enjoyed 10 years of career growth. He joined Windham Hill in 1997.

Australian independent label Larrikin is not connected with Mushroom Records, as stated in an article in the March 29 issue. Also, Mushroom imprint Liberation is distributed by Sony Music Entertainment.

Programming

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Casey Kasem: A Constant On An Ever-Shifting Dial

BY CHUCK TAYLOR

Undeterred by format trends and as much a presence in 1997 as 1970, Casey Kasem is an enigma in an industry where air personalities change stations, markets, formats, even their names with the wind.

Two years ago this May, the corporate-deemed "King of the Countdowns"—who originated "American Top 40" and its current weekly "Casey's Top 40" and AC/hot AC sisters—celebrated his 25th anniversary in a business that has brought not only fame and fortune, but TV roles and more than 10,000 cartoon and commercial voice-overs. On a personal level, he has constructed a platform from which to devoutly serve a series of causes, from social justice to vegetarianism to the ills of smoking.

Kasem is a member of the National Assn. of Broadcasters Hall of Fame, has a star on Hollywood Boulevard, has co-hosted Jerry Lewis' annual Labor Day Telethon for the Muscular Dystrophy Assn. since 1981, and is a perennial air

personality winner at the Billboard/Airplay Monitor Radio Awards. This year, he will host the annual awards ceremony Oct. 18 at the Orlando (Fla.) Renaissance Resort.

"I look forward to doing this probably until the day I die," Kasem says of his signature countdown shows. "With the freshness of the music and telling the stories, you really have a new show every week. Here, I have this marvelous opportunity to speak to millions of people. I would like to think I can inspire them, educate them, and warm them, and get to know them through their words. If not, what's my legacy to the world?"

PRO BASEBALL KASEM?

There was a time, of course, when Kasem's legacy was not only unfulfilled, but uncertain. He originally dreamed of playing pro baseball, then worked successfully as a dramatic radio actor. The DJ bug, however, bit early and bit hard.

His first trips to the mike began in the late 1940s as a sportscaster with the Northwestern High School radio club in



Casey Kasem's first picture with a mike came in 1948 as a member of the Northwestern High School radio club in Detroit.

Detroit, where he grew up as Kemal Amen Kasem. That experience accelerated into an unpaid dramatic-actor intern position with WDTR, the Detroit public school system's radio station. Kasem, while a student at Wayne State University, then worked his way up to his first paid gig in radio: as an usher for a quiz program on WXYZ Detroit. While there, he convinced the director of a number of dramas to let him audition for character roles.

"I started out with a show called 'Challenge Of The Yukon' and then two or three other shows that came out in Detroit," he recalls. "It was one of the capitals of dramatic radio for many years, going back to the 1930s."

The Korean War then took Kasem far from home, during which he coordinated and acted in radio dramas on the Armed Forces Network. In 1954, he returned to radio drama in Detroit and, within two years, began his first full-time DJ gig at WJBK Detroit—which Kasem regards as the true beginning of his radio career. He followed with DJ stints in Cleveland; Buffalo, N.Y.; and, by 1962, Oakland, Calif.

Like many jocks of the day, Kasem employed a lot of comedy on the air—self-scripted bits with improvised characters and quickly paced sound effects—a far cry from the laid-back, more interpersonal vibe that has kept "Casey Kasem" a part of the nation's vernacular for the past 26 years.

In 1963, he landed a shift in the nation's No. 2 radio market at KRLA Los Angeles. Unfortunately, in time, his PD frowned upon his sketches. When

two of his fellow on-air comic DJs were canned, pride went to battle with practicality as Kasem searched for a way to save his hide. On one hand, he knew he was being asked to be a "time, temp, and weather" man. But he also recognized that wasn't enough for him.

ONE MAN'S TRASH . . .

In a tale that has become legend, a frustrated and anxious Kasem, 30 minutes before beginning his evening air shift, fished from a trash can a magazine called *Who's Who in Pop Music*, which contained trivia about hit music artists. He began leading into songs with bio teasers, then introducing records with stories about the artists and their songs. In that instant, not only was a job saved, but the engaging formula behind what would become "American Top 40" was born.

It was around this time that Kasem's star began its high-profile ascension. As one of L.A.'s radio luminaries, he became friends with the men behind many of radio's most enduring names.

"The magic of Casey is that he is the ultimate professional in whatever he does," says renowned radio and TV personality Gary Owens, who met Kasem in the mid-'60s. "I've said it before: He enlightens, he explores, he suggests, he provokes, and he informs." The pair worked together in the early 1980s for a UNICEF radio drama that aired annually on Halloween. Other actors included Orson Welles, Lynn Redgrave, and June Lockhart.

Sharing the fond regard is veteran radio personality and game-show host



Kasem plays around with pals Gary Owens, center, and Wink Martindale in a photo taken recently. All three continue to be active in the industry. Owens and Martindale currently man air shifts on Jones Satellite Networks' syndicated New Music of Your Life format.

extraordinaire Wink Martindale, who also met Kasem some 30 years ago. "He may well be one of a kind because he has always been such a stickler for details," he says. "In those early days, before he had any staff, Casey went to great pains to never give a false fact. As a result, he really made a niche for himself, which made him famous. He really is America's records-keeper and one of the nicest, gentlest people I've known in this or any other business."

By the turn of the decade, Kasem saw a future for counting down the hits, incorporating with the songs his anecdotes and trivia about the artists. He approached Watermark Inc. (purchased by ABC in 1982), which bit so quickly that a deal was inked in two weeks' time. On July 4, 1970, with a half-dozen stations on board, "AT 40" and its host, Casey Kasem, began their historic four-hour weekly countdown.

"Here I was, this radio and television radio personality who had started out on dramatic shows, just waiting to explode because of all the experience I had from the time in Detroit," he says. "It all happened beautifully."

Now, as then, Kasem remains focused on his audience, offering at least one formidable explanation for his longevity: Since the first "AT 40," Kasem has visualized in his mind's eye an unchanging portrait of a sort of everyman, (Continued on next page)

newsline...

IN THE NEWS. NBC-TV news anchor Tom Brokaw has signed with Westwood One to host a 90-second weekday syndicated feature on topical issues of interest to the broadcaster.

AWOL. R&B WGCI-FM Chicago morning host and WB sitcom star Steve Harvey has been off the air since mid-February and is not returning station phone calls, according to *The Chicago Sun-Times*. When Harvey got his WB sitcom last year, he had a deal with WGCI allowing him to do the show from either Dallas or Los Angeles. But Harvey's TV show is reportedly done with production for the year, and he's still not back. WGCI has decided to get serious about the search for a replacement.

HEAVY USERS. Adults 18-34, long an advertiser's sweetest target, are heavy media users—seven hours, 36 minutes a day—and are ethnically more diverse than the norm, more highly educated than previous generations, and wait longer to marry, a new Interep Radio Store study concludes. The report suggests that the demographic reacts best to straightforward messages and avoids product hype.



Mustached and permed for the '70s, Kasem is pictured here during the early years of his "American Top 40."

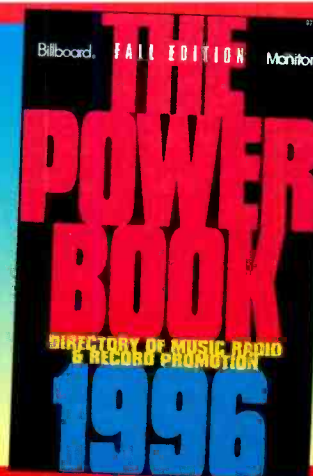
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9	10	8	42	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
10	5	3	26	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
11	14	16	5	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
12	6	6	21	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	ROD STEWART
13	13	13	9	IT'S IN YOUR EYES FACE VALUE 87016/ATLANTIC	PHIL COLLINS
14	8	9	17	I BELIEVE IN YOU AND ME ARISTA 13293	WHITNEY HOUSTON
15	16	21	5	STEP BY STEP ARISTA 13312	WHITNEY HOUSTON
16	17	18	6	HAVANA ARISTA 13326	KENNY G
17	15	14	16	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
18	18	22	4	UNTIL I FIND YOU AGAIN CAPITOL ALBUM CUT	RICHARD MARX
19	19	20	6	TOO LATE, TOO SOON SBK 58628/EMI	JON SECADA
20	20	15	17	I'M NOT GIVING YOU UP EPIC 78464	GLORIA ESTEFAN
21	21	25	8	EVERY TIME I CLOSE MY EYES EPIC 78485	BABYFACE
22	24	30	3	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
23	23	27	7	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
24	28	—	24	IF HE SHOULD BREAK YOUR HEART COLUMBIA ALBUM CUT	JOURNEY
25	22	23	17	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON CH.	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	1	1	23	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT <i>(15 weeks at No. 1)</i>
2	2	2	20	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
3	4	4	23	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
4	5	5	11	EVERYDAY IS A WINDING ROAD A&M 582032	SHERYL CROW
5	3	3	19	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
6	7	11	7	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS
7	6	7	10	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS.	PAULA COLE
8	9	10	9	I WANT YOU COLUMBIA 78503	SAVAGE GARDEN
9	8	6	17	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	COUNTING CROWS
10	11	9	38	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
11	10	8	21	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
12	15	21	6	SUNNY CAME HOME COLUMBIA ALBUM CUT	SHAWN COLVIN
13	13	17	15	JUST ANOTHER DAY MERCURY 578816	JOHN MELLENCAMP
14	12	13	8	ALL BY MYSELF 550 MUSIC 78529	CELINE DION
15	14	12	29	IF IT MAKES YOU HAPPY A&M 581874	SHERYL CROW
16	18	14	29	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
17	16	16	39	COUNTING BLUE CARS A&M 581462	DISHWALLA
18	17	20	17	DON'T LET GO (LOVE) EASTWEST 64231/EEG	EN VOGUE
19	19	15	41	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
20	20	18	27	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
21	21	19	14	WHEN YOU'RE GONE ISLAND 854802	THE CRANBERRIES
22	22	24	4	STARING AT THE SUN ISLAND ALBUM CUT	U2
23	28	—	2	ELEGANTLY WASTED MERCURY ALBUM CUT	INXS
24	23	22	12	POSSESSION ARISTA ALBUM CUT	SARAH MCLACHLAN
25	29	26	4	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN

Compiled from a national sample of stations electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (↑) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

Radio

PROGRAMMING

CASEY KASEM: A CONSTANT ON AN EVER-SHIFTING DIAL

(Continued from preceding page)

every woman, and everychild listener. "I picture people in a car, with mom and dad in the front seat, a couple of kids in the back seat, and a grandparent as well. I want to entertain each and every one of those people at some time during the 20 minutes that I believe they are listening to me," Kasem says. "If you analyze the show, you'll find that it's set up in modules of about 12 minutes to 20 minutes. So in that time, it's up to me to entertain, whether it's a story they like, a statistic they didn't know, or a letter that they can empathize with. So I feel that there are three shows in every hour that I do. Each block has a beginning, middle, and an end, and then we start again."

Over the years, a number of alterations in the show have reflected the changing tides of business and radio and Kasem's own evolution. For one, he recognizes that changes in his personal vocal stylings have unfolded as top 40's reputation has solidified.

"When I first did the countdown," Kasem says, "I sounded a little bit more macho. There was more of an edge to my voice, more of an attitude. I think it had to do with the fact that in 1970, the words 'top 40' were not very popular. I knew I was going upstream, but I also knew it would work. So it may be that part of that attitude in my voice was saying, 'I know what I'm doing, folks, so just follow me, and you'll love me for it.'"

Today, he says, "I feel like I'm totally open and vulnerable."

Another factor affecting Kasem's relationship with his audience is the cherished countdown's "long-distance dedications" segment, which evolved from a note Kasem received in 1964 during a gig at KRLA.

"It was a letter from a girl who was 12 years old in Oakland named Elaina, who had hugged her favorite Beatle. She didn't know who to share the experience with outside of the boy who went with her named Eric," says Kasem. "I was her favorite DJ, so she sent this to me, and I immediately put it on the air." Kasem added as a musical bed Beatles producer George Martin's instrumental reading of "And I Love Her." The impact of the feature was so great that Kasem cut "Letter From Elaina" as a single on Warner Bros. (it reached No. 101 on Billboard's singles chart) and began a regular bit during his shifts called "Letters From The Sweetheart Tree."

THE MAGIC LETTER

Surprisingly, the feature didn't make it to the "AT 40" countdown until 1978, when Kasem got the magic letter to launch it from a woman wanting a dedication to her husband on duty in Germany. To this day, the long-distance letters are a standard associated with Kasem's voice, prompting him to joke, "As Plato said, the people who tell the stories rule society."

He adds, "I find that it's somewhat therapeutic. It brings closure to so many people who have lost relatives, and they write to me saying, 'I wish I could have said "I loved you." I wish I could have learned more about my father or mother; I wish I had talked to them; I would like to say goodbye.'"

"I know if you could take a weight on your back and get rid of it through your pen on a piece of paper, then we are doing something right," Kasem says.

"Of all the things that I do on the show, that may be the most important one out-



As host of "America's Top 10" during the 1980s, Kasem integrated the formatics of the new video era into his renowned countdown.

side of playing the music."

It was also during the '70s that Kasem made a big return to another vocation he embraced: acting, via guest spots on "Charlie's Angels," "Quincy," "Fantasy Island," and many more, while hosting his own TV countdown, "America's Top 10." He also provided the voices for some of cartoon-land's most-beloved characters from "Scooby Doo," "Josie & The Pussycats," and, more recently, "Transformers."

'BEST MOVE OF MY LIFE'

On the business side, in 1989, Kasem left ABC for the more lucrative airwaves of Westwood One, where his countdown was renamed "Casey's Top 40 With Casey Kasem" (Shadove Stevens picked up hosting duties for "American Top 40" at ABC). It's a shift that Kasem has called "the best move of my life."

According to former Westwood One owner Norm Pattiz, who remains a close friend of Kasem's, "I always wanted Casey, from the moment I knew Westwood was going to be more than a one-project company. Naturally, when we became aware that his contract was coming due, we made it real clear that we wanted to be in the mix."

"Casey is the prototype," he adds. "Not only is he professional and well-schooled, but there's a warmth and sincerity that simply transcends... most people on the airwaves."

Kasem gives credit to Pattiz and Westwood One for reinventing his countdowns when the top 40 format ran into trouble in the early '90s. At one point, fragmentation of top 40 playlists prompted 100 stations to drop "American Top 40" over the course of one year.

"We saw that a lot of top 40 listeners were leaving because of rap, heavy metal, and grunge. So we decided to follow the listeners," Kasem says. Now there are three versions of Casey's countdowns: the four-hour "Casey's Top 40," the three-hour "Casey's Hot 20" for hot AC stations, and the three-hour "Casey's Top 20" for AC stations. Between the three, Kasem holds 350 affiliates nationwide. He also hosts a daily five-minute radio show, "Casey Kasem's Biggest Hits," featuring anecdotes about top hits over the past decade.

"If we hadn't added those countdowns," Kasem notes, "I'm not sure I'd be on the air today."

With the many popular musical trends over the past three decades, one has to wonder what Kasem thinks of the music he has counted down from the Supremes and the Doobie Brothers to Billy Joel and Spice Girls.

"I don't prejudge songs anymore," he says. "I listen to all of them and figure

if I don't like one, then there's something wrong with me, because people are out there spending their dollars to buy half a million copies. A message is being delivered of some kind, and people are wanting to pay for it, letting us all know there must be something that we're missing."

Even so, Kasem admits that he is seldom inclined to scan

the radio dial. "I will occasionally listen to my show if I'm in the car, and more often when I'm at home, so I can critique," he says. "I don't necessarily listen to the radio when I'm at home. I find myself just wanting to sit in my office and make it as quiet as possible."

A STANCE AND ACTION TO BACK IT

Some 27 years into it now, Kasem appears satisfied with his place in radio history, but he is hardly ready to start arranging the photo albums. Since the mid-'80s, he has been renowned for taking a stance and supporting it with charitable action.

"Being the voice of the top 40 countdown gives me a forum to promote the things I care about all over the world," he says. In a single breath, Kasem kicks out a number of his focal issues: ecology and rain forests; the Great American Meat-Out (for which he is spokesman); fair representation of Arabs and Jews in the media; anti-smoking; and what he calls a stance "way in the extreme in the progressive left" of politics.

As a strict vegan (no animal products), "I've turned down millions of dollars with fast-food chains that wanted me to be on camera for them," he says. "I just turned down a Cheerios commercial because I didn't feel this is something I would want my child to eat."

Kasem has also shied from cartoon voice-over roles if he feels the show has a violent or mean-spirited bent. "Rather than identify with them—not to criticize anybody who does it—I know it makes me happy and keeps my conscience working," he says.

REACHING FOR THE STARS

As he has reached for the stars over the course of his 41-year career, Kasem has indeed followed that familiar personal mantra he has employed since his Detroit days in the mid-1950s: "Keep your feet on the ground and keep reaching for the stars."

"I don't know that I'm that much different than I was back in those days," he says. "I believe that my basic principles, my sense of ethics, my values through the years, have been honed and sharpened. It's a wonderful thing when someone tells me that they know exactly what the expression means, that they get the message."

"I'd like to believe that we all need some guidelines in traveling down the road of life," he adds. "I'm just delighted that back in 1956, I had enough foresight to recognize that if I could deliver a message that reflected my values, I would be making a pretty good contribution to young people who might be inspired by it."

Even though she grew up with a book of poems under her pillow, the preternaturally articulate Fiona Apple says that when it comes to pop music, you should be able to "take the words away and still communicate the emotion of a song."

On her No. 37 Modern Rock Tracks hit "Sleep To Dream," the drums convey the essence of the tune. The ace rhythm track—concocted by drummer Matt Chamberlain—says "musically what the words in the song are saying," Apple explains. "The song sounded pretty ridiculous on the demo with just me on piano. Now it's the way it should be: eerie but tough."

From the 19-year-old's debut album, "Tidal" (Work/Sony), "Sleep To Dream" is just what Apple describes: an atmospheric, potent calling out of an

old, and older, lover (she was 14; he was 18). "The song is a declaration of a realization," she says. "People can really fuck with your head in relationships. They can wreck your self-esteem, make you feel weak and unworthy. It took a while, but I even-



"Music has never done for me what Maya Angelou has. I used to sing along to her poems until I fell asleep." —Fiona Apple

tually stood up and said, 'This man is an asshole, and I'm unshakable.'"

The sentiments in "Sleep To Dream" seem to res-

onate in Apple's audience, with women especially taking heart in its strength. Apple, too, found reassurance singing along to a role model's verses when she was younger. But her heroine wasn't a pop star but a poet. "Music has never done as much for me as Maya Angelou has," she says. "Her writing has always spoken to me in such a clear, powerful way. When I was 11 or 12, I would even sing along to her poems until I fell asleep."

"Maya is very direct and courageous about writing about her moments of weakness. And when I felt ashamed of who I was—or who people thought I was—just looking at the photo on the dust jacket would make me feel better. She showed such pride in herself in that picture. And that's all I ever wanted: to feel proud of myself."

Billboard® APRIL 5, 1997

Mainstream Rock Tracks™

Table with 5 columns: T. WK., L. WK., 2 WKS., WKS. ON, TRACK TITLE, ARTIST. Lists 40 songs including 'Falling In Love (Is Hard On The Knees)' by Aerosmith and 'Precious Declaration' by Collective Soul.

Billboard® APRIL 5, 1997

Modern Rock Tracks™

Table with 5 columns: T. WK., L. WK., 2 WKS., WKS. ON, TRACK TITLE, ARTIST. Lists 40 songs including 'One Headlight' by The Wallflowers and 'Staring at the Sun' by U2.



HITS! IN TOKYO

Week of March 16, 1996

- ① Discotheque / U2
② Beethoven / Blur
③ Falling In Love (Is Hard On The Knees) / Aerosmith
④ Song For The Dumped / Ben Folds Five
⑤ Somewhere In The World / Swing Out Sister
⑥ Change The World (From "Phenomenon") / Eric Clapton
⑦ Runaway / Nuyorican Soul Featuring India
⑧ Cosmic Girl / Jamiroquai
⑨ That Thing You Do! / The Wonders
⑩ Amai Unmei / UA
⑪ Freestyle / Misty Oldland
⑫ Love Is A Wonderful Thing / Fatima Rainey
⑬ Dynamite / Smap
⑭ Don't Cry For Me Argentina (From "Evita") / Madonna
⑮ Finally / Eternal
⑯ Little Wonder / David Bowie
⑰ Romance / Tomoyo Harada
⑱ Born Slippy / Underworld
⑲ Les Poemes Des Michelle / Teri Moise
⑳ 2 Become 1 / Spice Girls
㉑ Cowgirl Blues / Yumi Matsutoya
㉒ Only You / Pauline Wilson
㉓ I Shot The Sheriff / Warren G
㉔ Don't Speak / No Doubt
㉕ Before Today / Everything But The Girl
㉖ I Am, I Feel / Alisha's Attic
㉗ On & On / Erykah Badu
㉘ Volcano Girls / Veruca Salt
㉙ The Boss / The Braxtons
㉚ Arigatou / Yosui Inoue • Tamio Okuda
㉛ Love Rollercoaster / Red Hot Chili Peppers
㉜ Say Goodbye / Cheap Trick
㉝ Live No Lie / Jhelisa
㉞ Every Time I Close My Eyes / Babyface
㉟ Featuring LL Cool J, H. Hewett, J. Watley & J. Daniels
㊱ CoCo Jambou / Mr. President
㊲ Scarlet / Spitz
㊳ Step By Step / Whitney Houston
㊴ Hard To Say I'm Sorry / Az Yet
㊵ Everyday Of Your Life / Richard Marx With Aska
㊶ Whoever / Lewis Taylor
㊷ I Finally Found Someone / Barbara Streisand And Bryan Adams
㊸ Can You Celebrate? / Namie Amuro
㊹ Un-Break My Heart / Toni Braxton
㊺ Takaramono / Touko Furuuchi
㊻ Say... If You Feel Alright / Crystal Waters
㊼ Say What You Want / Texas
㊽ Circuit No Musume / Puffy
㊾ The Other Side Of Love / Ruyuchi Sakamoto Featuring Sister M
㊿ Da Funk / Daft Punk
㊿ Where Do You Go / No Mercy

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

81.3 FM J-WAVE

Station information available at http://www.infojapan.com/JWAVE/

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

8th Annual
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 April 28 - 30, 1997

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Carrapicho (BMG) • **Herb Alpert** (Almo Sounds) • **Robi Rosa** (Sony) • **others to be announced**

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Erasure Reasserts Its Pop Savvy In The U.S. With Its Maverick Bow, 'Cowboy'

NEW YORK—Perhaps nothing could have been more fitting than Erasure opening its March 18 New York appearance with the hit “A Little Respect,” a suitable mantra for the enduring British pop synth duo’s persistently spotty success in the U.S.

Over Erasure’s 12-year run, lead singer Andy Bell and keyboard composer Vince Clarke have racked up 20 consecutive U.K. top 20 hits on indie Mute Records, scored their first No. 1 in 1992 with a fawning take on Abba’s “Take A Chance On Me” (hatching a near-global rebirth of the Swedish band’s popularity), and released their 10th studio album, “Cowboy,” in the U.K. on Mute.

But in the U.S., the pair have jumped from Sire to Elektra to Maverick in just the past five years, while scoring a mere three hits here: the top 20 “Chains Of Love” from 1988, “A Little Respect” in 1989, and the surprise 1994 chart jewel “Always.”



ERASURE

So why then does Erasure—gearing up for “Cowboy’s” release here April 22—continue to push for success in a country that appears to have hardly

taken notice?

Easy. It’s the tasty irony that even without videos on MTV or the consistent lauding of critics, Erasure’s purseful of peppy pop tunes and the colorful onstage antics of Bell pack venues nationwide, album after album. In ’92, during its last major tour, Erasure hastily sold out 13 nights at the Beacon Theatre in New York and 10 nights at the Wiltern in Los Angeles.

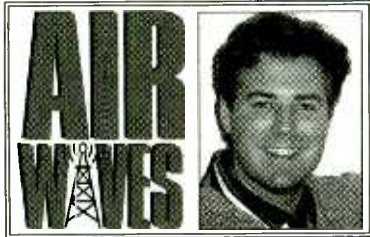
Bell and Clarke, canvassing the States during a 10-stop mini-tour and press junket to promote the April 8 release of “Cowboy’s” first single, the high-spirited midtempo ballad “In My Arms,” appear energized about the potential here of their latest project.

“It’s quite funny, because right now I feel a really strong vibe going on here. We’re getting more requests for radio interviews and press than we’ve seen the likes of before,” Bell says.

Top 40 KRBE Houston, which has faithfully embraced Erasure’s steady stream of singles since its beginnings in the late ’80s, is among a handful of top 40 and modern rock outlets already spinning “In My Arms.” Says music director Jay Michaels, who calls the

band a core act for the station, “I think the timing on the new album and single is really good with rhythmic [music] being so popular on top 40 and modern stations. Radio is more open to a rhythmic song from Erasure now, whereas last year it was Pearl Jam.

“There are songs on this album that



by Chuck Taylor

we can’t wait to get on the air,” Michaels adds. “There are at least three singles at our fingertips.”

Perhaps that’s because as Erasure approached this project, there was a cohesive mission the pair had in mind. Irritated over lackluster worldwide sales of their previous album, 1995’s “Erasure,” which broke away from traditional hook-hitting pop darts for an instrumentally winding, more experimental vibe—the two set out to make the definitive ultra-pop collection.

“I felt quite hurt by the last album, because we went quite deep emotionally. I don’t think we had any great hopes for it, but I took it so personally when not many people got to hear it,” Bell explains. “With [‘Cowboy’], we just did what they all asked for. It’s as if Erasure no longer exists, and somebody went up to the attic and found an old album that you had never heard before.”

Adds Clarke, “To me, it feels more honest. We’re doing what we do best and are writing songs that we really like.”

Part of the good vibration likely came from the good clean fun both had recording “Cowboy.” “The writing process now is the best part of the whole experience,” Clarke says. “Because we get along so well together, there’s no inhibitions. If one feels that an idea is crap, then the other will drop it.”

Still, Erasure’s recording style could hardly be considered orthodox. For this album, the guys met in a hotel room in Dublin, equipped with a piano and a guitar. (Bell now lives in north London, Clarke near London’s Heathrow Airport.) Once they created basic melodies and hooks, tunes were recorded onto microcassettes.

toward preachers, religious talk, etc. Simulcast partner WEJM-AM is being sold to Douglas Broadcasting, which is expected to take it to brokered ethnic programming. Adult standards KQUE-FM Houston flips to modern AC as “modern hits 102.9, the Planet.” Crosstown country KIKK goes to Young Country. One more Alice: Americom Broadcasting flips country KQNV Reno, Nev., to modern AC as KLCA (Alice@100.9).

STATION SALES. WVTY/WTAE Pittsburgh and WLTQ/WISN-AM Milwaukee, from Hearst Broadcasting Group to SFX, for \$35 million.

Clarke then headed to his home studio to work up basic keyboard programming; Bell soon joined him to work out the keys for each song. Then, on their own again, Bell worked intently on lyrics, while Clarke got down and dirty on the instrumental tracks. Finally, Bell camped out in the home studio of long-time producer Gareth Jones to lay down the final vocals.

Despite the creative momentum behind the album, “Cowboy” has not caught on in the U.K. While “In My Arms” cracked the top 20, it quickly dropped off the finicky British singles chart. The dance-oriented follow-up there, “Don’t Say Your Love Is Killing Me,” failed to chart.

Preventing the same from happening in the U.S. is Maverick’s primary goal for its new act. Terry Anzaldo, the label’s head of promotion, says, “The fact is, these guys write great songs. We hope to build off great airplay and their wonderful live show, as well as the heritage of the band. We want to bring Erasure back to where they belong.”

“In My Arms” is being serviced not only to top 40, rhythm-crossover, and modern rock, but to modern AC, adult top 40, and triple-A, where many of Erasure’s early fans may now be found.

The single, according to Bell, is an ode to the band’s gearing up for the process one more time. “It’s really about Vince and me embarking on the treadmill again, thinking, ‘Here we go,’” he says. “I was looking for the whole feeling of ships, which I love. I love the imagery of me and Vince on the dockside and this huge cargo arrives from somewhere that we have something to do with. It’s almost like the feeling that we’ve been away, nobody’s noticed, and now we’re back.”

Bell and Clark will support “Cowboy” with a lavish western-themed worldwide tour beginning in May. “One thing I really enjoy about Erasure is that no matter how many or how few records we sell, people know about us,” Bell says. “I think our live entity is a career of its own, and to be able to maintain that in today’s climate is incredible—especially when we’re an electronic band.”

And how will this tour be styled? “We’re pulling out the latex again,” says Bell, whose staged extravaganzas include enough camp to keep the fires burning for hours. “It’s going to be quite ‘Future World,’ like virtual reality onstage. I will be covered completely in clear body-hugging latex, and I also got cowboy boots with sheriff star heels. Vince,” he deadpans, “will be a cactus playing a guitar.”

The set will also include a faux campfire, so that Erasure and four backup singers can perform acoustically.

Regardless of the certain success of Erasure’s self-forged brand of onstage expression, the pressure is on to equally sparkle at radio. But if not, the boys in the band hope to keep on doing what they love, what their dedicated fans want, and what much of the world has come to count on over the past decade.

“I’m very content, really,” says Clarke. “We’re in a privileged position, and we’ve had a really good career. Whatever will be, will be, I think. Hopefully, we’ll get more people to listen to our music, but I can’t go all out to convert the world.”

Cantrell Has His Eye On Reclaiming WSM’s No. 1

WITH A BRAND-NEW marketing campaign built around the phrase “tuned up” on-air and on billboards throughout Nashville, and a new music mix heavy on ’80s gold, WSM-FM is mounting an effort to reclaim its former place as the market’s leading country station.

“Over the years, some very astute people at WSIX have taken our rightful place in country music’s heritage away from us, and shame on us for letting that happen. But I believe we can get it back,” says Kyle Cantrell, operations manager at WSM-AM-FM and N/T sister WWTN.

Cantrell believes he can defeat market leader WSIX, claiming, “If I didn’t think so, I wouldn’t be here. WSIX is a great radio station. WSM’s call letters have a great deal of equity, and we deserve to be the premier radio station in the U.S.”

In the fall ’96 Arbitrons, WSIX slipped 14.8-11.9 12-plus, while WSM-FM was up 8.4-9.7, making the stations No. 1 and No. 2 in the market, respectively. Although WSM was just three-tenths of a share ahead of where it was in fall ’95, WSIX lost 3.4 shares in the same year, narrowing the lead it once had over WSM.

WSM’s musical changes, implemented Feb. 17, sound more dramatic on-air than they look on paper. Cantrell says he made the alterations because “the station needed freshening. We were too similar to our competitor.”

Cantrell has cut his currents from 49 to 45 and decreased the rotations of powers from 38 to 31 spins a week to make room for a new gold category consisting of “less-played songs from the ’80s.” Among the titles heard recently on the station are the Desert Rose Band’s 1989 hit “She Don’t Love Nobody,” Restless Heart’s “Dancy’s Dream” (’90), and Keith Whitley’s “Homecoming ’63” (’86).

Cantrell says deciding which titles to include in the new category was “one of those gut-level calls.” He went through the library of country gold WSM-AM to pick some songs that “mainstream country radio has long since given up” and that were particularly strong hits on WSM when they were first played as currents.

Here’s a recent afternoon hour on WSM-FM: Toby Keith, “A Little Less Talk”; Terri Clark, “Better Things To Do”; Brady Seals, “Another You, Another Me”; Kathy Mattea, “455 Rocket”; Little Texas, “What Might Have Been”; Trace Adkins, “(This Ain’t) No Thinkin’ Thing”; Sawyer Brown, “Six Days On The Road”; Tim McGraw, “Maybe We Should Just Sleep On It”; Diamond Rio, “Mirror Mirror”; Tracy Lawrence, “Better Man, Better Off”; Alan Jackson, “Lit-

tle Bitty”; Kentucky HeadHunters, “Singin’ The Blues”; Tracy Byrd, “Don’t Take Her, She’s All I Got”; and Sammy Kershaw, “She Don’t Know She’s Beautiful.”

Meanwhile, the “tuned up” campaign hit the air and the streets Feb. 24. At the moment, jocks are using the “tuned up” slogan between every record, although Cantrell says they may back off eventually. “We’re using it with a great deal of frequency just to get the message across.”

Cantrell says the slogan was selected because “it means a lot of things to a lot of people. [We were] looking for something almost cutting-edge that could be easily tailored to what we’re doing at the time—tuned-up music, tuned-up contests.” Although Cantrell says a few people have made comments like “I didn’t know it was out of tune,” most of the listener reaction to the slogan and the musical changes has

been favorable.

WSM recently hired consultant Bob Moody of McVay Media. Although the station had not previously worked with a consultant, Cantrell says Moody’s move to Nashville made him a logical choice. “We can always use another set of ears turned our way,” he says.

But while he says he has nothing against consultants, Cantrell believes that the country industry is resisting fragmentation because it will wrest control from consultants and labels. “The present system is just being threatened,” he says. “[But] I don’t believe they’ll be hurt by it. I can’t see any downsides to fragmentation. I don’t see it as [doing] anything but bringing people into the format who may be disenfranchised by what mainstream stations are doing.”

Cantrell believes that musical balance needs to return to country for the format to prosper. “If country radio is going to continue to be successful, the pendulum needs to stop swinging” between traditional and contemporary styles, he says.

Like many who have passed through WSM’s doors over the years, Cantrell is living his dream. “All I have ever wanted to do in my life is work at WSM,” he says. A Nashville-area native, Cantrell grew up listening to WSM and imagined himself as a Grand Ole Opry announcer. In addition to his programming duties, he is the Saturday-night announcer at the Opry and calls that job “one of the loves of my life.” He has been working at WSM since 1982, when he joined as a P/T jock. Although it’s his dream job, he concedes that “you get bogged down in it some days. You wonder if it’s a dream or a nightmare. We have the same concerns and problems as any station.”

PHYLIS STARK



EXECUTIVE TURNTABLE

UP THE LADDER. John Duncan is named PD of KLOS Los Angeles, succeeding Carey Curelop. Former Crescent Communications partner/CEO Allen Shaw resurfaces as president/CEO of the new Centennial Broadcasting. He is partners with Gordon Gray Jr., whose family owned Summit Communications. Their first acquisition is oldies KQOL Las Vegas.

FORMATS. The Chicago Sun-Times reports that young-end R&B WEJM-FM (106 Jamz) will flip to black gospel by June, becoming WYBA. The station will become a duopoly partner to gospel WYCA, which will move more

Music Video

PROGRAMMING

NYC Gets 'Power Play Show' And 'Cool Vibes' On Cable

BY BRETT ATWOOD

LOS ANGELES—Newark, N.J.-based Soundwriter Studios is expanding the reach of its long-running music video program "The Power Play Show" to New York, which is the nation's largest television market.

The programmer has secured two prime spots on Time Warner Cable's Channel 35 in Manhattan. Starting April 14, "The Power Play Show" will air on Wednesdays from 6-7 p.m. In addition, the contemporary jazz/AC program "Cool Vibes" will air Mondays from 6:30-7:30 p.m. That time slot will also occasionally air "The Power Play Show," according to Soundwriter co-owner Kevin Ferd.

Both shows will offer New York viewers an alternative to national clip channels MTV and VH1, which often do not run music video programming at the times that "The Power Play Show" and "Cool Vibes" air.

"This will give us a strong niche in the No. 1 market in the U.S.," says Ferd, who also composed the themes for both programs. "The kids will be home from school, and these shows air at the time of day when most people are watching television."

"Power Play" contains a mix of clips that crosses several genres of music. For example, the current playlist contains videos from Blur, U2, Cyndi Lauper, Zhané, Leather Hyman, and Celine Dion.

Videos on "Cool Vibes" lean toward a more adult audience, and the show's programming is comparable to VH1. "Cool Vibes" is hosted by local New York radio personality Maria Von Dick-

erston, while additional voice-over announcing is provided by veteran DJ Doc Rock. The show is co-produced by Ferd, Dickerson, and its co-founder, Pat Prescott.

The programs are also carried by Cable Television Network (CTN) of New Jersey, where "The Power Play Show" airs Wednesdays from midnight-1 a.m. and "Cool Vibes" airs Fridays from midnight-1 a.m.

Additionally, both shows continue to appear nationally on satellite program provider America One in about 40 markets, and is available on such regional markets as WAVI Washington, D.C., WBOP Pensacola, Fla., and WAV Indianapolis.

Occasionally, the programmer also produces longform genre-specific specialty shows, such as the R&B, rap, and dance-themed "Acid House Mix" and the modern rock show "Nocturnal Transmissions."

A country clip show, "Power Play Country Buzz," may soon begin airing in New York on a regular basis, according to Ferd.

America One and CTN also air another Soundwriter production, "Total Entertainment," which features film clips as well as music videos taken from movies. The program is hosted by Rock, Dickerson, and Britt Savage.

In development is "Sport Jamz," a new sports-themed program that will combine music videos with highlights from sporting events. The clip show, which is expected to debut by June 1, recently shot some material for a forthcoming episode at the annual ESPN-sponsored ESPY sports awards.

Soundwriter Studios, which has its own 24-track recording studio and production facility, is owned by Ferd, Greg Furgason, and Tom Terreri, who are also executive producers of its television programming. Attorney Michelle Miller recently joined Soundwriter Studios as president.

The Box USA Taps Cohen As Prog. VP

Former MuchMusic U.S. VP of sales and marketing Peter Cohen has been hired by The Box USA as its new VP of programming. Cohen, who has held senior slots at CNN International and HBO, will be responsible for overseeing all programming operations and developing the on-air image of the network in the U.S. The position has been vacant since the departure of Frankie Blue in February 1996.

Cohen, who joins Monday (31), was most recently a consultant for the interactive TV service ACTV Inc., which developed an interactive version of MuchMusic for Ventura (Calif.) County Cable (Billboard, Aug. 24, 1996).

The appointment of Cohen is only the latest in a series of staff additions for the music video channel, which hired president Stanley Greene and director of marketing Paul Meyer in the past few weeks. The Box USA is also expected to fill three new local marketing manager positions by the end of 1997.

The Box USA is also close to debuting a World Wide Web site at <http://www.thebox.com>. BRETT ATWOOD

PRODUCTION NOTES

LOS ANGELES

112's "Cupid" video was directed by **Dante Ariola** and **Jay Papke**. **Shirley Moyers** produced, and **Jo Molitoris** directed photography for Bonfire Films.

NEW YORK

Charles Stone III was the eye behind the clip "What They Do" by the **Roots** for Woo Art International.

NASHVILLE

Steven E. Martin directed **John Jennings'** "Everybody Loves Me" for Hands on Productions. **Maureen A. Ryan** produced.

OTHER CITIES

Brooks & Dunn's "A Man This Lonely" was the work of director **Michael Oblowitz**. **Patricia Friedman** and **Scott Rattray** produced for MetaFilms Inc.

The clip "Rumor Has It" by **Clay Walker** was directed by **Bill Young** for **Bill Young Productions**. **Dan Blust** produced.

FOR WEEK ENDING MARCH 23, 1997

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Lil' Kim, Crush On You
- 2 Puff Daddy, Can't Nobody Hold Me Down
- 3 Mint Condition, You Don't Have To Hurt...
- 4 Bounty Killer, Hip-Hopera
- 5 Tracey Lee, Theme
- 6 Frankie Cutlass, The Cypher
- 7 Tola, Sho Nuff
- 8 Heazy D, Big Daddy
- 9 RZA, Tragedy
- 10 112, Cupid
- 11 Whitney Houston, Step By Step
- 12 Mary J. Blige, Love Is All We Need
- 13 Ginuwine, Tell Me Do You Wanna
- 14 Monica, For You I Will
- 15 Westside Connection, Gangstas Make The World...
- 16 Ghostface Killah, All That I Got Is You
- 17 Blackstreet, Don't Leave Me
- 18 Rahaan Patterson, Stop By
- 19 Zhane, Request Line
- 20 Rampage, Wild For Da Night
- 21 Erykah Badu, On & On
- 22 Keith Sweat, Just A Touch
- 23 Richie Rich, Do G's Get To Go To Heaven?
- 24 Da Brat, Ghetto Love
- 25 Dru Hill, In My Bed
- 26 Adriana Evans, Seein' Is Believing
- 27 Fugees, Feat. Tribe Called Quest, Rumble In...
- 28 Foxy Brown Feat. Jay-Z, I'll Be
- 29 Rome, I Belong To You
- 30 Jay-Z, Feelin' It

NEW ONS

- 1 Brownstone, 5 Miles To Empty
- 2 The Holy River
- 3 SWV, Can We
- 4 Ann Nesby, This Weekend
- 5 Eric Benet, Femininity
- 6 Meisha, Quit Duggin' Me Out
- 7 Next Level F. K. Borne, I Don't Know
- 8 TOJ, Let's Make Love Tonight
- 9 G.H.E.T.T.O.U.T., Changing Faces
- 10 Lesche, Fulton St.
- 11 Joe, Don't Wanna Be A Player
- 12 Maxi Priest, It Starts In The Heart
- 13 G'ril F. Spark, Get Your Groove On
- 14 Le Click, Call Me
- 15 RuPaul, A Little Bit Of Love
- 16 Danny Boy, It's Over Now



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 John Berry, She's Taken A Shine
- 2 Collin Raye, On The Verge
- 3 Bill Engvall, Here's Your Sign
- 4 Deana Carter, We Danced Anyway

- 5 Tracy Byrd, Don't Take Her She's All I Got
- 6 Terri Clark, Emotional Girl
- 7 Tracy Lawrence, Better Man, Better Off
- 8 Lorrie Morgan, Good As I Was To You
- 9 Sons Of The Desert, Whatever Comes First
- 10 Tanya Tucker, Little Things
- 11 Ricochet, Ease My Troubled Mind
- 12 Trace Adkins, (This Ain't) No Thinkin'...
- 13 Kathy Mattea, 455 Rocket
- 14 Clay Walker, Rumor Has It
- 15 James Bonamy, The Swing
- 16 Kevin Sharp, She's Sure Taking It Well
- 17 Daryle Singletary, The Used To Be's
- 18 LeAnn Rimes, The Light In Your Eyes
- 19 Stephanie Bentley, The Hopechest Song
- 20 John Michael Montgomery, I Miss You A Little
- 21 Kris Tyler, Keeping Your Kisses
- 22 Mila Mason, Dark Horse
- 23 Anita Cochran, I Could Love A Man Like That
- 24 Kentucky Headhunters, Singin' The Blues
- 25 Toby Keith, Me Too
- 26 Big House, Cold Outside
- 27 Lee Ann Womack, Never Again, Again
- 28 Trisha Yearwood, I Need You
- 29 Little Texas, Bad For Us
- 30 Cleudis T. Judd, Cleudis Went Down To Florida
- 31 Brent Lamb, Love Lives On
- 32 Martina McBride, Cry On The Shoulder Of...
- 33 Crystal Bernard, State Of Mind
- 34 Mark Chesnut, Let It Rain
- 35 Sawyer Brown, Six Days On The Road
- 36 Holly Dunn, Leave One Bridge Standing
- 37 Patricia Conroy, I Don't Wanna Be The One
- 38 David Lee Murphy, Genuine Rednecks
- 39 Travis Tritt, Where Corn Don't Grow
- 40 Billy Ray Cyrus, Three Little Words
- 41 Charlie Hodge, This Crazy Heart Of Mine
- 42 Thrasher Shiver, Be Honest
- 43 Noel Haggard, Once You Learn
- 44 Kippi Brannon, Daddy's Little Girl
- 45 Caryl Mack Parker, One Night Stand
- 46 Emilio, I'd Love You To Love Me
- 47 Mark Willis, Places I've Never Been
- 48 Jack Ingram, That's Not Me
- 49 Nikki Nelson, Too Little, Too Much
- 50 Joe Nichols, I Hate The Way I Love You

NEW ONS

- 1 Joe Diffie, This Is Your Brain
- 2 Kim Richey, I Know
- 3 Regina Regina, Right Plan, Wrong Man
- 4 Tammy Graham, A Dozen Red Roses
- 5 The Bellamy Brothers, She's Awesome



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, Falling In Love
- 2 The Wallflowers, One Headlight
- 3 Collective Soul, Precious Declaration
- 4 Verve Pipe, The Freshmen
- 5 Bush, Greedy Fly
- 6 Puff Daddy, Can't Nobody Hold Me Down
- 7 Offspring, Gone Away
- 8 Nine Inch Nails, The Perfect Drug
- 9 Live, Lakin's Juice

NEW ONS

- 1 Joe Diffie, This Is Your Brain
- 2 Kim Richey, I Know
- 3 Regina Regina, Right Plan, Wrong Man
- 4 Tammy Graham, A Dozen Red Roses
- 5 The Bellamy Brothers, She's Awesome

- 10 Aaliyah, One In A Million
- 11 Beck, The New Pollution
- 12 Sheryl Crow, Everyday Is A Winding Road
- 13 Metallica, King Nothing
- 14 Erykah Badu, On & On
- 15 Babyface, Every Time I Close My Eyes
- 16 Jamiroquai, Virtual Insanity
- 17 No Doubt, Excuse Me Mr.
- 18 Ghostface Killah, All That I Got Is You
- 19 Veruca Salt, Volcano Girls
- 20 Wilco, Outtaste
- 21 Monica, For You I Will
- 22 Warren G, I Shot The Sheriff
- 23 Sublime, Santeria
- 24 Whitney Houston, Step By Step
- 25 Jewel, You Were Meant For Me
- 26 Blackstreet, Don't Leave Me
- 27 Porno For Pyros, Hard Charger
- 28 Mighty Mighty Bosstones, The Impression
- 29 Dru Hill, In My Bed
- 30 Korn, A.D.I.D.A.S.
- 31 Foxy Brown Feat. Jay-Z, I'll Be
- 32 Duncan Sheik, Barely Breathing
- 33 Fiona Apple, Sleep To Dream
- 34 Makaveli, To Live & Die In L.A.
- 35 Mary J. Blige, Love Is All We Need
- 36 Squirrel Nut Zippers, Hell
- 37 Luscious Jackson, Naked Eye
- 38 Paula Cole, Where Have All The Cowboys Gone?
- 39 Keith Sweat, Just A Touch
- 40 Snoop Doggy Dogg, Vapors
- 41 Spice Girls, Say You'll Be There
- 42 DJ Kool, Let Me Clear My Throat
- 43 Fun Lovin' Criminals, The Fun Lovin' Criminal
- 44 Westside Connection, Gangstas Make The World...
- 45 U2, Discotheque
- 46 Blur, Song 2
- 47 Maxwell, Sumthin' Sumthin'
- 48 311, Down
- 49 Leah Andreone, It's Alright, It's OK
- 50 Kula Shaker, Hey Dude

NEW ONS

- 1 U2, Staring At The Sun
- 2 Az Yet, Hard To Say I'm Sorry
- 3 Celine Dion, All By Myself
- 4 Ginuwine, Tell Me Do You Wanna
- 5 INXS, Elegantly Wasted
- 6 Lil' Kim / Lil' Cease, Crush On You
- 7 Matthew Sweet, Where You Get Love



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Alison Krauss, Baby Mine
- 2 James Bonamy, The Swing
- 3 Ricochet, Ease My Troubled Mind
- 4 Martina McBride, Cry On The Shoulder Of...
- 5 Billy Ray Cyrus, Three Little Words
- 6 John Michael Montgomery, I Miss You A Little
- 7 John Berry, She's Taken A Shine
- 8 Trace Adkins, (This Ain't) No Thinkin'...
- 9 Bill Engvall, Here's Your Sign
- 10 Lorrie Morgan, Good As I Was To You
- 11 Deana Carter, We Danced Anyway

NEW ONS

- 1 Bee Gees, Alone
- 2 U2, Staring At The Sun
- 3 Richard Marx, Until I Find You Again
- 4 Kenny G, Havana
- 5 Morphine, Early To Bed
- 6 Tony Toni Tone, Thinking Of You

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 5, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Makaveli, Hail Mary

BOX TOPS

- 1 Tru, I Always Feel Like...
- 2 Whitney Houston, Step By Step
- 3 Lil' Kim, Crush On You
- 4 Mary J. Blige, Love Is All We Need
- 5 Spice Girls, Wannabe
- 6 Dru Hill, In My Bed
- 7 Westside Connection, Gangstas Make The World Go Round
- 8 Rahaan Patterson, Stop By
- 9 Mario Winans, Don't Know
- 10 112, Cupid
- 11 Tasha Holiday, Just The Way You Like It

NEW

- 1 Ann Nesby, This Weekend
- 2 Beck, The New Pollution
- 3 Ben Folds Five, Battle Of Who Cares Less
- 4 Brownstone, 5 Miles To Empty
- 5 Changing Faces, G.H.E.T.T.O.U.T.
- 6 Day Ta Day, U Represent
- 7 Eric Benet, Femininity
- 8 Jamiroquai, Virtual Insanity
- 9 Joose, If Tomorrow Never Comes
- 10 Melky & Day, I Got A Love Jones For You
- 11 Nu Flavor, Sweet Sexy Thing
- 12 Powerman 5000, Tokyo Vigilante #1
- 13 Shawn Colvin, Sunny Come Home
- 14 silverchair, Freak
- 15 SWV, Can We
- 16 The Holy River
- 17 Third Eye Blind, Semi-Charmed Life
- 18 U3, Come On Everybody
- 19 Bad Boy Bill, Bangin' The Box
- 20 C.O.G., I'm Right
- 21 Crime Boss, Please Stop
- 22 Jay-Z, Feelin' It
- 23 The Lady Of Rage, Sho Shot
- 24 Mexakins, Problems



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- 1 Rampage The Last Boy Scout, Wild For Da Night
- 2 Jeru The Damaja, Me Or The Papes
- 3 Hooverphonic, 2Wicky
- 4 Rush, Driven
- 5 B-Rock & The Biz, My Baby Daddy
- 6 Sloan, The Good In Everyone
- 7 Jane Jensen, More Than I Can
- 8 Local H, Frit's Corner
- 9 Tony Toni Tone, Thinking Of You
- 10 Brandon Heavies, Sometimes
- 11 Depeche Mode, It's No Good
- 12 Depeche Mode, Co-Coward
- 13 Mindy McCready, Guys Do It All The Time
- 14 Big Ass Truck, Theme From Big Ass Truck
- 15 Rollins Band, Starve
- 16 Morphine, Early To Be
- 17 Fluffy, Black Eye
- 18 Ambersongher, Running Song
- 19 The Holy River
- 20 Silverjet, Plastica



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- 1 Foxy Brown, I'll Be (new)
- 2 Mary Jane Lamond, Hoo Goid Thuh Nigean (new)
- 3 Josh Wink, Are You There (new)
- 4 Silverchair, Freak (new)
- 5 Savage Garden, I Want You (new)
- 6 Redd Kross, Mess Around (new)
- 7 Puff Daddy, Can't Nobody Hold Me Down (new)
- 8 Da Funk
- 9 Spice Girls, Say You'll Be There
- 10 The Wallflowers, One Headlight
- 11 Jewel, You Were Meant For Me
- 12 U2, Discotheque



Continuous programming
Hawley Crescent, London NW18TT

NEW

- 1 U2, Discotheque
- 2 Sash, Encore Une Fois
- 3 En Vogue, Don't Let Go (Love)
- 4 Apollo 440, Ain't Talkin' 'bout Dub
- 5 R. Kelly, I Believe I Can Fly
- 6 B. Real/Busta Rhymes, Hit 'em High
- 7 Madonna, Don't Cry For Me Argentina
- 8 No Doubt, Don't Speak
- 9 Depeche Mode, Barrel Of A Gun
- 10 Warren G, I Shot The Sheriff
- 11 White Town, Your Woman
- 12 Republica, Ready To Go
- 13 Spice Girls, Mama/Who Do You Think You Are
- 14 B.B.E., Flash
- 15 Aerosmith, Falling In Love
- 16 Ginuwine, Pony
- 17 Texas, Say What You Want
- 18 Whitney Houston, Step By Step
- 19 Blur, Beetlebum
- 20 The Blueboy, Remember Me



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- 1 Steven Curtis Chapman, Lord Of The Dance
- 2 Susan Ashton, You Move Me
- 3 Jeni Varnadeau, Between You And Me
- 4 dc Talk, Just Between You And Me
- 5 Skillet, Gasoline
- 6 Believable Picnic, Big Fat Nothing
- 7 Point Of Grace, Keep The Candle Burning
- 8 MxPx, Teenage Politics
- 9 4Him, Measure Of A Man

- 12 Tracy Byrd, Don't Take Her She's All I Got
- 13 Terri Clark, Emotional Girl
- 14 Kathy Mattea, 455 Rocket
- 15 Clay Walker, Rumor Has It
- 16 Tracy Lawrence, Better Man, Better Off
- 17 Collin Raye, On The Verge
- 18 LeAnn Rimes, The Light In Your Eyes
- 19 Stephanie Bentley, The Hopechest Song
- 20 Trisha Yearwood, I Need You
- 21 Kevin Sharp, She's Sure Taking It Well
- 22 Lee Ann Womack, Never Again, Again
- 23 Sawyer Brown, Six Days On The Road
- 24 Emilio, I'd Love You To Love Me
- 25 Mark Willis, Places I've Never Been
- 26 Cleudis T. Judd, Cleudis Went Down To Florida
- 27 Nikki Nelson, Too Little, Too Much
- 28 Kentucky Headhunters, Singin' The Blues
- 29 Mila Mason, Dark Horse
- 30 Little Texas, Bad For Us

NEW ONS

Joe Diffie, This Is Your Brain
Holly Dunn, Leave One Bridge Standing
John & Audrey Wiggins, Somewhere In Love



Continuous programming
1515 Broadway, NY, NY 10036

- 1 The Wallflowers, One Headlight
- 2 Sheryl Crow, Everyday Is A Winding Road
- 3 Jewel, You Were Meant For Me
- 4 No Doubt, Don't Speak
- 5 Whitney Houston, Step By Step
- 6 Counting Crows, A Long December
- 7 En Vogue, Don't Let Go (Love)
- 8 Savage Garden, I Want You
- 9 The Cardigans, Lovefool
- 10 Paula Cole, Where Have All The Cowboys G
- 11 Bruce Springsteen, Secret Garden
- 12 Celine Dion, All By Myself
- 13 Babyface, Every Time I Close My Eyes
- 14 U2, Discotheque
- 15 A, Somebody's Somebody
- 16 Duncan Sheik, Barely Breathing
- 17 Erykah Badu, On & On
- 18 Dishwalla, Counting Blue Cars
- 19 Alanis Morissette, Head Over Feet
- 20 Seal, Fly Like An Eagle
- 21 Eric Clapton, Change The World
- 22 Sheryl Crow, If It Makes You Happy
- 23 John Mellencamp, Just Another Day
- 24 Jon Secada, Too Late, Too Soon
- 25 Shawn Colvin, Sunny Came Home
- 26 John Mellencamp, Key West Intermezzo
- 27 Donna Lewis, I Love You Always Forever
- 28 Toni Braxton, Un-Break My Heart
- 29 Aerosmith, Crazy
- 30 Tracy Chapman, Give Me One Reason

NEW ONS

- 1 Bee Gees, Alone
- 2 U2, Staring At The Sun
- 3 Richard Marx, Until I Find You Again
- 4 Kenny G, Havana
- 5 Morphine, Early To Bed
- 6 Tony Toni Tone, Thinking Of You



One hour weekly
216 W Ohio
Chicago, IL 60610

- 1 Rollins Band, Starve
- 2 Beck, The New Pollution
- 3 Blur, Song 2
- 4 Fountains Of Wayne, Sink To The Bottom
- 5 Shudder To Think, Red House
- 6 Heatmiser, Plain Clothes Man
- 7 INXS, Elegantly Wasted
- 8 Chemical Brothers, Life Is Sweet
- 9 Powerman 5000, Tokyo Vigilante #1
- 10 Long Pigs, She Said
- 11 Shonen Knife, ESP
- 12 Placebo, Nancy Boy
- 13 Betty Severt, Co-Coward
- 14 Built To Spill, Untrustable
- 15 Sneaker Pinups, 6 Underground



1/2-hour weekly
46 Gifford St
Brocton, MA 02401

- 1 Ben Folds Five, Battle Of Who Cares Less
- 2 Wilco, Outtaste
- 3 Big Head Todd & The Monsters, Resignation Superman
- 4 eels, Rags To Rags
- 5 The Offspring, Gone Away
- 6 silverchair, Abuse Me
- 7 The Urge, All Washed Up
- 8 Rollins Band, Starve
- 9 Corrosion Of Conformity, Albatross
- 10 Corrosion Of Conformity, Clean My Wounds
- 11 Handsome, Needless
- 12 Corrosion Of Conformity, Drowning In A Day
- 13 Treble Charge, Morale
- 14 Bush X, Greedy Fly
- 15 Space, Female Of The Species

INTERSCOPE'S POLARA

(Continued from page 1)

duction.

It was more than two years ago that Clean Records issued the band's self-titled debut via Twin/Tone-Restless Records to critical acclaim (Billboard, Feb. 25, 1995), thanks to Ackerson's knack at mixing pop sensibilities with the experimental sounds of such "Kraut rockers" as Neu! and Kraftwerk.

Within months, the major labels came courting. "We went through the whole thing with about a dozen labels, with people flying out to take us out to dinner," says Ackerson. After discussing the possibilities with the interested parties, Polara—which also includes drummer Peter Anderson, bassist Jason Orris, and guitarist/key-boardist Jennifer Jurgens—opted for Interscope.

"It is a label that suits our style really well," Ackerson says. "They're not messing around there, and it seems like they have the tendency to stand by their bands. They're not known for putting a record out and forgetting about it a month later if it doesn't immediately blow up."

Interscope showed its commitment to Polara, which is managed by Gary Smith of Fort Apache, by not just signing the band, but by rereleasing its self-titled debut.

When the group's follow-up took a little longer than expected to complete, the label and Polara decided to release an EP Nov. 4 to serve as a preview for "C'est La Vie."

Says Interscope head of marketing (U.S.) Steve Berman, "The idea was to get something out. We just wanted to get some music into the marketplace to support the band any way we could."

The EP, available on CD and 10-inch vinyl, offered a preview of "C'est La Vie" with the tracks "Pantomime," "Idle Hands," and "Light The Fuse And Run" and received rave reviews from such publications as The Los Angeles Times.

"The idea is really to be very patient with this band and set things up market by market, store by store," says Berman. "The EP was not about sales. It was more about getting people to pay attention and understand the band, whether it be at retail or radio."

So far, it appears that the plan is working. When contacted by Billboard, a clerk at one of the Minneapolis-based Cheapo Records stores said that he had just sold a copy of the band's eponymous debut. At the Minneapolis-based mom-and-pop Let It Be, assistant manager Eric Hofferber says Polara remains a local favorite. "They sell real well," he says. "We get inquiries about them all the time."

For Ackerson, the move to a major label has been smooth, with the only pressure coming from his own desire to top himself.

"We were left to our own devices, but in the back of my head I was thinking that we finally have the opportunity to get across to a much larger group of people—or make more significant penetration into the marketplace, as they say in marketing meetings."

Even with the potential to reach a bigger audience, Ackerson says the album likely would have been the same had it come out on Restless, which has since parted with BMG for distribution.

With the band on the road, "C'est La Vie" was recorded on and off during 1996. "We would do some roadwork, and then we would come back and record ourselves," Ackerson says. "It

was done at a leisurely pace."

As was the case with "Polara," many of the songs began as demos and basic tracks cut on the enclosed front porch of Ackerson's Minneapolis-area home. The only difference is that Ackerson now has upgraded from 8- to 16-track.

The bulk of the album was recorded at Orris' studio, the Terrarium, with Ackerson handling the production. However, the man who has earned accolades for his production of such acts as Balloon Guy and the Hang Ups turned to some outsiders to mix key tracks on the album.

Alan Moulder, known for his work with the Smashing Pumpkins, mixed the opening track "Transformation," while Fort Apache's Slade and Paul Q. Kolderie handled "Sort It Out" and "Idle Hands."

"There's certain producers who are heroes to me or as big an influence on me as guitar players," Ackerson explains. "Alan's mixes are something I enjoy a lot, so it was great to be able to go over to London for a few days and see what he does."

Slade and Kolderie also proved effective. "With 'Idle Hands,' I was at the end of my wits trying to get a mix for that song," Ackerson says. "We sent it out to them, and they basically

turned my idea on its head. It was a very different approach."

On "C'est La Vie," Ackerson's songs, published by Gudgeon Music/Famous Music Publishing (ASCAP), once again manage to tread a fine line between the familiar and experimental. "That's the big trick for me," he says. "The thrill for me is when you get something very, very pop that is direct and comprehensible to people, but also to have immensely fucked-up things going on with that . . . When I get that sort of crossroads going, it gets really exciting . . . If there is any kind of overlying plan with Polara, it is trying to walk that line between classic pop and some sort of experimental din."

That sort of studio craft often makes it difficult for Polara to re-create its songs in a live setting, since the band refuses to use taped backing tracks or sequencers.

"The songs inevitably are different live, because we have to distill all the stuff that's on the record down to four instruments," Ackerson. "But I think this particular bunch of songs is actually coming across better than the last album. The last album had so much noise, if you didn't get the balance and the mix right, it could get really con-

fusing for people."

Polara, which is booked by Frank Riley of Monterey Peninsula Artists, has had ample time to perfect the "C'est La Vie" material in concert. In late February, a full two months prior to the release of the album, Interscope had Polara hit the road as the support act for labelmates the Wallflowers.

The pairing may seem odd to some, since the Wallflowers are more a traditional mainstream rock act, while Polara dabbles in experimental pop. Yet both Interscope and Ackerson are confident that the tour is a smart move.

"The Wallflowers asked us if we wanted to do it, and we were thrilled," Ackerson says. "We definitely aren't doing the same thing, by any means, but there is a good bit of common ground as far as influences go . . . I personally enjoy getting into situations where we are playing with bands that are not necessarily the same genre as we are. It actually makes it more interesting, and it means that we are not playing to the converted all the time, like we would if we were just doing our own shows."

That's just what Interscope has in mind. "We're aggressively going after every single market they go through

and getting people out to see the band," says Berman. "They're a great live band, and having Polara open a tour like the Wallflowers is the best possible tool we could hope for."

However, the Wallflowers tour is just the latest move in Interscope's plan to expose Polara to the American public.

The band has self-produced a video for "Transformation" that Interscope plans to utilize in a TV commercial for the album that will run on MTV and local cable outlets.

On the radio front, Interscope plans a low-key tack and will only approach modern rock stations when it seems appropriate. "Right now the plan is to set up the band through touring, and when the time is right for the band, then we will take a track to radio," Berman says.

In addition, the label plans to work closely with the Coalition of Independent Music Stores.

Although nothing is confirmed at this point, Polara will take a break after it wraps its tour with the Wallflowers Saturday (5) in Las Vegas and then head out on the road once again. "The idea is to keep them touring," Berman says. "They've only just begun."

The Early Years: Tracing Ackerson's Musical Growth

■ BY CRAIG ROSEN

LOS ANGELES—Long before Polara became one of modern rock's most promising new acts, Ed Ackerson was honing his songwriting, performing, and producing chops in a number of bands in the Minneapolis area.

Ackerson's first group, formed when he was still in high school, was a hardcore punk outfit called Mr. Slate, named after the boss on "The Flintstones."

Next up was what Ackerson describes as "kind of a mod band called the Dig, which is no relation to the other six Digs that are out there." The band wore suits and took on an "angry young man" stance reminiscent of the Jam, the Who, and the Small Faces.

"At the end of that, I was determined to do something different, because I was so angry," Ackerson recalls. "We would play shows and break stuff and get in fights with people. The band absolutely hated each other. We would drive back and forth from shows and scream at each other."

After that bitter experience, Ackerson opted to give peace a chance with 27 Various, a trio he formed in the mid-'80s with high school chums Jed Mayer and Jerry Lefkowitz. "I was determined that we were going to have a more congenial working environment," he says.

While Ackerson was just beginning his own career, he frequently attended shows by such Minneapolis mainstays as Hüsker Dü and the Replacements.

"I loved Hüsker Dü," he says. "I thought they were a blindingly genius band." Although he soured on the Replacements' drunken stage antics, Ackerson says he saw a few shows by the band that "profoundly changed my life."

Meanwhile, 27 Various released their album debut, "Hi," in 1987 on

their own Susstones label. "It was a real whimsical little record made by 20-year-olds who were smoking a lot of weed," Ackerson says, adding that it featured acid-pop reminiscent of Syd Barrett. "I think that record is really charming. I would love to see it get reissued some day."

The second set by 27 Various, 1989's "Yes, Indeed," was also issued



on Susstones. "It was an interesting crossroads record, because we did an album's worth of demos, but it took us forever to put the record out, so we just kind of scrapped them, and then we did another record, and that was 'Yes, Indeed.'"

As a result, the album contained some older songs mixed with the new material, giving the album an uneven feel. "It was like we were a little too ambitious on that one," Ackerson says. "We were trying to prove that we could play, so there is a lot of tricky time signature stuff on it. It was occasionally successful, but occasionally not."

Like "Hi," "Yes, Indeed" was only issued on vinyl in a limited run of 2,500 copies.

The band recorded a third set, "Approximately," co-produced by Ackerson, but it simply didn't have the funds to release the album. "We wanted to do CDs, it seemed pretty important at that point, but people were trying to charge like \$3 apiece,"

Ackerson says.

The group found a supporter in Jill McClean, who ran Clean Records, an imprint that was distributed by Twin/Tone via Rough Trade.

Although Clean released "Approximately" on CD in 1990, 27 Various fell victim to bad timing. "We were all psyched to be with Rough Trade," Ackerson says. "We thought we were going to sell 5,000 records, but about three weeks after the album came out, Rough Trade folded."

The band couldn't find its album in stores until about six months later, when it started to materialize in the cutout bins after Rough Trade's creditors opted to liquidate the company's inventory.

Musically, Ackerson describes "Approximately" as "deliberately college rock, or at least what college rock was in 1990. We were attempting to make something that we thought was a little more concise than the earlier records."

Down but not out, 27 Various returned in 1992 on "Up," also co-produced by Ackerson, on Clean-Twin/Tone. Ackerson describes the album as "the roots-rock record."

"At that point, we had a lineup change," he says. "The band initially had been made up of people that had gone to high school together, and it came to the point where people just couldn't take it anymore. It was a lot of work for not a whole lot of reward."

With former Dig member Mike Reiter now occupying the drum stool, 27 Various "made a really seriously rock record that was a turning point. If anything points to what happened with Polara, it was that album. I had been attempting to be clever for a very long time, and 'Up' was the album where I just totally abandoned that. We just did what we thought was fun to play."

In a move not unlike a stunt fellow Minneapolis wunderkind Prince might have pulled early in his career,

Ackerson announced to a local paper that he would release an album every six months for the next three years.

"I had to make good on it at least for the first time," Ackerson says. "At that point, I was a songwriting machine. I was writing three songs a week. It was preposterous."

As a reaction to "Up," 27 Various recorded another album, co-produced by Ackerson, in 1992. That record, "Fine," was "more hazy and abstract." It would also be the band's final set.

("Approximately," "Up," and "Fine" are still available on Clean-Twin/Tone via Restless/BMG.)

"We were fully intending on putting another record out six months after that, but it just wasn't fun anymore," Ackerson says. "We did a lot of work, but nothing was going right. It seemed like there was reason to have a rethink."

In another dramatic move, Ackerson announced in the local press that he was retiring to focus on producing. "It was all bullshit," he admits. "I fully intended to put another band together, but a lot of people bought it at the time. That was nice, because in Minneapolis I was able to go about my business and put this whole other thing together without everybody bugging me, because everybody assumed I wasn't going to do anything."

Ackerson's next project, aside from various stints producing albums for such acts as Balloon Guy and the Hang Ups, turned out to be Polara.

"I was quite determined that I would never step onstage or do anything with a band again," he says, "but when I started working on the first Polara record, things fell together in this real neat way. I invited all my friends to come in and guest on the record, and then we got asked to do a show, and I found that it was actually possible to sort of have fun with it."

AUSTRALIA'S SAVAGE GARDEN IS IN BLOOM ON COLUMBIA

(Continued from page 9)

U.S. airplay long before product was commercially released; as a result, its national breakthrough was particularly dramatic.

"Like the song says, the audience wants it and needs it," says Columbia senior VP of national promotion (U.S.) Jerry Blair. "It's just great pop music. Hopefully, by the time the album is out, people will have connected the song to the band."

With a strong European sensibility accentuating its catchiness, "I Want You" scored instantly on Aussie radio, where it got cross-format play. Dan Bradley, as music director of AC FOX FM Melbourne, played it out of the box.

Now music director of MMM Melbourne, he says, "Savage Garden could become one of the superstars of the [late] '90s. They're a really talented pop band with great songs, and they make records that could have been made anywhere in the world. They're not peculiarly Australian, so the potential to cross over into international markets is there. They just have to be nurtured and given the time to develop."

Jones and Hayes met in a bar band playing along the Queensland coast, but in 1994, frustrated with the band's lack of progress, they quit the live scene to devote themselves to writing. "We had high aspirations from the start," confesses Jones, whose programming and arrangements reflect a passion for Peter Gabriel and XTC. "We talked about a record deal as if we already had one. We never thought, 'If this happens.' Right from the beginning, it was always, 'When it does.'"

Fired by such self-assurance, the unknowns sent an unsolicited demo to veteran artist manager Woodruff in Sydney, who helped discover and develop local success stories like the Angels, Baby Animals, and Diesel. He spotted their global potential, immediately flew to Brisbane, and signed them to his JDM company.

"I've always said you can't go past a

good song," Woodruff says. "These two guys are the best songwriters in the country right now. I needed to surround them with crack players and producers who could give them that international polish."

The debut project, recorded in Sydney last June, was produced by Charles Fischer (who worked on debuts by Hoodoo Gurus, 1927, and Air Supply) and mixed by Los Angeles-based Chris Lord-Alge. The U.S. version will contain a couple of new songs and a few remixed versions of other tracks.

Woodruff's strategy for the home market was to keep the duo low-profile with media and instead work the music. He leased the record to Roadshow Music, an indie distributed by Warner Music. "I Want You" peaked at No. 3 on the Australian Music Report charts and No. 4 on the Australian Record Industry Assn. singles charts in Australia and went platinum, with sales of 88,000. The follow-up single, "Halfway To The Moon

And Back," released last November, reached No. 1. The recently released third single, "Truly Madly Deeply," was most-added in its first week out of the box, according to radio monitor magazine Music Network.

"The vibe's really big for the album already," reports George Davias, manager of Sound World in Newcastle. Before its release in Oz, the store had pre-ordered 150 copies. He says, "I bet that goes by the end of the first week."

"Savage Garden is a cool-looking pop band—very commercial music aimed at top 40 radio and pop kids between the ages of 15 and 20," he adds. "They've got a very European sound, which makes them different than Australian bands. When 'I Want You' first came out and no one knew who they were, kids thought it was the new Roxette single. The other two singles have a different sound, though."

Bidding for the band among three U.S. labels was won late last year by Columbia president (U.S.) Don Ienner

and A&R chief Mitchell Cohen, who say they were swayed as soon as they heard the first three Australian singles.

"You're always taking a shot when the artist isn't really in your back yard," notes Cohen. "What was most encouraging is that when I started to send out the handful of tracks, the response was that the album was two and three singles deep."

A video, shot by Nigel Dick (Oasis, Guns N' Roses, Alanis Morissette), was added to MTV's playlist the week of March 17 and is No. 10 on VH1's weekly video countdown.

Columbia's Blair maintains high hopes for the band's future with today's top 40 climate. "I don't think it hurts that it's a male vocalist," he says. "There are so many female vocalists. We're filling a void that programmers say is there" (Billboard, Jan. 18).

Adds lyricist/vocalist Hayes, "We had really hoped for America, and it happened for us right as alterna-grunge started creeping out and radio

started getting more inclusive. By the time we flew to America, the song was already becoming known in some parts of the country."

Back at home, Savage Garden launched its first live dates last month with a seven-piece band and undertook its first TV appearance on the highly rated "Hey Hey It's Saturday" March 22. As was the case in Australia, no U.S. tour is scheduled until the album has produced further hits.

Says Jones, "We're sticking to the plan. We always planned to go on the road only after three hit singles. This way we could choose the venues, because so many clubs in Brisbane are so guitar-rock orientated. It's funny, but we came from a live background and switched to songwriting. Now we have to prove to the public we're more than writers and we can play."

"Unlike in England, where acts don't have to go on the road," he adds, "in Australia audiences tend to acknowledge you exist only if you play live."

POLYGRAM RESTRUCTURES ITS PHILIPS, VERVE GROUPS

(Continued from page 3)

around the world.

"Our companies have been very traditional for so long, and that focus has been a source of strength—but it can't continue to be our only strength," Roberts says. "We're not restructuring because we woke up one day and decided that we wanted to save money. The market is changing radically, and we have to react to that."

Philips Classics is the home of such long-standing classical stars as Alfred Brendel and Jessye Norman, as well as the occasional soundtrack ("Shine" is a current hit). Philips Classics' sister labels are each artist-founded imprints with distinct focuses.

Oriented toward contemporary classical and new-music hybrids, Point is a joint-venture label begun with com-

poser Philip Glass in 1991. The Point catalog includes Glass' "Low" and "Heroes" symphonies, the smash "Us & Them: Symphonic Pink Floyd," and albums by composers Gavin Bryars and Glenn Branca.

With the new structure at Philips, Point will have an increased presence, adding staff and boosting production from about four discs last year to nine this year. Point's artistic direction will continue to come from Glass' New York-based Euphoria Productions, although Euphoria executive producer Rory Johnston will now double as the new VP of Point, working from PolyGram's New York office.

Gimell is an Oxford, England-based early-music label established by the English choral group the Tallis Scholars. Imaginary Road was started last year by Will Ackerman, the founder of new age label Windham Hill.

Pilavachi points out that dropping

"classics" from the overall Philips designation hints at the more broad-based appeal the company hopes to achieve, with an eye to the creative marketing techniques that pop labels have practiced and that major classical labels have been slow to implement.

Roberts says PolyGram seeks to offer a range of "sophisticated adult music," with its labels providing clear-cut choices to a media-addled consumer. He adds that a contracting, CD-saturated marketplace is causing PolyGram to re-evaluate the way it presents its catalog worldwide, with the aim to make most titles available but not necessarily in the same way in every territory.

Named Billboard's No. 1 jazz label in 1996 for its chart performance, Verve was established in 1956 and has one of the most illustrious catalogs in jazz, featuring such luminaries as Dizzy Gillespie, Charlie Parker, Ella

Fitzgerald, and Billie Holiday. In recent years, it has been more aggressive in signing established traditional jazz stars, including Grammy winners Joe Henderson, Wayne Shorter, Herbie Hancock, and Charlie Haden. Its roster also includes up-and-coming artists with a traditional bent, such as Roy Hargrove and Nicholas Payton.

Geared toward alternative music with jazz roots, Antilles features acts like the Grassy Knoll and Courtney Pine, who combine ambient and hip-hop textures with improvisation. Verve Forecast focuses on jazz/pop crossover artists, including trumpeter Chris Botti and vocalist Mark Ledford.

Mitchell says the new Verve structure will enable the PolyGram jazz group to "better tell the story of its artists," with the New York headquarters setting a global view and providing the product and marketing tools to worldwide affiliates.

LISA CORTES SUES POLYGRAM

(Continued from page 6)

rap acts signed to Loose Cannon who still haven't been told what is happening to their artists."

Cortes' lawsuit cites several instances in which she says she was "denied important information, access, and support." For example, according to the suit, Cortes heard via press reports about a 1994 restructuring of PolyGram's system for distributing smaller labels, although other label presidents were told of the change well in advance and knew where their labels would be in the new system. The suit also alleges that Cortes was not given information on a timely basis concerning such topics as sales quotas, budgets, and record servicing.

The suit also claims that Cortes was not included in informal gatherings that PolyGram president/CEO Alain Levy held with other PolyGram-affiliated label presidents. According to the suit, Cortes was the only label president never invited to quarterly meetings of U.S. and European PolyGram label presidents and was not asked to attend senior development courses at the London School of Economics although white employees with lesser titles attended.

According to the suit, Loose Cannon was also not given "the substantial catalog as were others and was excluded from information about the availability for U.S. release of artists from other territories and was not given the pro-

motional support other labels received."

"As a professional, I was looking at a balance between art and commerce," says Cortes. "But if you don't have dialogue and support from the management structure, you're operating from a cellblock. If you're in the game, and no one passes you the ball, then you're not really in it."

Cortes' suit seeks unspecified compensatory and punitive damages.

According to Bridges, Loose Cannon "consistently performed under expectations, though it was supported with extensive financial and managerial resources. Ultimately, our responsibility to shareholders is to run a successful business, and we could not in good conscience continue to subsidize Loose Cannon's losses."

Cortes counters, "At the end of the day, this isn't about management, it's about discrimination. If you deny someone because of their race and their sex, that's wrong. It's about the glass ceiling and the boys' club."

According to the suit, Cortes was the only female label president and one of only two African-American label presidents out of 79 PolyGram-affiliated label heads. The suit claims that there are few women or African-Americans in other senior executive positions and that all of the African-American execs were in R&B music divisions.

KOBBLISH STEPS DOWN AT GMA

(Continued from page 6)

increased revenue, and attendance for the annual Gospel Music Week convention has doubled. Koblish also helped charter the Christian Music Trade Assn. and has served as executive director, a post he will also resign as he takes the Reunion presidency. While at the GMA, he was responsible for launching the Academy of Gospel Music Arts, a two-day seminar held in various cities that caters to aspiring Christian music singers, songwriters, producers, and executives.

Since 1993, Koblish has served as executive producer of the GMA's Dove Awards. This year, Koblish moved the Doves to the new Nashville Arena, making the event the first awards show to be broadcast from that venue. This year's Gospel Music Week will be held April 20-24, with the Doves concluding the festivities. The awards show will be broadcast by TNN.

Koblish says that timing was a crucial issue in going to Reunion. "Because of the high respect I have for GMA and my commitment here, it was important for me to stay through Gospel Music Week," he says. "I really believe this is going to be the biggest week we've ever had... For the first time we will be at the Nashville Arena... It's something that has been a huge

project of mine, and to leave before seeing that through would have left an empty spot."

In the next 30 days, Van Hook says, the label plans to announce two new Reunion A&R staffers. "One reason I've held off on the A&R role is I wanted to get this presidential person in place so he could participate in the decision," Van Hook says. "We've got what we think are some real good candidates for A&R. Those are the two we need the most. Everything else is in place."

JAPAN'S KODO DRUMS UP GLOBAL AUDIENCE

(Continued from page 10)

Japan in 1995. No broadcast outlet for the program is set yet, but Gabriel says it will air and also be sold on home video.

Excerpts from "Ibuki" have been played on the National Public Radio-syndicated program "Echoes" and world music specialty programs around the country. In other developments, Jim Metzner—host of the internationally syndicated radio program "Pulse Of The Planet"—hopes to include Kodo in a World Wide Webcast venture he is developing. "I was floored

Koblish and Van Hook say that the plan now is to build on Reunion's past as Christian music's most successful boutique label. "I have a genuine appreciation for Reunion's past, but I'm not wanting to make it a monument," Van Hook says. "In bringing in Bruce, and two new A&R people, we're talking about the future. I want to build on the past, and I have great respect for the past. I don't think there's any label in town with a better vibe, but tomorrow is our job. We're looking to the future now."

by the group's Carnegie Hall performance," he says. "What they do is special—it's a whole lot more than a night of drumming."

Kodo is managed by Takashi Akamine with the Kodo organization on Sado Island. The group's U.S. tour was managed by the New York-based Micozzi Productions; its upcoming European tour is being handled by London's Diorama Arts. Kodo's original compositions and arrangements of traditional songs are published by Sony Music Entertainment (Japan).

COURT: U.K. PUBLISHING RIGHTS TO 'TO KNOW HIM' BELONG TO SPECTOR

(Continued from page 6)

graph] 8 in this way would be to hold that it represents a trap for composers which they may fall into many years after their publishing agreements have come to an end in all other respects."

It must still be determined whether the rights established for Spector by the court's decision in the U.K. will hold in other territories.

For the first 28 years of the song's copyright life, it was controlled by Warman Music, an affiliate of the Lawrence Welk publishing holdings in the U.S., now owned by PolyGram. Warman assigned foreign subpublishing rights to Bourne Music. (Spector's rights to the song in the U.S. and Canada were not in question. "To Know Him Is To Love Him" is published by Spec-

tor's Mother Bertha Music.)

Although the feature of the AGAC contract in question has been subjected to arbitration in the past, the U.K. decision is the first court ruling on the matter.

According to industry observers, although thousands of AGAC contracts were probably signed by writers, only several hundred might be subject to Spector-like actions. A majority of writers have not assumed the personal obligations of making their own foreign deals or setting up foreign companies to do so. Many writers also prefer to stay with a song's original publishers after a 28-year period, with such publishers retaining foreign publishing rights.

At the weeklong hearing, testimony

was given by a number of U.S. music publishing figures. Spector testified on his own behalf, as did copyright experts Ed Cramer, the former president of BMI and now an independent copyright attorney, and music industry attorney Alvin Deutsch. Testifying on behalf of Bourne Music Ltd. were independent publisher Helene Blue and industry attorney Fred Silver, who offered views on custom and usage pertaining to application of Paragraph 8 of the AGAC contract.

Bourne Music's Beebe Bourne, who is based in New York, says, "At this point, Bourne Ltd. is still examining the decision and exploring its options, including an appeal."

IRV LICHMAN

AUSTRALIA'S CD PRICING SAGA LIKELY TO HEAT UP

(Continued from page 3)

skillful lobbying by ARIA officials led the previous Labour government to change its mind on imports, even after the Prices Surveillance Authority's final report said that CDs were overpriced in Australia. That administration had proposed relaxing controls from 1994 onward but then deferred the changes, and the following year reversed its original decision.

As an opposition politician, Sen. Alston called Labour's reversal "a kick to the groin for consumers" and vowed that if the conservative coalition party came to power, it "wouldn't lose its nerve. We will implement overdue recommendations [regarding CD prices]." Since the coalition took office one year ago, Alston's meetings with ARIA have been described as "polite."

The record companies' group has the backing of a number of ministers in the cabinet. But it has yet to convince Alston or Treasurer Peter Costello, who has rejected ARIA's explanation of the price gap between U.S. and Australian records as due to differences in tax and royalty payments. Costello argues that CDs imported from the U.S. would attract the same level of sales tax as those manufactured in Australia.

ARIA and the Australian Music Retailers Assn. (AMRA) have also been targeting Prime Minister John Howard, hoping he will veto any deregulation on the grounds it would hurt the nation's 2,000 small record retailers, particularly those in the regional areas; Howard is a champion of small business.

"Parallel imports will annihilate small businesses, especially family businesses," says AMRA chairman Barry Bull, who owns and operates one such business himself, Toombul Music, in Toombul, Queensland. "Independent music stores simply won't be able to create the necessary lines of communication and—more importantly—credit with [parallel import] sources overseas."

Bull adds that allowing unrestricted imports into Australia will put 5,000 people out of work in the retail sector, a fact he has stressed in his own meetings with government representatives. He says he had a "sympathetic hearing" on those occasions. The AMRA chief has also written, published, and distributed a booklet, "Small Business, Family Values," on the topic. As for the prospect of pirate merchandise flooding into the country, he shares the concern of ARIA officials and others. "How the hell are we going to tell a good one from a dud one?"

Bull does acknowledge that HMV,

an AMRA member, appears to be changing its thinking on legitimate parallel imports, while senior label executives in Australia say that Chris Walker, managing director of HMV's Asia/Pacific division, has indicated that the chain now supports moves to permit unrestricted imports in their recent meetings with him.

McAllister, HMV's worldwide chairman/CEO, says one of the chain's fundamental trading philosophies is to give its customers the widest choice at the lowest price.

In doing that, he says, "we would much rather deal with our major suppliers. But, if they cannot or will not help us to import product, we will look at ways in which we can import product ourselves."

McAllister argues that the Australian market has been "fairly closed for a long time" and notes the number of covers produced by such artists as Jimmy Barnes of songs that had already been hits for other artists elsewhere in the world.

According to local newspaper reports, Sen. Alston is working on a package including tough sanctions against piracy and a series of royalty "sweeteners" for the industry's benefit. The government is also talking about retailers keeping statutory regulation on origin of stock and a special task force to police stores.

However, ARIA executive director Emmanuel Candi, who has been involved in the industry's dealings with two governments for the past seven years, is not convinced there is sufficient understanding of the piracy issue, particularly by the Fels camp. "We are now entering the realms of 'Alice In Wonderland,'" he says. "These people are not dealing with facts. It is pure fantasy, it will not work, and it is just nothing more than a smoke screen to say they're taking the piracy problem seriously."

"At least now, unlike before, they're admitting that dropping the [restrictions] will leave them with a massive piracy problem on their hands. It'll also rip the heart out of the industry, that is, [affecting] records by Australian artists. Those will [be imported] from another territory and ruin the investment base here." However, Candi believes that even if the cabinet agrees, the proposals will not be ratified by the Senate. Pressure from international bodies will also be effective, he says.

ARIA has been running a campaign to educate consumers on the hefty contribution to prices of the government's 22% sales tax on CDs and tapes, while AMRA has issued brochures at store

level telling consumers that the effect of parallel imports could be fewer catalog titles at retail, less marketing support from labels, and a slowdown in industry sales.

The government has also been warned that removal of barriers will nullify last year's ban on explicit lyrics on drug abuse and sexual violence and jeopardize a call by the Senate Community Standards Committee to extend the ban to lyrics promoting suicide.

"Without such effective barriers, much of the recorded filth . . . where such laws do not exist could flood into Australia," said Geoff Bonouvrie, AMRA director in the state of New South Wales. "Currently we play an important role in preventing this kind of material ever reaching the record stores. But if the government weakens the laws, our businesses will be powerless to act."

Assistance in preparing this story was provided by Adam White and Jeff Clark-Meads in London and Bill Holland in Washington, D.C.

HAROLD MELVIN

(Continued from page 10)

it competed in the venue's amateur hour, winning for five straight weeks.

Subsequent recording deals included a stint at Val-ue, where the group cut "My Hero," which peaked at No. 19 on the R&B singles chart in 1960, and with Landa Records, where it recorded "Get Out (And Let Me Cry)" in 1965. Seven years later, a retooled Harold Melvin & the Blue Notes signed with Philadelphia International and scored with "I Miss You (Part 1)." The song peaked at No. 7 on the Best Selling Soul Singles chart in 1972.

Pendergrass embarked on a solo career in 1976; a year later, Harold Melvin & the Blue Notes signed with ABC Records. In 1979, they began a recording stint with Source Records.

In addition to Pendergrass, Harold Melvin & the Blue Notes served as a way station for several artists, such as Sharon Paige, who gained notoriety on "Hope That We Can Be Together Soon" and "Tonight's The Night."

Other artists who worked with the group included Billy Paul and Bunny Sigler.

"Harold, who was a good singer himself, also had a talent for choreography," says Huff. "I'll always remember him as a fun person to be around in the studio."

Melvin is survived by his wife and five children.



Hendrix Happening. Executives from MCA Records, Universal Music Group, and Experience Hendrix recently celebrated their worldwide licensing agreement (Billboard, Feb. 8). Experience Hendrix is the company owned and operated by the family of guitarist Jimi Hendrix, who died in 1970. As a result of the agreement, MCA will release the newly mastered albums "Are You Experienced?," "Axis: Bold As Love," "Electric Ladyland," and "First Rays Of The New Rising Sun," the album Hendrix was working on at the time of his death. The titles, due in April, will be available on vinyl, as well as CD and cassette. Pictured in the front row, from left, are Mike Regan, VP of sales, MCA; Al Hendrix, Hendrix's father and chairman of Experience Hendrix; Janie Hendrix, Jimi Hendrix's sister and president of Experience Hendrix; Charlie Katz, VP of strategic marketing, MCA; and Zach Horowitz, president, Universal Music Group. Shown in the back row, from left, are Jay Boberg, president, MCA; Jim Dobbe, director of catalog sales and marketing, MCA; Jayne Simon, senior VP of marketing and sales, MCA; and Abbey Konowitch, executive VP/GM, MCA.

BMI INKS LICENSING DEAL WITH TMLC

(Continued from page 6)

BMI president/CEO Frances Preston describes the agreement, affecting more than 1,000 TMLC stations, as "generating fees that are more in line with the growing airplay that BMI repertoire has earned on local television," while giving "our customers the flexibility to choose the best license for their stations."

Dan Ehrman, co-chairman of TMLC and senior VP of Gannett Broadcasting, says, "We were able to reach a negotiated agreement that provides

for favorable blanket license fees for all stations while preserving the stations' ability to control their music license fees through the per-program license."

In addition to the fee agreement, BMI and TMLC have decided to conduct a joint-research study of music on local TV.

Performance right group SESAC reached its first agreement with TMLC earlier this year. ASCAP has an agreement dating back 18 months.

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MARKETER BRINGS MUSIC TO U.S. ETHNIC GROUPS

(Continued from page 1)

marketing, promotion, and/or distribution. A full-service marketer, INS' own market niche is that it brings retail, radio, and promotion services under one roof and helps labels tap the often-overlooked music-buying potential of hundreds of immigrant populations residing in the U.S.

Coming off a year of flat record sales, every sale counts, label executives say.

"Yano has been an established artist in Japan for 10 years," says Elektra/Nonesuch Records VP of marketing (U.S.) Peter Clancy, who hired INS to publicize the jazz musician's New York showcase last May at the Knitting Factory. "We knew she had a high degree of acceptance among the Japanese community, but the problem was how to reach them in New York."

Clancy says that the Knitting Factory concert coincided with the release of Yano's "Piano Nightly" album and that sales were "two to three times higher," than her previous two sets as a result of the publicity INS generated for the event via contacts with the local Japanese media.

Taking a grass-roots approach, INS co-founders Anita Daly and Holly Poirier search out and place music into immigrant pockets in cities across the country, targeting everything from preferred radio stations to well-trod retail outlets, however nontraditional. The company employs four full-time staffers: one who speaks Russian, one who speaks Spanish, one who speaks French, and one who is an Irish-American. When necessary, the company will bring in hired guns of various backgrounds to work specific projects.

"We've often brought in additional people to be culturally correct for different projects," says Poirier, who spent two years in Paris working in sales for PolyGram Records. Daly also has a music background, having worked as a club DJ in New York and a music buyer for hotel nightclubs.

To date, the company's most notable

achievement has been promoting Irish act the Chieftains' RCA Victor release "Santiago" to the Hispanic and Portuguese markets. The hook was playing up the performance of Nuñez, the bagpiper featured on the album.

The album is No. 6 on the Top World Music Albums chart this issue and has sold 66,000 units, according to SoundScan.

"Who would have thought a Spanish-speaking audience would want to listen to the Chieftains?" says Daly, "but they're buying it."

Galicia is a province in northern Spain that has strong Irish ties. INS researched U.S. demographics and discovered that there are 350,000 Galicians living in the country. The company then set about targeting that population via fliers, mailings, local press, and other means. Because Galicia borders Portugal, that country's U.S. population was also targeted.

Currently, INS is using a bit of reverse psychology to sell Nuñez's solo album, "Brotherhood Of The Stars," released Feb. 13, to the Irish market.

To reach that market, INS is sending copies of the album to specialist "old-time" Irish radio shows on such stations as WPPA Pottsville, Pa. Those are the types of programs and AM stations that are never serviced by labels, Daly says, but that speak directly and forcefully to the desired demographic.

"As a label we have to make people aware of this music, but it is the hardest thing for us to do," says RCA Victor marketing manager (U.S.) Kate Winn. "What they're doing is bridging the gap and telling ethnic distributors and retailers that they have the support of BMG. They help us build credibility."

INS also worked extensively with Celtic Heartbeat and Atlantic Records

on "Riverdance."

"The best thing about INS is that they don't just do one aspect of a campaign," says Angel product manager Zach Hochkeppel, who worked with the company on the Sainte-Marie album "Up Where We Belong." "They cover radio, retail, and publicity and are great foundation builders."

Daly and Poirier say it takes more than a good mailing list and multilingual staff to sell records. They also have to understand how each ethnic group conducts business.

For example, Poirier says "The Chinese are very clannish and have loyalty issues." "They want to buy product from people that they've been buying from for years. Russians, however, don't want to buy from their own distributors because they want to know it's the real thing."

In dealing with international product, INS fights a constant battle with

the massive amount of bootleg product that is available at cheap prices in many of the markets it tries to service.

"In most advertising, it is very important to emphasize the quality of the product," says Poirier, "because so many of these communities are used to getting shit."

Different international release patterns can also come into play when preparing a stateside marketing campaign.

In one case, INS advised a label against targeting "Searching," by the London Philharmonic featuring Chinese/Mandarin vocalist Terry Linn, to the Chinese market because it had already been serviced to the community through an import distributor. "It really saved the label a lot of money," says Daly.

Understanding the market also helped Angel sell an additional 7,000 (Continued on page 92)

BUYCYCLES TO KEEP AN EYE ON CONSUMERS

(Continued from page 1)

percentage of music fans are unaware that their favorite artists have new releases available (see page 61).

Online sales, retail pricing, store preferences, listening stations, and purchasing habits based on genre are among the future topics the column will explore. TV viewing habits and media usage among active buyers will also be examined.

BuyCycles will primarily be based on market studies conducted by Strategic Record Research, a joint venture between artist management company the Left Bank Organization and Chicago-based market research firm Strategic Media Research. Strategic Media Research conducts market research for a variety of clients, including radio stations and video channels.

Strategic Record Research's data are based on quarterly telephone surveys of 10,000 people ages 12-54, rep-

resenting a universe of approximately 163 million people at all income levels. The company has researched consumer buying habits for more than 100 artists since the venture was formed two years ago.



JEFFREY

"Billboard is committed to achieving the most comprehensive reporting possible on our industry's changing retail and sales landscape," says Billboard editor in chief Timothy White. "Our readers require it to make sound decisions in a shifting environment, so it naturally becomes a Billboard necessity. A smart and seasoned journalist, Don Jeffrey will be providing a constant stream of insights we believe our

readers will profit from. Moreover, BuyCycles reflects our publication's belief that business as usual has historically been supplanted by business as unusual, so all of us must keep pace."

Formerly associate retail editor, Jeffrey was named Merchants & Marketing editor in January and has been with Billboard full time since February 1993. Prior to that, he had served as the magazine's financial correspondent and part-time proofreader since May 1989. Jeffrey's prior journalism experience includes five years as financial editor and senior editor with Nation's Restaurant News and four years as a reporter and copy editor with The Call, a daily newspaper in Woonsocket, R.I.

In addition to its deal with Strategic Media Research, Left Bank has launched a joint-venture record label with Tommy Boy Records. The label,

Beyond Records, is headed by Bruce Tenenbaum and will focus on compilations and soundtracks. Its first release is the soundtrack to the movie "The Devil's Own," with music by James Horner ("Braveheart"). The film opened March 26, and the soundtrack will be released Tuesday (1). Horner's score features one song by the Cranberries' Dolores O'Riordan. The label is also releasing an album called "Stone Country" featuring Rolling Stones songs covered by country artists.

Tenenbaum also oversees the EBT promotion staff, which services the Epitaph, Beyond, and Tommy Boy labels.

Among the artists Left Bank manages are the Bee Gees, Blondie, Deana Carter, the Cranberries, Duran Duran, En Vogue, Hanson, Richard Marx, John Mellencamp, Meat Loaf, Motley Crue, and Tony Toni Toné.

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HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

SPACE JAMMIN': Spots advertising the release of "Space Jam" on video have been airing nationally on every major TV show since March 5. The commercial prominently features each of the singles from the soundtrack. As part of the marketing push, the video and soundtrack are being stocked together at a few large accounts, including Wal-Mart, Target, Blockbuster Entertainment, and Kmart.

"Fly Like An Eagle" by Seal (ZTT/Warner Sunset/Atlantic) is the most obvious benefactor of this TV exposure. The single posts a 22% unit improvement and re-enters Hot 100 Singles Sales at No. 67 after falling off that chart last issue. Sales of "Fly Like An Eagle" peaked in mid-January, and the track has been retreating since.

The most recent single from the film is "For You I Will" by Monica (Rowdy/Warner Sunset/Atlantic). Unlike its predecessors, which have already peaked at radio, "For You I Will" is still growing at mainstream top 40 stations. The track has 34 million audience impressions and moves 17-15 on Hot 100 Airplay. It seems likely that airplay was more of a factor than the video campaign in the 8% gain at retail that moves "For You I Will" 9-8 on Hot 100 Singles Sales this issue.

The 10-13 decline of "I Believe I Can Fly" by R. Kelly (Warner Sunset/Atlantic/Jive) on Hot 100 Singles Sales appears to suggest that the TV exposure had no effect on sales. Not so, as the single's sales have eroded an average of 7% during the past seven weeks of the single's 17 chart weeks. During the survey period reflected in this issue's charts, the piece counts of "I Believe I Can Fly" were off by 650 pieces from the week prior—only a 1% decline.

The same is true for the Quad City DJ's "Space Jam" (Warner Sunset/Big Beat/Atlantic), which has been on Hot 100 Singles Sales for 16 weeks. The title slipped one position on Hot 100 Singles Sales, to No. 49, but it actually gained 2.5% at retail and has posted modest gains each week since the spots began airing.

According to SoundScan, "I Believe I Can Fly" has sold more than 1.5 million units, "Fly Like An Eagle" has moved more than 300,000 units, "Space Jam" is up to nearly 245,000 pieces, and "For You I Will" has sold 215,000 units. There will not be a commercial single for Coolio's "The Winner."

NO SECRETS: While the "Jerry Maguire" edit of Bruce Springsteen's "Secret Garden" (Columbia) is still receiving spins, many monitored stations have switched to the original version, resulting in a 40% gain in audience impressions (30 million). "Secret Garden" scoots 26-19 on Hot 100 Airplay, jumps 47-34 on the Hot 100, and earns Greatest Gainer/Airplay status.

If you were listening to Howard Stern's show March 26, it was hard to miss his vicious spoof of "Secret Garden." Similar to the popular "Jerry Maguire" edit, Stern's version interspersed clips from the DJ's movie, "Private Parts," throughout the song.

BITS & PIECES: The new cassette single of Westside Connection's "Gangstas Make The World Go Round" (Lench Mob/Priority) helps the track rebound 71-38 on Hot 100 Singles Sales and 68-56 on the Hot 100. Nearly 10,000 more pieces sold after that configuration was added to those already at retail... Sales place George Strait's "One Night At A Time" (MCA) at No. 94 on the Hot 100. This is the country vet's second single to chart on the Hot 100, following "Easy Come, Easy Go."

ATLANTIC'S TIRELESS EFFORTS BREAK SHEIK

(Continued from page 9)

slow build explains the lack of burn on the song."

On Oct. 18, Atlantic spun off its success by servicing the single to top 40 stations. For the week ending March 16, Top 40 Airplay Monitor reported 80 stations playing the track.

While "Barely Breathing" appears to be enjoying a prolonged and healthy shelf life, Shapiro says the song began to lose its footing at the end of last year.

Still, Atlantic refused to balk. Shapiro says the decision to continue working the single was largely inspired by the long-sought-after success of Jewel's first single, "Who Will Save Your Soul?"

"We had really hit a wall and thought we were going to lose 'Barely Breathing,'" says Shapiro. "We started to think we should begin working 'She Runs Away' after the first of the year but knew it wouldn't be right. We had learned our lesson with Jewel, and we weren't going to take no for an answer."

Sheik performed at a series of radio Christmas shows and played an acoustic set at four market stations through November and December while Atlantic continued to work the song.

As a result of Atlantic's steadfast approach, "Barely Breathing" is still gaining spins at top 40 and is finally beginning to show up on modern rock playlists.

Though "Barely Breathing" appeared to be DOA when it was shipped to modern rock radio in May of last year, its success at top 40 and triple-A has resuscitated the song at the format. Such modern rock stations as WHYT Detroit, WPLY Philadelphia, and WAQZ Cincinnati are all spinning the track in heavy rotation.

To assist the song's comeback, Atlantic plans to reservice the track to modern rock in the next few weeks.

Though Atlantic is still working

"Barely Breathing" at radio, the album's second single, "She Runs Away," went to triple-A radio Jan. 14.

Another track, "In The Absence Of Sun," is included on the Virgin Records soundtrack to "The Saint."

Doug Smith, a senior buyer at Carnegie, Pa.-based National Record Mart, says the chain has sold more copies of Sheik's album in the last two months than it had in total up until then.

"In December, we saw a lift, but of course there was all the holiday traffic," says Smith. "Sales trailed off in January, but in February we just began to see really significant gains. I've really got to hand it to Atlantic for sticking it out."

Smith also attributes this success to local radio market conditions, where the song is getting blanket exposure in Pittsburgh from modern rock WDXD and top 40 stations WBZZ and WVTY.

The label also took its cue from Jewel at retail. Following the pattern it used with her album "Pieces Of You," Atlantic originally priced "Duncan Sheik" at \$11.98, raising that to \$15.98 once it had sold 100,000 units. When the album is certified gold, Atlantic will raise its price to \$16.98.

Though the label may be eyeing gold now, it wasn't very long ago that Atlantic was busy facing down a resistance to male singer/songwriters (Billboard, Jan. 18).

"Not only are male singer/songwriters relatively few right now, but the album's not hard-rocking," says Shapiro. "It's a more emotional and heartfelt album."

"I think that's part of the reason it took a while to break through," he adds. "We just sort of put our blinders on and maintained our persistence."

Sheik, too, realized that the album he had put together was not necessarily a perfect fit in today's soundscape.

"It's definitely not instant gratification stuff, unless you like a certain kind of music," says Sheik. "Culturally, the album just wasn't fitting into too many genres. I come from a [modern rock] background, but my record was so vastly different from that. It's not like I made a trip-hop album."

Sheik says he does plan to experiment with a more "electronic minimalist" sound for his next side project.

Shapiro credits positive reviews in publications such as Rolling Stone and USA Today, as well as an exceptionally warm reception at television, with helping break the artist early on.

Leading the charge was "Late Night With Conan O'Brien" booker Jim Pitt, who asked Sheik to appear on the show two weeks after the record was released. "CBS This Morning" has hosted the artist for two visits, while David Letterman, Rosie O'Donnell, "Good Morning America," and "Live With Regis & Kathie Lee" have all featured Sheik.

The artist also performed at more than 20 local market TV stations during his tours.

Meanwhile, Atlantic has been staggering its promotional push in territories outside the U.S. According to Shapiro, every six weeks Sheik would make trips to such markets as Canada, parts of Western Europe, and Mexico, where the "Barely Breathing" single charted at No. 1. The label has plans to tap into other European countries, Australia, and New Zealand.

Sheik, who has opened for Frente and Jars Of Clay, has grown into his own headlining show. The artist, who is booked by Creative Artists Agency and managed by David Lienhardt Management, has sold out club dates on his current tour in New York, Detroit, and Boston.

PUENTE'S 3-CD BOXED SET ON RMM A LATIN MUSIC FIRST

(Continued from page 10)

Puente.

The celebratory, career-spanning release is one that RMM president/CEO Ralph Mercado feels sure will become one of the classic Latin music reissue albums of all time.

"Well, an artist of the magnitude of Tito Puente merits all of it," says Mercado. RMM's VP/GM Bill Marin agrees. "This is a lifetime career boxed set that will be in catalog forever. Tito has released [more than 100 albums], and some fans might have 10 or 20. So this is a great way for old fans to catch up and for a new fan to get a comprehensive collection."

"I'm very happy that Latin music is now getting the attention it deserves, both here and overseas," Puente says. "Especially in the last five years. They might not dig the language, but they dig the percussion, the excitement."

The set, with extensive liner notes and congratulatory comments from a wide variety of stars, including James Brown and Michael Camilo, will be specially priced at \$34.98 suggested retail.

An independent label, RMM is distributed by Universal Music and Video Distribution.

A special 15-track promo CD, including two unreleased Latin-jazz cuts, "I'm Gonna Go Fishin'" and "Llegué," is being sent to all Universal retail accounts for in-store play; the special promo CD will also go out to college, public radio, jazz/AC, jazz, and Latin stations nationwide.

"The idea for the unreleased track sampler going to radio and retail came

from national director of promotion Nelson Rodriguez and national director of sales Vincent Iturbides," says Marin. "Puente's output has been so diversified; he's done it all—big band, jazz, mambo, salsa—so we want to pass on to the consumer an awareness that there's a complete package out there."

Candy Shannon, PD and afternoon host at WDCU (Jazz 90) Washington, D.C., says the station will air not only the unreleased cuts but others as well. "I'm looking forward to it," she says. "Any time we play Tito Puente, it brightens up the afternoon. As Jelly Roll Morton said, the 'Spanish tinge' is very important in jazz."

Freddie Szilag, GM at D.C.'s Tower Records store, agrees that the album will be welcome. "It's our kind of album," he says. "We have a large Latin population here and a lot of Latin jazz fans. It's very sellable. No doubt about it, he's the king."

RMM's Mercado, who also served as executive producer for the boxed set, drew 50 tracks from the astounding 108 albums Puente has released through the years on nearly a dozen labels. He received permission to use tracks from Seeco, Tico, Fania, Motown, BMG U.S. Latin (RCA), Sony Legacy (Columbia), GNP, EMI-Columbia, Fantasy, and Concord-Picante for the collection. Also included are tunes from recent discs on RMM.

"There was a lot of cooperation at the other labels," he says. "The back-and-forth negotiations took some time, but everybody was into it."

The borrowed tracks include vocals from such stars as Celia Cruz, Tito Rodriguez, India, and Machito and legendary pairings with such renowned percussionists as Mongo Santamaria, Ray Barretto, and Johnny Pacheco.

Also included are tunes from exciting jazz album excursions with Lionel Hampton, Woody Herman, George Shearing, James Moody, and Cal Tjader. Such new Latin-jazz stars as former band members Hilton Ruiz and Steve Turre also grace the set.

RMM is doing a mambo of its own to announce the release of the set: a heavy co-op ad campaign with major chains, limited-edition posters for in-store promotions, bin cards and endcap promotions, as well as the CD sampler.

A heavy print campaign, featuring nearly a dozen congratulatory color ad "posters" with messages to "El Rey" from artists including Carlos Santana, Billy Taylor, Camilo, and Pacheco. will be featured in national consumer, alternative, and jazz publications.

In addition, to maximize the exposure of the historic project, Puente will kick off a multicity tour in May, prefaced by three "CD party" performances in New York, Miami, and San Juan, Puerto Rico.

A film documentary on the artist, with footage from the anniversary tour, is scheduled for release later this year and will be aimed at public television and cable TV channels. In addition, Marin says a movie about Puente is in the planning stages and will be slated for theatrical release.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	13	2	WU-RENEGADES	KILLARMY (WU-TANG/PRIORITY)
2	9	5	I CAN SEE	SF SPANISH FLY (UPSTAIRS/WARNER BROS.)
3	11	6	T.O.N.Y. (TOP OF NEW YORK)	CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)
4	7	5	SWEET SEXY THING	NU FLAVOR FEATURING ROGER (REPRISE)
5	4	5	JUST THE WAY YOU LIKE IT	TASHA HOLIDAY (MCA)
6	—	1	STAR PEOPLE	GEORGE MICHAEL (DREAMWORKS/GEFFEN)
7	2	4	FULL OF SMOKE	CHRISTIAN (ROC-A-FELLA/PRIORITY)
8	14	6	DO THE DAMN THING	THE 2 LIVE CREW (LIL' JOE)
9	10	4	6 UNDERGROUND	SNEAKER PIMP'S (CLEAN UP/VIRGIN)
10	5	10	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)	MAYBE HE'LL NOTICE HER NOW MINDY MCCREARY (BNA/RCA)
11	12	6	TRUE DAT	LEVERT (ATLANTIC)
12	21	2	I MISS YOU A LITTLE	JOHN MICHAEL MONTGOMERY (ATLANTIC)
13	—	1	A.D.I.D.A.S.	KORN (IMMORTAL/EPIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
14	—	2	IN A DREAM	JOSETTE (GALAXY FREESTYLE)
15	17	8	THE WORLD IS MINE	ICE CUBE (JIVE)
16	—	1	CAN U FEEL IT	THIRD PARTY (DVB&M)
17	—	1	DON'T KEEP WASTING MY TIME	TEDDY PENDERGRASS (SUREFIRE)
18	15	5	EMOTIONAL GURU	TERRI CLARK (MERCURY NASHVILLE)
19	25	4	MAKE UP YOUR MIND	ASSORTED PHLOWERS FEAT. BIG DADDY KANE (BALL OF FAME/EPIC)
20	—	1	SOMEONE WHO'S COOL	THE ODDS (ELEKTRA/EEG)
21	—	1	YARDCORE	BORN JAMERICANS (DELICIOUS VINYL/RED ANT)
22	—	1	ESTA LOCA	TO KOOL CHRIS (RENEGADE/SCOTTI BROS./ALL AMERICAN)
23	—	3	THE CYPHER: PART 3	FRANKIE CUTLASS (VIOLATOR/RELATIVITY)
24	19	3	A LITTLE BIT OF LOVE	RUPAUL (RHINO)
25	16	8	SUMTHIN' SUMTHIN'	MAXWELL (COLUMBIA)

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



APRIL 5, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★						
1	NEW ▶		1	AEROSMITH COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
2	6	14	19	SOUNDTRACK ▲ ³ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
3	1	—	2	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
4	3	2	6	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
5	4	6	7	SPICE GIRLS VIRGIN 42174 (10.98/15.98)	SPICE	4
6	7	3	54	CELINE DION ▲ ⁸ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
7	5	4	58	JEWEL ▲ ³ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
8	2	1	3	U2 ISLAND 524334* (11.98/17.98)	POP	1
9	8	8	38	THE WALLFLOWERS ▲ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	8
10	9	5	64	NO DOUBT ▲ ⁶ TRAUMA 92580/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
11	10	9	6	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
12	20	—	2	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	12
13	12	13	28	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
14	11	7	5	LIVE RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
15	13	12	40	TONI BRAXTON ▲ ² LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
16	15	10	37	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
17	17	16	20	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
18	16	—	2	COLLECTIVE SOUL ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
19	18	19	19	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
20	14	11	4	SOUNDTRACK WARNER BROS. 46477 (10.98/17.98)	HOWARD STERN PRIVATE PARTS: THE ALBUM	1
21	19	22	28	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
22	21	17	5	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
★ ★ ★ PACESETTER ★ ★ ★						
23	60	—	2	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	23
24	24	21	30	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
25	25	24	26	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
26	31	35	34	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	25
27	28	33	7	THE OFFSPRING COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
28	23	23	21	SOUNDTRACK ▲ ² CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
29	30	28	18	BUSH ▲ ² TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
30	29	25	16	DRU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
31	22	18	5	SOUNDTRACK NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
32	27	27	39	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
33	32	37	24	GINUWINE ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	32
34	26	15	6	VARIOUS ARTISTS GRAMMY 533292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
35	35	26	4	SOUNDTRACK JIVE 41604* (11.98/16.98)	BOOTY CALL	24
36	34	30	23	COUNTING CROWS ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
37	44	50	46	MAXWELL ▲ COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
38	40	34	40	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
39	38	38	17	SOUNDTRACK ▲ ² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
40	46	41	47	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
41	36	31	21	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
42	37	29	93	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
43	43	43	18	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
44	42	42	22	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
45	39	39	6	VARIOUS ARTISTS LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19
46	33	20	3	VARIOUS ARTISTS COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	20
47	NEW ▶		1	HELMET INTERSCOPE 90073* (10.98/16.98)	AFTERTASTE	47
48	57	56	16	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	48
49	41	40	19	SOUNDTRACK ▲ WARNER BROS. 46346 (21.98/27.98)	EVITA	2
50	58	55	19	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
51	NEW ▶		1	TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	51
52	50	47	42	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
53	56	51	27	CAKE ● CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	FASHION NUGGET	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	47	48	7	SILVERCHAIR EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
55	61	70	15	THE VERVE PIPE RCA 66809 (10.98/15.98) HS	VILLAINS	55
56	49	—	2	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	49
57	68	74	5	VARIOUS ARTISTS COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	57
58	52	32	3	VAN MORRISON POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
59	53	45	25	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
60	55	72	3	JOHN TESH GTSP 537112 (10.98/16.98)	AVALON	55
61	54	46	14	THE CARDIGANS ● TRAMPOLINE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	35
62	66	66	6	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
63	75	83	14	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	63
64	45	—	2	THE MIGHTY MIGHTY BOSSTONES BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	45
65	80	87	7	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	65
66	59	49	8	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	8
67	74	73	6	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	67
68	65	68	8	JIM BRICKMAN WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
69	63	58	31	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
70	64	57	55	311 ▲ ² CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
71	48	36	10	SOUNDTRACK ● BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	16
72	72	62	19	SNOOP DOGGY DOGG ▲ ² DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
73	62	44	8	SOUNDTRACK DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
74	78	75	58	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
75	69	53	71	TRACY CHAPMAN ▲ ² ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
76	91	92	30	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
77	71	61	21	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
78	84	88	28	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	62
79	76	64	18	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
80	81	79	25	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	79
81	73	52	74	THE SMASHING PUMPKINS ▲ ³ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
82	79	65	24	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
83	77	59	36	SOUNDTRACK ▲ REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
84	92	107	10	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	84
85	70	60	28	NEW EDITION ▲ ² MCA 11480* (10.98/16.98)	HOME AGAIN	1
86	51	—	2	SOUNDTRACK RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI	51
87	83	78	20	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40
88	87	84	20	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
★ ★ ★ HEATSEEKER IMPACT ★ ★ ★						
89	103	111	19	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	89
90	NEW ▶		1	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	90
91	82	63	6	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	27
92	90	85	87	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
93	94	82	10	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	82
94	99	71	15	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	70
95	85	69	49	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	5
96	96	97	21	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
★ ★ ★ HEATSEEKER IMPACT ★ ★ ★						
97	120	—	2	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	97
98	86	77	22	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
99	67	—	2	MORPHINE DREAMWORKS/RKODISC 50009/GEFFEN (10.98/16.98)	LIKE SWIMMING	67
100	95	80	17	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
101	104	109	23	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
102	98	90	25	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
103	93	76	26	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
104	88	67	12	SOUNDTRACK PHILIPS 454710 (10.98/16.98)	SHINE	59
105	114	117	7	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (9.98/13.98) HS	HOT	105
106	101	81	19	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
107	110	110	15	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	107
108	97	—	2	AFTER 7 VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	97

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
109	125	153	10	JAMIROQUAI	TRAVELING WITHOUT MOVING	99
110	105	99	17	VARIOUS ARTISTS	DEATH ROW GREATEST HITS	35
111	106	86	76	GARBAGE	GARBAGE	20
112	116	105	47	KIRK FRANKLIN AND THE FAMILY	WHATCHA LOOKIN' 4	23
113	107	103	20	REBA MCENTIRE	WHAT IF IT'S YOU	15
114	108	100	47	MINDY MCCREADY	TEN THOUSAND ANGELS	40
115	NEW		1	VARIOUS ARTISTS	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	115
116	133	194	3	RONAN HARDIMAN	MICHAEL FLATLEY'S LORD OF THE DANCE	116
117	134	136	8	JONNY LANG	LIE TO ME	103
118	109	93	26	ELTON JOHN	LOVE SONGS	24
119	112	102	87	BONE THUGS-N-HARMONY	E. 1999 ETERNAL	1
120	138	133	19	NO MERCY	NO MERCY	104
121	136	126	21	SHAWN COLVIN	A FEW SMALL REPAIRS	39
122	141	140	8	KENNY LATTIMORE	KENNY LATTIMORE	122
123	111	98	22	JOURNEY	TRIAL BY FIRE	3
124	102	54	6	SOUNDTRACK	DANGEROUS GROUND	20
125	173	—	2	VARIOUS ARTISTS	DANCE MIX U.S.A. VOLUME 6	125
126	113	94	15	REDMAN	MUDDY WATERS	12
127	135	118	4	WHITE TOWN	WOMEN IN TECHNOLOGY	118
128	121	108	12	BLOODHOUND GANG	ONE FIERCE BEER COASTER	57
129	144	166	21	GHOSTFACE KILLAH	IRONMAN	2
130	89	—	2	BLUR	BLUR	89
131	117	116	17	VARIOUS ARTISTS	PURE DISCO	83
132	119	96	25	LUTHER VANDROSS	YOUR SECRET LOVE	9
133	132	131	26	JOHN MICHAEL MONTGOMERY	WHAT I DO THE BEST	39
134	123	119	20	TERRI CLARK	JUST THE SAME	58
135	131	128	21	MINT CONDITION	DEFINITION OF A BAND	76
136	128	113	6	BIG HEAD TODD & THE MONSTERS	BEAUTIFUL WORLD	54
137	115	91	58	FUGEES	THE SCORE	1
138	145	143	7	KATHY MATTEA	LOVE TRAVELS	138
139	155	—	20	SOUNDTRACK	THAT THING YOU DO!	21
140	129	121	74	ALAN JACKSON	THE GREATEST HITS COLLECTION	5
141	118	104	26	SOUNDTRACK	SET IT OFF	4
142	127	114	20	MO THUGS FAMILY	FAMILY SCRIPTURES	2
143	137	120	20	LL COOL J	ALL WORLD	29
144	126	—	2	THREE 6 MAFIA	THE END	126
145	139	130	47	THE CRANBERRIES	TO THE FAITHFUL DEPARTED	4
146	122	95	8	ENRIQUE IGLESIAS	VIVIR	33
147	146	148	18	MONTPELL JORDAN	MORE...	47
148	124	101	10	PEGGY SCOTT-ADAMS	HELP YOURSELF	72
149	179	168	28	STEVEN CURTIS CHAPMAN	SIGNS OF LIFE	20
150	148	115	17	TINA TURNER	WILDEST DREAMS	61
151	152	123	24	JOHNNY GILL	LET'S GET THE MOOD RIGHT	32
152	168	—	2	HEART	GREATEST HITS	152
153	140	112	18	ENYA	EMANCIPATION	11
154	151	124	48	GEORGE STRAIT	BLUE CLEAR SKY	7
155	166	175	3	PETRA	PETRA PRAISE 2 WE NEED JESUS	155

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	160	149	42	BRYAN ADAMS	18 TIL I DIE	31
157	149	134	77	MARIAH CAREY	DAYDREAM	1
158	164	159	83	COLLIN RAYE	I THINK ABOUT YOU	40
159	143	125	10	SOUNDTRACK	STAR WARS: A NEW HOPE	49
160	158	139	49	RAGE AGAINST THE MACHINE	EVIL EMPIRE	1
161	147	127	12	VARIOUS ARTISTS	POWER OF LOVE — 16 GREAT SOFT ROCK HITS	51
162	163	151	30	OUTKAST	ATLIENS	2
163	154	132	44	THE ISLEY BROTHERS	MISSION TO PLEASE	31
164	170	145	21	VARIOUS ARTISTS	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
165	169	146	16	RICHIE RICH	SEASONED VETERAN	35
166	171	161	22	SOUNDTRACK	TRAINSPOTTING	48
167	156	135	28	JOHN MELLENCAMP	MR. HAPPY GO LUCKY	9
168	161	141	14	SOUNDTRACK	ONE FINE DAY	57
169	176	160	39	QUAD CITY DJ'S	GET ON UP AND DANCE	31
170	162	138	37	DONNA LEWIS	NOW IN A MINUTE	31
171	159	142	19	SOUNDTRACK	THE MIRROR HAS TWO FACES	16
172	182	169	4	DAVID KERSH	GOODNIGHT SWEETHEART	169
173	187	167	66	JARS OF CLAY	JARS OF CLAY	46
174	172	163	3	JOHN LEE HOOKER	DON'T LOOK BACK	163
175	RE-ENTRY	45	SELENA	DREAMING OF YOU	1	
176	NEW	1	THE NOTORIOUS B.I.G.	LIFE AFTER DEATH	176	
177	165	154	16	CURTIS MAYFIELD	NEW WORLD ORDER	137
178	153	122	6	C-BO	ONE LIFE 2 LIVE	65
179	142	106	6	DAVID BOWIE	EARTHLING	39
180	157	152	8	SOUNDTRACK	STAR WARS: THE EMPIRE STRIKES BACK	60
181	175	144	18	JULIO IGLESIAS	TANGO	81
182	190	172	70	DC TALK	JESUS FREAK	16
183	RE-ENTRY	10	LORRIE MORGAN	GREATER NEED	62	
184	185	173	8	CLEDUS "T." JUDD	I STOLE THIS RECORD	173
185	184	186	54	"WEIRD AL" YANKOVIC	BAD HAIR DAY	14
186	NEW	1	JAMES GALWAY & PHIL COULTER	LEGENDS	186	
187	130	—	25	VARIOUS ARTISTS	THE BEST OF COUNTRY SING THE BEST OF DISNEY	107
188	188	182	52	BRYAN WHITE	BETWEEN NOW & FOREVER	52
189	186	165	66	ENYA	THE MEMORY OF TREES	9
190	177	176	5	SWEETBACK	SWEETBACK	169
191	167	147	20	SOUNDTRACK	BEAVIS AND BUTT-HEAD DO AMERICA	20
192	180	193	3	MATCHBOX 20	YOURSELF OR SOMEONE LIKE YOU	180
193	191	189	5	SPACE	SPIDERS	189
194	189	192	54	DEF LEPPARD	VAULT — GREATEST HITS 1980-1995	15
195	178	137	29	DO OR DIE	PICTURE THIS	27
196	193	183	92	NATALIE MERCHANT	TIGERLILY	13
197	194	156	6	FRANKIE CUTLASS	POLITICS & BULLSH*T	129
198	183	—	2	T.D. JAKES	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!	183
199	RE-ENTRY	34	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	GREATEST HITS	39	
200	RE-ENTRY	24	POINT OF GRACE	LIFE LOVE & OTHER MYSTERIES	46	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 76
2Pac 74
311 70
702 93
Aaliyah 24
Bryan Adams 156
Trace Adkins 80
Aerosmith 1
After 7 108
Fiona Apple 78
Az Yet 96
Babyface 41
Erykah Badu 11
Beck 38
Ben Folds Five 90
Big Head Todd & The Monsters 136
Cint Black 103
BLACKstreet 13
Bloodhound Gang 128
Blur 130
Bone Thugs-N-Harmony 119
David Bowie 179
Toni Braxton 15
Jim Brickman 68
Brooks & Dunn 95
Foxy Brown 43
Bush 29

Tracy Byrd 107
Cake 53
Camp Lo 91
The Cardigans 61
Mariah Carey 157
Deana Carter 21
C-Bo 178
Tracy Chapman 75
Steven Curtis Chapman 149
Kenny Chesney 89
Terri Clark 134
Paula Cole 65
Collective Soul 18
Shawn Colvin 121
Counting Crows 36
The Cranberries 145
Sheryl Crow 25
Frankie Cutlass 197
dc Talk 182
Do Or Die 194
Celine Dion 6
Do Or Die 195
Dru Hill 30
Bill Engvall 67
Enigma 100
Enya 189

Kirk Franklin And The Family 112
Fugees 137
Kenny G 59
James Galway & Phil Coulter 186
Ghostface Killah 129
Johnny Gill 151
Ginuwine 33
Ronan Hardiman 116
Helmet 47
John Lee Hooker 174
Enrique Iglesias 146
Julio Iglesias 181
The Isley Brothers 163
Alan Jackson 77, 140
T.D. Jakes 198
Jamiroquai 109
John Mellencamp 167
Jewel 7
Elton John 118
Montell Jordan 147
Journey 123
Cledus "T." Judd 184
David Kersh 172

Korn 101
Jonny Lang 117
Kenny Lattimore 122
Tracy Lawrence 51
Levert 56
Donna Lewis 170
Li'l Kim 50
Live 14
LL Cool J 143
Luscious Jackson 88
Makaveli 17
Marilyn Manson 82
Matchbox 20 192
Dave Matthews Band 40
Kathy Mattea 138
Maxwell 37
Curtis Mayfield 177
Mindy McCready 114
Reba McEntire 113
John Mellencamp 167
Natalie Merchant 196
Metallica 52
The Mighty Mighty Bosstones 64
Mint Condition 135
John Michael Montgomery 133
Lorrie Morgan 183
Alanis Morissette 42

Morphine 99
Mark Morrison 97
Van Morrison 58
Mo Thugs Family 142
New Edition 85
No Doubt 10
No Mercy 120
The Notorious B.I.G. 176
The Offspring 27
Outkast 162
Petra 155
Point Of Grace 200
Phi 153
Quad City DJ's 169
Rage Against The Machine 160
Collin Raye 158
Redman 126
Richie Rich 165
LeAnn Rimes 4, 16
Scarface 3
Peggy Scott-Adams 148
Selena 175
Kevin Sharp 87
Duncan Sheik 84
Silverchair 54

The Smashing Pumpkins 81
Snoop Doggy Dogg 72
SOUNDTRACK
Beavis And Butt-Head Do America 191
Booby Call 35
Dangerous Ground 124
Evita 49
Gridlock! 73
Howard Stern Private Parts: The Album 20
Jerry Maguire 63
Lost Highway 31
Love Jones: The Music 23
The Mirror Has Two Faces 171
One Fine Day 168
Phenomenon 83
The Preacher's Wife 39
Rhyme & Reason 71
Romeo + Juliet 28
Selena 12
Set It Off 141
Shine 104
Space Jam 2
Star Wars: The Empire Strikes Back 180
Star Wars: A New Hope 159
Star Wars: Return Of The Jedi 86

That Thing You Do! 139
Trainspotting 166
Space 193
Spice Girls 5
Squirrel Nut Zippers 105
Rod Stewart 106
George Strait 154
Sublime 26
Keith Sweat 32
Sweetback 190
Tea 94
John Tesh 60
Three 6 Mafia 144
Tony Toni Tone 79
Tool 102
Tru 22
Tina Turner 150
U2 8
Van Halen 98
Luther Vandross 132
VARIOUS ARTISTS
1997 Grammy Nominees 34
The Best Of Country Sing The Best Of Disney 187
Club Mix '97 57
Dance Mix U.S.A. Volume 6 125

Death Row Greatest Hits 110
Funkmaster Flex The Mix Tape Volume II: 60 Minut 45
Jock Jams Vol. 1 92
Master P Presents...West Coast Bad Boyz II 66
Muggs Presents...The Soul Assassins Chapter 1 46
Power Of Love — 16 Great Soft Rock Hits 161
Pure Disco 131
The Simpsons: Songs In The Key Of Springfield 115
Ultimate Dance Party 1997 19
Wow-1997: The Year's 30 Top Christian Artists And Songs 164
Stevie Ray Vaughan & Double Trouble 199
Veruca Salt 62
The Verve Pipe 55
The Wallflowers 9
Westside Connection 44
Bill Whelan 48
Bryan White 188
White Town 127
"Weird Al" Yankovic 185

BROOKS TO PROMOTE SET WITH FREE PARK CONCERT

(Continued from page 1)

the 600,000 people estimated to have attended Paul Simon's 1991 free concert in the park. At 62 million units, Brooks is the biggest-selling solo artist in U.S. music history, according to the Recording Industry Assn. of America (RIAA).

After nearly two years of talks between Brooks and EMI-Capitol Music North America, parent company of Brooks' label, Capitol Nashville, the artist agreed to do the show.

"There was never a purpose to doing the concert until [I decided to release a new album]," he says. "I also had to get this tour underneath my feet to make sure the people were still showing up for me [before] trying something of this size."

Brooks' world tour, which started in March 1996, has been a barn burner, selling out as many as six arena shows per city. According to Billboard's sister publication Amusement Business, Brooks sold the most tickets, 1.8 million, of any touring attraction in 1996.

"With Garth, you have the opportunity to make a major event out of a record release," says Pat Quigley, senior VP of marketing for EMI-Capitol Music Group North America. "That's really what Central Park is all about. How do we release a new album with the most significant marketing, something available only to Garth?"

"The hardest thing that I'm finding in a career as you go on is making people aware of the new stuff," Brooks says, especially when they are so attached to such past material as his 1990, 13-times platinum "No Fences," the top-selling album in country music history. "Central Park and HBO are a way to make sure people know I'll have my first studio album out in two years."

Brooks is in the process of recording "Sevens," so named because it will be his seventh studio album and because the cassette configuration will have seven cuts on each side. "This album has some very heavily produced stuff on it, and then, for the first time in our career, we've cut some things without bass and drums on them," Brooks says. "At some points, it's very acoustic, but it still has a steel and fiddle on it. There's at least one or two numbers, if they make the

album like we're planning them to, which are pretty cool duets."

Release date for the first single is still being decided. Brooks says he'd prefer to hold out until July 7, to tie in further with the album's title, although the label is hoping to release a track to country radio earlier.

Brooks' previous four television specials have aired on NBC. According to Quigley, HBO offers opportunities to promote the new album that the networks cannot.

"HBO will do a marketing campaign that's in the range of \$5 million that includes 549 million impressions to people between the ages of 18 and 49; 95% of these people will see [an impression about the concert] five times," says Quigley. "HBO is the only one who could have put this concert on, because the networks couldn't have funded it; they couldn't have made it the event that we're looking for as a marketing partner."

"In addition to print, billboards, and bus stops, HBO can go and advertise on Fox, NBC, ABC, CBS, cable, anywhere. The networks can't do that," says Terri Santisi, executive VP/GM of EMI-Capitol Music Group.

The park show and HBO concert, produced by Jon Small and directed by Marty Callner, will feature Brooks' top hits, as well as one or two songs from the new album.

Although the HBO program will last only 90 minutes, Brooks says it's possible that he'll play a longer show for the people in the park.

"If I feel like I'm keeping people there longer than they want to be, then [we'll say] good night," he says. "But if these people want to go on until the sun comes up the next morning and the parks department doesn't have a problem with that, we sure don't have a problem with that."

Although Brooks is recording all of his shots in anticipation of a live album tentatively slated for a 1998 release, he doesn't expect to put out a complete album of his Central Park date. "I would have to be stunned with the recording of it," he says. "Our shows are about being in the moment. In our show, you're going to hear wrong notes, you're going to hear singing that's off, but if you're laughing and smiling along with us and saying, 'That guy's having fun,' you'll get the idea that we're trying to put across."

While Brooks is clearly kidding when he says, "Now's as good a time as any to risk the embarrassment of no one showing up [at a Central Park concert]," he admits to some real discomfort at the thought of throwing a party and having no idea how many guests are going to attend.

Brooks' concerts are famous for the contact he establishes with his audience and for the lack of barriers between the stage and the seats. The Central Park show presents a particular challenge for Brooks: how to reach the people in the park equivalent of nosebleed seats.

"The last thing you want is an event that looks like it's prepared for 70 million people and you end up with seven," he says. "So I'd much rather be facing the problem of, 'Oh my God, we've got seven times more people here than we thought we would, how am I going to get to them?' because I know that [somehow] I'm going to find a way to reach these people. Even if it means climbing from tree to tree."

News of the event has set EMI-Capitol's phones ringing, with corporations looking for a way to tie in with the concert, says Quigley.

"The Fortune 10 [of the Fortune 500

companies] have called this building. What we're looking at is, can they get involved in the record and use the park as part of their marketing," he says. On a smaller scale, he notes, "we've even had major hotel chains contacting us, saying, 'Can we get a Garth rate for the four-day weekend?' Restaurants have called, asking, 'Can we have a Garth special meal?'"

Santisi adds that such corporate tie-ins are a way to reach people that traditional retailers don't. "People might not like to hear it, but they can't argue the power of a McDonald's or of an ABC," which partnered with EMI-Capitol to promote the Beatles' anthologies. "We try as hard as we can as an industry, but we're not getting to the consumers all the time because they're getting older, and the younger consumers have a much shorter attention span, so we have to find new and innovative ways to reach them."

However, Brooks is notoriously skittish about corporate tie-ins, shying away from any tour sponsorships or endorsements. "Sponsorship has never been our bag," he says. "And any sponsor we work with on this needs to know that quality is what we're all about."

EMI-Capitol Music Group also plans to use the concert as a means to rally the retail and radio troops.

"There are going to be a lot of events the week of the show here in New York," says Santisi. "We, as a record company, will deal with hosting the right types of dinners with retailers. We're going to have a whole hospitality thing with the retailers and key radio people. The key managing directors from all the big territories will be here for the Garth event."

While radio promotion for Brooks is still handled out of Capitol Nashville, he is marketed out of EMI-Capitol Music's New York offices primarily because he believes New York did such a good job marketing his 1994 set, "The Hits," and "The Garth Brooks Collection," a special disc of previously available album cuts that was sold through McDonald's as part of a bigger EMI-Capitol promotion in 1994.

Additionally, he feels that Capitol Nashville gave up too soon on pushing his last studio album, 1995's "Fresh Horses," which has been certified for sales by the RIAA of more than 4 million units. "Fresh Horses" was Brooks' first album released under Capitol Nashville president/CEO Scott Hendricks, who replaced former label head Jimmy Bowen in May 1995.

"When 'Fresh Horses' was sitting at 2.3 million and my record label in Nashville wants to move on to the next record, that's what pisses me off," Brooks says. "The record label in Nashville needs to go back through our history and understand that 80% of our records have been sold after the first year the record has been out. The original 'Garth Brooks' [his 1989 debut] was at 350,000 on its first anniversary; it's at 7 million now."

"The only reason that 'Fresh Horses' has gone from 2.3 million to over 4 million is because we went out and toured it hard. The record label had given up on the album, called it a dead album," he says. "The sad thing is, in looking back, and this is the nicest way I know how to put it, I probably shouldn't have put a label that was a week old under the strain of a Garth Brooks release. I should have kept it up here in New York. All I know is that New York took care of 'The Hits' and the McDonald's [project]. It went [back] to Nashville as a team thing for 'Fresh Horses,' and after seeing what happened there, it

easily has to come back up here to New York."

Hendricks, who started at the label six months before "Fresh Horses" came out in November 1995, responds, "As I've always said, we're very proud to have Garth Brooks on our label. We respect his ideas and his artistic vision, and we will continue to do everything in our power to ensure the success of his projects."

In other Brooks news, the artist has reunited with his former manager Bob Doyle, who now co-manages him with

Brooks' tour manager, Kelly Brooks.

Doyle, whom Brooks met two days after he arrived in Nashville in 1987, and his management partner Pam Lewis dissolved their company, Doyle/Lewis, in January 1995, leading to Lewis, filing a lawsuit against Doyle.

For the duration of the suit, which was settled late last year, Brooks managed himself. "I feel like the pieces are back together," he says. "We're always going to be missing Pam, but now I have the guy who started the whole thing back, and I feel good about it."



by Geoff Mayfield

EIGHT, GOING ON NINE: The churning at the top of The Billboard 200 continues, with an eighth album topping the list in eight consecutive weeks. As noted here last week, this issue marks the longest turnover streak since we began using SoundScan data in May 1991. The streak will certainly be extended next issue.

BY A NOSE: As predicted, Aerosmith's "Nine Lives" does snare the pole position, but it wasn't easy—and the album's main competitor might surprise you. With 140,000 units, the Boston rockers edge out No. 3 Scarface, who led last issue, nor No. 8 U2, who led the week before. Instead, Aerosmith's contender was the resurgent "Space Jam" album, which wins a second consecutive Greatest Gainer in the wake of the movie's fast and awesome home video release. The gap separating the two albums is less than 200 units, the smallest difference ever between Nos. 1 and 2 during the SoundScan era.

There were a couple chains where Scarface fended off the veteran band's attack, and at rackjobber Anderson Merchandisers, "Space Jam" outsold "Nine Lives" by more than a 2-to-1 margin. But Aerosmith did emerge as the top seller for most accounts, including Musicland, Best Buy, Circuit City, National Record Mart, and Hastings.

START OF SOMETHING B.I.G.: Slain rapper Christopher Wallace, who performed as the Notorious B.I.G., makes history, as the attention surrounding his shooting death last month in Los Angeles makes his new double album the first title to garner enough street-date violations to earn an early debut on The Billboard 200. Since April 1995, when Billboard and SoundScan revised their street-date policy, allowing albums and singles with premature sales to chart, at least 16 sets have made early dents on Top R&B Albums (one of those, Tha Dogg Pound, even snagged a premature debut on the Heatseekers list). By debuting at No. 25 on the R&B list, B.I.G.'s "Life After Death" not only becomes the first album to make a premature bow on the big chart (No. 176, 6,000 units), but earns the highest violation debut on the R&B list, outdoing the No. 28 bow that Tha Dogg Pound saw in November 1995. By contrast, 2Pac's posthumous Makaveli set debuted at No. 58 on the R&B list.

At Best Buy, VP of marketing Gary Arnold says that his chain's first-day sales on B.I.G. eclipsed the entire first-week sales earned by Aerosmith. A buyer at another high-volume account expects that first-week sales for the B.I.G. album at his chain will be four times greater than was projected before the rapper's assassination. While street-date violations for B.I.G. appear to be larger than those rung for the Makaveli title in November, it appears the latter will still have larger sales for its first official week. One retail executive predicts that national sales will be in the range of 350,000 units; another guesses it will fall in the neighborhood of 450,000-500,000, less than the 664,000 that the Makaveli album moved in its first complete week.

JAM ON: Were it not for the Notorious B.I.G., the "Space Jam" soundtrack would be a—please excuse the irresistible pun—slam dunk to grab No. 1 on next issue's Billboard 200. We have seen video releases invigorate the sales of swell-selling soundtracks, and we have seen movies that did not have big soundtracks, and we have seen movies that did not have big soundtracks, like "Independence Day," race from theaters to an early video release, but we have never seen those elements, plus the added sprint of a bustling new single (Monica's "For You I Will" goes 17-15 on Hot 100 Airplay and bullets at No. 4 on Hot R&B Airplay), converge. The result: the aforementioned back-to-back Greatest Gainer trophies.

Before this, one of the most eye-catching video-sparked jumps of the last few years came in May 1995, when the "Forrest Gump" double set leaped 22-4, with sales jumping from 40,000 to 83,000 units, followed by a 91,500-unit bounce. The mother of all soundtracks, the 16-times-platinum "The Bodyguard," zoomed from 50,500 to 69,000 units when the home video dropped in December 1993, although its rank went up only 28-21. It topped 91,000 units the next week and exceeded 100,000 units each of the following two weeks.

Last May's fast video debut of "Waiting To Exhale" spurred a 15% gain for the soundtrack, with sales increases for the next three weeks. "Space Jam," however, is on a faster track, leaping the last two weeks from 64,000 units, to 103,500, to its current tally, just shy of 140,000.

MARKETER

(Continued from page 86)

units of Sainte-Marie's "Up Where We Belong" by releasing the title on cassette.

INS worked the album within the Native American market, selling it to retailers and casinos on reservations. In the process, the company discovered cassettes were the preferred format.

"We weren't even going to release the album on cassette at all," says Hochkeppel. "But that market needed it on cassette, and we wouldn't have known that without INS."

Hochkeppel says the label's limited resources prevent it from searching out all possible outlets on its own. Released in late 1996, "Up Where We Belong" shipped a total of 13,629 units, 36% above goal, Hochkeppel says.

Production of the cassettes, however, delayed the release into the Native American outlets until March.

Angel is working with INS on the May 6 release of Ravi Shankar's "Chants Of India."

INS is planning a full-scale attack on the Asian/Indian, Bangladeshi, and Pakistani communities with radio, television, and retail promotion, while Angel will work traditional distribution.

"We're going to sell this record into spice stores," says Daly.

ROYALTIES AWARD MARKS START OF NEW CHAPTER FOR DARLENE LOVE

(Continued from page 9)

they don't have a contract."

Love filed her suit against Spector in 1993; the statute of limitations in New York state for such actions is six years prior to the date a suit is filed, so the singer was able to collect royalties dating back only to 1987. During this period, however, Abkco Records reissued many of Love's hit recordings for Spector on a number of compilations and a four-CD boxed set, "Back To Mono."

Ira Greenberg, Love's attorney, says that Spector's attorney plans to ask the court to set aside the verdict in the case. If it stands, however, the singer says it will be a victory not only for her, but for other veteran musicians who may be owed money.

"Other people of my time will be able to go into court," Love says. "The fallout from this is going to be great, I feel, for other groups that come in and say, 'Hey, we didn't have a contract, but...'. If they can find any kind of piece of paper or anything that says that they did have some kind of deal with whoever their record companies were, it's the ballgame, as far as I'm concerned."

Now that the lawsuit is behind her, Love is concentrating on writing her autobiography, "Faith And Love," which William Morrow plans to publish in the fall of 1998. The book is being co-authored by Rob Hoerburger, who wrote a memorable profile of Love for The New York Times Magazine a couple of years ago.

Love says she brings a unique perspective to her book, which will survey close to 40 years of music-making. "I can look at it as a star; I can look at it also as a background singer. A lot of people who are writing books today can't really look at it from a background point of view, and I saw a lot of things that people probably wouldn't see because, by being a background singer, people say, 'Nobody is ever going to write no book about this, so we can get away with doing this.' So I have a lot of stories to tell."

HOME VIDEO

(Continued from page 6)

(Warner Home Video); and 5. "Mission: Impossible" (Paramount Home Video).

McNamara points out that there were more adult-oriented titles among the top sellers during the recent holiday period compared with previous years.

She also notes an increase in the number of direct-to-video titles in the past year.

There was a "slight shift" in the average price of a video last year, to \$14.34 from \$14.58 the year before, McNamara adds.

The firm conducts its research through telephone surveys of consumers.

BULGARIAN PIRATE CDS

(Continued from page 6)

from Sofia is in keeping with known pirate practices for insinuating unlicensed material into Europe's lucrative markets.

The pirate organizations hope that by giving their shipments documentation saying that they are for delivery outside Europe, EU customs officers will not be encouraged to look too closely at what the consignment consists of.

Then, because of the open borders within the EU, once a shipment is cleared for entry into the Union, the truck carrying it has free access to every city within the 15-nation bloc.

The book will survey Love's tumultuous creative relationship with Spector, with whom she recorded into the '70s. She says that, after Spector bought her contract from Gamble & Huff and cut one last single, "Lord, If You're A Woman," with her in 1977, she reached the end of her tether with the unpredictable producer.

She recalls, "In my mind, [I was] saying, 'You know, I'm never going to be free of this man, so forget recording. Let me just go on the road with people. Let me just do backgrounds, do what I do.'"

"Faith And Love" will recount stories of Love's trailblazing work as a backup singer on the L.A. studio scene. She says, "[The Blossoms] were like one of the first [backup groups], because the people who were doing background in those days were groups of people—choirs. They were not just three girls. There were anywhere from 10 to 15 singers, and it was all white. I don't know if you know the saxophone player Plas Johnson, but his sister was the only black singer that we knew who was working doing this. We actually started doing something in this business that was unheard of."

Besides working as the house backup group on the network TV show

"Shindig" in the early '60s, the Blossoms sang behind such stars as Sam Cooke, Duane Eddy, Tom Jones, Dionne Warwick, Aretha Franklin, and—on his unforgettable 1968 comeback TV special—Elvis Presley.

The singer will recount personal stories as well. "A lot of people don't know that me and one of the Righteous Brothers, Bill Medley, almost got married," she reveals. "It was a very controversial thing then, back in the '60s. It just wasn't publicized that blacks and whites were in love, especially in our business."

The book will also take in Love's move into theater and film during the '80s. The vocalist appeared on Broadway in "Leader Of The Pack," a musical based on the work of '60s pop/R&B songwriter Ellie Greenwich, and the ill-fated musical version of Stephen King's "Carrie." Her movie appearances include featured roles as detective Danny Glover's long-suffering wife in Mel Gibson's three "Lethal Weapon" vehicles.

Henry Ferris, Love's editor at William Morrow, says, "I've been following her career for a very long time, and when I was approached about doing this book, I thought it was a natural, because she's a very appealing

personality, and people like her. They like her persona onstage. Because I knew that also matched up with this really good story, I thought it would make a very appealing book. There's a very good tradition of this kind of book selling well.

"Darlene's career continues to this day," Ferris adds, "but a large part of her career was during that '60s girl-group era, which is among the things she'll be writing about, and frankly that's the period of time that was a hey-day for the baby-boomer generation, and the baby-boomer generation is the generation that buys books today."

Love, whose last full-length solo release was the 1990 Columbia album "Paint Another Picture," says that she will be targeting much the same consumers with a forthcoming record.

"There's an untapped market for the baby boomers," she says. "They're not buying today's records, but they need to spend their money on somebody's records. So what we decided to do was go into the studio [with producer Eve Nelson] and redo the old songs. I redid 'He's A Rebel,' 'Da Doo Ron Ron,' '(Today I Met) The Boy I'm Gonna Marry,' and then I did a couple of original songs."

Love's manager, Jonathan Pillot, says his efforts to secure a new record deal for Love are not restricted to the States. "We've gotten a lot of positive buzz out of Europe, and, if we have to start there and work backward [to the U.S.], that's what we'll do," he says.

Allan Larman, catalog buyer at

Rhino Records' retail outlet in L.A., says that ongoing interest in Love's vintage recordings harbingers well for acceptance of her new material.

"The Spector stuff always sells well," Larman says. "I think people may know her voice better than her name, but she's such a remarkable singer, I think she could tackle anything and be successful."

Larman also notes that such recent girl-group compilations as PolyGram Chronicles' anthology "Grown Up Too Fast" and the Angels and Shangri-Las compilations have sold well. He adds, "There are so many female singers dominating the market. Maybe it's her time now."

A film treatment of Love's life may loom beyond the current book and record projects. She says, "We're actually working on a movie project about my life. We have a writer, Dianne Houston. She's a black lady who was up for an Oscar last year for a short film she directed called 'Tuesday Morning Ride.' She's really into this."

With all the other activity swirling around her, Love hasn't been shrinking from performing in public. In February, she appeared at Arista Records' pre-Grammy celebration at the Plaza Hotel in New York. Last year, she played a date at New York's Rainbow & Stars with Merry Clayton and Marianne Faithfull.

"We busted that place wide open," she says of the latter show. "I mean, they were shaking stuff from the rafters."

JACKSON WINS APPEAL; NEW SET DUE

(Continued from page 6)

to remove the song from subsequent repressings of "Dangerous."

A further ruling by the appeal judges of the Rome tribunal on Jackson's appeal against the plagiarism indictment itself is scheduled for May 14.

Carrisi, known professionally as Al Bano, claims to have composed his song in Los Angeles in 1981 and first recorded it in 1986. Jackson's song was written in 1991 and first appeared on "Dangerous" in 1993.

Carrisi's lawyers claimed Jackson's melody was practically identical to his song; the Rome magistrates initially ruled in Carrisi's favor Dec. 30, 1994.

In overturning the injunction against the publication of "Will You Be There," a joint statement from the three-judge Rome tribunal says, "Reliable and convincing proof that Jackson was aware of Al Bano's composition and performance [of 'I Cigni Di Balaka'] was missing from the original deposition."

The appeal judges added, "U.S. authors' rights organizations, which correspond to the [Italian authors' rights society] SIAE, have excluded that the composition by Al Bano Carrisi was ever published or distributed in the United States."

Carrisi's lawyer, Gianni Massaro, says that he will contest the suspension of the initial injunction against further distribution of "Will You Be There."

"I am not satisfied that the appeal judges scrutinized all the evidence that we presented, including several recordings," says Massaro, adding that an album by Al Bano featuring "I Cigni Di Balaka" soon will be released in the U.S. by WEA. "The imminent U.S. release of Al Bano's song is further fundamental evidence that the judges failed to consider," claims Massaro.

Massimo Bonelli, managing director of Sony Music Italy's Epic label, says, "Following the injunction in December 1994, we took the track ['Will You Be There'] off all new copies of the 'Dangerous' album and home video, and we will be reviewing the latest ruling before deciding whether to reinsert it again."

Carrisi brought initial charges in 1994 after his son pointed out the

alleged similarities between Jackson's and his father's songs. Carrisi is part of a popular middle-of-the-road duo in Italy with his wife, Romina Power, who is the daughter of the late U.S. film actor Tyrone Power. The duo Al Bano & Romina Power has sold millions of albums in Italy and on continental Europe.

Rome-based lawyer Vittorio De Santis, who is representing Sony Music in the civil case, points out that the decision by the Rome tribunal to suspend the injunction will have a bearing on two other cases considering the same argument currently pending in Italy.

In Italy, plagiarism is not just a civil matter, it is also a criminal offense. Says De Santis, "After the initial injunction by the Rome magistrates in December 1994, we contested that they were not competent to preside over the case, as all the local [record company/publishing] interests involved in the case are based in Milan." Therefore, parallel proceedings were initiated and are still under way in the Milan magistrates court.

Rome's criminal courts are also considering Carrisi's charges of plagiarism.

Elsewhere on the Jackson front in Europe, Epic Records is setting its strategy for the release of "Blood On The Dance Floor—HISTORY In The Mix" (Billboard Bulletin, March 27).

Leadoff single "Blood On The Dance Floor," written and co-produced with Teddy Riley, goes to European radio April 2; the video was set to be screened March 28 on BBC1 TV's "Top Of The Pops."

In addition to the single, the album will carry remixes by Frankie Knuckles ("You Are Not Alone"), Todd Terry ("Stranger In Moscow"), David Morales ("Scream," featuring Janet Jackson), Hani ("Earth Song"), and Love To Infinity ("They Don't Care About Us"). The label has yet to confirm a release date for the album.

Assistance in preparing this story was provided by Billboard Bulletin international editor Mark Solomons.

REAL MCCOY SHOWS ITS STUFF 'ONE MORE TIME'

(Continued from page 9)

cuts like "Take A Look At Your Life."

"We have changed as people and as artists, so it was important that the album reflects that," says O-Jay, who notes that the set was recorded in his native Berlin and in New York. "The plan behind this album is to give people some of what they expect—but with a few curveballs here and there."

Among the more appealing twists of the project is a giddy, disco-shaped rendition of the Shania Twain hit "(If You're Not In It For Love) I'm Outta Here!" "That was a controversial song for the group to record," says O-Jay. "We're not sure how it will be received. But we had a good time with it in the studio. Needless to say, it's quite different from the original."

Tying together "One More Time" is

a bonus enhanced CD track produced by David Greene of San Francisco's Creative Spark with Nathan Vogel and Sherri Sheridan of Minds Eye Media. Created with the input of O-Jay, the elaborate track offers biographical information, interviews, snippets of music videos, and behind-the-scenes footage from the making of the clip for "One More Time."

"We wanted to give the fans a place to hang out," says Greene, adding that the track took roughly eight months to construct. "We wanted it to be a place they would want to visit repeatedly—a 3D virtual club that captures the positive spirit of Real McCoy and brings together all of the elements that make the group and this album work so well. I think we were able to do that."

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The Latin Music Mix: Showcases, Seminars

The time is drawing near for the 1997 International Latin Music Conference & Awards, to be held April 28-30 at the Hotel Inter-Continental, Miami. The three-day confab will feature two evenings of showcase performances, along with two days of industry panels focusing on retail, radio, Latin dance, Latin rock, and the recently added BDS panel on Billboard's Hot Latin Tracks chart. Additionally, Warner/Chappell Music and BMI will host the songwriter showcase "Writers in the Round." The exciting schedule concludes with Billboard's International Latin Music Awards, honoring the top Latino artists of the year, at the Gusman Center for the Performing Arts.

Below is a complete schedule:

MONDAY, APRIL 28

Opening Night Party sponsored by AmericDisc: Special live performance by Ruben Gomez (Arista Latin); Jordi (Fonovisa); Ramon Orlando (Karen); and Las Dosis (Sony Mexico).

TUESDAY, APRIL 29

Keynote Address: McHenry Tichenor Jr., chairman/president/CEO of broadcast group the New Heftel. The session will include a brunch at the Hard Rock Cafe.

Latin Retail Gets Americanized: A panel discussion focusing primarily on relationships between Latino labels and Anglo chains and how the Hispanic record companies can maximize sales within Anglo retail environments. Moderated by Debra Villalobos, Camelot Music. Panelists include Ish Cuevas, Trans World Entertainment; Randi Mayrent, Handelman; Robert W. Smith, Borders, Inc.; and Mark Woodard, Spec's Music.

Latin Rock: At A Crossroads? Industry experts debate whether the *rock en español* market will evolve from its status as a cult genre to an important, long-term segment of the U.S. Latin music market. Panelists: Ramon Arias, Peermusic; Kike Posada, Boom Magazine / WRTO FM; and Phil Manzanera, artist/producer.

Writers in the Round: A showcase sponsored by BMI & Warner/Chappell Music. Featured will be inti-

mate, acoustic performances by Victor Victor; Manolo Tena, Fulano De Tal, and Cesar Lemos.

Latin Dance Showcase Party at Sticky Fingers: Performers include Angelica (Arista Latin); Carapicho (BMG); Dr. Noiz (Sony) ... and others to be announced.

WEDNESDAY, APRIL 30

Hot Latin Tracks—New Horizons: This roundtable panel will examine the methodology used in compiling data for Billboard's Hot Latin Tracks chart, with particular regard given to the relationship among radio stations, radio networks, and record labels. Panelists include John Lannert and Geoff Mayfield of Billboard magazine, and a representative of Broadcast Data Systems.

Breaking Out—Dance En Español: A panel exploring the direction of the exploding Spanish-language dance market in Latin America and in the U.S., where Latino dance tracks are routinely played by power stations and Anglo club deejays. Moderated by Mark Walker, Max Music. Panelists: Pablo Flores, Hit & Mixes Productions; Tuti Gianakis, Oid Morteles Records; Marvin Howell, Arista Dance; and Carlos Sarli, Carlos Sarli Productions.

Strategic Programming Has Arrived In Spanish Radio: Gain insight on the importance of truly understanding the dynamics of your audience demographic, the formulas that deliver a strong listening audience, research and how to implement strategies that deliver share gains in an increasingly fragmented marketplace.

Panelists: Haz Montana, WRMA-FM; Jesus Salas, WXDJ-FM; and Scott Tonneberger, Market Segment Research & Consulting.

Billboard's International Latin Music Awards: This year's show will feature special appearances by Latin superstars José José and Emmanuel, plus performances by Herb Alpert and Robi Rosa. Other star attractions will be announced!

Awards Show After Party: The gathering, sponsored by ASCAP at Resurrection Hall, Club Nu, will include live performances.



ALPERT

International Latin Music Conference & Awards

Hotel Inter-Continental, Miami • April 28-30, 1997

Fourth Annual Dance Music Summit

Chicago Marriott Downtown, Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-18, 1997

19th Annual Billboard Music Video Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

For more information, contact Maureen Ryan at 212-536-5002.

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At No. 1, Bassist Haden Hits High Note

VETERAN JAZZ BASSIST Charlie Haden has contributed his talents to a number of albums by other artists, dating back to 1958, when he first worked with Ornette Coleman. This issue, Haden collects his very first No. 1 on Billboard's Top Jazz Albums chart, as his "Beyond The Missouri Sky" (Verve) displaces Tony Bennett from pole position. Haden, who has also worked with Carla Bley, Carlos Paredes, Alice Coltrane, Keith Jarrett, Chet Baker, Ginger Baker, and Pat Metheny, has been called "one of the most skillful and adventurous bass players." Haden has had two previous top 10 albums on the jazz chart: "Quartet West" peaked at No. 4 in 1987, and "Steal Away" went to No. 6 in 1995. With his 60th birthday coming up in August, it's fitting that Haden has finally reached the top of the chart in his own right. And the best news is that after all these years in the business, Haden is not jaded. He was thrilled to learn of his album achieving No. 1 status.



by Fred Bronson



Men's "One Sweet Day," as mentioned last issue, as well as Eric Clapton's "Change The World," according to Gary Lomker of Boston.

Lomker points out that Dion is the artist who knocked "One Sweet Day" and "Change The World" out of the No. 1 position, and she may do it again, as "All By Myself" is poised to replace "Un-Break My Heart." That makes Dion a "giant-killer on the AC chart," in Lomker's estimation.

He also notes that "Change The World" has logged a record-setting 41st consecutive week in the AC top 10, a real "phenomenon."

DOUBT FULL: Neal Stutt of Raleigh, N.C., says there is "no doubt" in his mind that a record has been set on the Hot 100 Airplay chart. With "Don't Speak" by No Doubt logging its 16th week at No. 1, it has eas-

ily bested the previous record-holder, Celine Dion's "Because You Loved Me," which reigned for 14 weeks.

Unlike the Dion song, "Don't Speak" is an album track, not available as a domestic single, leading Stutt to ask, "Could 'Don't Speak' also be the most popular [album] track of the rock era?"

MELLOW YELLOW: Their first album debuted on The Billboard 200 in December 1990 and peaked at No. 3. But they didn't rush back into the studio to record a follow-up; maybe it's because they've been too busy filming their successful TV series. But the long wait is over, as the Simpsons return with their sophomore disc, "Songs In The Key Of Springfield." The Rhino release debuts at No. 115.

RAP? SURE: Sixteen years ago this week, Blondie's "Rapture" was No. 1 on the Hot 100. This issue it returns in a new form as KRS-One debuts at No. 95 with "Step Into A World (Rapture's Delight)" on Jive, with appropriate writing credits for Debbie Harry and Chris Stein.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	148,357,000	162,300,000 (UP 9.4%)
ALBUMS	125,530,000	134,916,000 (UP 7.5%)
SINGLES	22,827,000	27,384,000 (UP 20%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	89,407,000	102,436,000 (UP 14.6%)
CASSETTE	35,712,000	32,183,000 (DN 9.9%)
OTHER	411,000	297,000 (DN 27.7%)

OVERALL UNIT SALES THIS WEEK

13,601,000

LAST WEEK

13,820,000

CHANGE

DOWN 1.6%

THIS WEEK 1996

13,149,000

CHANGE

UP 3.4%

ALBUM SALES THIS WEEK

10,891,000

LAST WEEK

11,164,000

CHANGE

DOWN 2.5%

THIS WEEK 1996

10,770,000

CHANGE

UP 1.1%

SINGLES SALES THIS WEEK

2,710,000

LAST WEEK

2,656,000

CHANGE

UP 2%

THIS WEEK 1996

2,379,000

CHANGE

UP 13.9%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996	CHANGE
CD	8,172,000	8,384,000	DN 2.5%	7,734,000	UP 5.7%
CASSETTE	2,695,000	2,755,000	DN 2.2%	2,995,000	DN 10%
OTHER	24,000	25,000	DN 4%	41,000	DN 41.5%

ROUNDED FIGURES

FOR WEEK ENDING 3/23/97

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



ARISTA'S '97 GRAMMY GALA:



Aretha Franklin, Kenneth "Babyface" Edmonds and Martha Stewart.



Antonio "LA" Reid, Clive Davis and Grammy Winner Tony Rich.



Whitney Houston and Faith Evans.



Tionne "T-Boz" Watkins and Lisa "Left-Eye" Lopes of TLC.



Clive Davis with Ahmet and Mica Ertegun.



Gwen Stefani of No Doubt.



Rudi Gassner, Brooke Wallace, Michael Dornemann and Mary Ann Hagel.



Strauss Zelnick, Wendy Belzberg, Pete Jones and Clive Calder.



Robert Daly and Carole Bayer Sager.



A special moment as Aretha Franklin, Clive Davis, Whitney Houston, Kenneth "Babyface" Edmonds and Deborah Schindler (film's Producer) receive plaques commemorating the record-breaking twelve Grammy nominations for the Waiting To Exhale Soundtrack.



Puff Daddy performs his #1 platinum hit, "Can't Nobody Hold Me Down."



Former Take That award-winning singer/songwriter Gary Barlow wows the crowd with a song from his forthcoming solo debut album.



Az Yet thrills the room with their latest smash, "Hard To Say I'm Sorry."



Robert and Blaine Trump, Ronald Perelman, Arnold Scaasi, Pat Kluge and Bobby Zarem.



Sarah McLachlan, Terry McBride and Roy Lott.



Seymour Stein and Freddy DeMann.



Ted Field, Charles Koppelman and Gary Gersh.



Grammy-nominated Country music's new stars BR5-49.



Polly Anthony, Joe Galante and Sandy Gallin.



Andre Harrell and Chris Rock.



Keith Naftaly, Diane Warren and Walter Afanasieff.



Mr. and Mrs. Burt Bacharach.



Richard Palmese and Jonas Cash.



Quincy Jones, Grammy Winner Herbie Hancock and Russell Simmons.



Paul Anka and Robin Leach.



Forest Whitaker.

AN UNFORGETTABLE EVENING OF MUSIC AND FRIENDSHIP!

ARISTA

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THEIR LAST STUDIO ALBUM, SONGS OF FAITH AND DEVOTION, SOLD 4.5 MILLION COPIES AND BROUGHT THEIR TOTAL ALBUM SALES TO OVER 30 MILLION. THE NEW ALBUM HITS STORES **APRIL 15** - PRECEDED BY "IT'S NO GOOD" AT RADIO AND IN CLUBS. AND THIS SPRING, THEY MAKE THEIR AMERICAN TELEVISION DEBUT (CHECK YOUR LOCAL LISTINGS). YES, WE'RE TALKING ABOUT:



DEPECHEMODE

FEATURING "IT'S NO GOOD" (2/0-46522)

ULTRA

